

DR. EDWARD H. CLEINO: THE FATHER OF MUSIC EDUCATION AT  
THE UNIVERSITY OF ALABAMA

by

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## ABSTRACT

Ed Cleino (b.1917), percussionist, singer, and music educator, was one of the most important figures in the development and expansion of the Music Education Department at the University of Alabama. This study chronicled Cleino's life and professional contributions in four periods: his childhood and education (1917-38); his early professional life (1939-48); his tenure at the University of Alabama (1949-78); and his leadership in state and national professional organizations (1950-78). The purpose of this research was to record the career and contributions of Ed Cleino, place such events in their appropriate socio-cultural and historical contexts, recount the development and expansion of the music education programs at the University of Alabama and his pioneering work in the field of educational television, describe his contributions and leadership in the Music Educators National Conference (MENC) and the Alabama Music Educators Conference (AMEA), and discuss the significance of these contributions to the University of Alabama, the music educators of the state of Alabama and across the country, and the countless numbers of lives he influenced.

Sources included photographs, course catalogs, commencement programs, and other artifacts held in the Hoole Special Collections Library at the University of Alabama and numerous other archives and libraries where Cleino lived, attended school, and served his profession. Interviews with Ed Cleino, his family members, colleagues, and former students also served as significant primary sources for this study. Additionally, the Cleino family shared numerous awards, letters, photographs, and personal artifacts that aided in documenting Cleino's accomplishments and contributions. Findings of this investigation argued that the socio-cultural



contexts of the United States and universities of the post-WWII era, along with unexpected professional relationships, interacted with Cleino's lifelong appreciation for music, music skills, teaching ability, and personable nature to orchestrate his career.

## DEDICATION

I want to dedicate this paper to the most influential people in my life, Dr. and Mrs. Emory Wade Rogers Jr. who provided a stable, Christian home for me as a child. They valued education and both became teachers. They encouraged me to pursue the dreams and desires of my heart, and they supported me spiritually, financially, and emotionally throughout my life as I followed those dreams. It is with the most sincere appreciation and love that I thank them and dedicate this work to them. I love you both dearly, and I strive to make you proud.

I also dedicate this paper to the memory of my precious in-laws, Byron and Elisabeth Davis. Their value of education in their own lives and in the lives of their children and grandchildren served as an inspiration to me. I pledge to pass on this legacy to my daughters and my students. I regret this project was not completed in their lifetimes. I know this accomplishment would have made them proud.

## ACKNOWLEDGEMENTS

I would like to express my appreciation to God. He gave me the opportunity to pursue this degree and the ability and perseverance to finish it.

I want to thank Dr. Marvin E. Latimer Jr., for his belief in my ability and his constant encouragement and guidance. He is one who speaks with authority because of his experience as a music educator, a researcher, and a writer. He has my utmost respect.

I also want to thank the members of my committee: Dr. Madeleine Gregg, Dr. Carl B. Hancock, Dr. Carol Prickett, and Dr. Anne C. Witt who guided and encouraged me. And I am so grateful to the following people: Tommy Coleman, Ellen Davis, Chris Hand, Jan Mendenhall, Paul Rogers, Stephanie Pesto Wallace, Hilen Powell and particularly Ginny White Coleman for her unwavering support, encouragement, and assistance. I could not have succeeded without her help. I especially want to thank Dr. Ed Cleino, his wife of seventy-one years, Dr. Elizabeth W. “Bettie Anne” Cleino, and their children Beth Allaway and Dr. Anne C. Witt for unselfishly giving their time to assist with this research.

I am fortunate to have had an amazing support system in the faculty and staff of Somerville Road Elementary School and the Seekers Class at the Mayfair Church. I wish to express a special thank you to Stella and Ramon Rogers, for their hospitality and encouragement: thank you so much.

Of course, I could not have accomplished this research and degree without the support of my family. Thank you to my husband, Dr. Carl B. Davis. He selflessly acted as a single parent and adjusted our family budget to allow me to be a full time student. His continual belief and

encouragement helped me through this endeavor. My daughters, Emery and Ellen, sacrificed, and supported me with their steadfast love and understanding. I love all of you more than I can express. Thank you and I look forward to spending more time as a family.

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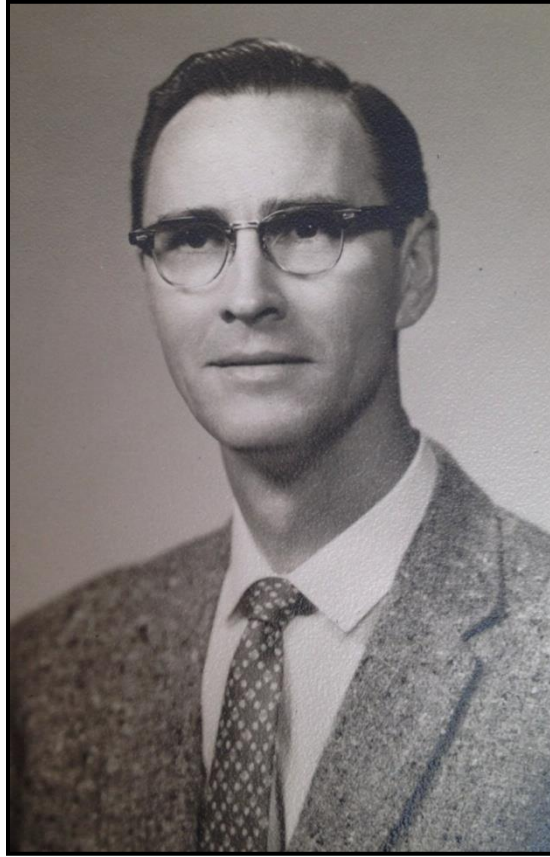


Figure 1. Young teacher, Edward H. Cleino (b. 1917)  
Source: Courtesy of the Cleino family

## CHAPTER I

### INTRODUCTION

#### Purpose of the Study

Education in the form of schooling has served as a key element in the history and development of the United States. Arguably, organized music has been a primary component of curricular structures in schools beginning with the New England colonies.<sup>1</sup> In reference to such early history, Michael L. Mark, and Charles L. Gary, in *A History of American Music Education*, wrote, “The reform work of the New England ministers affected American education far beyond their dreams. Their work had significant results in the establishment of a formal system of music education to provide music instruction to the masses and eventually led to school music education as we know it today.”<sup>2</sup>

The University of Alabama (UA) possesses a rich history in the field of Music Education. Ed Cleino (b. 1917), percussionist, singer, and music educator, remains one of the most important figures in its development. His contributions in that regard figured prominently in the rich history of UA in general and the School of Music specifically. His accomplishments, however, did not occur in a vacuum and likely are best understood by viewing them within the context of his life as a whole.

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<sup>1</sup> For discussions about music education in the history of the United States, see Michael L. Mark, and Charles L. Gary, *A History of American Music Education*, 3<sup>d</sup> ed. (Lanham, MD: MENC, 2007).

<sup>2</sup> Ibid, 77.

Evidence gathered for the present investigation suggested that Cleino's story can best be told by looking at it through four distinct lenses: his childhood and education (1917 – 38), when his interest and love for music began; his early professional life (1939 – 48), during which time he gained experience and created a network of influential colleagues; his tenure at UA (1949 – 78), which led to the establishment of the first graduate degree programs in music education and his pioneering work in the field of educational television; and his leadership in state and national professional organizations (1950 – 88), which benefitted from his tireless efforts to promote music education in the United States.

The purpose of this study, therefore, was to chronicle Cleino's professional life and contributions; examine such events in their appropriate socio-cultural and historical contexts; recount the development and expansion of the programs he developed at the University of Alabama; bring to light his work in the field of educational television; describe his contributions and leadership in the Music Educators National Conference (MENC)<sup>3</sup> and the Alabama Music Educators Conference (AMEA); and discuss the significance of these contributions to UA and the countless persons across the United States who likely directly benefited from his leadership. Evidence presented in this paper will demonstrate that socio-cultural contexts in the United States and post-WWII era universities interacted with unexpected professional relationships and Cleino's lifelong love for music, music skills, teaching ability, and personable nature to orchestrate his distinguished career in music education.

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<sup>3</sup> For information on the development of this organization consult Mark and Gary, *A History of American Music Education*, 3d ed. (2007). The organization began in 1907 as the Music Supervisors National Conference (MSNC). The organization changed its name to Music Educators National Conference (MENC) in 1934. According to the website <[www.nafme.org](http://www.nafme.org)>, the name changed to MENC: The National Association for Music Education in 1998 and again in 2011 to the National Association for Music Education (NAfME). The organization was called MENC during Dr. Cleino's career; therefore, the name MENC will be used throughout this paper for consistency.

## Need for the Study

Cleino contributed to the Music education profession in numerous notable ways. For example, he taught successfully at New Madrid High School in Missouri, after which time he matriculated to George Peabody College in Nashville, Tennessee, to continue his education. From there he accepted a position at the University of Alabama and built its first graduate music education program. During his tenure at UA, he expanded the music education degrees, became a pioneer in the field of educational television programming, demonstrated leadership in state and national professional organizations, and eventually became one of the most prominent and respected music educators in the Southern region of the United States. Though Dr. Cleino did not achieve national recognition as a conductor or scholar, he left an enduring legacy at UA. The author, as one of the first Ph.D. students in music education is a part of his legacy, which remains viable and continues to evolve in the current music education programs. However, to date, no document has chronicled his professional contributions or the life journey that made them possible.

## Scope of the Study

Numerous circumstances and people influenced Cleino's early interest in music. The first of those significant people was his mother, who played piano. Cleino and his sisters began music theory classes on Saturday mornings as children in the 1920s in St. Louis, Missouri. Cleino recalled, "[We learned] to read and to sing. They would help us to learn to read music and to write it."<sup>4</sup> Cleino and his sisters successfully negotiated the tasks associated with the course, which allowed them, after reaching a specific level, to begin piano lessons. Cleino reported that

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<sup>4</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

he was happy to take advantage of that circumstance and at a very early age began formal piano study.

He continued music classes in high school and as a junior received permission to audit music theory and to study percussion at nearby Washington University and Henninger Conservatory.<sup>5</sup> He continued to study music theory and began to develop a keen interest in percussion. Cleino was privileged to study with the principal percussionist for the St. Louis Philharmonic orchestra, Otto Kristufek.<sup>6</sup> Because of Cleino's availability in the afternoons and his connection to Kristufek, Cleino was invited to play secondary percussion parts for the orchestra when the group needed extra personnel. He played for the St. Louis Philharmonic Orchestra for approximately one season, during which time Cleino realized he needed further musical training if he was to be a successful performer at that level.

Ed was an active performer. While still in school, he not only played percussion with the St. Louis Symphony but also with the junior high and high school orchestras. Additionally, he sang in the choir, even conducting a piece which he composed. He continued to perform as a percussionist when he moved to Nashville. Ed served as the timpanist with the Nashville Symphony Orchestra during 1946 – 49.<sup>7</sup> After moving to Tuscaloosa in 1949, he performed with

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<sup>5</sup> Waymon Crow (1808 – 85), a prominent citizen of St. Louis, and William G. Elliott Jr., (1811 – 87) a pastor, founded Washington University. The men were concerned about the lack of institutions of higher learning in the expanding Midwestern United States. More information is available on the school's website <[www.wustl.edu](http://www.wustl.edu)>. According to Ernst Khron, Henninger Conservatory, run by Frank and Lydia Henninger, was one of numerous private music schools located in St. Louis, MO. Ernst Krohn, *Missouri Music* (New York: Da Capo Press, 1971).

<sup>6</sup> According to <[www.joematodrums.com](http://www.joematodrums.com)> Otto Kristufek was an accomplished timpanist who played for the St. Louis Symphony, the Chicago Lyric Opera, and the American Opera Company. In addition to his performing, he taught percussion and co-authored a percussion methods book with Joseph Zettleman entitled *The Ludwig Timpani Instructor* in 1950.

<sup>7</sup> Edward H. Cleino personal résumé, July 1949, photocopy in possession of author.

the Birmingham Symphony Orchestra for several years. Ed performed as a percussionist and as a vocalist. While in college he performed as a tenor in choral groups and sang in four operas. He sang in church choirs throughout his life.<sup>8</sup>

Cleino attended Southeast Missouri State University (SEMO) to pursue a Bachelors Degree in Music Education. His primary concentrations were vocal performance and percussion. After graduation in 1938, Cleino taught one year at New Madrid High School in New Madrid, Missouri.<sup>9</sup> His pursuit of further study then led him to Nashville. While in Nashville, he taught at both George Peabody College and Vanderbilt University. He was successful from the beginning. But Cleino attributed much of his success to being in the right place at the right time and meeting people who were willing and able to help him. In a recent interview, Cleino modestly said, “I’ll just have to tell you all my life I’ve been at the right place at the right time, not having any ability.”<sup>10</sup>

As he continued to gain teaching experience, Ed soon recognized that he needed and wanted further formal study in music. He said, “I went over and found the head of the music department at George Peabody and said, ‘I realize since I am learning more than the students are. I need to get to graduate school.’”<sup>11</sup> He received a Master’s Degree from George Peabody College in 1940.

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<sup>8</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>9</sup> The Missouri State Department of Education recommended that New Madrid High School become the consolidated high school for New Madrid County, MO after a study of the New Madrid County School District. *Missouri State Department of Education Administrative Survey of New Madrid Schools* (1932).

<sup>10</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>11</sup> *Ibid.*

Cleino moved his young family to Tuscaloosa in 1949, where he served, for the majority of his career, as a music educator at the University of Alabama. During his tenure, he began the first graduate degrees in music education.

One of Cleino's most outstanding contributions as a music educator was his pioneering effort in public television programming. From 1956 – 72 Cleino planned and taught weekly televised music lessons to elementary classes throughout Alabama. This music lesson was broadcast live across Alabama. The show, *Music Time*, was one of the first educational television programs of its kind in the United States.

In addition to his contributions as an educator, performer, and television pioneer, Cleino also served the music educators of Alabama for a decade as Editor of *Ala Breve*, the publication of the Alabama Music Educators Association (AMEA).<sup>12</sup> His service expanded beyond Alabama's borders when he served as President of the Southern Division of the Music Educators National Conference (MENC) from 1968 – 71.<sup>13</sup>

Cleino continued to contribute to music education after his retirement from full-time teaching in December of 1978. For example, he worked for AMEA for nineteen years after retiring; served as a mentor to former students and other music educators throughout the state of Alabama and across the country; and received numerous awards from colleges, universities, and organizations for outstanding achievements during his career.<sup>14</sup>

In sum, the present study focused on numerous interconnected events, but always through the various lenses of Dr. Cleino's life. It did not attempt, for example, to examine the history of

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<sup>12</sup> Information available from <[www.amea.org](http://www.amea.org)>, accessed 21 January 2014.

<sup>13</sup> Information available from Special Collections in the Performing Arts, Michelle Smith Performing Arts Library, University of Maryland.

<sup>14</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.



the University of Alabama Music Education Department or the University of Alabama School of Music as a whole, because such topics were too broad for the space allowed in this report. Furthermore, because this study focused primarily on his contributions as a music educator, it did not explore in depth Cleino as a vocal performer, a percussionist, a conductor, or a scholar. Though his contributions in those regards were significant, the topics were not relevant to this study. For similar reasons, although Cleino's tenure at the University of Alabama occurred simultaneously with a turbulent time in the history of the South generally and UA specifically due to dramatic socio-cultural flux precipitated by the Civil Rights Movement, such events entered the narrative in only a very cursory way.<sup>15</sup>

### Historiography

In preparation for this investigation, a representative sample of historical theses and dissertations was read. These documents chronicled histories of colleges and universities generally and schools of music specifically.<sup>16</sup> Typically, such papers examined the growth and

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<sup>15</sup> Dr. Cleino did not address this topic in the interviews, so the author chose not to address the issue in this document.

<sup>16</sup> David N. Carle, "A History of the School of Church Music of The Southern Baptist Theological Seminary, 1944 – 59 (Oral History)" (D.M.A. diss., the Southern Baptist Theological Seminary, 1986); William D. Claudson, "The History of the Crane Department of Music, the State University of New York, College at Potsdam, 1884 – 1964" (Doctoral diss., Northwestern University, 1965); Prince L. Dorough, "A History of the University of Montevallo, Department of Music, 1918 – 84" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1986); Michael J. Fansler, "The History of the Western Illinois University Band from 1904 – 42, and Its Evolution from Within the Illinois Normal School Movement" (Ed.D. diss., University of Illinois at Urbana-Champaign, 2009); Peter J. Griffen, "A History of the Illinois Industrial University/University of Illinois Band, 1867 – 1908" (Ed.D. diss., University of Illinois at Urbana-Champaign, 2004); Rebecca C. Gruber, "The History of Choral Music activity at the University of Nebraska-Lincoln 1885 – 1978" (D.M.A. diss., University of Nebraska at Lincoln, 2008); Albert D. Harrison, "A History of the University of Illinois School of Music, 1940 – 70" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1986.); Patrick M. Jones, "A History of the Armed Forces School of Music." (Ph.D. diss., Pennsylvania State University, 2002); Kenneth J. Moore, "A History of the Michigan School Band and Orchestra Association: 1959 – 2009." (D.M.A. diss., Boston University, 2012); Dennis J. Morrissey, "A History of Early Field

history of each school through discussion of faculty, facilities, course offerings, degree offerings, and performing ensembles.

Other histories chronicled the leadership and contributions of various administrators or conductors.<sup>17</sup> For example, Bergee explored the history of the University of Kansas from 1947 to 1955 through the leadership of E. Thayer Gaston (1901 – 70), who was a prominent figure nationally in the development of Music Therapy as an academic discipline. Bergee wrote, “A History of Music Education at the University of Kansas in the mid-century years is largely a history of Gaston’s influence.”<sup>18</sup> Bergee’s paper, in conjunction with other findings, became a guide for narrowing the topic of the present study to one focused on the specific contributions of one individual and the life story that served as bookends for his sizable influence. In this regard,

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Experience in the Music Education Division of the School of Music of the University of Illinois at Urbana-Champaign, 1968 – 98” (Ed.D. diss., University of Illinois at Urbana-Champaign, 2003); Alice B. Pollingue, “The History and Evaluation of the Special Education Doctoral Program at the University of Alabama” (Ed.D. diss., the University of Alabama, 1985); Lori R. Shipley, “A History of the Music Department at Hampton Institute/University, 1868 – 1972” (D.M.A. diss., Boston University, 2009); Edward R. Sims, “The History of the Music Department of the Indiana University of Pennsylvania and Its Contributions to Music Education” (Ed.D. diss., University of Michigan, 1968); Brenda G. Williams, “A History of The Louisiana State University School of Music (1955 – 79). (Volumes I and II)” (Ph.D. diss., Louisiana State University and Agricultural & Mechanical College, 1983); Jesse C. Willmon, “A Brief Developmental History and Faculty Evaluation of International Programs of the University of Alabama College of Education” (Ph.D. diss., the University of Alabama, 1975).

<sup>17</sup> Martin J. Bergee, “A History of Music Education at the University of Kansas from 1947 – 55” (M.M.E thesis, University of Kansas, 1978); Larry W. Reed, “The History of the Department of Music and Music Education Teachers College, Columbia University – The Early Years, 1887 – 1939” (Ed.D. diss., Columbia University Teachers College, 1982); Paul K. Scimonelli, “A History of the Benjamin T. Rome School of Music of the Catholic University of America, 1950 – 2002” (D.M.A. diss., The Catholic University of America, 2003).

<sup>18</sup> Martin J. Bergee, “A History of Music Education at the University of Kansas from 1947 – 55” (M.M.E thesis, University of Kansas, 1978).

Ralph Waldo Emerson, in his landmark work titled *History in Essays*, wrote, “There is properly no history, only biography.”<sup>19</sup>

Various other biographical theses and dissertations were consulted in an effort to refine the methodology for the present study.<sup>20</sup> For instance, Darin Achilles, Deborah Chandler, and Anna Lampidis all chronicled the life, philosophy, and pedagogical approach of their research subjects.<sup>21</sup> John Martin examined the rise to fame of the University of Tennessee band through the leadership of W. J. Julian.<sup>22</sup> Notably, Deborah Chandler focused on Colleen Kirk’s nature and interaction with her students.

Marvin Latimer wrote about the life of Harold Decker and his significant contributions to the field of choral music within the context of the socio-cultural and historical events that influenced Decker’s professional opportunities and accomplishments.<sup>23</sup> That history served as a model for the present dissertation.

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<sup>19</sup> Ralph Waldo Emerson. “*History in: Essays*. Houghton Mifflin Company, 1883.

<sup>20</sup> Ann E. Bender, “A Profile in Collective Action: A Biographical Study of James Fleming Holic, 1870 – 1959” (Ph.D. diss., University of Texas at Austin, 2003); Kyle D. Wheatley, “The Growth of Music Education at Friends University During the Tenure of Cecil J. Riney (1960 – 2005)” (M.A. Thesis, University of Alabama, 2012).

<sup>21</sup> Darin L. Achilles, “Frank Crisafulli (1916 – 98): A Biographical Sketch and a Profile of his Pedagogical Approaches as Related by Former Trombone Students” (D.M.A. diss., University of North Carolina at Greensboro, 2004); Deborah L. Chandler, “Colleen Jean Kirk (1918 – 2004): Her Life, Career, and Her Influence on American Choral Music Education” (Ph.D. diss., Florida State University, 2004); Anna Lampidis, “Ronald Roseman: A Biographical Description and Study of his Teaching Methodology” (D.M.A. diss., University of North Carolina at Greensboro, 2008).

<sup>22</sup> John T. Martin, “W.J. Julian: His life and Career with Emphasis on his Tenure as Director of Bands at the University of Tennessee, Knoxville, 1961 to 1993” (D.M.A. diss., University of Southern Mississippi, 2012).

<sup>23</sup> Marvin E. Latimer, Jr., “Harold A. Decker (1914 – 2003): American Choral Music Educator” (Ph.D. diss., University of Kansas, 2007).

British author Samuel Johnson wrote, “Nobody can write the life of a man but those who have eat and drunk in social intercourse with him.”<sup>24</sup> As a graduate student in Music Education at UA and a music educator in Alabama, the author was personally acquainted with Dr. Cleino and the numerous stories about him that have become, in essence, folklore. This acquaintance provided a unique source for this study, which included several personal interviews with Dr. Edward Cleino, who was a personable, witty, knowledgeable, and willing participant. Such personal connections served to enhance the historical method used in this study, which focused on answering the why and how of various issues and events, rather than simply reporting factual answers of who, what, when, and where. In that regard, Dr. Cleino was an active partner in the telling of his story throughout the process of this investigation.

#### Sources

Sources for this study consisted of three interrelated components. They included primary source documents found in archives, libraries, and personal family collections;<sup>25</sup> secondary source documents;<sup>26</sup> and personal interviews and communications with Cleino, his family, and colleagues.<sup>27</sup>

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<sup>24</sup> Samuel Johnson quoted in James Boswell, *Life of Samuel Johnson (1791)*.

<sup>25</sup> James B. Sellers, *History of the University of Alabama*. Edited by W. Stanley Hoole. (University: The UA Press, 1975); *The University of Alabama Course Catalogs*. Tuscaloosa, AL: (1938 – 78, Tuscaloosa, AL); Suzzane R. Wolfe, *The University of Alabama: A Pictorial History*. (University: the UA Press, 1983).

<sup>26</sup> Michael L. Mark, and Charles L. Gary. *A History of American Music Education*, 3rd ed. (Lanham, MD: MENC, 2007); James F. Sulzby, Jr. *Historic Alabama Hotels and Resorts*. (University: the UA Press, 1960); *The University of Alabama Commencement Programs*, (Tuscaloosa, AL, 1938 – 78).

<sup>27</sup> Ed Cleino, Personal interview by author, 19 July 2012. Digital recording. Tuscaloosa, AL; Ed Cleino, Personal interview by author, 7 August 2012. Digital recording. Tuscaloosa, AL; Anne Witt, Personal interview by author, 3 July 2013. Field notes. Tuscaloosa, AL; Anne Witt,

### *Primary Sources*

Dr. Cleino lived in three states during his lifetime. Archives and libraries from each of the three locations were utilized for this study. The Missouri sites included the following: the Special Collections and Archives of Kent Library, Southeast Missouri State, Cape Girardeau, Missouri; the St. Louis Public Library, St. Louis, Missouri; the Rolla Public Library, Rolla, Missouri; the New Madrid Public Library, New Madrid, Missouri; Gaylord Music Library, Washington University, St. Louis, Missouri; and Maplewood High School Library, St. Louis, Missouri. In Tennessee, sites included the George Peabody College Archives, Nashville, Tennessee; and the Special Collection and University Archives, Vanderbilt University, Nashville, Tennessee.

Locations in Alabama included the following: the Tuscaloosa Public Library, Tuscaloosa, Alabama; Hoole Special Collections Library, University of Alabama, Tuscaloosa, Alabama; Archives of Moody Music Building, University of Alabama, Tuscaloosa, Alabama; and the UA Archives and Music Library, Tuscaloosa, Alabama. The MENC/NAfME archives are located at the Special Collections in the Performing Arts, Michelle Smith Performing Arts Library, University of Maryland.

Documents used in this study were categorized into the following groups: artifacts, catalogs and bulletins, commencement programs, correspondence, curricula, newspaper articles, photographs, scrapbooks, and yearbooks. Numerous documents such as photographs, diplomas, awards, and various other artifacts were obtained from the Cleino family. His wife and children were generous and helpful in providing access to artifacts and sharing their knowledge about them. However, some important documents were unavailable. Cleino told of storing documents,

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Personal electronic mail to author, 5 July 2013 and 31 July 2013; Ed Cleino, *Résumé*, July 1949. Portable document format. Elkmont, AL.

such as his high school diploma and college degrees, at his mother's house while serving in the military. Over the years, documents and artifacts were lost due to lack of adequate storage and relocation of his family.

A group of eight scrapbooks found at the Moody Music Building on the UA campus and subsequently donated to the Hoole Special Collections Library on the UA campus served as a resource for this study. It included such items as photographs, concert fliers, concert programs, and personal letters.

### *Secondary Sources*

Other sources consulted in this study included letters, books, histories, textbooks, commentaries, and magazine articles. Such documents served as material for initial investigations, leading to primary sources.

### *Interviews*

The interview process was divided into two phases. The first phase consisted of interviews with Dr. Cleino for the purpose of producing information about the UA Music Education department, a timeline of his life, a list of potential sources, and understandings of Cleino's personality and demeanor. A follow-up interview was conducted to expand on such purposes. Both interviews were conducted in the Cleino home and followed an open-ended format. Importantly, these personal interviews afforded the author an opportunity to tell the story of Dr. Cleino's life from the unique perspective of his own voice. Documentation for each session included transcripts, personal notes, and digital audio recordings.

The second phase of the interview process included interviews with Cleino's personal and professional associates and family members. These interviews were used to clarify information and assist in the interpretation of various documents. The second phase of interviews

adhered to the following protocol: Potential participants were contacted via electronic mail using the AMEA membership database and UA faculty database. A list of questions was provided to the participant prior to the interview. The participants were informed of the nature of the research and were asked for permission to quote them in the study. The interviews were conducted over the telephone. Notes documented the participant's answers.

## Chapter Organization

### *Chapter I: Introduction*

A brief synopsis of Cleino's life and professional contributions constitutes the majority of this section. The historiography used in the study and a section addressing the significance of this study are also included.

### *Chapter II: Childhood and Education*

Chapter II recounts Cleino's childhood, family background, and education. The primary focus is on the early musical instruction he received that prepared him for his career.

### *Chapter III: Early Professional Life*

A discussion of the beginning of Cleino's career, first as a performer, then as a music educator in Missouri before moving to Nashville to teach on the college level comprises Chapter III.

### *Chapter IV: Military Service*

Cleino served in World War II. The focus of this chapter discusses his military training and service and how that interrupted his teaching career.

### *Chapter V: Tuscaloosa, Alabama*

This chapter establishes the historical context for the time when Cleino came to the University of Alabama. It describes the physical and cultural characteristics of the town of Tuscaloosa in 1949.

### *Chapter VI: The University of Alabama*

Cleino was a faculty member for the bulk of his career at the University of Alabama. Chapter VI provides a brief history of the university up to the time Cleino first came to teach. An overview of the campus, description of the School of Music facilities and faculty, and governance of the School of Music and Music Education Department are included in this chapter.

### *Chapter VII: Cleino at the University of Alabama*

Cleino's tenure at the University of Alabama spanned almost three decades. This chapter describes his significant contributions, which included leadership in the development of the graduate degrees in Music Education, one of Cleino's most important legacies. A recounting of the events that led to the creation of the degrees and the reasons the degrees were implemented are explained in Chapter VII.

### *Chapter VIII: Pioneer in the Field of Educational Television*

Cleino became a pioneer in the field of educational television programming. He developed a program in which he taught a music lesson to a group of children each week via television. The live broadcast, *Music Time*, arguably led the way for other educational programs. Chapter VIII explores the program and the show's considerable influence.



### *Chapter IX: Cleino's State and National Professional Service*

Cleino not only enjoyed a long and influential tenure at UA, he also led the state music educators association in several capacities, eventually serving on the regional and national level. This chapter reports the ways in which Cleino led his colleagues through his participation in professional organizations.

### *Chapter X: Contributions During Retirement*

After retiring from UA in 1978, Cleino continued to lead and influence music educators. His influence as a mentor is discussed in Chapter X.

### *Chapter XI: Summary, Conclusions, and Recommendations*

Chapter XI summarizes Cleino's major contributions in expanding the Music Education degrees at the University of Alabama, in educational television, and in professional leadership. Recommendations for further research also are suggested.

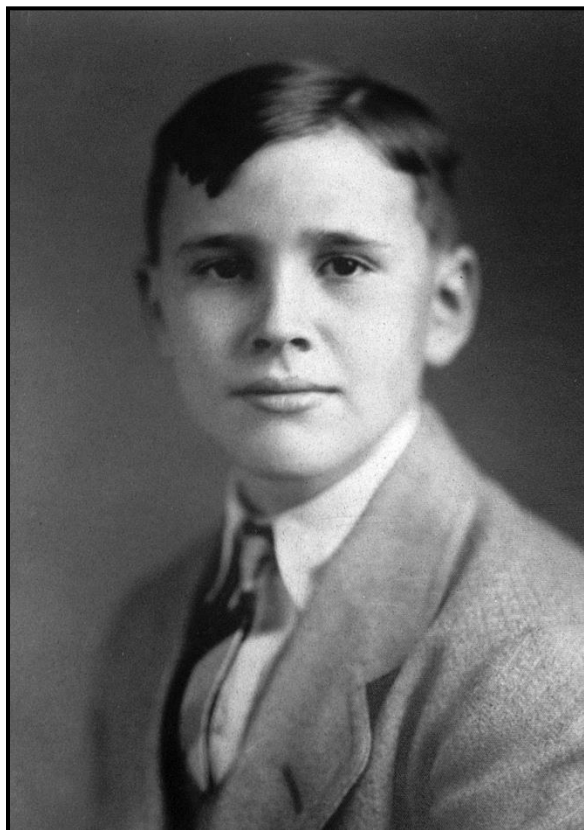


Figure 2. Ed Cleino as a boy.  
Source: Courtesy of the Cleino family

CHAPTER II  
CHILDHOOD AND EDUCATION

Rolla, Missouri

Edward Henry Cleino was born on 29 January 1917 in Rolla, a small town in central Missouri.<sup>28</sup> Ed, as he came to be called, was the fourth of four children and the only boy. His sisters were Bertie, Dorothy, and Phariss. His father, Henry Cleino, was an attorney and his mother, Lula Phariss Cleino, was a homemaker who also played piano.<sup>29</sup>

Rolla is located in the South-Central Ozarks Highland region, not more than one hundred miles from St. Louis (the state capitol), Jefferson City, and Springfield. At the time of Ed's birth, Rolla's population was 2,261.<sup>30</sup> It was founded in 1884 by the John Webber family. According to sources, no one knows why the Webbers stopped where they did, a spot three miles from a freshwater source with no other known attraction. Historians, Dr. and Mrs. Clair Mann, speculated, however, that some type of accident or illness could have caused the choice of such a spot to be essential.<sup>31</sup> Fourteen years later three men chose the name of the town, Raleigh, but it ultimately was spelled Rolla as one of the men pronounced it.<sup>32</sup>

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<sup>28</sup> Illinois birth certificate, Edward Cleino (1917).

<sup>29</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>30</sup> *Table 1, Missouri Census* <[http://www.censusrecords.com/content/1910\\_census\\_](http://www.censusrecords.com/content/1910_census_)>, accessed 18 June 2014. Rolla's current population is approximately 20,000.

<sup>31</sup> Clair Mann, *The Story of Rolla* (Rolla, privately printed, 1974), 4.

<sup>32</sup> *Ibid*, 4.

Three factors contributed to Rolla's founding: construction of the railroad, formation of Phelps County, and the donation of fifty acres from Edmund W. Bishop. In 1852, the railroad from St. Louis was spreading across Missouri. By 1855, plans were ready for the railroad to be constructed through what would become Phelps County. Edmund Bishop was among five men that comprised the owners of the J. Stever Co., a subcontracting firm charged with clearing land and grading the roadway.<sup>33</sup>

In 1857, a mild financial panic spread and slowed the sale of Pacific Railroad bonds. Bishop decided to leave the railroad subcontracting business. He acquired land, the two-story office building, and its contents owned by the railroad contractors. The Missouri Legislature created Phelps County on 13 November 1857. Soon after, Edmund Bishop donated fifty acres of his recently acquired land to the county. The combination of these events led to the development of Rolla. By the time Ed was born in 1917, Rolla was already a thriving community complete with government ordinances, sewer and water systems, some paved streets, a local bar association of attorneys (to which his father presumably belonged), a new post office, a new high school, auto sales, and city automobile registration.<sup>34</sup> Arguably, Rolla would have been a perfect location for Cleino's family.

But less than four months after Ed's birth, the United States entered WWI. As most communities in the United States, especially small ones, Rolla experienced the challenging effects of the war. For example, many area men enlisted, which caused shortages in production of needed commodities. As evidence, Missouri's state food administrator urged food

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<sup>33</sup> Ibid.

<sup>34</sup> Ibid

conservation and designated each Tuesday “as meatless-wheatless days.”<sup>35</sup> In 1918, one year after Ed’s birth, President Woodrow Wilson (1856 – 1924) legislated such food restrictions across the country. Despite these turbulent and difficult days, however, Ed’s family maintained as much order as possible.

Just as Ed’s entry into the world coincided with financial hardships associated with the war, his birth year, 1917, exactly corresponded with the advent of one of the most deadly, worldwide pandemics in history, the “Great Influenza Pandemic” of 1917 and 1918. This outbreak of influenza and pneumonia, which began in the US at Fort Riley, Kansas, only three hundred and fifty miles west of Rolla, spread throughout Missouri and across the United States during the fall of 1918.<sup>36</sup>

Influenza (“the flu”) typically was far more dangerous than the common cold for children, such as young Ed, who had not reached the age of two at the time the epidemic began.<sup>37</sup> Missouri state officials reported the first case of the deadly strain of influenza on 11 October 1918. Experts suspect the influenza appeared much earlier.<sup>38</sup> By mid-October, cities, including Rolla, banned public gatherings such as dances, parties, funerals, church services, theater performances, and other recreational activities. The epidemic extended beyond the cities and into rural areas by the end of the month. In Rolla, the disease first appeared in October, with a second

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<sup>35</sup> Ibid, 55.

<sup>36</sup>John Barry, *The Great Influenza The Epic Story of the Deadliest Plague in History*, (New York: Penguin Group, 2004), 95.

<sup>37</sup> *Children, the Flu, and the Flu Vaccine* available from <<http://www.cdc.gov/flu/protect/children.htm>>, accessed 30 June 2014.

<sup>38</sup> *The Great Pandemic: The United States in 1918 – 1919*; available from <[http://www.flu.gov/pandemic/history/1918/your\\_state/southwest/missouri/index.html](http://www.flu.gov/pandemic/history/1918/your_state/southwest/missouri/index.html)>, accessed 2 June 2014.

outbreak in December.<sup>39</sup> Across the United States, the disease peaked in the fall of 1918, and then began to diminish throughout the winter and spring, finally disappearing during the summer of 1919.<sup>40</sup>

According to John Barry, who wrote the definitive account of the pandemic, the death toll was extraordinary. Barry estimated deaths associated with the influenza epidemic in the United States alone to have been six hundred and seventy five thousand.<sup>41</sup> Remarkably, the death toll, which could only be estimated due to the desperate necessities associated with the disease, decreased the population worldwide by five percent.<sup>42</sup>

Important to Ed's circumstance, in most influenza outbreaks the highest rate of mortality typically occurs within infants and elderly. Not so in the case of the 1918 pandemic. Though infants and elderly people died as expected, even the young and healthy died as a result of the pandemic. Barry wrote:

There was no such grace about the influenza in 1918. It killed the young and strong. Studies worldwide all found the same thing. Young adults, the healthiest and strongest part of the population, were the most likely to die. Those with the most to live for—the robust, the fit, the hearty, the ones raising young sons and daughters—those were the ones who died.<sup>43</sup>

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<sup>39</sup> Mann, *the Story of Rolla*, 56.

<sup>40</sup> Ibid.

<sup>41</sup> Barry, *The Great Influenza*, 238. The excess death toll is calculated by the number of deaths above that which would have died without an epidemic. He believed it is impossible to calculate an accurate excess death toll.

<sup>42</sup> Ibid, 396 – 397. For example, due to sanitation issues bodies were often hurriedly buried in mass graves with little or no attention given to accounting for them or documenting them.

<sup>43</sup> Ibid, 238 – 239.

Historical sources have demonstrated, though not to the extent one might expect given the magnitude of the worldwide pandemic, such circumstances led to dramatic socio-cultural flux in nearly every part of the world. But Ed's family escaped the tragedy of illness and death. Remarkably, no one in his immediate or extended family died during those years.<sup>44</sup>

Another historical circumstance that corresponded with Cleino's early years was the declaration of a prohibition on alcohol instituted by President Wilson in an attempt to save grain for food production. That same year, Congress submitted the 18th Amendment, which banned the manufacture, transportation and sale of intoxicating liquors, for state ratification. The prohibition of alcohol led to "bootlegging" or the illegal manufacturing and sale of alcohol. A rise in criminal and gang activity accompanied Prohibition.<sup>45</sup> Prohibition caused breweries, wineries, and distilleries to close. Before Prohibition, Missouri was the seventh in the nation in beer production and eleventh in the nation for wine production. In short, its economy suffered as a result. One could surmise, therefore, that prohibition could have been, at least in an indirect way, an influencing factor in Cleino's early years in Missouri.<sup>46</sup>

In sum, Ed's birth and early childhood occurred during a time of World War and the hardships associated with it, a national experiment with prohibition that hit Missouri particularly hard, and an epidemic that claimed millions of lives worldwide. Ed and his family survived potentially disastrous events without suffering loss or hardship the likes of which seemed to be everywhere. His father, an attorney, provided ample income for the family while his mother

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<sup>44</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>45</sup> *Prohibition*, available from <<http://www.history.com/topics/prohibition>>, 16 June 2014.

<sup>46</sup> Information available from <<http://www.missourilife.com/life/prohibition-in-missouri/>>, first accessed 8 September 2014.

maintained a happy, healthy, and supportive home. Ed recalled mostly fond memories of his childhood. Favorite among his recollections were those of his family making music together in their home in the evenings as his mother played the piano. Cleino said, “My earliest memories are of us standing around the piano in the evenings, and Mother playing from, oh, I don’t know how to describe it, a variety book, and we all sang.”<sup>47</sup>



Figure 3. St. Louis in the 1920s  
Source: Courtesy of the St. Louis Public Library

#### St. Louis, Missouri

Ed’s family relocated to St. Louis when he was a young child.<sup>48</sup> In 1920, St. Louis reported a population of 772,897, the largest in Missouri.<sup>49</sup> Ed’s father, Henry, had worked for a number of years as an independent attorney in Rolla. His move to St. Louis to join the Ocean Accident Insurance Company constituted a considerable professional advancement. According to Ed, his father’s position with this growing company proved to be considerably more lucrative

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<sup>47</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>48</sup> Ibid. Dr. Cleino did not remember the age he was at the time his family relocated. He only remembered being very young and not being in school.

<sup>49</sup> *The Great Pandemic: The United States in 1918 – 19*; available from <[http://www.flu.gov/pandemic/history/1918/your\\_state/southwest/missouri/index.html](http://www.flu.gov/pandemic/history/1918/your_state/southwest/missouri/index.html)>, accessed 2 June 2014.



than working as an independent attorney in the small town of Rolla. Ed said that his family first settled in a home in town but soon moved to the suburbs.<sup>50</sup>

St. Louis also prospered in the 1920s. For example, in February 1923, an eighty seven million dollar bond issue was authorized for widening streets, building a new courthouse, constructing a sewer through Forest Park (a popular community recreation area), and effecting other public improvements.<sup>51</sup> Three years later the Southwestern Bell Telephone Building was built and occupied as dial telephones were first installed in St. Louis.<sup>52</sup> In short, Henry moved his family to St. Louis during a period of marked prosperity and pride due to significant expansion in infrastructure and services to its citizens.

But, as W. C. Bitting, who wrote about St. Louis at that time remarked, “A city is more than an assemblage of buildings with streets between them. It has a soul, and an atmosphere, and a social significance to which all material things should be made to minister.”<sup>53</sup> The weekly magazine *Know St. Louis* informed citizens of performances, civic meetings, and religious gatherings. Mayor Henry Kiel described his city as, “A large municipality where life is worth living.”<sup>54</sup> The rich musical heritage contributed to the value of living life in St. Louis.

American music history is not meant to be studied for absolute musical values. We have no Beethoven, no Mozart, no Haydn. Rather, our music history is to be studied as one of the many aspects of the *Kulturgeschichte* of this glorious country. Specifically in the Middle West, musical development is to be viewed as a gradually evolving taste for the finer things in European music. The transformation from the crudities of pioneer life to

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<sup>50</sup>Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>51</sup> *Ibid*, 450.

<sup>52</sup> *Ibid*.

<sup>53</sup> W. C. Bitting quoted in James Neal Primm, *Lion of the Valley*, 2nd ed. (Boulder, Pruett Publishing, 1990), preface.

<sup>54</sup> *Know St. Louis*, Jan. 7, 1923, 5 no. 2, p. 30.

the more advanced stages of a truly sophisticated musical appreciation occurred during the fading of the eighteenth and the dawn of the nineteenth century. This development occurred more swiftly in the urban centers than in the country at large. Thanks to the influx of musically intelligent German immigrants, this was particularly true of Cincinnati and St. Louis, Louisville and Milwaukee. The “Latin farmers” of the thirties and forties were philosophically and musically far ahead of their Irish and American contemporaries. Wherever they settled they transplanted the musical institutions of the “Fatherland” into a virgin setting and allowed them to evolve.<sup>55</sup>

### Theory Classes

Ed spoke fondly of his early experiences as a child growing up in the modern and thriving city of St. Louis. He said that he and his sisters especially benefitted from living in such a rich musical environment. This setting coupled with the value that their parents placed on the arts caused the Cleino children to be immersed in organized opportunities in a wide variety of arts studies, especially music. For example, Ed and his sisters attended music theory classes each Saturday morning and art classes on Saturday afternoons. According to Ed, their participation in such classes likely was a result, at least in part, of the proximity of their home to Washington University and Henninger Conservatory.<sup>56</sup>

Notably, St. Louis boasted numerous opportunities of this sort due to burgeoning numbers of skilled music teachers during the early 1900s. One historian reported, “Although no statistics are available as to the number of pianos sold for the decade following 1915, it is safe to assume that a piano was as common a household adjunct as a television set is today.”<sup>57</sup> The historian Ernst Krohn reported in his book *Missouri Music* that in 1913, a music teacher

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<sup>55</sup> Ernst Krohn, *Missouri Music* (New York: Da Capo Press, 1971), x.

<sup>56</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>57</sup> *Missouri Music*, 3.

directory listed five hundred music teachers in St. Louis. These teachers taught in their homes or in private conservatories.<sup>58</sup>

Ed attended the Henninger Conservatory, one of these numerous, private musical institutions in St. Louis. Frank Henninger, a horn player, and Lydia Henninger, a theoretician, taught music in the school. They were charter members of the Musicians Guild of St. Louis.<sup>59</sup> Ed recalled, “There were six other students in the same beginning class that I was in.”<sup>60</sup> As students progressed through the theory classes, they were allowed to study piano. Ed described the curriculum of the theory classes as basic theory and learning to read and to sing. In Ed’s words, “They would help us to learn to read music and to write it.”<sup>61</sup>



Figure 4. Cleino (center front), Richmond Heights Elementary School Orchestra, circa 1929  
Source: Courtesy of the Cleino family

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<sup>58</sup> Ibid.

<sup>59</sup> Ibid, 4. Though Dr. Cleino had difficulty recalling his teachers’ names, he had no trouble remembering the exact address of the Henninger Conservatory, 4414 Washington Blvd. St. Louis, MO.

<sup>60</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, Alabama.

<sup>61</sup> Ibid.

Ed showed potential as a musician by his progress both in the theory classes and in piano lessons. Eventually he was allowed to study another instrument. He said, “I really wanted to study violin. But my sister, [who] was much older than I... said, ‘Oh, Ed, the world is full of violinists. Play something else.’”<sup>62</sup> Persuaded by his sister’s words, Ed chose to play percussion instruments instead.

The Missouri National Guard afforded an opportunity for Ed, who now was a budding percussionist, to play in an organized band. He specifically recalled the registration process, being asked for his birthdate, and reporting his correct age ( a boy did not meet the requisite age until seventeen). Ed, after realizing that he would be disqualified, told the officer that he first had mistakenly given the incorrect year of his birth, and reporting a revised birth year of 1915, was allowed to enlist. He shared with a smile that he had reached the rank of sergeant by the time he would have been allowed to join.<sup>63</sup>



Figure 5. Cleino (center first row) and Missouri National Guard 138<sup>th</sup> Infantry Division  
Source: Courtesy of the Cleino family

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<sup>62</sup> Ibid.

<sup>63</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

The Great Depression devastated the United States' financial health in 1929. Countless historical sources have recounted how the United States economy plummeted for a number of years, causing dramatic financial loss and severe hardships for its citizens. However, according to numerous accounts, St. Louis was spared much of the brunt of the depression because, to a large extent, of its diverse economy and solid planning on the part of its community leaders. One source wrote, "St. Louis, due to its many varied industries was not as hard hit as other cities, but those who went through it will never forget."<sup>64</sup>

Though the Cleino family did not experience the effects of the depression to the extent that numerous families had, likely due at least in part to Henry Cleino's profession, the family was not spared entirely. According to Dr. Bettie Anne Cleino, Ed's wife, all four Cleino children worked to help put themselves through school. Ed even worked while attending high school. In that regard, his proficiency as a young musician paid early dividends. He was hired to sing tenor at the Jewish temple in St. Louis and also played percussion for the St. Louis Symphony.<sup>65</sup>

### High School

Ed attended Maplewood High School in Maplewood, Missouri, a suburb of St. Louis. In 1931, the year that Cleino matriculated, the Maplewood School District served a total of three thousand four hundred students. According to Cleino, the year he entered, the school district began a significant expansion of the high school.<sup>66</sup>

Ed had been an outstanding student through his elementary and junior high school years and looked forward to new academic challenges in high school. But Maplewood in the 1930s,

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<sup>64</sup> Hagen, *This is Our St. Louis*, 469.

<sup>65</sup> Edward Cleino and Bettie Anne Cleino, personal interview by Beth A. Davis, 19 June 2014, Field notes, Tuscaloosa, AL. Notes in possession of author.

<sup>66</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

and likely most other public schools for that matter, did not offer advanced placement classes as are now common in American high schools. Still, in an attempt to accommodate and motivate high achieving students such as Ed, Maplewood allowed students to attend classes at nearby Washington University. Ed remembered, “I was allowed the second semester of my junior year and all of my senior year to get my classes in the morning and hitchhike down Big Bend Boulevard about two or three miles to Washington University and take classes.”<sup>67</sup> Importantly, this circumstance gave Ed an opportunity to follow his passion for music and continue theory classes and percussion lessons during his junior and senior years.

Ed continued to develop as a musician in a number of ways during those years. For example, he participated in the A Cappella choir as a tenor, and played percussion in both the band and the orchestra. The 1934 Maplewood Yearbook, *The Maple Leaves*, reported that an important part of the expansion of the high school was a soundproof music room and a fine arts studio.<sup>68</sup> Arguably, the inclusion of such facilities showed evidence of support for the arts by both the community and its school officials. Ed said that he benefitted a great deal from attending a high school with such forward thinking curricular goals.

As Ed thrived as a musician and student, his life also took a challenging turn when his father died of cancer in April 1934, shortly before Ed graduated in May. Naturally, this event led to Ed’s mother necessarily caring for the family on her own.<sup>69</sup> Ed said, “I never got over losing

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<sup>67</sup> Ibid.

<sup>68</sup> *The Maple Leaves The 1934 Yearbook of Maplewood High School* (Maplewood, MO, 1934), 8.

<sup>69</sup> Illinois death certificate, Henry Cleino (1934).

my father.”<sup>70</sup> Dr. Cleino, Ed’s wife, shared that the loss of Henry Cleino left a huge deficit in the family. It was difficult for all of them, especially Ed and his mother.<sup>71</sup>

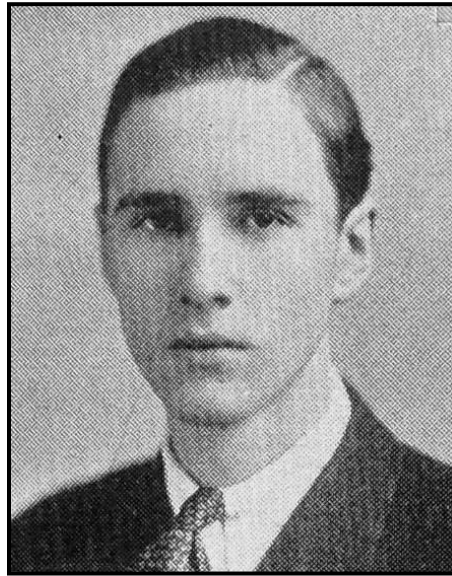


Figure 6. Cleino as a high school senior  
Source: *Maplewood High School Maple Leaves* (St. Louis, Missouri: Maplewood High School).

Ed graduated from Maplewood High School in the Class of 1934. He was one of 154 seniors graduating that year.<sup>72</sup> The quote beside Ed’s name in the 1934 yearbook read, “On beating a drum he is bent; and that is not his only accomplishment.”<sup>73</sup> Indeed, playing percussion was not his only accomplishment. As a senior, Ed also participated in the science club and consulted for the school newspaper, *The Chip*.<sup>74</sup>

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<sup>70</sup> Edward Cleino and Bettie Anne Cleino, personal interview by Beth A. Davis, 19 June 2014, Tuscaloosa, AL.

<sup>71</sup> Ibid.

<sup>72</sup> *The Maple Leaves. The 1934 Yearbook of Maplewood High School* (Maplewood, MO, 1934). Numbers were determined by counting pictures.

<sup>73</sup> Ibid, 17.

<sup>74</sup> *The Maple Leaves. The 1934 Yearbook of Maplewood High School* (Maplewood, MO, 1934).

After graduation, Ed and his mother moved back to Rolla. His mother used his father's life insurance money to build a house. She provided for herself and Ed by renting a room to college students who were in Rolla attending the College of Mines. Ed's sisters were already living on their own. Bertie remained in Cape Girardeau working as an assistant to the President at Southeast Missouri State Teachers College. Dorothy worked for the Bureau of Mines in Oklahoma. Phariss was married to Arthur Bradford: she and her husband were both teachers for St. Louis County.<sup>75</sup>

The effects of the depression still had not completely subsided by 1934 and financial conditions continued to be challenging, even under the best of circumstances. In order to make ends meet, Lula Cleino, Ed's mother, bought and managed rental properties, which added some to the family income, but allotting money for college still was a struggle. Therefore, instead of going to college immediately following high school, Ed remained at home and worked in Rolla to help support his mother by working full time at a general store owned by his aunt and uncle.

During that time in Rolla, Ed considered enrolling at the College of Mines and Metallurgy because of its proximity to his home. Missouri University of Science and Technology, established in 1870 as the College of Mines and Metallurgy, was known for its training and degrees in the field of engineering.<sup>76</sup> But his sister Bertie questioned his decision. She asked, "Do you want to be an engineer?" To which Ed answered, "No, but I have a job here." Bertie replied, "Come down to the Cape. I'll get you a job."<sup>77</sup> So once again Ed followed

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<sup>75</sup> Edward Cleino and Bettie Anne Cleino, personal interview by Beth A. Davis, 19 June 2014, Field notes, Tuscaloosa, AL. Notes in possession of author.

<sup>76</sup> <<http://colleges.usnews.rankingsandreviews.com/best-colleges/missouri-university-of-science-technology-2517>>, first accessed 27 March 2014.

<sup>77</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.



the advice of his sister and enrolled in Southeast Missouri State Teachers College in Cape Girardeau, Missouri to pursue a degree in education.<sup>78</sup>

#### Cape Girardeau, Missouri

In 1936, Ed relocated to Cape Girardeau, one of the oldest and largest cities in the state.<sup>79</sup> True to her word, Bertie attempted to secure a delivery boy position for Ed at the local pharmacy. Because he was new to the area and did not know his way around the town, he was not hired. However, he found a job on the campus of Southeast Missouri State Teachers College, where he enrolled in 1936. Ed said, “I got what was called an NYA job, National Youth Administration job for the government. I was making thirty cents an hour.”<sup>80</sup>

The government offered five types of jobs through the NYA program: readers, research assistants, laboratory assistants, clerical and office, and library and museum. A student worker could earn a maximum of fifteen dollars per month. A history of that era reported, “Although the yearly number of NYA students was not large, it did represent for those individuals a way to continue their education without interruption. To the Teachers College it brought students who would have postponed their education until better economic times, and for the city of Cape Girardeau, it contributed in a small way, additional money in circulation during distressing times.”<sup>81</sup>

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<sup>78</sup> Ibid.

<sup>79</sup> Cape Girardeau reported a population of 18,000 in 1936, when Cleino enrolled at SEMO. Arthur H. Mattingly, *Normal to University: A Century of Service* (Cape Girardeau: Missouri Litho and Printing Company, 1979), 181.

<sup>80</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>81</sup> Arthur H. Mattingly, *Normal to University*, 181.

The Southeast Missouri State Teachers College, (SEMO) established in 1873, received full power to grant degrees in 1919. According to the 1936 course catalog, “The Southeast Missouri State Teachers College [was] fully accredited by the North Central Association of Colleges and Secondary Schools as a degree granting institution. It [was] also a Class A member of the American Association of Teachers Colleges.”<sup>82</sup>

Normal schools, such as Southeast Missouri State Teachers College, played a major role in the development of teaching as a profession. In the last third of the nineteenth century, states created departments of education. These newly created departments raised standards in teacher education and certification. Normal schools included music teacher training in the curricula and degrees were available.<sup>83</sup>

In 1936, when Ed entered SEMO as a freshman, the college employed a faculty of fifty-six teachers. This faculty included eleven teachers in the Department of Education and three in the Music Department. The 1938 *Sagamore*, the SEMO yearbook, reported that the freshman class, by far, was the largest of the four classes. According to the *Sagamore*, the enrollment of 507 students divided into the following class sizes: 193 freshmen, 152 sophomores, 90 juniors, and 72 seniors.<sup>84</sup>

The college consisted of eight buildings. Those that served education students figured prominently. The 1936 *Bulletin of the Southeast Missouri State Teachers College* read, “The Education Building is designed to have all the conveniences of a well-equipped school building.

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<sup>82</sup> *Bulletin of the Southeast Missouri State Teachers College. Cape Girardeau, MO: Southeast Missouri Teachers College, 1936.* Southeast Missouri State University Kent Libraries Special Collections, Cape Girardeau, MO.

<sup>83</sup> Mark and Gary, *A History of Music Education*, 217, 226 – 227.

<sup>84</sup> *The Sagamore the 1938 Yearbook of Southeast Missouri State Teachers College* (Cape Girardeau, MO 1938). Numbers were determined by counting the students pictured.

It is fireproof and modern in every respect. It contains rooms for junior and senior high school, all elementary grades, college classes in education, and a combined auditorium and gymnasium.”<sup>85</sup> The college charged a fee of \$15.00 per term to cover the expenses not provided by the state. In addition, a student paid textbook fees of \$5.00, a diploma fee of \$3.00, and a \$1.00 per term fee for typing classes. The fee for room and board was an extra \$5.25 per week.

According to the plan of study for high school teachers, SEMO required 62 hours of junior college classes and 124 hours of senior college classes. The course catalog specified 24 hours of music classes for those who aspired to teach music in high school.<sup>86</sup> According to the catalog, “A major [was] a series of courses within a single subject or group of related subjects of not less than twenty-four hours. A minor [was] a series of courses in a single subject or group of related subjects of not less than fifteen hours.”<sup>87</sup>

As a SEMO student, Ed participated in both musical and non-musical activities. As a freshman, he worked as a photographer for *The Sagamore*, the college yearbook. He joined a group of campus leaders, called the Websters, and the Music Club. He also sang in Men’s Glee Club and played percussion in both the orchestra and band. As a junior and senior Ed added to his list of activities the A Cappella Choir and the Black Mask Drama Club.<sup>88</sup>

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<sup>85</sup> *Bulletin of the Southeast Missouri State Teachers College. Cape Girardeau, MO: Southeast Missouri Teachers College, 1936.* Southeast Missouri State University Kent Libraries Special Collections, Cape Girardeau, MO, 10.

<sup>86</sup> *Ibid*, 28, 30.

<sup>87</sup> *Ibid*.

<sup>88</sup> *The Sagamore*, 1936 – 38. The Websters, a fraternity, boasted of its members holding leadership positions throughout the school. Members of the Black Mask Drama Club presented several plays during the school year, entered drama contests, and promoted original play writing.

Ed graduated from SEMO in 1938. Notably, he completed college in three years, while working to pay for his education. According to Ed's résumé, he received a Bachelor of Science in Education Degree with a major in music, choral emphasis, and a double minor in speech and art in 1938.<sup>89</sup> At that time, SEMO did not offer a degree in percussion. Therefore, though a percussion specialist, Ed earned a degree in choral music. Presumably, he considered the choral music degree to be nearest to his specialty. Most importantly, however, upon graduation, Ed possessed the certification necessary to teach music in the public high schools of Missouri.<sup>90</sup>

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<sup>89</sup> Edward H. Cleino, résumé, 1949, copy in possession of the author.

<sup>90</sup> *Bulletin of the Southeast Missouri State Teachers College. Cape Girardeau, MO: Southeast Missouri Teachers College, 1936.* Southeast Missouri State University Kent Libraries Special Collections, Cape Girardeau, MO, 10.

## CHAPTER III

### EARLY PROFESSIONAL LIFE

#### New Madrid, Missouri

After graduation, Cleino accepted a position teaching choral music in New Madrid, Missouri. According to an article in the Sikeston (MO) *Herald*, New Madrid Schools hired Cleino to teach English and music for the 1938 – 39 school year.<sup>91</sup>

In 1932, the Missouri Department of Education examined the schools of New Madrid County and issued a report 30 June 1932. According to the preface of the report, the team conducted a thorough evaluation of pupil and financial resources to establish a plan for the improvement of New Madrid County schools.<sup>92</sup>

The study revealed considerable growth of 224.8 percent in population of New Madrid County since 1890. It read, in part, “In the reorganization of the school program for the county this increase in population must be considered.”<sup>93</sup> The study predicted the population growth trend would continue. Student population of New Madrid schools numbered approximately eleven thousand.

The team of examiners also studied the administrative organization of the schools. The report described the administrative management as being run by thirty eight separate entities. It

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<sup>91</sup> *Sikeston (MO) Herald*, Sikeston, MO, 6 October 1938.

<sup>92</sup> Missouri State Department of Education Administrative Survey of New Madrid Schools (1932), 1006.

<sup>93</sup> *Ibid.*

reported, “Each district board determines the length of the school term and the amount of money spent on each child in the district, as well as other matters of policy and practice. This plan makes it impossible to provide equal educational opportunities for all the children in the county.”<sup>94</sup> The concern of equity for all students in the county schools was consistently evident throughout the report.

Of the twenty one defects listed in the report, one addressed teachers of specialized subjects. It read, “Special teachers of music, physical education, drawing, homemaking, agriculture, and commercial courses cannot be given in the small schools.”<sup>95</sup> The survey staff presented a plan for reorganization to address the defects. The plan recommended New Madrid as the location for the senior high school.

Eight years later, Cleino taught at that new high school. Cleino listed in his own handwritten note on a 1949 résumé his teaching responsibilities included high school choral activities, which consisted of a mixed choir, as well as boys and girls glee clubs. The position also required that he teach junior high general music. In this first experience as a music educator, he taught choral music and assisted with various administrative responsibilities. As the supervisor of music, he coordinated the organization of the band and the musical activities of the elementary school.<sup>96</sup> Cleino, however, served in that position for only one year.

Bettie Anne Cleino said that her husband never felt comfortable in his first job. Perhaps he felt overwhelmed having so numerous and varied responsibilities as a first-year teacher. He realized he needed more schooling. He considered where he might go to graduate school. Cleino

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<sup>94</sup> Ibid, 1007.

<sup>95</sup> Ibid, 1014.

<sup>96</sup> Edward H. Cleino, résumé, 1949, copy in possession of the author.

recalled, “I had done some professional singing. That is what brought me to the South... I was just enchanted with the Southern people, just absolutely enchanted. People spoke to you on the street.”<sup>97</sup> His sister Phariss and her husband, Arthur, were attending George Peabody Teachers College in Nashville. Ed went to visit them and toured the campus. He fell in love with the school, applied to the graduate school and received an assistantship. He enrolled in 1939.

#### Nashville, Tennessee

Currently a part of Vanderbilt University, George Peabody began as a separate school. It first opened its doors as Davidson Academy in 1785 and later transformed into Cumberland College. In its beginning stages, the school affiliated itself with the Presbyterian Church. One hundred years later, the institution transitioned into the State Normal College of Tennessee.<sup>98</sup> As referenced earlier, such Normal schools, located all across the United States, had become a staple among American higher education institutions for the training of schoolteachers.

Importantly, however, in the years just prior to Cleino’s matriculation, the Great Depression had affected George Peabody as it had other institutions across the United States. One George Peabody historian wrote, for example,

By 1930, the US economy was in crisis and in the next year would collapse. Even before the United States fully recovered from the Depression, it entered WWII. These were crisis years in all areas of American higher education. Comparatively, Peabody suffered less than most colleges and universities, but suffer it did. Campus expansion all but ended. Enrollment suffered. Bold new initiatives became impossible.<sup>99</sup>

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<sup>97</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>98</sup> Paul K. Conkin, *Peabody College: From Frontier Academy to the Frontier of Teaching and Learning* (Nashville: Vanderbilt University Press, 2002), 237.

<sup>99</sup> Paul K. Conkin, *Peabody College*, 237.

George Peabody endured the financial crisis with few effects until 1932. The enrollment dropped, which led to a massive loss of income for the college. According to accounts, “Peabody survived this budgetary nightmare by cutting costs to the bone.”<sup>100</sup>

Bruce R. Payne, first President of George Peabody, loved and led the college for more than two decades. As President, Payne planned the campus and devised its mission. Payne died unexpectedly on 21 April 1937 at the age of sixty three. A later historical account read, “Peabody had been so inseparably tied to Payne that its very identity seemed threatened. What next? No one knew. Payne had been at the center of every event at the college. Students and faculty saw him daily as he walked about campus.”<sup>101</sup>

At the time of President Payne’s death, only one original faculty member, Charles Little, was still living. Little was asked to serve as acting President for a month until the next scheduled board meeting. In May 1937, Dean Sidney C. Garrison was appointed as acting President while the board searched for a permanent replacement. The board considered several candidates, named Garrison among the top three, and then selected him as the new President.

Garrison respected Payne, but he differed in his philosophy, personality, and goals. For example, “Payne was expansive and idealistic. Garrison controlled and realistic. Payne ran a loose ship. Garrison was about as organized as the Peabody culture permitted.”<sup>102</sup>

Garrison’s first report to the board of trustees was received with some degree of shock. The board had never seen such a detailed and realistic explanation of the school’s weaknesses. Garrison won approval for the new focus of the school: the teacher education program.

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<sup>100</sup> Ibid.

<sup>101</sup> Ibid, 251.

<sup>102</sup> Ibid, 253.



Reportedly, “Some departments, including fine arts, industrial arts, economics, music, religious education, and physics, contributed only indirectly to that core mission. Garrison wanted to suspend, reduce, or better focus work in these departments.”<sup>103</sup>

The President believed these subjects, except for music, did not contribute to Peabody’s teacher education mission. In support of the music department, Garrison “hired a new and effective head of music, Irving Wolfe, who in the next five years built a music program that some referred to as the strongest in the South.”<sup>104</sup> Cleino enrolled in this robust music program two years after Wolfe’s appointment. Cleino shared the following words about his initial move to graduate school in Nashville:

I went to Vanderbilt and saw the campus and went over to George Peabody College and asked to find the Head of the Music Department. I’ll just have to tell you all my life I’ve been at the right place at the right time. Not having any ability. I went over and found the head of the music department at George Peabody and said I realize since I am learning more than the students are I need to get to graduate school. And he said, ‘we have a big expansion for the summer. We have a percussionist, but we are employing eight new people for the summer.’ Peabody was larger in the summer by far than in the winter. People were coming back to go to graduate school. They had a small undergraduate school in the summertime and offered some courses and graduate courses, too. And he said, ‘Could you teach the theory?’ Everybody majored in theory and then their applied. I could teach theory. I found out when the assignments came I was teaching counterpoint. I believe I [remembered] a good deal... I carried a course or two, a graduated course or two then I taught the counterpoint. He talked to me about my experience and so on. I was going to sing with the choir.<sup>105</sup>

As referenced earlier, Cleino believed he benefitted from being in the right place at the right time several times during his education and career. For example, being in the right place and knowing E. J. Gatwood, the Choral Director at George Peabody, aided him in being hired to conduct the choir at Vanderbilt. Cleino recalled the events leading to his hiring.

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<sup>103</sup> Ibid, 253 – 254.

<sup>104</sup> Ibid, 255.

<sup>105</sup> Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

When I would have a little time off, a half an hour or so, I would go by his office and say E. J., I've got some time off and it is not necessary for me to go study. What can I do to help? I swear I wasn't doing it to advance myself at all. It's just the way I am: I want to help. There was always something to do to help. And not a one of the eight people they hired for that summer ever came by and offered to help. So I got to know him. And he got to know me and know what my choral direction was like. And, that summer remember, I said I was always at the right place at the right time? That summer they had a resignation of the Choral Director, the A Cappella choir at Vanderbilt across the street. Vanderbilt had no summer program, except for the [professional] schools. Gatwood recommended me, and I got the job. I had one summer of graduate study before that. I toured with the choir. We toured under management, and I taught there two more years.<sup>106</sup>

Cleino pursued graduate courses and taught while in Nashville. His 1949 résumé showed that he was the director of music at Vanderbilt University from 1939 – 42 and concurrently taught vocal music classes at Peabody Demonstration School. Additionally, he served as a Guest Conductor of Choral Music and Music Education for the summer sessions of 1939 – 41 at George Peabody College.<sup>107</sup>

The George Peabody College Bulletin outlined the Teachers' course of study that Cleino pursued. The plan included the following guidelines: meet all requirements within a five-year time frame, present a tentative plan of study no later than two weeks before the end of the first quarter, and file a formal application no later than the first day of the quarter of expected graduation.

The Bulletin offered two options of specific requirements. Plan I included twenty two hours in the major area, with six of the hours consisting of thesis writing, ten hours in a different department or with a different professor, and ten additional hours of a minor. This plan also required a thesis topic to be approved by the major and minor professors as well as the Dean of the Graduate School. The completed thesis was to be presented to the Dean no later than three

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<sup>106</sup> Ibid.

<sup>107</sup> Edward H. Cleino, résumé, 1949, copy in possession of the author.

weeks prior to the conferring of the degree. Plan II differed in requiring twenty four hours in the major area instead of twenty two; twelve with a different professor or in a different department, and an additional twelve hours of a minor without the writing of a thesis. Cleino followed Plan II. He did not write a thesis. After completing all the requirements for the Master of Arts degree, Cleino graduated in 1940.<sup>108</sup>

After Cleino received his graduate degree, he continued to teach at Vanderbilt and George Peabody. One female student named Elizabeth “Bettie Anne” White became a special friend. Cleino told of his relationship with Bettie Anne. He said, “The third year, Bettie Anne was one of my students. It was not frowned upon at Vanderbilt at all. The graduate assistant hadn’t been invented yet. So I was the youngest instructor. The other instructors had all married some Vanderbilt students. Nothing was said about it. We didn’t flaunt it or [anything].”<sup>109</sup>

Cleino remembered meeting Bettie Anne and discovering she was Moravian.<sup>110</sup> Prior to meeting her, he had selected a Moravian piece for the choir to learn that semester. He asked Bettie Anne to tell him about being Moravian.

He later recalled, “I got to know Bettie Anne. I gave her a few voice lessons...So we went to some concerts together. I would go to the dormitory. I wouldn’t sit in the parlor with other people; we had dates. I would call her, and she would come down, and we would go to a concert

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<sup>108</sup> George Peabody College for Teachers diploma, Edward H. Cleino, 1958. Cleino earned his doctoral degree on 15 August 1958 from the same university. According to his wife, his dissertation’s topic examined percussion method books.

<sup>109</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>110</sup> Brief History of the Moravian Church available from <<http://www.moravian-seminary.edu/moravian-studies/about-the-moravians/brief-history-of-the-moravian-church.html>>, first accessed 21 July 2014. Moravians were a protestant denomination dating back to the 1450s. They had long been known for their hymns and composers.

or whatever. And then I would bring her back. We didn't hide around at all. There was no need to."<sup>111</sup>

But as Cleino pursued a deepening personal relationship with Bettie Anne White and continued his teaching career, war erupted around the world. In December of that school year, the Japanese attacked Pearl Harbor, propelling the United States into WWII. Life for Americans changed. Life for Ed Cleino and Bettie Anne White changed as well.

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<sup>111</sup> Ibid.



Figure 7. Cleino in uniform  
Source: Courtesy of the Cleino family

CHAPTER IV  
MILITARY SERVICE

The Japanese attack on Pearl Harbor on 7 December 1941 precipitated the enlistment into military service of unprecedented numbers of men and women. As countless others, Cleino demonstrated his loyalty and patriotism by joining the United States Military Service. Cleino recalled, however, that the military could not immediately accommodate all those who desired to enlist. Said Cleino, “I wrote to Oglethorpe, the commanding officer, and said that I request I go on and finish the... year at Vanderbilt and then report.”<sup>112</sup>

Cleino was granted special permission to do so and finished that academic year. Though he most wanted to be a pilot, he shared, “Whenever I finished that year, I reported to Oglethorpe, and I was sent clear across the country... I got through the first exams, and they caught up with me on my eyes with the second exam. I didn’t get to go on to pilot training.”<sup>113</sup> Military records show that Cleino enlisted in the United States Air Force on 3 June 1942.<sup>114</sup>

As a cadet he reported for training near Los Angeles, California. Cleino said, “We (speaking of him and Bettie Anne) weren’t married then. A cadet couldn’t have [a] wife, nor a mustache, nor ride the motorcycle.”<sup>115</sup> But that circumstance soon changed because, though he

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<sup>112</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>113</sup> Ibid.

<sup>114</sup> Military record, Edward H. Cleino, <www.archives.com>, 28 March 2014.

<sup>115</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

did not grow a mustache or take up motorcycle riding, he and Bettie Anne married as soon as it was allowed by military regulations.

Likely similar to other servicemen about to go to war, Ed and Bettie Anne's wedding took place with little fanfare due to a dearth of time for planning and preparation. He recalled,

As cadets, [if we were in] the top ten percent in grades, we'd get two weeks off...I knew I would be in there because they posted the number of grades every three weeks. So . . . I called [Bettie Anne] after graduation and told her [I could] get to Nashville in one day and let's get married. She went to her Dean. She was aware that there was a rule that nursing students couldn't be married and stay in school.<sup>116</sup>

Her Dean honored her request. So after receiving special permission to remain in nursing school as a married woman, and after successfully negotiating a full week off from school for a honeymoon, Elizabeth "Bettie Anne" White and Ed Cleino married, seven days after his graduation from cadet school, during his two-week leave on 7 March 1943.<sup>117</sup>



Figure 8. Wedding ceremony  
Source: Courtesy of the Cleino family

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<sup>116</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>117</sup> Tennessee marriage license, Edward Cleino and Elizabeth Anne White, 1943.

While serving in the Air Force, Cleino soon was promoted to Assistant Adjutant. He recalled working on one job after another saying, “Everywhere I’ve been it was the right place at the right time. I wasn’t qualified for any of them. But I learned fast.”<sup>118</sup> He served in Japan and Guam.

When he reported to the military base at Guam, Bettie Anne returned to the states. Cleino said, “I sent Bettie Anne home when I went out to Guam. I sent her home pregnant. I often wondered what her daddy said when she came home pregnant. I never asked him.”<sup>119</sup> He returned home on leave from Guam a short time later to be introduced to Anne, his nine-month-old daughter. During his service to the war effort Cleino rose to the rank of Captain in the United States Army Air Corps. He was honorably discharged in 1946 and returned home to continue his career as music educator.<sup>120</sup>

Evidence suggested that dedication to his country and dedication to his career initially created an inner conflict for Cleino. However, serendipity again prevailed in his life due to the number of people enlisting in the military, the difficulty of the military in accommodating new enlistees, and the receipt of permission to delay his report date. Therefore, Cleino was able to devise a plan that allowed him to resolve his inner conflict and fulfill his sense of commitment to both worthy causes. In that regard, he completed the 1941 – 42 school year, served his country, and continued his career as a music educator as seamlessly as possible. In 1946, Cleino moved

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<sup>118</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>119</sup> Ibid.

<sup>120</sup> Bettie Anne Cleino, personal interview by Beth A. Davis, 26 August 2014, field notes in possession of the author.



his family to Nashville and began his doctoral study at George Peabody College. He served as Timpanist for the Nashville Symphony until his resignation in 1949.<sup>121</sup>

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<sup>121</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

## CHAPTER V

### TUSCALOOSA, ALABAMA

The relationship between Ed and Bettie Anne Cleino and their growing family with the community that would soon become their family home for years to come cannot fully be appreciated without some knowledge of its rich heritage and traditions. Tuscaloosa's history connects seamlessly to the earliest recorded European exploration of the Americas in 1492, when Christopher Columbus (1451 – 1506) and his crew sailed in a fleet of three ships from Spain with the blessing and support of the Spanish government.

Another Spanish surveyor, Hernando de Soto (c.1500 – 42), explored Cuba before proceeding to the lands that later became Florida, Georgia, Mississippi, and Alabama in the early 1500s. These and other European explorers routinely encountered Native Americans.<sup>122</sup> Hernando de Soto entered the Alabama territory in 1540 near Maubilia, later known as Mobile.

De Soto and his men experienced a fateful encounter with Chief Tuskaloosa of the Creek Indians. The battle caused casualties on both sides and left a devastated village for the tribe. After the battle, Chief Tuskaloosa and his tribe moved north to settle at the falls near what became the town of Tuscaloosa.<sup>123</sup> Those Native Americans came to the region aptly named Tuscaloosa with that first migration in the 1580s and lived undisturbed for several centuries.

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<sup>122</sup> Information available from <[www.tuscaloosa.com/history-of-tuscaloosa](http://www.tuscaloosa.com/history-of-tuscaloosa)>, first accessed 2 August 2014.

<sup>123</sup> There seem to be many spellings of the name Chief Tuskaloosa. As was the case with Native American names, his name carried meaning. According to <[www.tuscaloosa.com/history-of-tuscaloosa](http://www.tuscaloosa.com/history-of-tuscaloosa)> Tuscaloosa meant Black Warrior. “Tushka” was a Choctaw word meaning

The first known White settlers in the area were Thomas York and his family. The York family arrived in the area in 1816.<sup>124</sup> Alabama officially became a territory in 1817 as more White settlers from Georgia, North and South Carolina, and Virginia followed the former Native American trails to settle in the area. Tuscaloosa, named after the Native American tribal chief, became an incorporated town on 13 December 1819, one day before Alabama gained statehood.<sup>125</sup>

Tuscaloosa, also known as the Druid City or the Oak City, originally was the Tuscaloosa County seat.<sup>126</sup> However, the county seat moved to nearby New Town in 1822 because of delays in the laying out of the city. A significant change in the political center of the county occurred in 1826 when the city of Tuscaloosa once again regained the county seat by incorporating New Town. The same year, a second significant event occurred in the history of Tuscaloosa when the State Legislature voted to move the capitol of Alabama from Cahaba to Tuscaloosa. The town served Alabama in this capacity for the next twenty years.

Tuscaloosa gained further prominence with the opening, in 1831, of the state's official University, the University of Alabama.<sup>127</sup> But tornadoes ripped through the town and the University in 1840, leaving a great deal of destruction and destroying several original

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warrior, and "lusa" meant black. In <[www.tuscaloosa.com/history-of-tuscaloos](http://www.tuscaloosa.com/history-of-tuscaloos)>, European explorers described encounters with Chief Tuscaloosa in their writings.

<sup>124</sup> *Tuscaloosa*, available from <<http://www.encyclopedia ofalabama.org/face/Article.jsp?id=h-1654>>, 2 August 2014.

<sup>125</sup> *Ibid.*

<sup>126</sup> *Ibid.* The town was called by these names because of the large water oak trees that lined the city streets. The Druids were an ancient Celtic people who worshipped oaks.

<sup>127</sup> *Ibid.* The legislature voted to establish the University of Alabama in 1820, however, the school did not open its doors to students until 1831.

structures.<sup>128</sup> Despite this and other challenges, however, the population of Tuscaloosa burgeoned along with a robust economy that was likely a direct result of its position as County Seat, State Capitol, and home to the state's Capstone University.<sup>129</sup>

From this time forward, the story of Tuscaloosa became inextricably connected to the historical account of the development of the University of Alabama. Arguably, that story, discussed in more detail later in this paper, is as rich with history and tradition as the account of any other university in the United States. But other economic, cultural, and social forces also were at work in the Tuscaloosa community that provided momentum toward its continued development and expansion.

For example, Bryce Hospital, Alabama's primary mental health treatment facility, was established in Tuscaloosa in 1859. The establishment of this treatment center aided in the economic recovery of the town, following a shift in population away from the Tuscaloosa area and the subsequent transfer of the State Capitol from Tuscaloosa to Montgomery.<sup>130</sup>

The history of the South during the second half of the nineteenth century has been broadly documented in countless historical accounts. Generally, Tuscaloosa, as one of the primary population centers during that time, experienced economic and cultural hardships that

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<sup>128</sup> Ibid.

<sup>129</sup> For example, the population reached 4,250 by 1845. However, numerous circumstances in subsequent years caused a significant migration of population toward the eastern part of the state. This population shift precipitated the Legislature's move of the capitol. This time Montgomery became the capitol city. The population of Tuscaloosa fell to 1,950 after this move. *History of Tuscaloosa*, available from <[http:// www.tuscaloosa.com/history-of-Tuscaloosa](http://www.tuscaloosa.com/history-of-Tuscaloosa)>, 2 August 2014.

<sup>130</sup> Ibid.

were typical of the region. The twentieth century dawned before Tuscaloosa experienced significant recovery from such challenges.<sup>131</sup>

The U.S. Army Corps of Engineers created a system of locks and dams along the Black Warrior River in the 1890s. This system provided a link to the port in Mobile. Tuscaloosa, being situated at the highest point river traffic could navigate, became a busy port, especially for the mining and metallurgy industries.<sup>132</sup> Other industry came to Tuscaloosa during the twentieth century. For example, several banks, the DCH Health System, Banks Quarles Plumbing, Heating & Cooling, Inc., Alabama Power, Moundville Telephone Company, B.F. Goodrich Tire Manufacturing, and Warrior Asphalt were among the industries and businesses that supported Tuscaloosa's expanding economy. Gulf States Paper Mill was the major industry at the time.<sup>133</sup>

Important to the present discussion, Tuscaloosa has been home to several vibrant and historic churches. For example, both First Baptist Church and First Methodist Church began

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<sup>131</sup> Ibid.

<sup>132</sup> *History of Tuscaloosa*, available from <<http://www.tuscaloosa.com/history-of-Tuscaloosa>>, 2 August 2014.

<sup>133</sup> Donald Brown and Hannah Brown, *Tuscaloosa Yesterday, Today, and Tomorrow*, (USA: Beers & Associates, 2010), 254. Not only was Tuscaloosa home to the University of Alabama and numerous industries, the surrounding area also boasted of several parks and recreational areas. For example, Lake Lurleen State Park, named after Governor Lurleen Wallace, opened in 1954 and was twelve miles northwest of Tuscaloosa. Lake Lurleen provided opportunities for swimming, boating, picnicking, and camping. Tannehill State Park, located approximately thirty miles from Tuscaloosa, was originally the site of an iron making operation. This state park also offered outdoor activities including hiking trails, horseback riding, and camping. Kentuck Park located in nearby Northport provided a place for artists to work and display their art. Moundville Archaeological Park afforded opportunities to study Native American history. See *The Heritage of Tuscaloosa County, Alabama*, Clanton: (Heritage Publishing Consultants, 1999), 80 – 81.

congregations in 1818. First Presbyterian Church followed in 1820, and Christ Episcopal Church began in 1828.<sup>134</sup>

Active involvement in church was a way of life for the Cleino family and Christ Episcopal Church became their church home. They were active participants and eventual leaders in the congregation.<sup>135</sup> He and Bettie Anne sang in the church choir. He served as the tenor soloist. In 1954, Cleino was asked to found and conduct a family choir at Canterbury Episcopal Church on the UA campus. The choir was made up of Cleino family members and other UA families. Ed continued to sing tenor solos as he had done since age seventeen. In 1974, the Cleino family returned to Christ Church. During the next few years, Cleino composed several descants for hymns.<sup>136</sup>

Still, Mr. Cleino's decades long professional relationship with the University of Alabama remained the primary driving force for the bulk of his professional life. Evidence overwhelmingly suggested that his innovative leadership, in that regard, forever changed the landscape of music education in Alabama and beyond.

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<sup>134</sup> Ibid.

<sup>135</sup> The Cleino family even contributed to a written history of the congregation. According to that historical account of the church, 1946 was a successful year for the congregation. Improvements were made to the facility, and funds were allotted to the music ministry for growth. There arose an urgent need to enlarge the facility by 1948 because of the number of people attending there. The church expanded facilities and continued to attract people to the congregation. See *Let Us Keep the Feast: The History of Christ Episcopal Church, Tuscaloosa, Alabama, 1828 – 1998*. Tuscaloosa, AL: Christ Episcopal Church of Tuscaloosa, 2000.

<sup>136</sup> Anne C. Witt, Personal communication, 13 October 2014.

CHAPTER VI  
THE UNIVERSITY OF ALABAMA  
History

Though the rich and sometimes controversial history of the University of Alabama has been recounted in numerous historical writings, its connection to the present history warrants a cursory retelling of its story. According to the first constitution of the state of Alabama, education was a priority from the beginning of statehood. The document read, “Schools and the means of education shall forever be encouraged in this state.”<sup>137</sup> Just over a decade after Alabama became a state, UA opened its doors.<sup>138</sup>

UA, first named the Seminary of Learning, officially opened on 12 April 1831 with an address by Governor Samuel B. Moore at the Episcopal Church in Tuscaloosa.<sup>139</sup> Six days later, the University of Alabama initially began operating on 18 April 1831 in Tuscaloosa with Alva

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<sup>137</sup> Alabama Constitution (1819), art. 5.

<sup>138</sup> According to one prominent historian, “The history of the University of Alabama is divided into four main periods: the Antebellum period, 1831 to 1871; the Victorian period, 1871 to 1903; the Early 20<sup>th</sup> Century, 1903 to 1941; and the Modern University, 1941 to present. To many, these time frames may seem arbitrary and slightly askew, but for example the Antebellum period lasted through the Civil War and the effects of Reconstruction until the University was reopened a second time after the Civil War in 1871.” *The Heritage of Tuscaloosa County, Alabama* (Clanton: Heritage Publishing Consultants, Inc., 1991), 92.

<sup>139</sup> A Congressional grant provided for the University of Alabama even before Alabama attained statehood. *The History of the University of Alabama 1818 – 1902*, vol. 1, (University: University of Alabama Press, 1953), 3; Members of the audience on that historic day included townspeople, U. S. congressmen, state legislators, city officials, judges, lawyers, and doctors. At the close of his speech, Governor Moore presented Reverend Alva Woods, the first President, the keys to the University of Alabama.

Woods (1794 – 1887) as President.<sup>140</sup> The enrollment on opening day numbered fifty-two students, but grew to approximately one hundred during the first term.<sup>141</sup>

Landon Garland (1810 – 95) served as the third President of UA from 1855 to 1865. He consistently pursued his goal of changing the operating system of the University into a military-based program.<sup>142</sup> Garland believed a suitably run military school could correct the weaknesses of the students. He wrote, “It would solve the vexing problem of student control... and it would obviously be very useful in the case of war as a training ground for soldiers.”<sup>143</sup>

Despite all efforts to prepare for and predict an attack, the Union army led by General John Croxton (1836 – 74) launched a surprise attack against the University campus after midnight on 4 April 1865. Federal troops quickly obtained the artillery stored on campus and took some prisoners. The enemy army vastly outnumbered the cadets. The entire ordeal ended with Garland leading his cadets in retreat by one o’clock in the morning.<sup>144</sup>

The Union soldiers nearly burned the campus to the ground. The University suffered much loss and damage from the attack, which ironically occurred just a few days before the war ended. According to now famous accounts, few buildings were spared. Only the President’s Mansion, the Observatory, the Gorgas House, the Round House, one book from the library, and a

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<sup>140</sup> Sellers, vol. 1, 4.

<sup>141</sup> Ibid, 5.

<sup>142</sup> Ibid, 259.

<sup>143</sup> Landon Garland quoted in Sellers, vol. 1, 259. After touring several military institutions, such as Nashville University, The Citadel, Virginia Military Institute, and West Point Military Academy, Garland returned and gained permission to institute a military operating system on the UA campus. In September 1860, students returned to a transformed school, resembling an army camp. The students wore uniforms patterned after West Point, bore arms, lived in tents, and experienced four weeks of painstaking military training. Academic classes began after the four-week training. Ibid, 260.

<sup>144</sup> Ibid, 284.



few documents remained after the attack. One historian later poignantly wrote, “The University of Alabama, like the Southern cause, had gone down in defeat.”<sup>145</sup> The University, left without dormitories, classrooms, a library, and funding, was forced to start over.<sup>146</sup> Higher education in Alabama suffered a setback from which it took decades to recover.

A plaque erected on campus commemorated the students who served in the war.<sup>147</sup> The faculty and cadets of the University gave of themselves to support and protect the school.

But the University gave something more to its state and to the region suffering the aftermath of a tragic war. It gave the ability and courage and perseverance which would, in a comparatively short space of time, rebuild and reconstruct the institution of learning which had played so important a part in the growing period of the state, and which would be an even more important force in the century ahead.<sup>148</sup>

Even while enduring defeat, the courageous spirit remained.

The University of Alabama reopened in April 1869 amid financial and political difficulties. The next couple of years brought instability and uncertainty. After overcoming its issues, such as the lack of a stable leader, UA reopened permanently on 4 October 1871. John Abercrombie (1866 – 1940), University of Alabama President from 1902 to 1911, and Dr. George H. Denny (1870 – 1955), University of Alabama President from 1911 to 1936, both contributed significantly to the transition from the nineteenth century to the twentieth century for the University.<sup>149</sup> Abercrombie provided leadership for the construction of new buildings, while Denny was more concerned with the financial oversight of the University during the Depression

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<sup>145</sup> Ibid 288.

<sup>146</sup> Clark Center Jr., “The Burning of the University of Alabama,” 7.

<sup>147</sup> Sellers, vol.1, 288.

<sup>148</sup> Ibid.

<sup>149</sup> Encyclopedia of Alabama, “University of Alabama (UA)” <<http://www.encyclopediaofalabama.org/face/Article.jsp?id=h-1678>>, first accessed 7 June 2014, 4.

years.<sup>150</sup> According to James Sellers, a prominent UA historian, “The University of Alabama emerged from the Nineteenth Century an insecure liberal arts college... The story of its development into a truly great university was written by administrators, teachers, and students who worked and planned on its campus for the next fifty years.”<sup>151</sup>

### College of Arts and Sciences

In 1919, the College of Arts and Sciences offered courses in music taught by Mrs. Harry Neal and fine arts classes taught by Miss Martha Fort. Twenty-four years later, the College attempted to combine these subjects into a Fine Arts Department directed by Dr. Alton O’Steen (1922 – 93). Three degrees were offered at that time: Bachelor of Arts with a major in music, Bachelor of Music, which emphasized theory and performance, and a combination of the other two for students who wanted to teach or perform. Art lost academic ground in the merger.

Sellers wrote, “From its beginning the Department of Music has been a source of pleasure and enrichment, both to campus life and to the greater community beyond.”<sup>152</sup> By the 1940s, the nationally recognized Department of Music had ten full-time instructors and one part-time instructor. The Department shared space in Doster Hall with Home Economics. Student enrollment increased, thus forcing the move to Manly Hall. By 1955, UA had built a new air-conditioned, sound-proof building for music and speech to share.<sup>153</sup>

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<sup>150</sup> Ibid.

<sup>151</sup> Sellers, vol. 2, 158.

<sup>152</sup> Sellers, vol. 2, 163.

<sup>153</sup> Ibid.

Some departments under the governance of the College of Arts and Sciences struggled to meet the needs of the students. Sellers reported, “It is strange to record that the College of Arts and Sciences, whose work is so basic to the strength of the University, has always been under the greatest disadvantage in the facilities at its disposal. This has been particularly true for the non-scientific departments.”<sup>154</sup> Yet these departments had other valuable resources. Wrote Sellers, “Nevertheless, whatever the College of Arts and Sciences might have lacked in brick and mortar has always been more than balanced by the strength and devotion of its human resources. It has had competent teachers and expert administrative leadership.”<sup>155</sup> Cleino proved to be one such competent teacher who provided expert leadership.

#### The College of Education

The School of Education, which began in 1909, became the College of Education in 1928. The College of Education developed simultaneously with the summer school program, which notably served teachers and aspiring educators from across the state. Both programs attempted to improve Alabama’s educational standards.

As schools improved and expanded, the need for qualified teachers increased. A commission developed a plan for the University, the normal schools, and the colleges of the state to divide the responsibility for training teachers. For the next several years, the state institutions debated the division of teacher training. Almost a decade later, UA was charged with training teachers, supervisors, and administrators in several fields: academic subjects for junior and senior high schools, manual arts, occupational studies, physical and health education, trades and industrial education, commercial and business education, elementary grades, and elementary and

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<sup>154</sup> Ibid, 166.

<sup>155</sup> Ibid, 168-169.

high school principals. In addition, the University was authorized to administer graduate degrees in all major academic subjects, school attendance and social services, research in elementary and high school education, and education supervision and administration. Some complained that the University was not recognized in the field of music.

It is probably fair to say that no well-informed, unbiased authority would hold that a state university in modern times should not have strong departments in music and art. The University did not happen to have strong departments in these fields in 1927. Some years later, however, when the University enrollment went beyond 5,000 and the enrollment of women was nearly 1,500, these departments were very properly strengthened. When the departments were adequately staffed and equipped, the College of Education...began to offer majors and minors for teachers of public school music and art and a degree course for supervisors of music.<sup>156</sup>

Perhaps as another serendipitous encounter with history, Cleino began his tenure at UA a few years following this growth of music and art.

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<sup>156</sup> Ibid, 249.



Figure 9. Cleino as a young conductor  
Source: Courtesy of the Cleino family.

## CHAPTER VII

### CLEINO AT THE UNIVERSITY OF ALABAMA

In the years that followed World War II, colleges and universities in the United States experienced a time of significant growth as vast numbers of soldiers returned home and enrolled in school. UA, too, experienced such expansion. Cleino accepted a position on the faculty of the University of Alabama in the fall of 1949 as President John M. Gallalee (1883 – 1961) presided over a growing student population of approximately twenty-four thousand.<sup>157</sup>

#### Campus 1949

During WWII, Dr. Raymond Ross Paty (1896 – 1957) served as UA President. As with most, if not all campuses during the war, the number of men in regular academic programs decreased, while the numbers of women increased. Notably, however, UA became a training ground for physical and academic training for approximately thirteen thousand soldiers. UA publicized the program as one of the largest training programs of its kind in the nation.<sup>158</sup>

But according to K. G. Matheny, UA historian, “Eventually, though it shed its martial past to become a co-ed institution of higher learning, with its own societal conflicts and, thankfully, more peaceful resolutions.”<sup>159</sup> UA experienced significant additions and changes after World War II. For example, UA hired more than one hundred and sixty instructors due in

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<sup>157</sup> *Course Catalog of The University of Alabama*, Tuscaloosa, AL, 1948 – 1949. Hoole Special Collections Library the University of Alabama.

<sup>158</sup> *Ibid.*

<sup>159</sup> K.G. Matheny, “The Day the Campus Burned,” <<http://apps.lib.ua.edu/blogs/digital-services/2014/04/22/the-day-the-campus-burned/>>, first accessed 7 June 2014, 7.

part to the vast influx of students. The university acquired additional housing to accommodate the increase in student enrollment by transforming the Northington General Hospital into housing for war veterans. Other additions included eight new doctoral degrees, and many new programs, which led to such program additions as the School of Nursing and the School of Dentistry. The UA administration developed a long-range plan that awarded faculty members a role in university governance.<sup>160</sup> It was in this dynamic environment that Cleino began what would be nearly a thirty year tenure at the University of Alabama.

Cleino recalled, “You wouldn’t know, but right after World War II, universities expanded all over taking care of returning GIs.”<sup>161</sup> “And, there were jobs everywhere, particularly if you had previous university teaching experience. And I explored several. [UA looked] like the best fit for me.”<sup>162</sup> Cleino explained, “Well, the head of the music department was a very dynamic, fine musician. Choosing one’s associates is not always possible, but I had high respect for [Alton] O’Steen.”<sup>163</sup>

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<sup>160</sup> Encyclopedia of Alabama, 5.

<sup>161</sup> The Servicemen’s Readjustment Act of 1944, known as the GI Bill, appropriated funds to provide medical care, unemployment insurance, higher education, and housing for returning World War II veterans. More than two million veterans attended college using these funds. Information available from <<http://www.nolo.com/legal-encyclopedia/content/gi-bill-act.html>>, first accessed 14 September 2014.

<sup>162</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>163</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL. According to James Sellers research on the history of the University of Alabama, Alton O’Steen became the director of the fine arts department in 1941 and led the music department when Dr. Cleino came to the University in 1949. Sellers, vol. 2, 162.

Cleino had completed his master's degree before serving in WWII. He believed the completion of this advanced degree and his post-secondary teaching experience afforded him a considerable advantage over other candidates for his position. He later said, "I had a terrific advantage over a lot of people [having] taught three years at Vanderbilt. So, I had every advantage in the world. I have all my life. I doubt I would have been considered for this position if I had not had my Masters when I came here. I don't think the Dean would have talked very long to me."<sup>164</sup>

Cleino later quoted the Dean (to the best of his memory), as he offered Cleino a position. He recalled the Dean saying, "Mr. Cleino, I considered your application, and we would like to offer you a job. Are you ready to accept it?" Cleino said that he replied, "No, Sir. I am not ready to accept it...If I am going to be happy in a position, Mrs. Cleino would have to be happy. And, I want you to meet her."<sup>165</sup> So the Dean invited Cleino to bring his wife to Tuscaloosa for a visit. They were pleased with what they saw and relocated to Tuscaloosa that summer. Cleino began teaching at UA in the fall of 1949.

Manly Hall and Garland Hall housed the School of Music in 1949. Cleino reported that he thought the facilities to be adequate, saying, "Well, we didn't expect so much then."<sup>166</sup> However, enrollment continued to increase in the School of Music as in the university as a whole and soon music classes spread to other locations. In that regard, Cleino recalled putting a piano or two in Graves Hall for music classes. So in 1955, UA began construction of a new and better-equipped building for the growing numbers of music students.

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<sup>164</sup> Ibid.

<sup>165</sup> Ibid.

<sup>166</sup> Ibid.



Notably, this new music facility was the first academic building constructed following the completion of the 1925 master plan.<sup>167</sup> The main entrance of what became known as Rowand-Johnson Hall opened to the lobby of a three hundred and thirty-eight seat theatre, the Marian Gallaway Theatre. The long east and west wings housed classrooms, practice rooms, studios, and offices for both the music and speech departments. The northeast wing housed Cadek Hall, a recital hall named for violinist and music teacher Ottokar Cadek (1897 – 1956). It remained the primary recital hall for music performances until the Moody Music Building was completed in 1988. Dr. Cleino spent the majority of his career at UA teaching in the 1956 building.

It is important to note, however, though Cleino considered himself a musician and a colleague of music faculty members, and though Cleino often taught courses and attended meetings and countless concerts in Rowand-Johnson Hall, Dr. Cleino's office was located in Graves Hall during his entire tenure at UA. At that time, music education courses for elementary education majors were housed and taught in Graves Hall, the primary building for the College of Education. Years later, the Music Education Department was moved to the newly constructed Moody Music Building, its primary home at the time of the writing of this paper.

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<sup>167</sup> Robert Mellow, *The University of Alabama A Guide to the Campus and Its Architecture* (Tuscaloosa: The University of Alabama Press, 2013), 26. Robert Mellow, *The University of Alabama A Guide to the Campus* (Tuscaloosa: The University of Alabama Press, 1988), 95. According to Mellow, the music and speech building was constructed on a most difficult site. All other building sites had been used. Constructing this facility on such a difficult site demonstrated the problems The University faced before the Urban Redevelopment Program, the Bryce Hospital land swap, and the purchase of the hospital itself. The music and speech building was built on a steep hill behind Comer and Morgan Halls. Mellow also described the architectural style of the building. Paul Speake of the Van Keuren, Davis, and Company of Birmingham used classical elements such as an enormous Greek Doric portico.

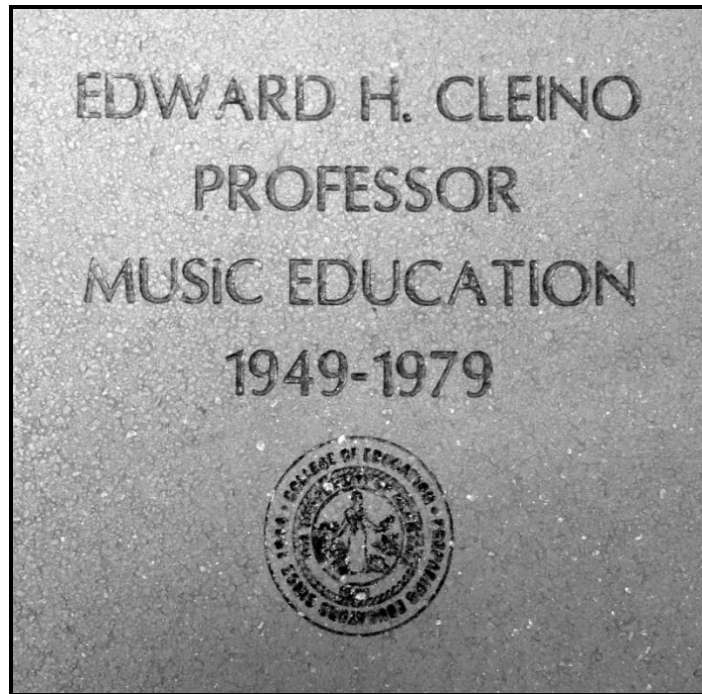


Figure 10. Honorary Brick at Graves Hall on the University of Alabama campus  
Source: Personal photograph

Such important advances in the physical plant notwithstanding, however, by far Cleino's most salient contributions came with dramatic additions and revisions to UA School of Music programs and curricula, especially in Music Education. The GI Bill caused the enrollment of colleges to increase just a few years after the end of WWII. A second enrollment increase occurred because of the Baby Boom.<sup>168</sup> As other university professors and administrators across the country, Cleino responded to such increases in student enrollment by expanding the undergraduate degree in music education.

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<sup>168</sup> The term baby boom refers to a time in the history of the United States beginning nine months after the end of WWII. An enormous amount of babies were born over the next few years. The baby boomers accounted for 40 percent of the U.S. population by 1964. Information available from < [http://www.history.com /topics/baby-boomers](http://www.history.com/topics/baby-boomers)>, accessed 1 September 2014.

## Undergraduate Music Education Programs

The first baccalaureate degree in Music Education in the United States was granted in 1922 at the Oberlin Conservatory of Music. The basic conceptual framework of the degree included a balance between experiential, cultural, and professional training courses. Arguably, the Oberlin program became a model that was more or less emulated in subsequent music education degree program designs in the years following 1922.<sup>169</sup> Eventually, that structure evolved into a model where general studies courses, music content area courses, and professional studies courses comprised roughly a third each of the total credit hours required for the degree.

Importantly, however, though Oberlin and other progressive universities expanded music education degrees to four-year programs in the first quarter of the twentieth century, most music education degrees nationally remained limited in scope. Such was the specific case in Alabama. According to Cleino, “Prior to WWII, the requirement for teaching in Alabama was a two-year degree. School systems were satisfied to hire teachers with a two-year degree.”<sup>170</sup> However, shortly after the end of WWII requirements began to change as higher education degrees became more specialized.<sup>171</sup> Therefore, by the time Cleino arrived at UA, the UA Music Education program was much like other nascent music education programs in the country. In that regard, the undergraduate music education degree, likely due at least in part to the influx of burgeoning postwar students seeking degrees, already had expanded to a four-year program.

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<sup>169</sup> Michael L. Mark, *A History of American Music Education*, (Reston, VA: Schirmer books, 1999), 280.

<sup>170</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>171</sup> Mark, *Music Education Source Readings*, (New York: Routledge, 2002).

In 1949, the Bachelor of Science Degree in Music Education could be earned in either General Music or Instrumental Music. Both courses of study required 128 total semester hours. Notably, the UA Music Education Degree course requirements reflected the tripartite Oberlin curricular model, but they had not, at the time of Cleino's arrival at UA, achieved the suggested content balance.<sup>172</sup>

According to the *1949 – 50 Course Catalog for the University of Alabama*, for the Bachelor of Science in Music Education Degree with General Music emphasis, general studies courses included English, Social Science, Natural Science, Psychology, and Physical Education. Music courses included a major applied subject, a minor applied subject, Class Instruments, Music Theory, Survey of Music Literature, Conducting, Piano or Vocal Pedagogy, Elementary School Music, and High School Music.

Professional studies courses included the Introduction of Education, the Elementary School Program or History of Education in the US, Educational Psychology, Principles of High School Teaching, Seminar in Teaching Secondary School Subjects or Special Methods Course, Directed Observation and Teaching, and some additional electives courses.

The program specified that the remaining undesignated electives courses required to complete the 128 semester hours for the degree should be chosen from those fields which would strengthen and broaden the students' general education and teaching qualifications (see Table 1). Additionally, each student was required to participate in at least one music activity, presumably an ensemble, per semester, apparently for no credit.

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<sup>172</sup> *Course Catalog of the University of Alabama*, Tuscaloosa, AL, 1949 – 50. Hoole Special Collections Library the University of Alabama.

Table 1. 1949 Bachelor of Science in Music Education General Music Program

| General Studies       | Music Courses               | Professional Studies                  |
|-----------------------|-----------------------------|---------------------------------------|
| English (12)          | Major Applied (8)           | Introduction to Education (3)         |
| Social Science (12)   | Minor Applied (6)           | Elementary School Program (3) or      |
| Natural Science (8)   | Class Instruments (4)       | History of Education in the US (3)    |
| Psychology (3)        | Music Theory (12)           | Educational Psychology (3)            |
| Mil. Sci. (M) (4)     | Survey of Music Lit. (4)    | Principles: High School Teaching (3)  |
| Phys. Ed. (W) (4)     | Conducting (4)              | Seminar: Teaching Sec. School (3) or  |
| Elective Courses (20) | Piano or Vocal Pedagogy (2) | Special Methods (3)                   |
|                       |                             | Elementary School Music (3)           |
|                       |                             | High School Music (3)                 |
|                       |                             | Directed Observation and teaching (6) |
| Totals (58)           | (40)                        | (27)                                  |
| Grand Total           | (128)                       |                                       |

Note: Numerals in parentheses indicate the number of required credit hours.

Source: *Course Catalog of the University of Alabama*, 1949 – 50.

In 1949, the Bachelor of Science in Music Education Degree with Instrumental emphasis was nearly identical to the General Music Degree. But two minor applied instruments were required and students completed two additional hours in Piano in place of the Vocal Pedagogy course required in the General Music emphasis curriculum (see Table 2). As referenced earlier, neither UA teacher education degrees offered a balance of courses due to a limited number of offerings in the area of Professional Studies.

That the 1949 – 50 Music Education Program that Cleino inherited offered only two specialties, General Studies and Instrumental Music, remains a point of historical interest. Though the topic was visited to some extent in personal communications with Cleino, it remains unclear at this time why there was not a degree that focused specifically on choral studies. Presumably, choral specialists pursued the General Music emphasis due to the need to serve in positions that met both general music and choral needs. Cleino’s later expansion of the General Music emphasis degree to include advanced choral conducting supports that assumption.

Table 2. 1949 Bachelor of Science in Music Education Instrumental Music

| General Studies       | Music Courses                     | Professional Studies                 |
|-----------------------|-----------------------------------|--------------------------------------|
| English (12)          | Major Applied (6)                 | Introduction to Education (3)        |
| Social Science (12)   | 1 <sup>st</sup> Minor Applied (3) | Elementary School Program (3) or     |
| Natural Science (8)   | 2 <sup>nd</sup> Minor Applied (3) | History of Education in the US (3)   |
| Psychology (3)        | Class Instruments (4)             | Educational Psychology (3)           |
| Mil. Sci. (M) (4)     | Music Theory (12)                 | Principles: High School Teaching (3) |
| Phys. Ed. (W) (4)     | Survey of Music Lit. (4)          | Seminar: Teaching Sec. School (3) or |
| Elective Courses (20) | Conducting (4)                    | Special Methods (3)                  |
|                       | Piano (4)                         | Elementary School Music (3)          |
|                       |                                   | High School Music (3)                |
|                       |                                   | Directed Observation/Teaching (6)    |
| Totals (58)           | (40)                              | (27)                                 |
| Grand Total           | (128)                             |                                      |

Note: Numerals in parentheses indicate the number of required credit hours.

Source: *Course Catalog of the University of Alabama*, 1949–50.

Though the total number of credit hours did not change during the years that Cleino administered the undergraduate Music Education program at UA, several structural changes occurred that resulted in its becoming a more comprehensive four-year program, much like other music education programs that were developed at large universities across the country. Generally, those changes included a decrease in the number of credit hours required in general studies and elective courses, and an increase in Music Courses and Professional Studies courses (see Tables 3 and 4).

However, though the primary structural weakness in the program that Cleino inherited, as compared to the 1922 Oberlin curricular model, was in the area of Professional Studies, Music Courses appeared to benefit from more course additions during the Cleino years. Notably, the most significant increases were in the number of applied hours, the addition of nine hours of Music History, and the addition of a three-hour Form and Analysis course. Such expansion likely mirrored structural changes in higher education music programs nationally.

Table 3. 1978 Bachelor of Science in Music Education General Music Program

| General Studies           | Music Courses               | Professional Studies           |
|---------------------------|-----------------------------|--------------------------------|
| English (12)              | Major Applied (14)          | Educational Psychology (3)     |
| Sociology (3)             | Minor Applied (6)           | Clinical Exp. Secondary (3)    |
| History (3)               | Form and Analysis (3)       | Foundations of Education (3)   |
| Social Science (3)        | Class Instruments (4)       | Teaching Music/Secondary (3)   |
| Science (6)               | Music Theory (12)           | Teaching Music/Elementary (3)  |
| Elementary Psychology (3) | Music History (9)           | Seminar in Music Education (3) |
| Speech Proficiency (0)    | Fundamentals Conducting (2) | Student Teaching (12)          |
| Physical Education (4)    | Choral Conducting (2)       |                                |
| Elective Courses (8)      | Piano (4)                   |                                |
| Totals (42)               | (56)                        | (30)                           |
| Grand Total               | (128)                       |                                |

Note: Numerals in parentheses indicate the number of required credit hours.

Source: *Course Catalog of the University of Alabama, 1977–78.*

Still, though the bulk of the additions in curricula were in Music Courses specifically, a number of those courses appeared to purposely meet the needs of pre-service teachers. For example, notable increases in class instrument courses occurred during Cleino’s tenure. Additionally, though the number of total credit hours required in conducting (four) did not change, a specialized conducting course with either choral or instrumental emphasis was added. Such additions point to the salient changes to the program in general during the Cleino years. In short, it became significantly more focused.

But the program still had not expanded to the point that a specialized degree in secondary choral music was warranted. An interesting footnote in this regard is that one exists at the writing of this paper. However, this matter, though intriguing, remains beyond the scope of the present investigation, as does the significant increase in the total hours required to earn a Music

Education Degree at UA, which at the time of this writing numbers nearly one hundred and fifty.<sup>173</sup>

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<sup>173</sup> See *The University of Alabama Undergraduate Catalog, 2010 – 2012*, University of Alabama.



Table 4. 1978 Bachelor of Science in Music Education Instrumental Music Program

| General Studies           | Music Courses               | Professional Studies           |
|---------------------------|-----------------------------|--------------------------------|
| English (12)              | Major Applied (14)          | Educational Psychology (3)     |
| Sociology (3)             | Arranging (3)               | Clinical Exp. Secondary (3)    |
| History (3)               | Woodwinds (3)               | Foundations of Education (3)   |
| Social Science (3)        | Brass (3)                   | Teaching Music/Secondary (3)   |
| Science (6)               | Class Percussion (2)        | Teaching Music/Elementary (3)  |
| Elementary Psychology (3) | Music Theory (12)           | Seminar in Music Education (3) |
| Speech Proficiency (0)    | Music History (9)           | Student Teaching (12)          |
| Physical Education (4)    | Fundamentals Conducting (2) |                                |
| Elective Courses (10)     | Band Conducting (2)         |                                |
|                           | Piano (4)                   |                                |
| Totals (44)               | (54)                        | (30)                           |
| Grand Total               | (128)                       |                                |

Note: Numerals in parentheses indicate the number of required credit hours.

Source: *Course Catalog of the University of Alabama, 1977 – 78.*

#### Graduate Music Education Program

According to UA historian James Sellers, “Earning an advanced degree was a simple matter in the ante-bellum [sic.] University of Alabama. The alumnus who wanted a Master’s degree simply applied for it three years after graduation.”<sup>174</sup> However, that practice came to a sudden end with an announcement in 1860. “The degree of Master of Arts hitherto conferred in course at the expiration of the three years from the attainment of the first degree, is for the future abolished.”<sup>175</sup> This policy remained a paper policy through the Civil War and Reconstruction. The University reinstated the policy after reopening in 1871.<sup>176</sup>

The University adopted new policies in 1897, which represented the beginning of earned graduate degrees. The requirements included studies in one major field and two minor fields, one

<sup>174</sup> Sellers, vol. 2, 353.

<sup>175</sup> Ibid.

<sup>176</sup> Ibid.

of which related to the major. At the same time, the Committee on Graduate Instruction was established. It was responsible for supervising the two degrees available at that time: The Master of Arts and the Master of Science.<sup>177</sup> Little expansion in the awarding of such degrees occurred for some time, however, and by 1923 a total of 159 degrees had been conferred.<sup>178</sup>

In 1924 the University instituted its first Graduate School. Dr. Albert Burton Moore (1887 – 1967), Executive Secretary of the Committee on Graduate Study, served as the primary architect in its expansion. He organized the Graduate Council, with representatives from each division, which set policies, maintained standards, and arranged procedures for judging candidates. The specific requirements that were instituted at that time represented significant momentum in adding rigor to the degree. They were a Dean’s recommendation, a three session/thirty-six week residency, a written thesis, and an oral examination.<sup>179</sup>

Further efforts to raise the standards of UA graduate degrees occurred in 1936 after a meeting of the Conference of Deans of Southern Graduate Schools. The upshot was an increase in required hours to thirty, with four to six allowed for writing a thesis. Another important change, credits could only be earned for graduate level classes. Grade requirements and foreign language proficiency also were added as was a time limit of six years to complete the degrees. Sellers reported that President Richard C. Foster (1885 – 1941) informed the Board of Trustees, “If the University was to meet the standards recommended by the Southern Conference of

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<sup>177</sup> Ibid, 353 – 354.

<sup>178</sup> Ibid, 355.

<sup>179</sup> Ibid, 356.

Graduate Deans, additional teachers would have to be hired. The expansion would cost money. But, it would be money well spent.”<sup>180</sup>

As the Great Depression ended and student enrollment increased, the Graduate School again significantly changed its requirements. Primary among them was a structural change that bifurcated requirements into two general categories: Plan I, which included a thesis, and Plan II, which did not include a thesis but increased the credit hour requirement.<sup>181</sup> This structure was in place when Cleino arrived at the University with, among other goals, the expressed purpose articulated by the Dean that hired him, of building a graduate degree in Music Education.

He did so almost immediately. Cleino said, “[When I came to Alabama], there was no graduate study in music [education]. We opened up [a graduate program] . . . as of the first summer.”<sup>182</sup> Cleino recalled his first efforts to recruit for the program. Said Cleino, “I [found a bulletin from the] Alabama Music Educators Association, [which included] the list of membership and sent them all a brochure.”<sup>183</sup> His plan worked, because, according to Cleino, several students enrolled in the program the following semester.

According to the Course Catalog, the Master of Arts Degree program appeared for the first time in the 1950 – 51 academic year. Like the University as a whole, the program offered two plans of study. Plan I required students to complete at least thirty-six weeks (two semesters) of graduate work in residence, earn a minimum of twenty-four semester hours of credit, and complete a thesis. Minimum credit required in professional courses was eighteen semester hours.

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<sup>180</sup> Ibid, 359.

<sup>181</sup> Ibid, 360.

<sup>182</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>183</sup> Ibid.

The remaining six semester hours credit could be completed either in the professional major or in an approved minor.<sup>184</sup>

Under Plan II, students were required to complete at least thirty six weeks (two semesters) of graduate work in residence, and earn a minimum of thirty semester hours of credit, with a minimum of eighteen hours of the credit earned in professional courses. The remaining six hours of credit were completed either in the professional major or in an approved minor. Instead of completing a thesis, students were required to complete oral and written examinations.

According to the catalog, the procedure for these exams was as follows: “At an appropriate time toward the close of the student’s work for the Masters Degree in education, [students] must pass an oral or a written examination, dealing with [the students’] field of study.”<sup>185</sup>

“Now they had the possibilities of doing graduate [work],” Cleino recalled, “I had six or maybe eight or ten beginning masters students the first summer.”<sup>186</sup> Notably, the graduate degree that Cleino instituted was designed with an eye toward suiting the specific needs of teachers. According to the Course Catalog, its content was determined, in part, by the background and goals of individual students. Each program included experience in studio courses, music theory, music history, music education, and professional education. The plan of study for each student was determined by the student with the guidance of the advisor.<sup>187</sup>

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<sup>184</sup> *Course Catalog of the University of Alabama*, Tuscaloosa, AL, 1950 – 51. Hoole Special Collections Library the University of Alabama.

<sup>185</sup> Ibid.

<sup>186</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>187</sup> *Course Catalog of the University of Alabama*, Tuscaloosa, AL, 1978 – 79. Hoole Special Collections Library the University of Alabama.

Table 5. 1950 Graduate Course Offerings in Music Education

| Courses  |
|--|
| Seminar in Music Education (3)                 |
| Music in Early Childhood (3)                   |
| Functional Instruments (1-2)                   |
| Music in Elementary School (3)                 |
| Choral Techniques and Materials (3)            |
| Instrumental Technique and Materials (3)       |
| Selection, Care, and Repair of Instruments (2) |
| Research                                       |
| Problems in Music Education (1 per sem.)       |
| Research not related to Thesis (variable)      |
| Thesis Research (variable)                     |

Note: Numerals in parenthesis indicate the number of required credit hours.

Source: *Course Catalog of the University of Alabama*, 1950 – 51.

According to the Course Catalog, Ph.D. and Ed.D. Degrees in Music Education also were offered through the Department of Curriculum and Instruction. There is no evidence, however, of the specific requirements of such degrees during Cleino’s tenure, nor is there any evidence that doctorate degrees were a primary focus during his time at UA.<sup>188</sup> Though interesting as perhaps another historical footnote to Cleino’s story, the evolution of doctoral programs did not appear to be relevant to the present discussion given the simple fact that Cleino did not mention them as a prominent part of his work at UA.

#### School of Music Expansion During Cleino’s Tenure

As graduate music programs were instituted and new facilities added shortly thereafter, student enrollment in the School of Music (SOM) and in the Music Education program increased dramatically. Both entities also experienced a remarkable increase in the number of degrees awarded (see table 5).

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<sup>188</sup> Ibid.

Table 5: School of Music Degrees by Year (1949 – 78)

| Year           | B.S.M.E.   | B.M.        | B.A.M.     | M.A.       | M.M.      | TOTAL      |
|----------------|------------|-------------|------------|------------|-----------|------------|
| 1949           | 1          | 0           | 0          | 0          | 0         | 1          |
| 1950           | 13         | 0           | 0          | 0          | 0         | 13         |
| 1951           | 9          | 0           | 0          | 0          | 0         | 9          |
| 1952           | 10         | 0           | 0          | 0          | 0         | 10         |
| 1953           | 13         | 5           | 1          | 1          | 2         | 22         |
| 1954           | 20         | 16          | 4          | 4          | 1         | 45         |
| 1955           | 4          | 5           | 1          | 5          | 1         | 16         |
| 1956           | 5          | 12          | 2          | 1          | 0         | 20         |
| 1957           | 18         | 6           | 2          | 4          | 2         | 32         |
| 1958           | 13         | 5           | 1          | 4          | 3         | 26         |
| 1959           | 1          | 11          | 0          | 10         | 2         | 24         |
| 1960           | 2          | 11          | 1          | 7          | 6         | 27         |
| 1961           | 15         | 11          | 0          | 12         | 3         | 41         |
| 1962           | 6          | 14          | 2          | 12         | 7         | 41         |
| 1963           | 8          | 9           | 0          | 18         | 0         | 35         |
| 1964           | 12         | 7           | 0          | 9          | 3         | 31         |
| 1965           | 7          | 8           | 0          | 10         | 4         | 29         |
| 1966           | 7          | 7           | 0          | 15         | 4         | 33         |
| 1967           | 10         | 8           | 0          | 12         | 1         | 31         |
| 1968           | 26         | 26          | 0          | 17         | 5         | 74         |
| 1969           | 8          | 13          | 0          | 9          | 3         | 33         |
| 1970           | 7          | 3           | 0          | 10         | 5         | 25         |
| 1971           | 12         | 16          | 0          | 8          | 4         | 40         |
| 1972           | 11         | 13          | 0          | 11         | 4         | 39         |
| 1973           | 12         | 15          | 0          | 13         | 6         | 46         |
| 1974           | 19         | 21          | 0          | 7          | 2         | 49         |
| 1975           | 25         | 20          | 0          | 8          | 1         | 54         |
| 1976           | 13         | 22          | 0          | 11         | 9         | 55         |
| 1977           | 18         | 14          | 0          | 7          | 11        | 50         |
| 1978           | 7          | 16          | 0          | 8          | 5         | 36         |
| <b>TOTAL</b>   | <b>332</b> | <b>314</b>  | <b>14</b>  | <b>233</b> | <b>94</b> | <b>987</b> |
| <b>AVERAGE</b> | <b>11</b>  | <b>10.5</b> | <b>0.5</b> | <b>8</b>   | <b>3</b>  | <b>33</b>  |

*B.S.M.E.-Bachelor of Science in Music Education, B.M.-Bachelor in Music, B.A.M.-Bachelor of Arts in Music, M.A.-Master of Arts in Music Education, and M.M.-Master of Music.*

Important to the present investigation, the majority of the years during Cleino's tenure at UA, a slightly larger number of Music Education degrees (332) were conferred than Music degrees (328) for undergraduates. Also notable, given Cleino's self-described "prime-directive," the first graduate degree in Music Education was awarded in 1953 and, with the exception of 1953 and 1977 that degree represented the one more often sought by graduate students in the School of Music. To support such expansion, in both undergraduate and graduate programs, the numbers of courses offered also gradually increased (see appendix B).

Such data suggest that in total, Dr. Cleino directly influenced more than five hundred music education students in his thirty-year tenure at UA as it became a primary source for music educators for the state of Alabama. As before, serendipity had played a leading role in Dr. Cleino's life at the University of Alabama. Additionally, he taught over two thousand elementary education majors. In this regard, such circumstances as the numbers of GIs returning to college in the years just before and during his first years, and the influx of Baby Boomers during his final years, aptly served as bookends to his remarkable career.

Still, if good fortune was the fuel, Cleino's professionalism was clearly the catalyst. His professional acumen and work ethic allowed him to take advantage of the increases in student enrollment as he used his teaching and recruiting skills to expand the undergraduate program and build a graduate program. In that respect, Dr. Cleino accomplished for the University of Alabama what numerous other storied institutions across the United States achieved during the middle decades of the twentieth century: exponential growth in music education opportunities for children in United States public schools. After retiring from fulltime teaching at UA in December of 1978, he was awarded Professor Emeritus status in 1979.



Figure 11. Cleino filming *Music Time*

Source: Courtesy of the University of Alabama Television and Radio Department Archives



## CHAPTER VIII

### PIONEER IN THE FIELD OF EDUCATIONAL TELEVISION

An informative history of public television written by Robert Levin and Laurie Hines argued that the principles, which ultimately led to the development and expansion of public television, could be traced to the ideals of egalitarianism that served as a cornerstone for the founders of the United States of America. They suggested, for instance, that a thread existed from Thomas Jefferson (1743 – 1826); who advocated for equal access to public education, through Horace Mann (1796 – 1859); one of the nation’s principal educational reformers; to twentieth century government leaders who viewed the developing airwaves as a component of public educational trust.<sup>189</sup>

Levin and Hines concluded that broadcasting outlets first developed during the 1920s in England, Germany, other European countries, and New York City. They reported that the British Broadcasting Corporation (BBC) and the forerunner of the Columbia Broadcast System (CBS) were established in 1927. The following year, the Radio Corporation of America operated the first television station in New York City. The Canadian Broadcasting Corporation began soon thereafter in 1932. The first programs broadcast nationally in the United States were Yankee baseball (1939) and the Republican National Convention (1940).<sup>190</sup>

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<sup>189</sup> Robert A. Levin and Laurie Moses Hines, “Educational Television, Fred Rogers, and the History of Education,” *History of Education Quarterly* 43 (Summer 2003): 262 – 275.

<sup>190</sup> *Ibid*, 263.

Two key developments in the US, according to Levin and Hines, served as catalysts for the swift growth of the television industry. Both occurred in 1941. First, the Federal Communications Commission (FCC) authorized the use of commercials. Second, picture resolution standards improved. These events fostered an increase in production of televisions. Progressive US governmental leaders managed to carve out a space in the developing television industry for classroom instruction and public access educational television.

The FCC and the FRC [the Federal Radio Commission] used national interest as a rationale, broad and subsidized public access as a goal, and designated locations (i.e. electronic frequencies) as a means. These actions and what grew from them echoed three developments in the broader history of American Public Education. [1] Colonial legislation, and later the Northwest Ordinance of 1787, provided that land would be designated for school construction. The Morrill Act of 1862 extended the notion of democratically-available higher education to every state. [2] Common schooling-like twentieth century classroom instruction and later adult educational television-began as a diverse and scattered variety of initiatives through the colonial, early national, and antebellum periods-many private, some public, and some hybrids-before any pattern of “networks” or “systems” came into being. [3] Key political leaders such as Thomas Jefferson and Horace Mann argued that a free society requires free public education in the public interest...<sup>191</sup>

That educational television became so connected to education in general comes as little surprise. For example, later assessments suggested that it followed an evolutionary path that was strikingly similar to schooling in the United States.<sup>192</sup> Important to the discussion of Cleino’s innovations in this area, post WWII interests prompted the FCC to set aside hundreds of television frequencies for noncommercial educational purposes. Seven of these stations were allotted to Alabama.<sup>193</sup>

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<sup>191</sup> Ibid.

<sup>192</sup> Ibid, 263.

<sup>193</sup> This significant action occurred in 1952. See, This Is Your Alabama Educational Television Network America’s First ETV Network, 1958.

The Philadelphia School District broadcast the first instructional television program in 1947.<sup>194</sup> Other firsts followed. For example, the University of Houston established KUHT in 1953, which became the first educational television station in the US. Also in 1953, Alabama produced the first educational television network and pioneered the use of microwave towers to transmit signals. The following year a children’s television program called the Children’s Corner began in Pittsburgh, Pennsylvania. Fred Rogers (1928 – 2003) produced this first-of-its-kind, live program and served as the puppeteer, composer, and organist. Rogers’ leadership in educational television led and guided children’s programming across the nation.<sup>195</sup>

Levin and Hines further argued, “Classroom television programmers and educators considered not only the medium’s particular potential to teach school subjects, but also the notion of providing supplemental resources to schools in a time of teacher shortage due to the baby boom.”<sup>196</sup> As referenced earlier in the present report, numerous histories have documented the post WWII Baby Boom that created a shortage of teachers across the US. In addition, inequitable educational opportunities existed because of lack of adequate funding. Arguably, such shortages were an acute concern in Alabama. In that regard, Kathie B. Martin, in a history of public television in Alabama, wrote,

Seeing an educational television network as a cost-effective solution to the varying regional disparities in educational equity in the state, Governor Gordon Persons

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<sup>194</sup> Robert A. Levin and Laurie Moses Hines, “Educational Television, Fred Rogers, and the History of Education,” *History of Education Quarterly* 43 (Summer 2003): 262 – 275. The Ford Foundation was an early supporter of educational television through two initiatives: the Fund for Adult Education in 1951 and the Fund for the Advancement of Education.

<sup>195</sup> Levin and Hines, “Educational Television, Fred Rogers, and the History of Education,” 265.

<sup>196</sup> However, educational television programmers and supporters of the new media tool faced some opposition. The American Federation of Teachers expressed concern about television becoming the core of the curriculum. *Ibid*, 265.

encouraged the Alabama State Legislature to pass legislation to establish APT [Alabama Public Television]. The network was to broadcast statewide quality educational programming developed by state universities and other educational systems in the state.<sup>197</sup>

Thus, in 1953, the Alabama Legislature established Alabama Educational Television. The legislators did not include funding for the new legislation. However, the Alabama State Docks, known now as the Alabama Port Authority, donated \$50,000.00 to support the initiative.<sup>198</sup>

On 7 January 1955, APT, then known as Alabama Educational Television, initiated its first broadcast. The transmitter sat atop the highest point in the state, Mount Cheaha. In only three months, a second transmitter in Birmingham was added, transforming the solo station into a statewide network, the first in the United States. That action provided several obvious advantages. One report argued, for example, “An outstanding instructor at one educational institution can share his knowledge with thousands who could not attend his classes due to distance, time, space, [and money]. More Alabamians than ever can be brought under one auditorium roof to witness cultural, informative, or civic events in front row seats.”<sup>199</sup>

The network grew to include nine transmitters, which covered ninety eight percent of the state. The first on-air program consisted of video of the inauguration of Governor Jim Folsom and taped instructional materials produced by teachers at Auburn University, the University of Alabama, and Jefferson County Schools. A brochure published in 1958 described the Alabama ETV network as follows:

The Alabama Educational Television network consists of three transmitting stations owned by the State, licensed to, and operated by the Alabama Educational Television

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<sup>197</sup> Kathie B. Martin, “Alabama Public Television,” in *Encyclopedia Alabama*, available from <<http://www.encyclopediaofalabama.org>>, accessed 29 March 2014.

<sup>198</sup> Ibid.

<sup>199</sup> This is Your Alabama Educational Television Network America’s First ETV network, 1958.

commission, broadcasting to eighty % of the State's population...or to approximately eight thousand television sets. The stations telecast programs originated, created, and produced in studios of the four program agencies under contract with the Commission. These agencies are Alabama Polytechnic Institute, Alabama College, Birmingham Area Educational Television Incorporated, and the University of Alabama. Studios are linked via micro-wave facilities which are maintained by the Commission.<sup>200</sup>

The document described the content of the programming as educational, intended for direct and supplemental teaching for classrooms. Most programs targeted all grade levels, remedial needs, and adult instruction, but other telecasts included programs for family enrichment, information, culture, or civic events.

ETV in-school courses are used weekly by more than fifty six thousand Alabama public school pupils and their use of ETV is constantly increasing throughout the State. In addition to telecasting such courses, the three programming agencies of the Alabama Educational Television Commission distribute study guides, manuals, etcetera, to classroom teachers participating in the program and maintain regular contact with those teachers. Many schools in Alabama can now for the first time avail themselves of trained instructors in special subject areas, view adequate demonstration materials, and use research services as provided by ETV. Direct ETV teaching courses have been authorized by the Alabama State Board of Education for classroom use, and for certain home viewers who wish to work towards a high school diploma. This authorization is the first of its kind in the nation.<sup>201</sup>

The first children's programming on the Alabama educational network included *Cabbages and Kings* and *Anthology and Mosaic*, both produced by Jay Sanders at Auburn University.<sup>202</sup> Auburn University also produced *Music for Listening*, which targeted upper elementary students and an accompanying feature for teachers called *Music for Teaching*. It taught ways to use television for classroom instruction and presented some suggested materials

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<sup>200</sup> The commission consisted of five members appointed by the governor and approved by the state Senate. Ibid.

<sup>201</sup> Some Alabama inmates also participated in ETV classes. Ibid.

<sup>202</sup> At that time, Auburn University was Alabama Polytechnic Institute. Ibid.

for such purposes.<sup>203</sup> Jefferson County Schools produced a program called *Let's Learn More*. This program lasted for sixteen years. It covered such topics as vocabulary, science, health and safety, handwriting, arithmetic, and music.

The University of Alabama's contribution to the nascent Alabama public educational network was a program called *Music Time*, which began in 1955 and aired for seventeen years. Ed Cleino served as the teacher and primary architect of the innovative program from its inception. Said Cleino, "I taught it for seventeen or eighteen years straight."

About the purpose of the course, Cleino wrote, "*Music Time* is a teaching series. While we believe that every lesson will prove enjoyable to your class, we are not trying to entertain the children."<sup>204</sup> In short, Cleino was determined to present academic content that focused on music learning. For example, he argued, "Those classes which take part occasionally will gain little from the experience. On the other hand, those classes which take part regularly will be engaging in note singing, beginning music reading, singing games and rhythms, and creating music, a balanced program by any standards."<sup>205</sup> Such remarks are revealing because they clearly indicated the conceptual framework that Cleino intended to pursue. To be succinct, *Music Time* was purposely focused, from its genesis, on music literacy.

Initially, Cleino taught a group of twelve children. Said Cleino, "I taught a class. You can't teach by television without having a class." Cleino further recalled, "I got chairs for their size. It was fourth grade. I didn't need tables. I just needed chairs with twelve children. With

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<sup>203</sup> Kathie B. Martin, "Alabama Public Television," in *Encyclopedia Alabama*, available from <<http://www.encyclopediaofalabama.org>>, accessed 29 March 2014.

<sup>204</sup> Ed Cleino, *Music Time Teacher's Guide*, (Tuscaloosa: University of Alabama, 1964), 1.

<sup>205</sup> *Ibid.*

twelve I could do what we needed most of the time.” Later, he expanded the studio class from twelve children to fifteen children.

Area classroom teachers selected the students who participated. Cleino told of walking to Verner School, then only a few blocks from the UA campus, to pick up the group of children and then walking to the studio with them. He said, “At first, for about the first six or so years, I went down and brought the children up myself. The teachers picked the children. They had to be caught up with their work.”<sup>206</sup> Verner School, built in 1924, served as a Laboratory School for UA.<sup>207</sup> As time progressed and the program continued, Cleino engaged the help of an assistant to escort the children, while he prepared for the class. He found such a practice to be a more effective use of time.

At first, Cleino tried rehearsing with the children before the live show aired. However, he soon decided that rehearsing children for a class did not work well. He recalled, “You cannot rehearse a class of children anyway. You’ll ask a question I had [asked] in rehearsal...and they look at you like did you hear it the first time?”<sup>208</sup> So, Cleino prepared in the way that he would prepare for any class and taught the lesson live without rehearsal. This mode of operation provided a more authentic classroom experience for him, the class participants, and the viewers.

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<sup>206</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

<sup>207</sup> *The Heritage of Tuscaloosa County, Alabama*, 55.

<sup>208</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.



Figure 12. Cleino filming *Music Time*  
Source: Courtesy of the Cleino family

In addition to planning and teaching a weekly music lesson, Cleino prepared a teacher's guide to accompany each year's lessons. He remembered, "I got out a teacher's guide during the summer... That was the hardest thing to predict what the 38<sup>th</sup> lesson [will be like] before you've taught the first one." The *Music Time* program and teacher's guides evidenced Dr. Cleino's visionary thought. The program and teacher's guides predated the guidelines set forth by the National Center for School and College Television by a decade, yet met and even exceeded the guidelines when they were published.<sup>209</sup>

#### *Music Time* Guides Material Culture

According to Jules David Prown (b. 1930), professor of art history at Yale University, an object in itself tells a story if the observer is willing to carefully look for the story. He wrote,

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<sup>209</sup> The guidelines suggested by the NCSCT were published in 1966 after *Music Time* began. US Department of Health, Education, and Welfare Office of Education. National Center for School and College Television, *Instructional Television in Music Education*, prepared by Clarence Allen, 1966.



Historians are less at ease when they are called on to consider as evidence nonverbal materials which have survived from the past, the mute heritage of things produced over the centuries by the minds and hands of men. Every time a person in the past manipulated matter in space in a particular way to satisfy his practical or aesthetic needs, he made a type of statement, albeit a nonverbal statement. Yet it is the nonverbal, unspoken, perhaps even unconscious, nature of this statement that gives it particular importance.<sup>210</sup>

In this regard, one could argue that the material culture of the teacher's guides that Cleino produced for *Music Time* reveal important findings not only about the program, but perhaps about Cleino as a professional and as a person.

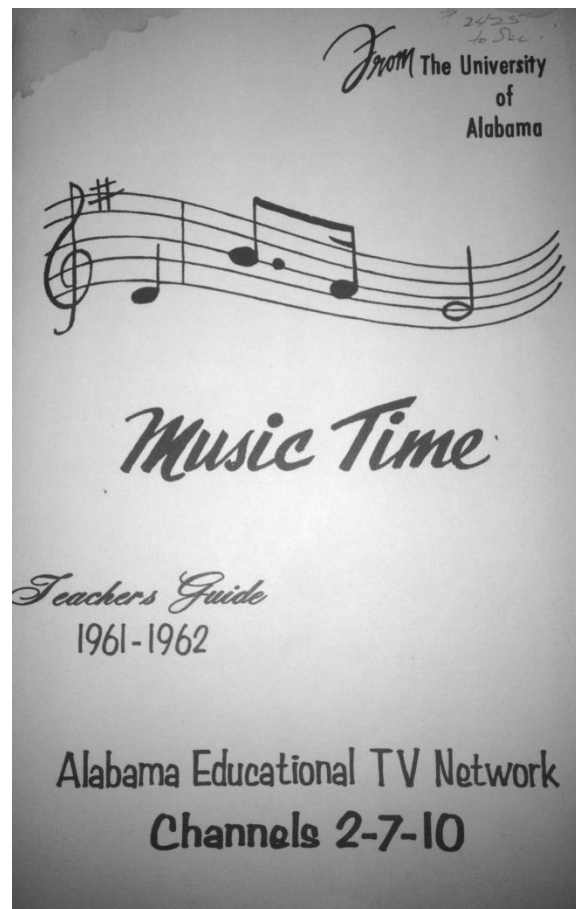


Figure 13. Cover of *Music Time* Teachers Guide  
Source: Personal photograph

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<sup>210</sup> Jules David Prown, "Style as Evidence," *Winterthur Portfolio* 15 (Autumn 1980): 198.

Cleino shared a set, though incomplete, of teacher guides for this research (see Appendix D). A careful study of the material culture of all available guides revealed some interesting observations. Though the books appeared old, they were all in good condition. Some guides showed a few discoloration marks or evidence of exposure to moisture. Cleino chose to store the documents in a dry, dark place, which contributed to their excellent condition considering their age. His meticulous care of them and his willingness to share them for the purposes of this research support the notion that they were important to him, both as a person and as a professional educator.

Each book measured six by nine inches and used portrait orientation. The cover consisted of cardstock in a variety of pastel colors typical of those used in printing at that time. Though faded, the cover colors appeared to be beige, green, blue, gold, or red. Two staples bound the pages of the book. A logo appeared prominently at the top third of the cover.<sup>211</sup> The logo consisted of a musical staff with a melodic motif from the *Music Time* theme song. Such a specific choice of musical notation selected for the cover suggests that Cleino was as meticulous about the planning and preparation of the program book as he was about the course content.

The *Music Time* theme song was printed on the inside cover of each guide. On the inside of the back cover ETV posted a calendar of lessons and holidays. Information about the ETV Commission was listed on the outside of the back cover. These two parts of the cover remained constant throughout the series suggesting a seamless relationship with ETV for the duration of the program.

Each guide contained approximately thirty eight pages. The number of pages seemed adequate, but not excessive, considering their purpose. The first page in each teacher's guide was

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<sup>211</sup> The logo remained the same throughout the years of the *Music Time* show but the text on the cover used a variety of font styles and sizes over the years.

a class registration form with perforated edges that facilitated the teacher completing the form, tearing it out of the guide, and returning it to a specified address. According to the registration form, the information was gathered to create a database for disseminating materials for the course. A contents page followed the registration form in most guides.<sup>212</sup>

In the 1961 – 62 guide, handwritten abbreviations were written beside some of the lesson entries. The abbreviations consisted of “Rob, Cr., and perhaps Arnold.” Such evidence seems to indicate that Cleino used the teacher guides as he prepared the weekly lessons. Such annotations were not uncommon suggesting that this particular set of books was used, at least to some extent, for his teaching purposes.<sup>213</sup>

#### *Music Time* Guides Instructional Content

The books were organized into lessons, which included instructions for preparation, participation, and follow-up activities. The lessons included melodies and complete scores of music as needed. The instructions referred to a music series published by Ginn called *Singing Every Day*. The program utilized the fourth-grade book of this series as the primary source for songs. In subsequent years, the fifth-grade book, *Singing Together*, was used. The producers of the program encouraged the participants to allow each student to have their own book to reference during the viewing of the program. This practice, according to their instructions, was

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<sup>212</sup> Some guides omitted the contents page. For example, the 1966 – 1967 and the 1968 books had no contents page. In the earlier books, the date, series number, title of lesson, and page number were listed for each lesson. In later editions, dates were omitted.

<sup>213</sup> A handwritten note of particular interest was found inside the 1961-1962 guide. Apparently in Cleino’s handwriting, the note was written on dark beige paper that appeared to have been torn from a tablet.<sup>213</sup> At first glance, the instructions seemed to be printing deadlines. Upon further examination, the researcher discovered the letters MENC were written at the top of the page. Perhaps the note was unrelated to the *Music Time* show and was just placed inside the cover of the book as a matter of convenience at an earlier time.

due to the recognition that it was very likely not all schools served by the television program would have access to the *Singing Every Day* or *Singing Together* music textbook series.

The *Music Time* course was traditional in nature. It followed the Western music tradition by incorporating classical music as listening examples. Dr. Cleino utilized North American and European folk music, children's songs, and carols as singing tunes. Few multicultural examples were included. Such observations suggest that *Music Time* closely followed the accepted practices of the time.

Each teacher's guide included several feedback sheets.<sup>214</sup> These feedback sheets were distributed at intervals throughout the guide. The inclusion of these feedback sheets supports the notion that Cleino and the producers of *Music Time* valued input as they worked to create more effective curricula. Cleino wrote,

These forms are non-duplicating, and together they give us valuable information about our participating classes... You see, we value your suggestions and use them. The 'variety' idea of this year's series came from participating teachers of last year. We need your help in improving our efforts, and the 'Feedback Sheets' provide a convenient way for you to communicate with us. Please use them.<sup>215</sup>

Cleino collected the feedback sheets at certain times during each semester for two reasons. First, the information served the simple purpose of creating and updating, on a regular basis, a database for distributing instructional materials to the participating teachers. Secondly, and perhaps more importantly, Cleino was first, in his own mind, a music educator. As such, he valued the opinions of his colleagues as a source of feedback to continually improve future lessons. Such purposeful communication with his constituents, and painstaking attention to changing lists of teaching aids at the end of each book, reinforced the notion that Cleino

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<sup>214</sup> Most included five or six opportunities for feedback.

<sup>215</sup> Ed Cleino, *Music Time Teacher's Guide* (Tuscaloosa: University of Alabama, 1968), 2.

understood and valued the need for ongoing attention to curricula to address the specific needs of a unique and changing classroom of students.<sup>216</sup>

In total, the *Music Time* teacher guides appeared to be thorough, well thought out, well planned, and sequential. Each series began with a review or an exploratory lesson. Each lesson followed the same plan: preparation instructions, participation instructions, and follow-up instructions. Such plans and easy to follow suggestions would have been valuable for any classroom teacher, especially those with little or no formal music education pedagogy instruction. In this regard, Cleino revealed his appreciation for the classroom teachers. He realized that the program would not be fully beneficial for the students without the support and participation of a prepared and enthusiastic teacher. Cleino wrote, “Finally, the classroom teacher is the most important link in our educational chain. The television lessons do not replace [them]—indeed, they will be of little use without [their] enthusiastic aid.”<sup>217</sup>

#### National Recognition

In June 1966, a decade after *Music Time* began, the National Center for School and College Television (NCSCT) issued a report concerning instructional television in music education. A group of seven educational and instructional television authorities joined the NCSCT to review the current state of televised music education. The participants divided the report into four parts: a status report, an overview of the discussion of the seven participants, a

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<sup>216</sup> Dr. Cleino listed music books, general books, pictures, and records. He also listed publishing information and suggested possible places to obtain the resources. Including such detailed information demonstrated Cleino’s interest in delivering quality music instruction to as many children as possible. Ibid.

<sup>217</sup> Dr. Cleino also encouraged regular viewing of the program, which he believed would contribute to more continuity in the learning process. Ibid.

list of televised music education programs offered in the 1965 – 66 school year, and a description of each program.<sup>218</sup>

The group reviewed one hundred thirty eight televised music courses offered by fifty five different stations across the United States. Their subsequent report suggested guidelines for teacher guides, which read in part, “Teacher’s manuals should be prepared for every course, should not be too long, should contain scores for the music used in the television lesson, and should not assume the classroom teacher has much time for before and after-lesson activities.”<sup>219</sup> Notably, the teacher guides Cleino originated for *Music Time* could have served as a model for the NCSCCT guidelines published a decade later.

This report further revealed that televised music education, by that time, was used widely across the United States and prominently reinforced the importance of qualified teachers that Cleino had recognized a decade earlier. The report read, “In considering the crucial components of an effective television lesson in music the participants stressed the importance of selecting an effective television teacher.”<sup>220</sup> The issue of knowledgeable and effective teachers remained a focal point throughout the report.

The participants of the conference articulated other goals for educational television as follows:

Television ought to help students understand what makes music—melody, singing, instrument playing, listening, and body movement. Television ought to help develop certain basic concepts about music. Television ought to develop a student’s techniques of perception and performance. Television ought to develop a refined taste in music.

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<sup>218</sup> U.S. Department of Health, Education, and Welfare Office of Education. National Center for School and College Television, *Instructional Television in Music Education*, prepared by Clarence Allen, 1966, foreword.

<sup>219</sup> Ibid, 5.

<sup>220</sup> Ibid.

Television ought to contribute to the student's total development by furthering his understanding of the creative process and a deeper understanding of himself through his own emotional response to the music being used by the television teacher. Television ought to bring into the classroom materials not usually available. Television ought to develop materials that appeal to both girls and boys.<sup>221</sup>

As evidenced in the study of the teachers guides, *Music Time* could have served as a showcase for the curricular goals recommended by NCSCT.

Evidence suggests that the comprehensive nature of Cleino's innovative efforts in this regard, though he likely would modestly deny it, were due almost exclusively to his countless hours of careful preparation, purposeful planning, and collaborative nature as a professional music educator. Music Educators National Conference officials later recognized the importance of the Cleino's innovative *Music Time* series by preserving the early kinescopes in the MENC sponsored Historical Center and Archives at the University of Maryland. Curator Bruce D. Wilson, said, "We are certainly grateful to the University of Alabama for depositing these materials with us because they represent an important aspect of music education that we want to preserve."<sup>222</sup> Cleino proudly described *Music Time* as, "One of the oldest continuing instructional series in the country. These kinescopes represent a pioneering effort in music education and they have been shown at several conventions as examples of direct teaching by television."<sup>223</sup>

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<sup>221</sup> Ibid, 5, 11.

<sup>222</sup> The Cleino family had this newspaper article in a file along with other artifacts from Dr. Cleino's career. No date or other information was included with the article. A February 1971 date was included in a grocery store advertisement on the back of the article. It is p ed this article was published in the *Tuscaloosa News*. However, the researcher was unsuccessful in locating the date of publication.

<sup>223</sup> Ibid.



Figure 14. Cleino (center, first row) with MENC Leaders  
Source: Courtesy of Cleino family



## CHAPTER IX

### CLEINO'S PROFESSIONAL SERVICE

As music organizations, focused on music performance and pedagogy, proliferated and expanded during the decades following WWII, a culture of professionalism became part and parcel of the job of music educator. In the late nineteenth century, professional teacher organizations began to form. The first professional organization of music educators, the Music Teachers National Association (MTNA) formed in 1876. In 1907, the organization became known as the Music Supervisors National Conference (MSNC). These associations helped improve teaching conditions, provided for professional sharing and collaboration, offered training, and helped develop teaching materials.<sup>224</sup> Music education historians Michael Mark and Charles Gary described the professional organizations in the following way.

The music education profession developed into what it is today largely because of the professional associations that have been integral to its growth and evolution. Education associations have functioned as advocates for the teaching profession, influencing government policies at the local, state, and federal levels for the good of the teaching profession.<sup>225</sup>

As a consummate professional musician and educator, Dr. Cleino was compelled by his very nature to participate in the various organizations that supported his professional activities. For example, Cleino served the state and the national music educators associations in several capacities. Lacey Powell, a longtime colleague and friend said about Cleino, “He was very

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<sup>224</sup> For discussions about the history of the professional organization of educators in general and music educators specifically in the United States, see Michael L. Mark, and Charles L. Gary, *A History of American Music Education*, 3<sup>rd</sup> ed. (Lanham, MD: MENC, 2007).

<sup>225</sup> Mark and Gary, *A History of American Music Education*, 249.

dedicated to his profession... He made every effort to meet the needs of the profession in providing music at every level of society.”<sup>226</sup>

Though a college professor at the time and primarily engaged with advanced music education students and graduate students, Mr. Cleino became Co-Chair of the Elementary Division of the Alabama Music Educators Association (AMEA).<sup>227</sup> He served with Vernon Skoog in this capacity for two years.<sup>228</sup> Presumably, his interest in elementary general music was, at least in part, a result of his pioneering efforts in children’s educational television programming.

Not only was Cleino a model of a life-long learner by his participation and leadership in the state music educators’ organization, he also encouraged his students to participate. In 1950, Cleino established and served as the sponsor for the first collegiate chapter of AMEA.<sup>229</sup>

Cleino also served as President of the Vocal Division of AMEA for two years from 1959 to 1961. Though a percussion specialist, Cleino had served as conductor of various choral ensembles throughout his career. As choral division president, Cleino wrote articles for *Ala Breve*, the Alabama Music Educators Association state journal. In his writings, he continuously encouraged choral directors to be involved in AMEA. Participation, commitment, and

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<sup>226</sup> Lacey Powell interview, by Beth A. Davis, via electronic mail, 12 August 2014.

<sup>227</sup> AMEA began as a professional organization in 1946. At that time, a constitution was written and enacted and board meetings were held. The President was sent to national conferences to represent the state. One meeting and a banquet was held as part of the All State Music Festival. This information is part of a document shared with the researcher by the AMEA Historian. No author’s name is listed on the document.

<sup>228</sup> Vernon Skoog was the choral director at Ensley High School before becoming the Director of Fine arts for the Jefferson County School System. He served as President of AMEA in 1950. The biographical information is available from <[www.alabamamea.org](http://www.alabamamea.org)>, first accessed 19 September 2014.

<sup>229</sup> This information is part of a document shared with the researcher by the AMEA Historian. No author’s name is listed on the document

involvement were constant themes in such writings. Cleino wrote, for example, “The success of the division depends upon its membership.”<sup>230</sup>

Similar to the self-assessment that he so strongly advocated in his development of *Music Time*, he encouraged choral directors in Alabama to evaluate themselves and their programs as a means to improve the music education opportunities of their students. He wrote in a 1960 *Ala Breve*, “As we approach the close of another school year we find the time ideal for taking inventory—for determining what has been accomplished.”<sup>231</sup> His article listed a number of questions choral directors might ask themselves and their students. He encouraged them to use the answers for planning and improving the choral programs across the state.

In this way, Cleino encouraged the choral teachers to closely examine the purposes behind the events in which they participated. In a February 1961 article, he wrote, “The purpose of the All-State Chorus is to give opportunities for choral performance to the better singers of each school group.”<sup>232</sup> The article discussed how to ensure that the All-State Choral Festival could continue to address that purpose.

Not only was Cleino interested in engaging the state in discussions about the core philosophy and goals of such statewide events, he also was concerned about preserving the quality of the programs that supported them. For instance, during his tenure as Choral Division President, choral directors, at his encouragement, began archiving concert programs from choral concerts given by schools throughout the state. Archiving the concert programs provided a way for choral directors to recommend good choral repertoire. Cleino instructed, “If you particularly

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<sup>230</sup> Ed Cleino, “Choral Division News,” *Ala Breve*, 5, no. 1, October 1959, 5.

<sup>231</sup> Ed Cleino, “Choral Division,” *Ala Breve*, 5, no. 2, April 1960, 15.

<sup>232</sup> Ed Cleino, “Choral Division,” *Ala Breve*, 6, no. 3, Feb/March 1961, 4.

recommend some of the selections, why not make marginal notes to that effect, in order that others will note these especially?”<sup>233</sup>

After serving as Co-Chair of the Elementary Division, then President of the Choral Division, Cleino served on the AMEA Executive Board for four years. Cleino was elected as AMEA Secretary-Treasurer in 1960. He later described his responsibilities, saying, “While one of the main duties of any Secretary-Treasurer is to maintain organizational and financial records, he has other responsibilities concerned with keeping the membership informed.”<sup>234</sup> In this regard, Cleino dutifully satisfied this job description by informing members through the minutes of the Executive Board meetings, listing AMEA events, and writing encouraging words in his articles, all of which were published in *Ala Breve*.

Cleino often called his readers to action with the words, “Do it now.”<sup>235</sup> This theme evidenced his belief, communicated often in interviews, in seizing the moment, not procrastinating. He often listed the various benefits of doing something now. For example, Cleino wrote to the choral directors, “By working together we can have a finer organization. May we count on you? Then be sure to write today. Be a do-it-now!”<sup>236</sup> As Secretary/Treasurer he admonished AMEA members to, “Pay your dues now-and be assured of full and complete notices of national and Alabama happenings.”<sup>237</sup> Arguably, his actions were in lock step with his words as he seized countless opportunities to teach and to serve.

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<sup>233</sup> Ed Cleino, “Choral Division News,” *Ala Breve*, 5 October 1959, 5.

<sup>234</sup> Ed Cleino, “A.M.E.A. Secretary Says,” *Ala Breve*, 7, no. 2, January 1962, 1.

<sup>235</sup> Ed Cleino, “Choral Division,” *Ala Breve*, 5, no. 2, April 1960, 15.

<sup>236</sup> *Ibid.*

<sup>237</sup> Ed Cleino, “A.M.E.A. Secretary Says,” *Ala Breve*, 6, no. 2, December 1960, 1.

Cleino's professional service reached beyond the borders of Alabama, particularly in the expanding Music Educators National Conference. First, he served as Southern Division President for three years from 1969 to 1972. As recognition of his pioneering efforts in public television, mostly due to work in the field with *Music Time*, Cleino was appointed Chair of the Audio-Visual Committee and the Media Committee of the Music Educators National Conference (MENC). He served in each role for two years. Cleino also shared his expertise on the subject of educational television by presenting sessions at regional and national conventions. For example, he presented at the MENC Southern Division Conference on 6 April 1959 in Roanoke, Virginia.<sup>238</sup> His work in this area came to be well known and respected throughout the country as he willingly shared his knowledge and experience about his passion: the use of media in music education as he served in these various roles.

Finally, Cleino served as a member of the MENC National Nominating Committee on two occasions. As he neared the end of his career, Cleino had become well-known and respected throughout the nation. His knowledge and experience in working with music educators across the United States made him an ideal choice to recommend others to serve in various similar capacities. As such, his appointment to the MENC Nominating Committee served as a fitting finale to a career that included numerous contributions to the music education profession. In that respect, Cleino demonstrated such a philosophy, "I didn't have anything but an eagerness to help."<sup>239</sup>

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<sup>238</sup> *Television in Music Education*, Southern Division General Session Flier, 6 April 1959.

<sup>239</sup> Julia Child, quoted in Tom Brokaw, *The Greatest Generation*, (New York: Random House, 1998), 301.

## CHAPTER X

### CONTRIBUTIONS DURING RETIREMENT

“There may be snow on the roof, but there’s a fire in the furnace.”<sup>240</sup> Cleino used this adage to describe himself. In this instance, Cleino chose this particular phrase to express his passion for music education and his willingness to continue serving the music educators of Alabama in any role possible. Indeed he did continue to serve, because after he retired from full time teaching in 1978, Cleino filled various roles.

One of the roles was that of a mentor. Cleino mentored countless music educators, especially band directors. For example, he served as mentor to freshman music education students at the University of Alabama from 1980 to 2002. “I tried to get to know the students... and where they were from and so on,” Cleino said.<sup>241</sup> Because of his experience as a student, a performer, a teacher, and a parent, Cleino was well-equipped to guide and assist these young pre-service music educators. In numerous allusions during interviews, the role of mentor seemed quite dear to him.

A decade after his retirement, Cleino was appointed *Ala Breve* Editor and Business Manager. Under his leadership and management, the magazine improved in quality and scope. At the time Cleino became the Editor, for instance, the magazine was rarely more than twelve or

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<sup>240</sup> Ed Cleino, “From the Ex-Editor’s Notebook,” *Ala Breve*, 36, no. 1, October 1998, 16.

<sup>241</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

so pages in length. Ten years later, however, the magazine had increased to approximately fifty two pages. Cleino also augmented the number of advertisements in the magazine to support the growth of the publication.<sup>242</sup> Cleino was proud of his contributions to *Ala Breve*. He later wrote,

Let there be no doubt, your ‘Ex Editor’ has enjoyed serving in this capacity, and this has been an effective way to keep in touch with music educators in and out of Alabama during the first years of his retirement. Ten years is a long time...and the responsibilities have increased, also... We have reached a point where it is too great a responsibility for a one-person operation, and some decisions had to be made.<sup>243</sup>

Though the AMEA Executive Board acquiesced to Cleino’s wish to step down from his position as Editor and appointed Larry P. Deagon to take his place, the Board at the same time asked Cleino to stay on as Business and Advertising Manager for an additional year. Cleino agreed. During that year, Cleino helped to mentor the new Editor and encouraged the membership to support Deagon. Cleino wrote,

Larry will surely be making some changes to the magazine. Indeed, I have urged that he do so, and he attended the editor’s session at the Indianapolis In-Service meeting in order to gain insights. He will welcome your suggestions, and will need your encouragement. Please give him both!

Cleino continued to serve the music educators of his state after his eleven-year stint as *Ala Breve* editor. His next position was Membership Chair. He worked in this capacity for ten years. During his tenure, Cleino continuously encouraged members to renew AMEA memberships in a timely manner in various *Ala Breve* submissions.<sup>244</sup> Reaching out to music educators who were not members was another frequent theme of his writings as Membership Chair. Dr. Cleino wrote “AMEA is much more than a ‘numbers game.’ Membership in a professional organization is a means to an end – the becoming of a participating individual,

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<sup>242</sup> Ibid.

<sup>243</sup> In 1998, a new editor was appointed. Ibid.

<sup>244</sup> Ed Cleino, “Don’t Be Left Out in the Cold,” *Ala Breve*, 45, no. 11, October 1997, 25.

working for the good of the profession and for the improvement of one's self and one's fellow teachers."<sup>245</sup> Not surprisingly, given Cleino's demonstrated commitment to a culture of professionalism, he consistently argued that increasing membership was not just about increasing numbers. He worked to encourage every music educator in the state, whether teaching in public schools, in private schools, or in private studios, to join AMEA.

During his tenure as Membership Chair, technology evolved. Instead of resisting the challenging technology of the day, as some of his colleagues did, Cleino embraced the challenges. For example, he led AMEA during the transition to electronically transmitted data from national MENC to its state affiliates. The new technology improved record keeping and made contacting members easier. Thus, the membership of AMEA continued to increase.<sup>246</sup>

Cleino remained informed about MENC membership not only in Alabama, but in the surrounding states and at the national level. Evidence suggested that he used any and every means available to encourage the participation of music educators in the state's professional organization. He succeeded. Under Cleino's leadership, membership in AMEA surpassed one thousand for the first time.<sup>247</sup>

Perhaps fittingly, the last official position occupied for AMEA was Chair of the Retired AMEA Members. Cleino wrote, "How wonderful it will be to get together with those who have made outstanding contributions to Alabama school music... It is quite possible that we can

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<sup>245</sup> Ibid.

<sup>246</sup> Ed Cleino, "Electronic Record Keeping: Getting the Bugs Out!" *Ala Breve*, 46, no. 4, May 1999, 10.

<sup>247</sup> Ed Cleino, "Membership Increases," *Ala Breve*, 45, no. 4, May 1998, 9.



become a helpful and influential group within AMEA.”<sup>248</sup> Cleino exemplified such characteristics. In a membership report late in his tenure as Chair, Cleino wrote,

It has been a distinct privilege to serve AMEA and MENC in several capacities over my years, including the full nineteen years since my retirement from teaching at the University of Alabama. This has enabled me to keep up with many former students and to enjoy their achievement, while I continue to make a small contribution, also. I believe in this organization, for I am convinced that it is the main hope for increasing the music programs of our schools.<sup>249</sup>

In sum, after retiring from full time teaching, Cleino did not go home to enjoy a well-deserved rest from a most successful career. Instead, he worked tirelessly for nineteen years in several capacities in the state. In this regard, Ed Cleino demonstrated a penchant for service that was evident throughout his life. “It’s just the way I am. I want to help,” Cleino said.<sup>250</sup> Just as he had helped his family, his teachers, his country, his students, and his colleagues, he served music educators of the state, region, and nation in an exemplary way that could aptly be a model for those beginning careers at the time of the writing of his biography. His unselfish, diligent leadership served as a beacon for those who followed in his footsteps. In short, Cleino led by example.

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<sup>248</sup> Ed Cleino, “Retired Teachers Meeting at January Conference,” *Ala Breve*, 47, no. 2, December 1999, 15.

<sup>249</sup> Ed Cleino, “Membership Increases,” *Ala Breve*, 45, no. 3, March 1998, 10.

<sup>250</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

## CHAPTER XI

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The pages of this paper recount a captivating story of a compelling man who became one of the national leaders in his chosen profession, music education. But this historian, similar to others who engage in biographical research, was faced with a specific historiographical challenge: the unfortunate necessity to delimit the scope of events selected from the life of the luminary it sought to accurately and fairly depict. Such challenges are exacerbated by the depth and breadth of experiences that can be collected in a life that has, at the time of this writing, nearly reached the century mark. Due to such circumstances, decisions were necessarily made about the salient parts of Cleino's life story to be contextualized in some detail and those topics to be left in the capable hands of future scholars.

#### Recommendations for Further Research

While researching the storied history of the University of Alabama, two valuable resources were discovered. James B. Sellers wrote a two-volume history of the University. Volume I, published in 1953, covered the years 1818 to 1902. Volume II was not published and remains in manuscript form.<sup>251</sup> Also consulted for this study, Robert Mellown wrote two books documenting the architecture on the UA campus. Mellown and Sellers' in-depth research about the University's history remains an invaluable record. However, as with any dynamic entity such as the University of Alabama, the story continues to unfold. In that respect, an examination into the more recent history of the University likely is warranted.

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<sup>251</sup> Sellers, vol. I and II.

This investigation has shown that the School of Music at the University of Alabama has been in lock step with other prominent universities as it has developed into a top-tier program. But to date, there exist no historical accounts of the various events and circumstances surrounding the genesis and growth of the School of Music. According to Sellers, music classes were first offered at UA in 1919.<sup>252</sup> The story of that development is here recommended to future historians. As referenced earlier in this paper, special attention to curricular development could serve to place the expansion of the UA School of Music into the larger context of the evolution of music programs in higher education in the United States, especially within the context of its growth during the dynamic years of the second half of the twentieth century.

Like the School of Music as a whole, there exists no written account of the history of music education at UA. Arguably, Cleino is only one of several music education professors who contributed to the preparation of countless music educators. Each contributed in their own way to the development of the curricula and the strength of the program. Research into the stories of these people and their contributions to the University, the state, and nation would likely prove fruitful.

The University of Alabama possesses a rich history of faculty, student, and ensemble performers. For example, the faculty string quartet toured the state and the nation recruiting for the University during the first half of the twentieth century.<sup>253</sup> Also, the Million Dollar Band, recently recognized as a marching band with one of the top fifteen college halftime shows in the

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<sup>252</sup> Sellers, vol. II, 158.

<sup>253</sup> Edward H. Cleino personal interview, by Beth A. Davis, 19 July 2012, Tuscaloosa, AL.

nation, has a long and respected history.<sup>254</sup> The story of the Cadec String Quartet, the Million Dollar Band and countless other UA performers and ensembles remains largely untold.

Notably, while researching the Hoole Special Collections Archives, a set of very interesting scrapbooks dating to the 1930s was uncovered. These books contain artifacts documenting faculty and student performances covering several decades. A catalog of the contents of these books, though a large project, is also recommended.<sup>255</sup> Such an index could aid in future studies of the School of Music, and its various curricular and extracurricular entities.

Finally, as has been referenced in countless writings, the nation generally, and the University of Alabama specifically, experienced turbulent times during the Civil Rights movement that occurred in the early second half of the twentieth century. In recent years, tributes to some of the brave souls who led the way for the desegregation of UA have been an important part of campus life.<sup>256</sup> Though there are some accounts of this troubled time and the various efforts to integrate the University, often related through the lens of the leadership of such figures as Coach Paul William "*Bear*" Bryant (1913-83) and others, to date no writings focus on the desegregation of the School of Music and its ensembles. Though visits into this unhappy history are filled with emotion, the Civil Rights issue impacted every part of society, and remains an important topic to be critically examined as we struggle with other similar efforts to protect the inalienable rights of United States citizens.

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<sup>254</sup> Information available from <<http://thechive.com/2014/08/27/15-best-college-half-time-shows-in-the-nation-15-hq-pics/>>, accessed 30 August 2014.

<sup>255</sup> This set of scrapbooks is called the Alabama School of Music Scrapbooks and can be found at Hoole Special Collections Library, the University of Alabama.

<sup>256</sup> Malone-Hood Plaza located in front of Foster's Hall, where Governor George C. Wallace (1919 – 98) stood in the door to prevent the students from enrolling, honors those first African American students. Information available from the interactive campus map at <[www.ua.edu](http://www.ua.edu)>, first accessed 19 September 2014.

## Summary and Conclusions

Edward H. Cleino (b. 1917), percussionist, singer, and music educator, was a member of “the greatest generation.”<sup>257</sup> Dr. Cleino was a contemporary of Harold Decker (1914 – 2003), the subject of the dissertation after which this document was modeled. Because Dr. Cleino was a person of the same age who lived in similar circumstances, it seemed appropriate to quote from the same landmark historical works written about that era to describe the subject of this research.

According to Tom Brokaw, who wrote a definitive history celebrating Cleino’s contemporaries, the members of this generation were born at a time when the United States endured three great crises: the Great Influenza of 1918, the Great Depression, and WW II. These people also witnessed some of the most sweeping changes the world has ever experienced. For example, Cleino witnessed the development of the automobile, the exploration of the moon, the advent of digital technology and much more. As Cleino reported in an early interview, he went from not even having a telephone to sending and receiving electronic mail. Cleino’s generation experienced changes and crises the likes of which the world had not experienced before or since. But the members of this “greatest generation” seemingly took such dramatic flux in stride.

Cleino was born into a family who valued education and the arts. Both of his parents attended college, an unusual circumstance for his time. His father was an attorney, and his mother completed a number of college level math courses. To supplement their children’s public school education, Cleino’s parents saw to it that Cleino and his three sisters participated in music classes in the morning and art classes in the afternoon on Saturdays. Additionally, Cleino and his sisters benefitted from living in the suburbs of St. Louis, where arts opportunities of this kind

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<sup>257</sup> Tom Brokaw, *The Greatest Generation* (New York: Random House, 1998), 3.

existed at that time. They also benefitted from a family income that was available for such extra instruction in the arts and a self-sacrificing mother, who willingly transported four children to and from full days of classes on those Saturdays.

This value of education and the arts was evidenced in Cleino's life by his participation in music in high school and attending college to earn music degrees, including two graduate degrees. He chose the arts as a career and spent the majority of his life as a performer, a teacher, and an arts advocate.

Not surprisingly, Cleino's association with education resulted in meeting and falling in love with Bettie Anne, who was attending college at the time with aspirations to become a nurse. Bettie Anne ultimately earned a Ph.D. in higher education and also became an educator. Dr. Cleino and his wife passed this value of education along to their five children. All of them graduated from the University of Alabama. The Cleinos now have several grandchildren and great-grandchildren. Clearly, this legacy of valuing education continues to be integral to the Cleino family.

As Cleino valued education and the arts, he also valued the interactions with and guidance of his family and trusted colleagues. For example, his sister, Bertie, convinced Cleino not to play the violin, but to choose a different instrument. That choice resulted in lifelong positive consequences because he excelled as a percussionist as evidenced by his work with several prominent US symphony orchestras. While taking percussion lessons from the principal percussionist with the St. Louis Philharmonic, Cleino was afforded the opportunity to play with the symphony when his teacher became ill. Cleino believed this opportunity was based on his relationship to his teacher. However, his skills most likely contributed to his selection as well.

On another occasion, Bertie convinced her brother to attend college at Cape Girardeau, Missouri. This decision affected his choice of career. He chose to major in music instead of staying close to home to attend the College of Mines and Metallurgy to become an engineer. He chose to attend graduate school in Nashville, Tennessee because of the invitation of another sister, Phariss. She and her husband were pursuing graduate degrees at George Peabody College and suggested that Cleino attend there as well. All of these examples suggest that Cleino was willing to listen to good advice and then make the best of the direction precipitated by such advice.

Cleino told of several occasions where he believed he was quite simply in the right place at the right time. He often modestly credited his presence at a precise moment in time instead of his own ability with the opportunities he experienced throughout his career. In discussions with him over the course of this study it became apparent that he was quite the humble man. On one instance, for example, Cleino attend his first chorus rehearsal at George Peabody University. The conductor was late to the rehearsal, so Cleino began the rehearsal that day. After the conductor, E. J. Gatwood, arrived and witnessed Cleino's conducting, he allowed Cleino numerous opportunities to lead the group. This experience helped Cleino develop into an effective choral conductor. As with most persons of Cleino's influence, serendipity often played a pivotal role in their professional trajectory.

In addition to the unanticipated way that Cleino's value of education and the arts, his interactions with family and colleagues, and the various strokes of luck that contributed to his career, Cleino's caring, compassionate, humble nature also proved to be major factors in his success as a music educator. Cleino's wife said that he was the most caring person she had ever known, a characteristic that was obvious to his students. Those students often argued, however,

that Cleino possessed not only the characteristics of humility, kindness, and compassion; he also embodied the attributes of consistency and perseverance.

Finally, Cleino demonstrated vision and acted on that vision. He came to the University of Alabama, saw a way to increase the enrollment, offer better training to music educators, and build a graduate program. Such efforts in establishing the first graduate degrees in music education laid a foundation for expansion of the program that recently added a Ph.D. degree to its catalog of programs.

He also articulated a vision that educational television could be a useful tool to enhance the music education in the state of Alabama. He acted on that vision to plan, compose a teacher's guide, and teach the weekly program. He also realized that feedback from the consumers of the program should be gathered, studied, and used to improve the program. These efforts with *Music Time* served as a beacon, leading the way in utilizing the new technology of television to educate the children in the state of Alabama and beyond.

In the above respects, Cleino aptly could be characterized as a template for Tom Brokaw's "Greatest Generation" of Americans. Brokaw described these Americans in the following way:

The young Americans of this time constituted a generation birth-marked for greatness, a generation of Americans that would take its place in American history with the generations that had converted the North American wilderness into the United States and infused the new nation with self-determination embodied first in the Declaration of Independence and then in the Constitution and the Bill of Rights... At the end of the twentieth century the contributions of this generation would be in bold print in any review of this turbulent and earth-altering time. It may be historically premature to judge the greatness of a whole generation, but indisputably, there are common traits that cannot be denied. It is a generation that, by and large, made no demands of homage from those who followed and prospered economically, politically, and culturally because of its sacrifices. It is a generation of towering achievement and modest demeanor, a legacy of their formative years when they were participants in and witness to sacrifices of the highest order. They know how many of the best of their generation didn't make it to their



early twenties, how many brilliant scientists, teachers, spiritual and business leaders, politicians and artists were lost in the ravages of the greatest war the world has seen.<sup>258</sup>

The present history supports the notion that Brokaw's description could have been written about Dr. Cleino. Cleino possessed a modest demeanor. He leaves a legacy of model teaching, mentoring, professional service, performing, and visionary thought that was coupled at all times with action. He accomplished towering achievements in the field of teaching with his thirty-year tenure at one institution and his pioneering endeavors in educational television. Such contributions are in bold print in the awards and writings he received. He served his country, his family, his students, and colleagues, as a soldier, a father and husband, a teacher and mentor, and a leader. The ripples of Cleino's contributions will be felt for generations yet to come. Dr. Cleino surely is a father of music education at the University of Alabama.

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<sup>258</sup> Ibid, 11.

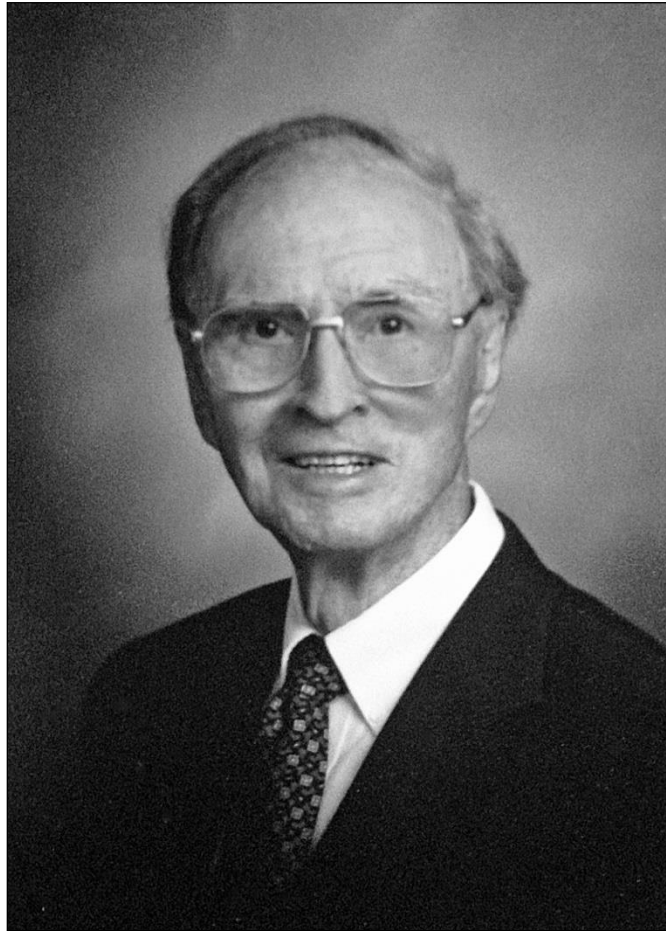


Figure 15. Dr. Edward H. Cleino  
Source: Courtesy of the Cleino family

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## APPENDIX A

### TIMELINE<sup>259</sup>

- 1917 Born Rolla, Missouri
- 1934 Graduated from Maplewood High School, St. Louis County, Missouri
- 1934 Played percussion with St. Louis Philharmonic, St. Louis, Missouri; Tenor soloist for a Presbyterian Church; and Cantor for a Jewish temple
- 1935 Enrolled in Southeast Missouri State, Cape Girardeau, Missouri
- 1938 Graduated from Southeast Missouri State, Cape Girardeau, Missouri
- 1938 Supervisor of Music for New Madrid Public Schools in New Madrid, Missouri
- 1939 Taught at George Peabody College, Nashville, Tennessee
- 1939 Taught at Vanderbilt, Met Elizabeth Anne “Bettie Anne” White
- 1940 Received Master’s Degree from George Peabody College, Nashville, Tennessee
- 1943 Joined the United States Army Air Corps
- 1943 Married Elizabeth Anne, “Bettie Anne” White
- 1946 Began Doctoral degree work
- 1949 Taught at the University of Alabama
- 1950 Began graduate program in music education at The University of Alabama
- 1956 Pioneered a live, weekly music education television program
- 1958 Received Educational Doctorate Degree, George Peabody College, Nashville, Tennessee
- 1960 Began doctoral program in music education at UA

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<sup>259</sup>In addition to the dates provided through the interviews with Ed Cleino, many of the dates for this time line were provided from an informal interview and communicating via electronic mail with Dr. Anne Witt, Instructor of Music Education at the University of Alabama.

- 1969 Served as President of Southern Division of MENC
- 1978 Retired from the University of Alabama
- 1978 Served as Editor for *Ala Breve*
- 1988 Membership Chair of AMEA
- 1998 Retired Members Chair of AMEA

APPENDIX B

MUSIC COURSES AT FIVE YEAR INTERVALS DURING CLEINO'S TENURE

| School of Music Courses   | Music Education Courses  |
|---|--|
| 1950  |  |
| <p>Elements of Music<br/> Fundamentals of Music<br/> Survey of Music Literature<br/> First Year Theory<br/> Second Year Theory<br/> Diction<br/> Song Literature<br/> Counterpoint<br/> Composition<br/> Advanced Keyboard Harmony<br/> Pedagogy of Theory<br/> Form and Analysis<br/> Choral Conducting<br/> Instrumental Conducting<br/> Piano Pedagogy<br/> Vocal Pedagogy<br/> Orchestration<br/> History of Music<br/> Advanced Counterpoint<br/> Advanced Orchestration<br/> Music from 1500 to 1750<br/> Music from 1750 to the Present<br/> Church Music<br/> Advanced Composition<br/> Advanced Piano Pedagogy</p> | <p>Elementary School Music<br/> Music in the High School<br/> Instrumental Music in the Elementary School</p>  |
| 1955  |  |
| <p>Elements of Music<br/> Fundamentals of Music<br/> Survey of Music Literature<br/> First Year Theory<br/> Introduction to Music Literature<br/> Second Year Theory<br/> Diction<br/> Song Literature<br/> 16th Century Counterpoint</p>   | <p>Elementary School Music<br/> Instrumental Music in the Elementary School<br/> Music in the High School<br/> The Marching Band<br/> Choral Techniques and Materials<br/> Instrumental Techniques and Materials<br/> Selection, Care, and Repair of Instruments<br/> Supervision of Music in the Elementary School<br/> Problems in Music Education</p> |

|   |   |
|---|---|
| <p>18th Century Counterpoint<br/>Composition<br/>Advanced Keyboard Harmony</p>  |   |
| <p>Pedagogy of Theory<br/>Form and Analysis</p>   |   |
| <p>Choral Conducting<br/>Instrumental Conducting<br/>Piano Pedagogy<br/>String Pedagogy<br/>Vocal Pedagogy<br/>Orchestration<br/>History of Music<br/>Advanced Woodwinds<br/>Advanced Brass<br/>Advanced Percussion<br/>Advanced Counterpoint<br/>Advanced Orchestration<br/>Music from 1400 to 1750<br/>Music from 1750 to the Present<br/>Church Music<br/>Advanced Composition<br/>Band Arranging<br/>Advanced Piano Pedagogy<br/>Advanced String Pedagogy<br/>Opera and Operetta Production<br/>Advanced Chamber Music (String and Piano)<br/>Advanced Chamber Music (Brass)<br/>Advanced Chamber Music (Woodwinds)<br/>Advanced Choral Conducting<br/>Advanced Instrumental Conducting<br/>Problems in Music History</p> |   |
| 1960  |   |
| <p>Fundamentals of Music<br/>Elements of Music<br/>Theory I. Basic Musical Skills<br/>Theory II. The Harmonic Materials of Music<br/>Survey of Music Literature<br/>Introduction to Music Listening<br/>Opera and Oratorio<br/>Diction<br/>Theory III. The Harmonic Materials of Music<br/>Theory IV. The Harmonic Materials of Music<br/>16th Century Counterpoint<br/>18th Century Counterpoint</p>   | <p>Teaching Music in the Elementary School<br/>Instrumental Music in the Elementary School<br/>Music in the High School<br/>The Marching Band<br/>Music in the Elementary School<br/>Choral Techniques and Materials<br/>Instrumental Techniques and Materials<br/>Selection, Care, and Repair of Instruments<br/>Supervision of Music in the Elementary School<br/>Problems in Music Education</p> |

|   |  |
|---|--|
| <p>Orchestration<br/>Form and Analysis<br/>Song Literature</p>  |  |
| <p>Piano Pedagogy<br/>Organ Pedagogy<br/>Vocal Pedagogy<br/>String Pedagogy</p>   |  |
| <p>Fundamentals of Conducting<br/>Choral Conducting<br/>Orchestral Conducting<br/>Band Conducting<br/>Opera and Operetta Production<br/>The Structure of Music<br/>Band Arranging<br/>Composition<br/>Keyboard Harmony and Improvisation<br/>Advanced Counterpoint<br/>Advanced Orchestration<br/>Advanced Form and Analysis<br/>Advanced Composition<br/>History of Music<br/>Music from 1400 to 1750<br/>Music from 1750 to the Present<br/>Music of the 20th Century<br/>History of Organ Design and Literature<br/>History of Church Music<br/>Church Music Seminar<br/>Service Playing<br/>Hymnology<br/>Sacred Choral Literature<br/>Pedagogy of Theory<br/>Advanced Piano Pedagogy<br/>Advanced String Pedagogy<br/>Advanced Organ Pedagogy<br/>Advanced Woodwinds<br/>Advanced Brass<br/>Advanced Percussion<br/>Opera Techniques<br/>Score Reading<br/>Modern Orchestration<br/>Composition Seminar<br/>Problems in Music History<br/>Advanced Chamber Music (Brass)<br/>Advanced Chamber Music (String and Piano)</p> |  |

|  |  |
|--|--|
| <p>Advanced Chamber Music (Woodwinds)<br/> Advanced Choral Conducting<br/> Advanced Instrumental Conducting</p>  |  |
| 1965   |  |
| <p>Fundamentals of Music<br/> Theory I. Basic Musical Skills<br/> Theory Laboratory I<br/> Theory II. Harmonic Materials of Music<br/> Theory Laboratory II</p>  | <p>Teaching Music in the Elementary School<br/> Instrumental Music in the Elementary School<br/> Music in the High School<br/> The Marching Band<br/> Music in the Elementary School</p>                             |
| <p>Survey of Music Literature<br/> Music Appreciation<br/> Theory III. Harmonic Materials of Music<br/> Theory Laboratory III<br/> Theory IV. Harmonic Materials of Music<br/> Theory Laboratory IV<br/> Theory Survey<br/> 16th Century Counterpoint<br/> 18th Century Counterpoint<br/> Orchestration<br/> Form and Analysis<br/> Song Literature<br/> Piano Pedagogy<br/> Organ Pedagogy<br/> Vocal Pedagogy<br/> String Pedagogy<br/> Fundamentals of Conducting<br/> Choral Conducting<br/> Orchestral Conducting<br/> Band Conducting<br/> Opera and Operetta Production<br/> The Structure of Music<br/> Band Arranging<br/> Composition<br/> Advanced Counterpoint<br/> Advanced Orchestration<br/> Advanced Form and Analysis<br/> Advanced Composition<br/> History of Music<br/> Music from 1400 to 1750<br/> Music from 1750 to the Present<br/> Music of the 20th Century<br/> American Music<br/> Organ Design and Literature<br/> History of Church Music</p> | <p>Choral Techniques and Materials<br/> Instrumental Technique and Materials<br/> Selection, Care, and Repair of Instruments<br/> Supervision of Music in the Elementary School<br/> Problems in Music Education</p> |

|   |  |
|---|--|
| <p>Church Music Seminar<br/>Service Playing<br/>Hymnology</p>   |  |
| <p>Sacred Choral Literature<br/>Pedagogy of Theory<br/>Advanced Piano Pedagogy<br/>Advanced String Pedagogy<br/>Advanced Organ Pedagogy<br/>Advanced Woodwinds<br/>Advanced Brass<br/>Advanced Percussion</p>   |  |
| <p>Opera Techniques<br/>Composition Seminar<br/>Problems in Music History<br/>Advanced Chamber Music (Brass)<br/>Advanced Chamber Music (String and Piano)<br/>Advanced Chamber Music (Woodwinds)<br/>Advanced Choral Conducting<br/>Advanced Instrumental Conducting</p>   |  |
| 1970  |  |
| <p>Basic Theory<br/>Basic Theory Laboratory<br/>Fundamentals of Music<br/>Theory I. Basic Musical Skills<br/>Theory Laboratory I<br/>Theory II. Harmonic Materials of Music<br/>Theory Laboratory II<br/>Music Literature<br/>Music Appreciation<br/>Theory III. Harmonic Materials of Music<br/>Theory Laboratory III<br/>Theory Survey<br/>16th Century Counterpoint<br/>18th Century Counterpoint<br/>Orchestration I<br/>Orchestration II<br/>Form and Analysis<br/>Song Literature<br/>Piano Pedagogy<br/>Organ Pedagogy<br/>Vocal Pedagogy<br/>String Pedagogy<br/>Fundamentals of Conducting<br/>Choral Conducting</p> | <p>Music Skills for Recreation Leaders<br/>Teaching Music in the Elementary School<br/>Instrumental Music in the Elementary School<br/>Music in the High School<br/>The Marching Band<br/>Music in the Elementary School<br/>Choral Techniques and Materials<br/>Instrumental Technique and Materials<br/>Selection, Care, and Repair of Instruments<br/>Supervision of Music in the Elementary School<br/>Problems in Music Education</p> |

|  |   |
|--|---|
| <p>Orchestral Conducting<br/>Band Conducting<br/>Opera and Operetta Production</p>   |   |
| <p>The Structure of Music<br/>Band Arranging<br/>Composition<br/>Advanced Counterpoint<br/>Advanced Orchestration<br/>Structural Analysis<br/>Advanced Composition<br/>History of Music<br/>Music from 1400 to 1750<br/>Music from 1750 to the Present</p>   |   |
| <p>Music of the 20th Century<br/>American Music<br/>Organ Design and Literature<br/>Service Playing<br/>Hymnology<br/>Choral Literature<br/>Pedagogy of Theory<br/>Advanced Piano Pedagogy<br/>Advanced String Pedagogy<br/>Advanced Organ Pedagogy<br/>Advanced Woodwinds<br/>Advanced Brass<br/>Advanced Percussion<br/>Opera Techniques<br/>Problems in Band Arranging<br/>Problems in Music Theory<br/>Composition Seminar<br/>Problems in Music History<br/>Advanced Chamber Music (Brass)<br/>Advanced Chamber Music (String and Piano)<br/>Advanced Chamber Music (Woodwinds)<br/>Advanced Choral Conducting<br/>Advanced Instrumental Conducting</p> |   |
| 1975   |   |
| <p>Orchestral Techniques for the Double Bass<br/>Basic Theory<br/>Fundamentals of Music<br/>Theory I<br/>Theory I Laboratory<br/>Theory II<br/>Theory II Laboratory</p>  | <p>Music Skills for Recreation Leaders<br/>Teaching Music in the Elementary School<br/>Instrumental Music in the Elementary School<br/>The Marching Band<br/>Seminar: Music Education<br/>Functional Instruments<br/>Music in the Elementary School</p> |



|  |   |
|--|---|
| <p>Music Literature<br/>Introduction to Music<br/>Theory III – Materials of the 20<sup>th</sup> Century</p>  | <p>Choral Techniques and Materials<br/>Instrumental Techniques and Materials<br/>Selection, Care, and Repair of Instruments</p>             |
| <p>Theory III Laboratory<br/>Theory Survey<br/>16th Century Counterpoint<br/>18th Century Counterpoint<br/>Orchestration I<br/>Orchestration II<br/>Form and Analysis<br/>Song Literature<br/>Piano Pedagogy<br/>Organ Pedagogy<br/>Vocal Pedagogy<br/>String Pedagogy</p>   | <p>Supervision of Music in the Elementary School<br/>Problems in Music Education<br/>Research Not Related to Thesis<br/>Thesis Research</p> |
| <p>Fundamentals of Conducting<br/>Choral Conducting<br/>Orchestral Conducting<br/>Band Conducting<br/>Opera Workshop<br/>Arranging<br/>Composition II and III<br/>Advanced Counterpoint<br/>Advanced Orchestration<br/>Structural Analysis<br/>Composition IV and V<br/>History of Music<br/>Organ Design and Literature<br/>Service Playing<br/>Choral Literature<br/>Pedagogy of Theory<br/>Advanced Piano Pedagogy<br/>Advanced String Pedagogy<br/>Advanced Organ Pedagogy<br/>Piano Accompanying<br/>Analysis of Jazz and Blues<br/>Masterpieces of Music: The Symphonic<br/>Literature<br/>Masterpieces of Music: The Opera and Choral<br/>Literature<br/>Composition I<br/>Jazz and Popular Music in America<br/>Basic Jazz Improvisation<br/>Chamber Music: Its History and Literature</p> |   |

|  |  |
|--|--|
| <p>Production of Musical Theory<br/>Introduction to Electronic Composition<br/>Medieval and Renaissance Music</p>  |  |
| <p>Baroque Music<br/>Pre-Classic and Classic Music<br/>Romantic Music<br/>Music of the Twentieth Century<br/>American Music<br/>Introduction to Music Research<br/>Piano Literature<br/>Opera Techniques<br/>Advanced Analysis<br/>Advanced Arranging<br/>Problems in Music Theory<br/>Analysis of 20<sup>th</sup> Century Music<br/>Studies in Special Literature<br/>Choral Literature from Baroque to Present</p> |  |
| <p>Advanced Chamber Music (Brass)<br/>Advanced Chamber Music (String and Piano)<br/>Advanced Chamber Music (Woodwinds)<br/>Choral Ensemble Practicum<br/>Projects in Choral Music<br/>Studio Instrumental and Vocal Study<br/>Advanced Choral Conducting<br/>Advanced Instrumental Conducting<br/>Research Not Related to Thesis<br/>Thesis Research<br/>Composition Seminar</p>                                     |  |
| 1980   |  |
| <p>Fundamentals of Music<br/>Theory Survey<br/>Music Composition<br/>History and Literature of Electronic Music<br/>Introduction to Electronic Music<br/>Theory I<br/>Theory I Laboratory<br/>Theory II<br/>Theory II Laboratory<br/>Introduction to Listening<br/>Music in Culture<br/>Piano Accompanying<br/>Opera Workshop<br/>Brass Ensemble<br/>Chamber Music (String and Piano)</p>                            | <p>Music Skills for Recreation Leaders<br/>Teaching Music in the Elementary School<br/>Instrumental Music in the Elementary School<br/>The Marching Band<br/>Seminar in Music Education<br/>Music in Early Childhood<br/>The Marching Band (all below is 1977 data)<br/>Seminar in Music Education<br/>Music in Early Childhood<br/>Functional Instruments<br/>Music in the Elementary School<br/>Choral Techniques and Materials<br/>Instrumental Techniques and Materials<br/>Selection, Care, and Repair of Instruments<br/>Problems in Music Education</p> |

|   |   |
|---|---|
| <p>Percussion Ensemble<br/>Woodwind Ensemble<br/>Contemporary Music Ensemble</p>  | <p>Research Not Related to Thesis<br/>Thesis Research</p> |
| <p>Theory III<br/>Theory III Laboratory<br/>Theory IV<br/>Theory IV Laboratory<br/>Composition I and II<br/>Popular Music in America: Rock and Country<br/>Jazz and Popular Music in America: Jazz and<br/>Popular Song<br/>Sixteenth Century Counterpoint<br/>Eighteenth Century Counterpoint<br/>Orchestration I<br/>Orchestration II<br/>Improvisation I and II<br/>Piano Pedagogy<br/>Organ Pedagogy<br/>Vocal Pedagogy</p>   |   |
| <p>String Pedagogy<br/>Form and Analysis<br/>Arranging<br/>Projects in Electronic Music<br/>Composition III and IV<br/>History of Music<br/>Organ Design and Literature<br/>Service Playing<br/>Choral Literature<br/>Jazz, Pop, and Rock Composition<br/>Analysis of Jazz and Blues<br/>Fundamentals of Conducting<br/>Production of Musical Theatre<br/>Advanced Keyboard Techniques<br/>Advanced Projects in Electronic Music<br/>Advanced Counterpoint<br/>Advanced Orchestration<br/>Structural Analysis<br/>Composition V and VI<br/>Chamber Music History and Literature<br/>Symphonic Literature<br/>Opera History and Literature<br/>American Music<br/>Music Research</p> |   |

|   |  |
|---|--|
| Studio Orchestration<br>Pedagogy of Theory<br>Advanced Piano Pedagogy   |  |
| Advanced String Pedagogy<br>Advanced Organ Pedagogy<br>Song Literature<br>Literature of the Piano<br>Choral Conducting<br>Orchestral Conducting<br>Band Conducting<br>Independent Research in Music |  |

Source: University of Alabama Course Catalogs 1950, 1955, 1960, 1965, 1970, 1975, 1980

## APPENDIX C

### LISTING OF *MUSIC TIME* TEACHERS GUIDES CONSULTED<sup>260</sup>

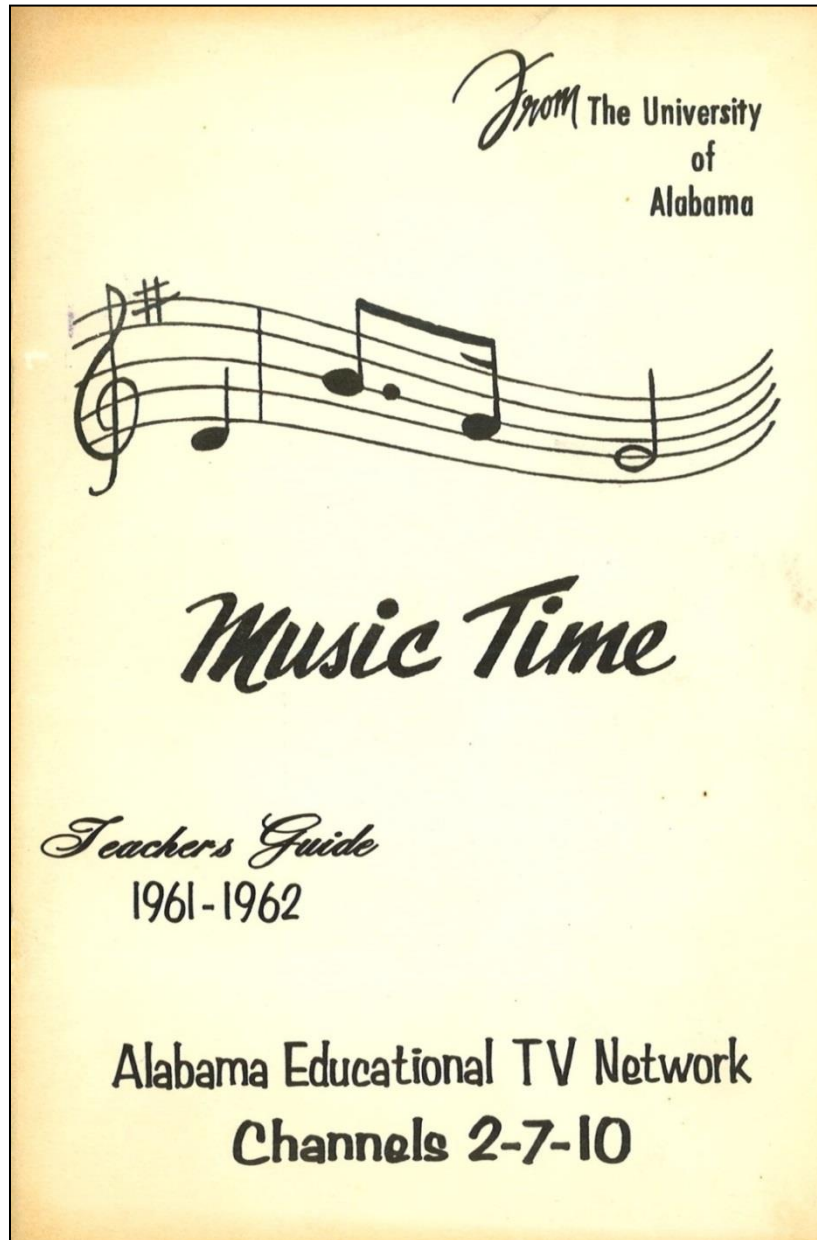
|           |                                    |
|-----------|------------------------------------|
| 1957 – 58 | <i>Music Time</i>                  |
| 1959 – 60 | <i>Music Time</i>                  |
| 1961 – 62 | <i>Music Time</i>                  |
| 1963 – 64 | <i>Music Time</i>                  |
| 1964 – 65 | <i>Music Time</i>                  |
| 1965 – 66 | <i>Music Time I, Music Time II</i> |
| 1966      | <i>Music Time I</i>                |
| 1966 – 67 | <i>Music Time</i>                  |
| 1968      | <i>Music Time I</i>                |
| 1969      | <i>Music Time II</i>               |

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<sup>260</sup> Teachers Guides from 1957 – 58, 1959 – 60, and 1966 – 67 are held in the archives of the Radio and Television William Winters Reading Room on the campus of the University of Alabama. All other guides were given to the researcher by Dr. Cleino.

APPENDIX D

MUSIC TIME TEACHERS GUIDE 1961 – 1962<sup>261</sup>



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<sup>261</sup> Used with permission from Dr. Donald Benson, Provost of the University of Alabama.

# Music Time Theme

When the clock on the wall says to ev' -ry - one: "It's  
time for us to sing and have some fun!" Won't you  
Join us when you hear the lit-tle bells chime? It's  
Mu- sic Time Te- le- vi- sion Music Time

Written for the television series, "Music Time", by Mary Lou and Forrest T. Robinson. Copyright, 1960, by the University of Alabama.

CLASS REGISTRATION FORM for MUSIC TIME  
1961-1962

School \_\_\_\_\_ Grade \_\_\_\_\_

Teacher \_\_\_\_\_ Number in class \_\_\_\_\_

Mailing Address \_\_\_\_\_

Please encircle the channel on which you have the best reception.  
(If you can receive one of the other channels, please underscore it.)

Ch. 2    Ch. 7    Ch. 10

How would you evaluate the picture received

Good \_\_\_\_\_ Fair \_\_\_\_\_ Poor \_\_\_\_\_

How many classes (grades 1-6) are there in your school building? \_\_\_\_\_

How many classes (in addition to your own)  
are using the MUSIC TIME series? \_\_\_\_\_

How many TV sets are located in your building? \_\_\_\_\_

Do any other classes usually watch MUSIC TIME from the same set?  
(YES) (NO)

Where do you watch the lessons? Own Room \_\_\_\_\_ Auditorium \_\_\_\_\_

Audio-Visual Room \_\_\_\_\_ Other \_\_\_\_\_

Did some of your present class participate in the MUSIC TIME series  
last year?

None \_\_\_\_\_ Few \_\_\_\_\_ About half \_\_\_\_\_ Most \_\_\_\_\_

Have you used MUSIC TIME previously with other classes? (YES) (NO)  
If "yes", how many years? \_\_\_\_\_

Have you copies of Singing Every Day  
for your class to use? (YES) (NO) How many copies? \_\_\_\_\_

Will a student committee assist in completing  
the feedback sheet reports? (YES) (NO)

(over)

Registration Form; please complete and return immediately.



Additional comments to help us know more about your class:

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Your cooperation in completing and returning this form to

MUSIC TIME, Box X, University, Alabama,

will enable us to have your name for our mailing list of free materials which are used in these MUSIC TIME lessons. Please detach, complete, and return this form immediately.

Date \_\_\_\_\_ Signed \_\_\_\_\_

TEACHERS GUIDE FOR

# *Music Time*

(Series "N" and "O")

Television Lessons in Music

for the

Upper Elementary Grades

Presented by the Department of Music Education,  
College of Education

in cooperation with

The University Broadcasting Services,  
Extension Division, University of Alabama

produced and directed by

DAVID W. MARXER

prepared and conducted by

DR. EDWARD H. CLEINO

presented

Tuesdays, 11:30, Thursdays, 1:30 (repeat)  
on the

Alabama Educational Television Network

WAIQ, Channel 2, Andalusia      WCIQ, Channel 7, Mt. Cheaha  
WBIQ, Channel 10, Birmingham

## ACKNOWLEDGEMENTS

The University Broadcasting Services makes grateful acknowledgement to the following persons and groups who have contributed generously to the "N" and "O" series of MUSIC TIME:

The Verner Elementary School, Tuscaloosa, Alabama, Mrs. Mildred Grant, Principal, for providing children for the studio classes.

David Cohen and Steve Sample, of the faculty of the Department of Music of the University of Alabama, for the original compositions used in the woodwind ensemble lessons.

Ginn and Company, Educational Publishers, Homer C. Lucas, President, Donald Y. Gardner, Music Editor, for permission to use materials from their book, Singing Every Day, for these MUSIC TIME lessons.

The Modern Language Project of the Massachusetts Council for Public Schools, Inc., and the Heath De Rochemont Corporation, Boston, for permission to use songs from the "Parlons Francais" televised series.

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LESSON N-1

September 12 and September 14

## REVIEW LESSON

This is an introductory lesson, requiring no advance preparation by your class. Bring copies of Singing Every Day with you, and participate with the studio group. As a "follow-up" to this lesson, see the preparation for Lesson N-2.

## SPECIAL NOTES FOR TEACHERS

These MUSIC TIME lessons are intended to supplement and aid with the regular music activities of your class. In order to gain the most from the following lessons, advance preparation and follow-up will be needed by each class. The suggestions which are presented with each lesson will be a guide, though teachers will naturally utilize all materials available to stimulate the interests of their classes.

These lessons are planned for the participation of the viewing classes. Those classes which participate fully will undoubtedly learn the most. Classes which passively view the lessons will simply be watching others learn.

The basic song book, utilized in the song lessons of this series, is Singing Every Day, the fourth grade book of the Ginn series. Where possible, each child should have a copy of this book with him as he views the song lessons. Many of the songs can be found in books of other series, sometimes with slight variations. Words and music will frequently be shown on the screen as an aid to those classes not having sufficient books.

During the year we will have a number of free helps to send to you. In order that we will have the necessary information about your class, please complete and return the registration form, the perforated sheet which proceeds the title page of this booklet.

Six "feed-back" evaluation sheets are included in this guide, to be returned at specified times. These sheets enable the television teacher to learn more about your use of the MUSIC TIME lessons. We hope that you will allow some of the members of your class to assist you in answering the questions, and that you will return the sheets to us promptly. Address all correspondence to MUSIC TIME, Box X, University, Alabama.

## SINGING ACTIVITIES

As an introductory lesson we will review some of the ideas used in previous series, along with some songs which will be new to many of the children. Teachers will be most helpful if they participate along with their classes. (If the teachers merely watch, the children will likely do so, too. We want all to sing right with the teacher.)

**ABOUT BOOKS:** If you have copies of Singing Every Day (the fourth grade book of the new Ginn series) bring them to each lesson. If you do not now have books available, we still want you to take part (and we will help your class by showing some of the music on the screen) -- but have you seen your principal about the purchase of these books? Books in the hands of the children will make each lesson more meaningful. Bring copies of Singing Every Day to this lesson.

This lesson uses the following songs ("Rec." indicates recordings available):

|   |       |
|---|-------|
| Polly Wolly Doodle . . . . .                                  | p. 8  |
| Home on the Range . . . . .                                   | p. 10 |
| Liza Jane (Recorded: Album 4-A, record 18). . . . .           | p. 79 |
| I've Been Workin' on the Railroad (Rec. Alb. 4, #17). . . . . | p. 35 |
| Dinah Won't You Blow Your Horn . . . . .                      | p. 81 |
| Hot Dog (Rec. Alb. 4-B, #42) . . . . .                        | p. 33 |
| Old McDonald . . . . .  | p. 14 |

## FOLLOW-UP

Review the songs taught in the lesson to see how well the children can learn them. Encourage the children to "take them home" and sing them with their parents. There will be several times during each school day when you may want to use one or more of these songs for recreational purposes. Sing them with your class, and enjoy them.

**NOTE:** Have you returned the registration form from the first of this book? If not, won't you do so today, in order that we will have your name and address? We cannot send you the "teacher helps" which have been prepared for your class if we do not have this information!



## LESSON N-3                      September 26 and September 28

## SINGING ACTIVITIES

## PREPARATION

Introduce "Frog Went A-Courtin'", p. 30 (Rec., Album 4-A, #18) and "Night Herding Song", p. 40 (Rec., Alb. 4-B, #43) to your class. These folk songs may already be familiar to some of the children.

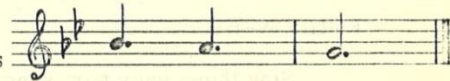
Bring copies of Singing Every Day to the lesson. (If copies are not available, we will help you by showing some of the music on the screen -- but have you read the note "About Books" on page 2?)

## PARTICIPATION

This lesson will use as review, "I've Been Workin' On The Railroad" and "Dinah Won't You Blow", combining them as a medley, and "Old McDonald" (all from Lesson N-2). New songs include those noted in the Preparation, and:

|  |        |
|--|--------|
| Lovely Evening (taught as unison song) . . . . .   | p. 121 |
| Night Herding Song (Rec., Alb. 4-B, #43) . . . . . | p. 40  |
| Grumbling Joe (Rec., Alb. 4-B, #42) . . . . .      | p. 34  |

For "Grumbling Joe" we will take the end (5th line) and make it into an accompaniment by changing the measures to be:



Poor Old Joe

Mon Merle, p. 70, Guide for Teachers, First Year, Parlons Francais. Recorded in Album 2 of the Parlons Francais series. This is a French counting song about the poor blackbird who lost one, then two, (etc.) feathers, and could sing no more. (see next lesson for complete song.)

## FOLLOW-UP

Continue the learning of the new songs introduced in this lesson, and the songs from the previous lesson, as well. See how well you can get "Grumbling Joe" going with the two parts. Have fun with these songs, and be back with us next week for another singing lesson.

NOTE: Is your class participating in The Parlons Francais lessons, each Tuesday and Thursday, 10:00 - 10:15 a. m. (teachers lesson, each Monday, at 6:00 p. m.)? This is an excellent series which will do much to bring another language to your children. It is not too late to begin, for you can learn the vocabulary from the records which are available. Music Time will use several songs from the Parlons Francais series this year.



INTRODUCTION OF PART SINGING

PREPARATION

This lesson will use "Lovely Evening" (from Lesson N-2) as a round. Be sure the class learns it well as a unison song, and be ready to divide your class into three groups for the "round." We will also review Mon Merle and our two-part version of "Grumbling Joe" from Lesson N-3, and add another part to "Polly Wolly Doodle", p. 8. Review these songs in preparation for the lesson.

Bring copies of SINGING EVERY DAY to the lesson.

PARTICIPATION

In addition to the songs noted above, this lesson will introduce two new songs:

- Little Red Caboose . . . . . p. 9
- Little Man in the Woods . . . . . p. 146

Help the class to take part right with the studio group by taking part yourself!

FOLLOW-UP

Sing these easy part songs and the round, correcting parts where necessary. These songs are sure to become "favorites" of your class. Complete the learning of the songs. We suggest that you construct a "Song Easel" on which you can list the favorite songs of your class. You will be surprised how quickly your list will grow, if you will place it on charts.

### Mon Merle

Mon merle a per - du { une plume Mon  
deux plumes, etc.

merle a per - du une { plume, plume, plume.  
deux { plumes, plumes, plumes.

Il ne chan-tera plus, mon merle, Il ne chan-tera plus.

## LESSON N-5

October 10 and October 12

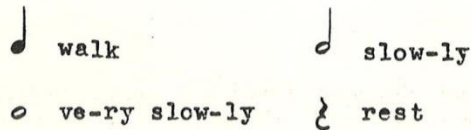
## FIRST ACTIVITY IN RHYTHMIC READING

(This lesson, and the five other Rhythmic Reading lessons which follow, are appropriate for any class, 3rd to 6th grade, which cannot already express rhythm from the printed page. Some second grade classes may desire to participate in rhythmic reading lessons as well. Reading skills should be applied in songs appropriate for the individual grade levels.)

## PARTICIPATION

This lesson will demonstrate one way to teach beginning note reading. It is a simple procedure which all classes enjoy. The necessary materials can be made in the classroom by the children.

In the TV lesson, watch how the teacher evaluates the learning of individual children by having them "direct" a rhythm. In this way the tempo of the lesson may easily be gauged. Notes introduced in this lesson are:



## FOLLOW-UP

The University Broadcasting services has prepared materials to aid you and your class in producing measure cards. The materials will be provided free, upon request to MUSIC TIME, Box X, University, Alabama.

Construct rhythm cards using quarter, half, and whole notes, and quarter rests (see above). See how many combinations of these notes you can develop, using "Card A" of the materials which you obtain from MUSIC TIME.

Help your class clap the rhythms (4-measure phrases work best) with children directing. Help any children who have trouble directing, for this indicates a lack of understanding. Have entire class say, "walk, walk, slow-ly" etc., to rhythms.

Can you find some rhythms to clap from the song books which you are using? (Use only  $\frac{4}{4}$  meter; from Singing Every Day, pages 156 (bottom), 178 (both lines of each score), 188 (last line on page); from Sing Together, pages 153, 18 (top), 60 (bottom) and others.

Clap rhythms of familiar songs for the class to recognize.

## SECOND LESSON IN RHYTHMIC READING

## PREPARATION

Employ rhythmic reading at least twice during the preceding week in order that preliminary understanding is developed by most of the children. Give individual aid to slower learners in your group. Make certain that all children are watching the notes and saying the names (walk, slow-ly, etc.) as they clap. (It is better that the teacher not clap or say note names with the class, since some children may simply imitate her.

## PARTICIPATION

Your class can clap and say note names with the studio group. Teachers should take advantage of this opportunity to sit beside and help those children who do not yet completely understand the process.

Eighth notes are introduced in this lesson and given the descriptive name "run".

## FOLLOW-UP

Expand your collection of measure cards to include eighth notes and combinations, as suggested in the materials sent you. (Use "card B" for rhythms involving eighth notes, being careful to space them properly on the measure cards. Proper spacing is very important at this stage of development.)

Can your class find songs in your books that you can clap, now that you can use eighth notes? (Use only those songs written in  $\frac{4}{4}$  meter.) Some suggestions from Singing Every Day: pp. 22 (bottom), 30, 46, 56, 78, 99, 128 (top), 165 (top); from Singing Together: pp. 8, 66 (top), 81, 176, and others. Continue practice of clapping and saying names of notes with children or teacher directing for several periods this week.



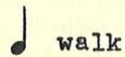
LESSON N-7

October 24 and October 26

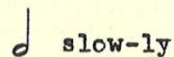
## THIRD LESSON IN RHYTHMIC READING

## PREPARATION

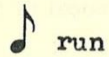
Review notes previously introduced,



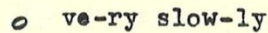
walk



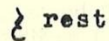
slow-ly



run




ve-ry slow-ly



rest

with many opportunities for the children to rearrange cards and "direct the rhythm". Encourage children to clap rhythms of familiar songs for the class to identify.

## PARTICIPATION

Your class should continuously take part right with the studio group. New note introduced in this lesson is the "dotted half note" (  ) which we will call "slow-ly-ly". Help the class understand that this is one continuous note, therefore, we "clap once and hold it" while we say the entire name in rhythm.

## FOLLOW-UP

Make measure cards using the dotted half note and add them to your collection. You can now find more songs in your books which you can clap. (For example, in Singing Every Day, pp. 14, 74 (top) 81, 91, 116, 127 (bottom), 149 (top); in Singing Together, pp. 56, 108, 141, 211, 212.) Make charts as suggested in material sent you. (Additional copies will be provided if you desire them. Request "Rhythmic Reading Material" in a card to MUSIC TIME, Box X, University, Alabama.) Continue practice of clapping and saying names of notes with children or teacher directing. Continue this type of follow-up activity until the next Rhythmic Reading lesson.

**SPECIAL NOTE:** We need your comments and suggestions on the "Feedback Sheet" which follows. Please detach, complete, and mail the sheet to MUSIC TIME, Box X, University, Alabama. We are particularly interested in the reactions of the children and their teachers to these Rhythmic Reading lessons. We hope that a committee from your class will help in completing the sheet. We shall keep a special file of feedback sheets from each class, and we want yours to be complete.

SONGS WITH AUTOHARP ACCOMPANIMENT

PREPARATION

Is there an autoharp or Harmolin with which your class may experiment, using some of your favorite songs? You may need to "change the key" and the starting pitch of some songs to make them fit your autoharp, but pitch the songs as nearly as possible to the printed key. (If your autoharp needs tuning, get help from your high school vocal or instrumental director, or at a music store.)

Do you remember "Little Red Caboose", p. 9 (introduced in Lesson N-4)? This is an easy song to use in learning to play the autoharp, for it needs only the "C" and the "G7" chords. Playing two chords to a measure, play:

C C C C C C G7 G7 G7 G7 G7 G7 G7 G7 C C

Some members of your class can learn to play this accompaniment.

Bring copies of Singing Every Day to this lesson.

PARTICIPATION

We will use "Old McDonald Had a Farm" (p. 14) to illustrate another song which is easy to play on the autoharp. Other songs will include the following which we have previously used:

- Polly Wolly Doodle . . . . . p. 8
- Home on the Range . . . . . p. 10
- Susie, Little Susie . . . . . p. 11
- Night Herding Song . . . . . p. 40

FOLLOW-UP

Allow your children to experiment with the autoharp. Find other songs in your books which you can accompany with this instrument.

Did you receive an ample supply of "Autoharp Aids" prior to this lesson? If not, request more from MUSIC TIME, Box X, University, Alabama.

SPECIAL NOTE: Parlons Francais, our French series, which comes at 10:00 a. m. each Tuesday and Thursday, will introduce a French carol on Tuesday morning, November 7. This song, "Il Est Né Le Divin Enfant," appears on page 71 of the Parlons Francais Guide for Teachers and on Record 11 (Album 3) of the recordings which accompany the French series. This carol will also be used in the French lessons of November 9, 14, 16, 21, and 23, and MUSIC TIME will include it in the Christmas lesson, December 12. Be sure that your class learns it, so that we can all sing it together.

Please complete and return Feedback Sheet 1, immediately after this lesson.

MUSIC TIME FEEDBACK SHEET #1

Please complete and return this sheet immediately following Lesson N-8. Singing game cards for Lesson N-12 will be automatically sent to each teacher returning this sheet.

Date \_\_\_\_\_ Teacher \_\_\_\_\_ Grade Level \_\_\_\_\_

School \_\_\_\_\_  
(name) (address)

1. Does your class have a music committee? (yes) (no)
2. Is a student committee aiding in completing this sheet? (yes) (no)
3. Please encircle lessons in which your class has participated  
N-1 N-2 N-3 N-4 N-5 N-6 N-7 N-8
4. Did you and your class participate with the studio class in the  
Song lessons? \_\_\_\_ Rounds? \_\_\_\_ Rhythmic Reading? \_\_\_\_ Autoharp? \_\_\_\_
5. Concerning the studio class, do you feel that they add to, or detract  
from the learning of your class? \_\_\_\_\_
6. Does song participation of your class tend to diminish while the studio  
class is pictured? (yes) (no)
7. Have you any suggestions to make regarding the use of the studio class?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Do you have an autoharp for use with your class? (yes) (no)
9. Has your class made "measure cards" to use with rhythmic reading  
follow-ups? \_\_\_\_\_
10. Could you read the words of the song easily? \_\_\_\_\_ with diffi-  
culty? \_\_\_\_\_ not at all? \_\_\_\_\_

(over)

Feed-back Sheet #1, to be returned following Lesson N-8



11. Did most of your class learn the French song,  
"Mon Merle"? (yes) (no)
12. Did they enjoy singing a song in French? (yes) (no)
13. Is your class participating in the Parlons Francais series? (yes) (no)
14. Are there any distractions or mannerisms of the teacher which should  
be eliminated? (please describe) \_\_\_\_\_

15. Please check the statement which most nearly describes the activities  
of your class, last week

\_\_\_\_\_ Usually took part in "follow-up" activities.

\_\_\_\_\_ "Follow-up" activities used when time permitted.

\_\_\_\_\_ "Follow-up" activities of some type used each day.

16. Do you have music with your class on "non-TV" days? (yes) (no)

17. Further comments by children or teacher \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Please complete and return this form immediately following lesson  
N-8. Address MUSIC TIME, Box X, University, Alabama.

LESSON N-9 November 7 and November 9

FOURTH LESSON IN RHYTHMIC READING

PREPARATION

Review notes introduced in previous lesson, as children arrange cards in two or more lines and "direct" the class.

PARTICIPATION

Your class should continuously take part right with the studio group.

No new notes are introduced in this lesson. Charts are now used to save class time, and more use will be made of recordings as accompaniment to the reading of rhythms. A "duet" in which two parts are expressed simultaneously will close the lesson.

FOLLOW-UP

Help children prepare charts such as those suggested in the special rhythm reading materials sent you. Express these by clapping and by using rhythmic instruments.

When you use a duet, make sure that each group reads and understands its own part; exchange parts and repeat. Continue to teach follow-up activities until the next rhythmic reading lesson.

Using two colors of crayon, make a large chart of our duet, and play it, using rhythm instruments.

PLAIN SKIP

Anderson  
R-I-5002-A





LESSON N-10 November 14 and November 16

## FIFTH LESSON IN RHYTHMIC READING

## PREPARATION

Help class make up a duet of its own, using the notes and rests which we have learned. Make a large chart of this duet, using a different color for each part. Do not point to notes on duets -- simply start the class and help keep track of lines.

Review previous rhythmic reading materials, making certain that repeat signs are understood by the children. Work for facility and accuracy in expressing the parts of duets.

## PRESENTATION

Your class should take part with the studio group in expressing rhythms used in this lesson. If you have rhythm instruments, they might be used by some children.

## FOLLOW-UP

The use of duets will increase the motivation of the class. Make a large chart of the duet below, using colors, and originate one or more of your own.

WHELLEBARROW MOTIVE --Anderson

R-I-5002-A

The musical notation for 'WHELLEBARROW MOTIVE' is presented on two staves. The first staff uses a treble clef and a key signature of one flat (B-flat). The melody consists of a sequence of notes and rests: quarter notes, eighth notes, and sixteenth notes. The second staff uses a bass clef and a key signature of one flat, with notes and rests that correspond to the first staff. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests.

LESSON N-11 November 21 and November 23

## SIXTH LESSON IN RHYTHMIC READING

## PREPARATION

Guide the class in learning to play duets. When difficulties are encountered, work out one part at a time, then combine. These lessons in part reading are included as a means of helping the children understand how the instruments of the band or orchestra play different parts of a composition. If your class has rhythm instruments, bring them to the lesson.

## PRESENTATION

This lesson will utilize two duets, and concludes with a four-part score. Please be ready to divide your class into right and left halves (and into quarters, for the four-part score). Help your class interpret the scores used in the lesson.

## FOLLOW-UP

Can your class originate a four-part score? (Having one part "echo" which has just been played by another part is an effective device often used by composers; try it.)

Continue to apply the skills which the children have developed (1) as you take up a new song, (2) in clapping from charts -- single rhythm lines, duets, quartets, etc. The quartet (four-part score) used in this lesson was

We are sincerely interested in your reactions to this sequence of rhythmic reading lessons. How has your class reacted to them? Did the sequence move too fast or too slow for most of the group? What helps were you able to give them? Did they construct measure cards? rail board? charts? (how many?) Include your comments and suggestions now on the feed-back sheet which follows Lesson N-13.

## SONGS WITH GAMES

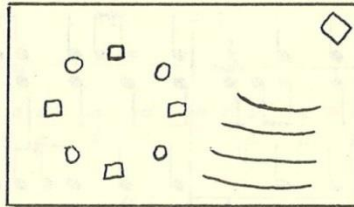
## PREPARATION

Did you return "Feedback Sheet #1," following Lesson N-8? If you did, you have received the free aids prepared for this lesson.

Teach the children the songs "Pop Goes the Weasel," "Seven Steps," and "Brown-Eyed Mary." Study the motions of the games, so that you will be ready to assist the MUSIC TIME teacher. Prepare the room so that you can utilize some floor space for those who will move, learning the games with the studio class, yet making sure that the balance of the children can see the television receiver, also. Select a group of eight children (four boys and four girls) to learn each of the three singing games. (If your space permits, select more than a single group for each game; it takes a circle about 15 feet in diameter for each group.)

## PARTICIPATION

It is intended that (at least) one group of children from your class be "on the floor" for each game, and that the teacher be with them to aid in movements. The balance of the class must be able to see the television receiver, and should be able to see the "floor group," as well. An arrangement such as the following might help:



For each game a different "floor group" can be used. In this way, many assistant "teachers" are prepared to aid in teaching the game to the entire class. Have all seated children to sing, while the floor group goes through the movements.

## FOLLOW-UP

Complete the teaching of the games used in this lesson, taking care that all movements are executed correctly. Have all children to sing as they move (not just the observers singing, as we did in the TV lesson). Try one or more of these games out-of-doors, at a recess period. Enjoy the games by playing them with the children!



## CHRISTMAS SONGS

Christmastime is celebrated, the world over, in song. Often we are tempted to sing only those dozen or so Christmas carols which everyone knows. These known songs are fine -- but we will also enjoy learning others, as well. Several of the carols of this lesson will be new to most of your class. Help them to learn them well, so that these, too, will become "favorites."

Bring copies of Singing Every Day to this lesson.

## PREPARATION

Most of your class will already know "The Friendly Beasts", p. 105. Help them to sing this song smoothly, with light tone quality, and to interpret its beautiful words. Introduce other songs from the lesson, if you desire.

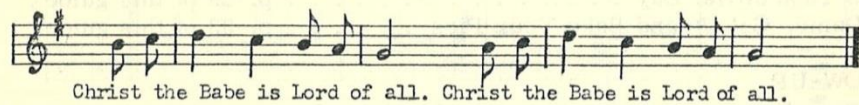
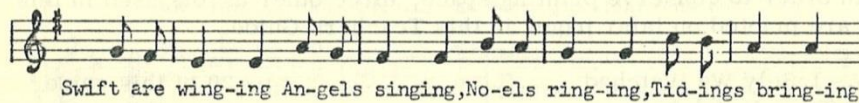
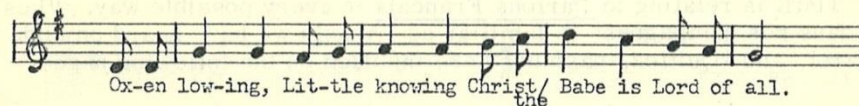
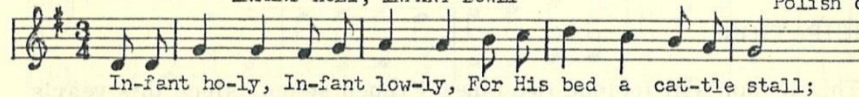
## PARTICIPATION

In addition to the song noted above, this lesson will use:

|  |        |
|--|--------|
| O Jesu Sweet . . . . .                             | p. 106 |
| We Wish You a Merry Christmas(Rec., Alb. 4-A, #19) | p. 99  |
| He Is Born, the Holy Child . . . . .               | p. 107 |
| Infant Holy, Infant Lowly (Polish carol)           |        |

## INFANT HOLY, INFANT LOWLY

Polish carol



2. Flocks were sleeping; Shepherds keeping Vigil 'til the morning new  
Saw the glory, Heard the story, Tidings of a gospel true.  
Thus rejoicing, Free from sorrow, Praises voicing Greet the morrow  
Christ the Babe is Lord of all. Christ the Babe is Lord of all.

## FOLLOW-UP

Complete the learning of the carols used in this lesson. Why not incorporate some of these -- and perhaps some from the next lesson -- in your Christmas program?

Contact your local music store or school supply house and order melody instruments and the book Melody Fun (see "Teacher Aids") for each child. These materials will be used immediately after the holidays, in Lesson N-15.

## MORE CHRISTMAS SONGS

## PREPARATION

This lesson continues preparation for the Christmas season. Review all songs of the preceding lesson.

French words will be added to the carol, "He Is Born, The Holy Child" (p. 107). Place these words on the board (or on a chart) and read through them with the class. (If you feel secure in this area, sing the French words.) They are found on p. 71 of the Parlons Francais Guide for Teachers 1.

## II, Est Ne, Le Divin Enfant

Il est ne, le di-vin en-fant! Jou-ez, haut-bois, re-son-nez, mu-set-tes!  
 Il est ne, le di-vin en-fant! Chan-tons tous son a-ve-ne-ment!  
 De-puis plus de qua-tre mille ans, Nous le pro-met-taient les pro-phe-tes,  
 De-puis plus de qua-tre mille ans, Nous at-ten-dions cet heu-reux-temps.  
 Il est ne, le di-vin en-fant! Jou-ez, haut-bois, re-son-nez, mu-set-tes!  
 Il est ne, le di-vin en-fant! Chan-tons tous son a-ve-ne-ment!

Place words of the other new songs (see below) on chalk board or on charts, reading them with the class for familiarity.

## PARTICIPATION

This lesson will include two other French songs, since this year's MUSIC TIME is relating to Parlons Francais in every possible way. "Les Anges dans nos campagnes" is familiar as "Angels we have heard on high." This carol, and "Quittez, pasteurs" are included on the following pages.

In order to conserve printing space, three other carols used in this lesson are printed on later pages in this Teachers Guide.

As Lately We Watched . . . . . p. 20 of this guide  
 O Thou Joyful Day . . . . . p. 29 of this guide  
 Dame, Get Up and Bake Your Pies . . . . . p. 33 of this guide

## FOLLOW-UP

Complete the learning of the carols of this lesson, adding them to the list of your "favorites" on your Song Easel. What other unusual carols are known by some members of your class? Perhaps they would like to teach these songs to the class.

Beginning with our next lesson, N-15, we will use melody instruments and the book, Melody Fun (see "Teacher Aids," page 37). If you have not already ordered these items for every member of your class, please do so before the holidays, so that you will be ready for the next lesson.

Please complete and return Feedback Sheet 2, immediately after this lesson.



# Quittez, pasteurs

Andantino

*mf*

Old French Carol

1. Quit-tez, pas-teurs, vos bré-bis, vos hou-  
 let-tes, Vo-tre ha-meau Et le soin du trou-peau; Chan-gez vos  
 pleurs en un-e joie par-fai-te. Al-lez tous a-do-rer  
 un Dieu,— un Dieu,— un Dieu Qui vient vous con-so-ler!

# Les Anges dans nos campagnes

Old French Carol

*mf* Allegretto

Les an-ges dans nos cam-pa-gnes, Ont en-ton-né l'hym-ne des cieux;  
Et l'e-cho de nos mon-ta-gnes, Re-dit ce chant mé-lo-di-eux.

*p*

Glo - ri - a,

*mf*

In ex-cel-sis De - o! Glo -

*f* *ff*

- ri - a, In ex-cel-sis De - o!



MUSIC TIME FEEDBACK SHEET #2

Please complete and return this sheet immediately following Lesson N-14. Autoharp materials will be automatically sent to each teacher returning this sheet.

Date \_\_\_\_\_ Teacher \_\_\_\_\_ Grade Level \_\_\_\_\_

School \_\_\_\_\_  
(name) (address)

Feed-back sheet #2, to be returned following Lesson N-14

1. Is a student committee aiding in completing this sheet? (yes) (no)
2. Please encircle lessons in which your class has participated  
N-9 N-10 N-11 N-12 N-13 N-14
3. Did you receive your singing game cards? (yes) (no)
4. Do you feel that a file of similar cards would be useful to teachers who have not used the televised series? (yes) (no)
5. Did your class have demonstration groups for the singing game lesson?  
(yes) (no) How many? \_\_\_\_\_
6. Were your demonstration group(s) useful in teaching the other children?  
(yes) (no)
7. Do you participate with the children on the singing games? (yes) (no)
8. Suggestions for improvement of singing game demonstrations: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Did the rhythmic reading lessons help develop the music reading abilities of your children? (yes) (no)
10. In what ways have you attempted to apply and reinforce this new skill?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(over)



11. Did your class construct any rhythm charts? (yes) (no)

Any two-part scores? (yes) (no)

Any four-part scores? (yes) (no)

Did you use different colors for parts? (yes) (no)

12. Comments concerning rhythmic reading lesson \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

13. Which did your class enjoy more, the French Christmas carols, or those sung in English? (check) French \_\_\_ English \_\_\_ Both \_\_\_

14. Were any of these carols used by your class for a Christmas program? (please describe) \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

15. Will your class participate in the Melody Instrument lessons?

(yes) (no) Have you ordered the instruments and books?

(yes) (no) (already have them)

16. Further comments by children or teacher \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please complete and return this form immediately following lesson N-14. Address MUSIC TIME, Box X, University, Alabama.

## LESSON N-15                      January 2 and January 4

## INTRODUCTION OF MELODY INSTRUMENTS

Melody instruments, such as Tonettes, Song Flutes, and Flutophones, help expand the music program for elementary school children. Through this medium the children will learn to read melodic notation and to improve their singing, as well. With melody instruments they will apply the rhythmic reading of their previous lessons, begin part singing and playing, and learn much elementary theory of music.

Melody instruments are available from all school supply houses and music stores. For these lessons we will use the book Melody Fun, by Forest L. Buchtel. (See "Teacher Aids", p. 37) For your children to learn with the studio group it is essential that each child have a melody instrument and a book.

## PREPARATION

Help your class develop standards of deportment for periods in which melody instruments are used. These would include (1) putting instruments to the lips only when directed to do so; (2) always playing together; (3) watching the music, (etc.). Bring melody instruments and Melody Fun to this lesson. Experiment with room arrangements so that each child will be able to see the television and his book. Most classes find that a "row" arrangement of tables and chairs works best.

## PARTICIPATION

Be sure that all children take part right with the studio class -- clapping, playing, singing. During the lesson opportunity will be given for the right half of the class to play by themselves, then the left half. Be ready to designate the children for each group.

## FOLLOW-UP

(1) Review the entire lesson, starting on page 2 of Melody Fun. Clap the rhythm study; play the "First Note" and "Second Note" lines; sing names of notes of "First Melody" and then play them (dividing class helps here); sing and play "On Tip Toe." When children do not observe the rests, it will be helpful to clap the rhythm of the line. (2) Be sure to continue with page 3 in the same fashion. We suggest that you plan three melody instrument lessons during the week. (Give extra help to those children who need it.) Each lesson will involve singing, reading, rhythms, and listening, so you will have balance in this portion of your program.

## MELODY INSTRUMENTS

## PREPARATION

Review names of lines and spaces of treble staff which we have learned. From Melody Fun, clap rhythms of each line on pages 2-5. Sing names of the notes on pp. 3 and 4. Bring melody instruments and Melody Fun to this lesson.

## PARTICIPATION

New notes in this lesson are third space "C" (which is "high C" on a melody instrument) and "F#". Fingerings of some of the "sharps" and "flats" differ slightly on some of the instruments. Carefully consult the fingering chart for the type of instrument you are using. For example, on F#.

|           |          |            |          |
|-----------|----------|------------|----------|
|           | T        |            | T        |
|           | 1        |            | 1        |
|           | 2        |            | 2        |
| Tonette   | <u>3</u> | Flutophone | <u>3</u> |
| Fingering | 0        | Fingering  | 0        |
|           | 0        |            | 2        |
|           | 3        |            | 0        |
|           | 0        |            | 0        |

Help your class play and sing with the studio class. Be ready to divide your class (right and left halves) when the TV teacher directs. Move around among your children, helping those who are having trouble.

We do not sing pitch names on duets (both parts at the same time) because of possible misunderstanding, nor do we have one line played and the other line sung by pitch names. Usually we sing both parts (using the printed words) or play both parts.

## FOLLOW-UP

Review material in this lesson to help all of your class to understand it. (A slow, but thorough beginning will lay the foundation for success for all.) Take the "slower" children together for special work. Keep the "singing playing" approach going.



## LESSON N-17 January 16 and January 18

## MELODY INSTRUMENTS

## PREPARATION

Review pages 2-5 in Melody Fun, playing and singing carefully. Check children on fingering for each note. Write a staff on the board showing the notes which have been learned; point to individual notes in random order for the class to play. This kind of drill is very effective. Can you make up a song using just these notes?



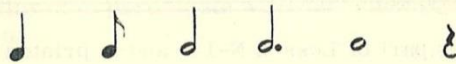
Bring melody instruments and Melody Fun to this lesson.

## PARTICIPATION

New material in this lesson includes 3-4 time. (Pronounced: three-four, NOT three-fourths.) We will clap several rhythms in this time signature, saying the functional names of the notes, then learning to count 1 - 2 - 3 to ourselves. Help your class in developing this skill.

## FOLLOW-UP

(1) Using measure cards or the chalk board, prepare many examples of 3-4 rhythms for the class to clap. (2) Clap 3-4 rhythms from your song books. Select those songs which use only



In Singing Every Day, for example, pp. 23, 91 (top), 99, 116 (top), 121, 122 (top), 123, 141, 142, 147 (both), 148, 156, 164, 176. In Singing Together, pp. 66, 67, 45, 42, 14, 12, and others. Use these songs in order to help the children develop a feel for 3-4 meter.

Continue with Melody Fun to new material on p. 7. Can some of your class find "Three Blind Mice" on their instruments? (Start on E.) "Row, Row, Row Your Boat"? (low C) "Joy to the World"? (high C). Help the faster learners, and use them to help other children during the televised lessons.

Continue with melody instruments for about three lessons each week. Be sure that each of your lessons uses much singing, as well as playing.

LESSON O-1 January 23 and January 25

WELL KNOWN FOLK SONGS

PREPARATION

Review "Liza Jane" (p. 79) and "Billy Boy" (p. 76). These are well known, happy songs, but children should not be encouraged to "shout" in singing them. (Keep the tone quality light!)

Bring copies of Singing Every Day to this lesson.

PARTICIPATION

This lesson includes other folk songs which the children will enjoy learning:

- Goodby, Old Paint . . . . . p. 38  
(Rec., Alb. 4-B, #43)
- My Home's in Montana. . . . . p. 39  
(Rec., Alb. 4-A, #17)
- Old Dan Tucker . . . . . p. 80  
(Rec., Alb. 4-A, #18)

FOLLOW-UP

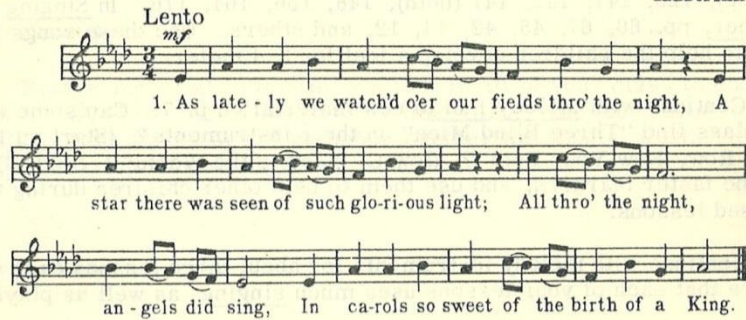
Have fun singing these songs with your class, and add them to your list of favorites on your Song Easel. Perhaps you will want to use these, along with other folk songs learned on MUSIC TIME, for a "folk song program," a little later this spring.

(The song below is part of Lesson N-14, and is printed here to conserve space.)

As lately we watched

Austrian

Lento  
*mf*



1. As late - ly we watch'd o'er our fields thro' the night, A  
star there was seen of such glo-ri-ous light; All thro' the night,  
an - gels did sing, In ca-rols so sweet of the birth of a King.

- 2. A King of such beauty was ne'er before seen,  
And Mary his mother so like to a queen.  
Blest be the hour, welcome the morn,  
For Christ our dear Saviour on earth now is born.
- 3. His throne is a manger, his court is a loft,  
But troops of bright angels, in lays sweet and soft,  
Him they proclaim, our Christ by name,  
And earth, sky, and air straight are fill'd with His fame.

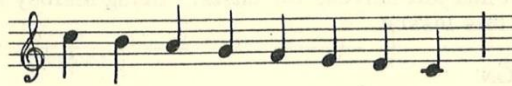
## LESSON O-2

January 30 and February 1

## MELODY INSTRUMENTS

## PREPARATION

Place a large, descending scale, C to C, on the board.





Point to one note after another, moving downward and upward, as class plays each note indicated. Then select notes (in and out of scale order, and in rhythm) to make a tune. For example:



You will increase the enthusiasm of each child by helping him to play songs which he is not ready to read from regular notation. Bring melody instruments and Melody Fun to this lesson.

## PARTICIPATION

This lesson involves a new symbol: The "D. C." at the end of "Rousseau's Hymn" p. 8. The "D. C. al  " tells us to go back to the beginning of the piece and play until we find the sign  where the piece ends.

Help the children to participate with the demonstration class in all parts of the lesson.

## FOLLOW-UP

Complete the learning of "Rousseau's Hymn" in two parts, always making the da capo (back to the beginning) and playing to the firmata (hold sign). Practice "Note Study" (p. 9) which involves moving two fingers at once. "The Bells" will come easily, since it is built on the "C" scale. Practice "Upidee," first working out the upper part, then adding the lower part.



## MELODY INSTRUMENTS

## PREPARATION

See "Follow-Up" of previous lesson. Be prepared to divide your class into right and left halves, for duets. Bring melody instruments and Melody Fun to this lesson.

## PARTICIPATION

"Blue Bells of Scotland" is not an easy song to play on melody instruments, but it can be worked out by a careful class. The teacher may desire to make note of the three "problem" sections involved, and to place them on the board for study at the beginning of the next rehearsal of her class. (These "problems" are the ones which will be demonstrated on the flannel board.) "A Dream" is not a difficult duet, though the teacher should help the group playing the lower part to count "one-two" during the half-rests which begin each line. "The Squirrel" is an easy song to play, for it is built on the "C" scale which we have been practicing.

## FOLLOW-UP

Complete the learning of material used in this lesson, helping children to pay particular attention to listening to each other and "playing in tune." Develop a feeling for 3-4 time by a swaying motion of the body, while counting "one-two-three."

This is the last of five MUSIC TIME lessons devoted completely to the introduction of melody instruments. Other lessons will use melody instruments as an aid to reading and singing. This should not be the last melody instrument lesson for your class, however. We suggest their use two or three times each week, in order to keep the class developing and learning. Begin each lesson with a review of the material covered in the last one or two lessons, then try to add the material from one more page from Melody Fun to your repertory. Find songs in your regular song books to play on melody instruments, too.

Keep the "singing-playing" combination going, for "THE SINGING HELPS THE PLAYING, AND THE PLAYING HELPS THE SINGING." You can learn right with your class!

Please complete and return Feedback Sheet 3 immediately after this lesson.

MUSIC TIME FEEDBACK SHEET #3

Please complete and return this sheet immediately following Lesson O-3. Autoharp card materials will be automatically sent to each teacher returning this sheet.

Date \_\_\_\_\_ Teacher \_\_\_\_\_ Grade Level \_\_\_\_\_

School \_\_\_\_\_  
(name) (address)

1. Is a student committee aiding in completing this sheet? (yes) (no)

2. Please encircle lessons in which your lass has participated.

N-15 N-16 N-17 O-1 O-2 O-3

3. How would you rate the interest of your class

a. in playing melody instruments? High \_\_\_ Average \_\_\_ Low \_\_\_

b. in the TV melody instrument lessons? High \_\_\_ Average \_\_\_ Low \_\_\_

4. Do you feel that these televised melody instrument lessons have been effective instruction for

a. your faster learners? (yes) (no)

b. your average learners? (yes) (no)

c. your slower learners? (yes) (no)

5. Does every child in your class have a melody instrument? (yes) (no)

(If "no", how many lack them? \_\_\_\_\_)

6. How many copies of Melody Fun do you have for your class? \_\_\_\_\_

7. In addition to the TV lesson, how many days last week did your class use melody instruments in the music lesson? \_\_\_\_\_

8. Do you feel that some of the children are far ahead of others, in the playing of melody instruments? (yes) (no)

9. Is it possible to use some type of grouping to help the slower ones to progress better? (yes) (no)

(over)

Feed-back Sheet #3, to be returned following Lesson O-3



10. Do you regularly divide your class into "half playing" and "half singing" groups, when using instruments? (yes) (no)

11. Comments concerning melody instruments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

12. Are there any distractions or mannerisms of the teacher which should be eliminated? (please describe) \_\_\_\_\_  
\_\_\_\_\_

13. Please check the statement which most nearly described the activities of your class, last week

\_\_\_\_\_ Usually took part in "follow-up" activities.

\_\_\_\_\_ "Follow-Up" activities used when time permitted.

\_\_\_\_\_ "Follow-up" activities of some type used each day.

14. Do you have music with your class on "non-TV" days? (yes) (no)

15. Further comments by children or teacher \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please complete and return this form immediately following Lesson O-3.  
Address MUSIC TIME, Box X, University, Alabama.

## LESSON O-4

February 13 and February 15

SINGING, USE OF MELODY INSTRUMENTS  
AND AUTOHARP

## PREPARATION

Have your class bring copies of Singing Every Day and their melody instruments to this lesson.

All of the children in your class already know "Lovely Evening" (p. 121). Review this song with them. We will play it as a round with melody instruments. Other known songs used in this lesson include "Dinah Won't You Blow . . ." (p. 81) and "Polly Wolly Doodle" (p. 8).

## PARTICIPATION

We will use melody instruments to help us learn two new songs:

Clapping Game . . . . . p. 17  
The Bee and the Pup . . . . . p. 31

## FOLLOW-UP

Play "Little Red Caboose" (p. 9), "Night Herding Song" (p. 40), and "Old McDonald" (p. 14) on melody instruments, using part of the class to play, as part sing; use autoharp accompaniment to these songs, too.

Chords needed for autoharp accompaniment are as follows:

Little Red Caboose . . . . . C and G (or G<sub>7</sub>)  
Night Herding Song . . . . . G, D<sub>7</sub>, C  
Old McDonald . . . . . G, D<sub>7</sub>, C  
Clapping Game . . . . . C, G<sub>7</sub>, F  
The Bee and the Pup . . . . . C, G<sub>7</sub>  
Polly Wolly Doodle . . . . . F, C<sub>7</sub>  
Dinah Won't You Blow . . . . . G, C, D<sub>7</sub>

In each listing, above, the Key Chord (tonic, or "One Chord") is listed and used first in the accompaniment. If your room has but one autoharp, let other members of the class "play" accompaniments using the paper models provided. (If you need additional paper models, request them from MUSIC TIME.)

## LESSON O-5 February 20 and February 22

SINGING, USE OF MELODY INSTRUMENTS  
AND AUTOHARP

## PREPARATION

Has your class continued with the use of melody instruments since Lesson O-3? If they have, this lesson will be much smoother than that last one, for it really did use some rather difficult material.

Dividing your class (half singing and half playing) practice "Whip-Poor-Will" (p. 7 of Melody Fun), "Twinkle, Twinkle" and Rousseau's Hymn" (p. 8) and "The Bells" (p. 9), and "Blue Bells of Scotland" and "A Dream," on page 10.

Have melody instruments and Melody Fun distributed to all members of the class, autoharps (if available) to the better players, and autoharp cards to about half of the class. Give the autoharp cards to children seated on the right half of your group (as they face set).

## PARTICIPATION

In addition to using songs listed above, this lesson will use "The Squirrel" and "Harvest Time" (p. 21 of Melody Fun). The procedure will be to play and sing each song, then add autoharp accompaniments. Be ready to help those playing autoharps (and those using autoharp cards) by calling out the designation of each chord to be played.

Children who are playing autoharps (or using cards) are to sing every song.

## FOLLOW-UP

Continue the above process as the children grow to feel at ease in playing autoharp chords and singing. To your autoharp-melody instrument repertory add "Flow Gently Sweet Afton" (p. 17, Melody Fun), "There's Music in the Air" (p. 16 -- the melody instrument part is a little difficult on the first measure in third and fourth lines), "Merrily We Roll Along" (p. 19), "Yankee Doodle" (p. 20) and others.

Continue the learning experiences with melody instruments, adding "B-flat" (p. 12) as the next new note and then "high D" to complete the range of the instrument. With the addition of these notes, the class can learn to play practically all of the balance of the songs in Melody Fun.



## LESSON O-6 February 27 and March 1

## PATTERN SONGS

## PREPARATION

In this lesson we shall find "patterns" in some songs sung previously in this series, and in some new songs, as well. By "patterns" we mean sections in a song where a part of the melody recurs (usually with different words, but the notes are the same, or almost the same.) When we learn to recognize "patterns" we will find that we have made an important step in learning to read music. Review the following songs, which will be used in this lesson, finding the "patterns" of each:

|                                       |       |
|---------------------------------------|-------|
| Grumbling Joe . . . . .               | p. 34 |
| Little Red Caboose . . . . .          | p. 9  |
| Are You Sleeping (the familiar round) |       |

Bring copies of Singing Every Day to this lesson.

## PARTICIPATION

Help your class to understand how the "patterns" of the notation in their books are repeated one or more times. This is an early step to music reading. New songs which will be used to discover "patterns" are:

|   |       |
|---|-------|
| Too-Tile-Te-Too (Rec., Alb. 4-B, #42) . . . . .                       | p. 28 |
| Glorious Things of Thee Are Spoken<br>(Rec., Alb. 4-B, #44) . . . . . | p. 88 |

## FOLLOW-UP

Write the patterns of these songs on the chalk board; have children "frame" these patterns in their books with their fingers. See how many times each pattern is found in that song. Look for patterns in other songs which you sing.

## LESSON O-7 March 6 and March 8

INTRODUCTION OF WOODWIND INSTRUMENTS  
The Flute and the Piccolo

## PREPARATION

Listen to recordings in which the flute plays a prominent part. (See "Follow-up" of this lesson.)

In your science source books, what can you find about (a) what causes sound? (b) how do sounds travel to reach our ears? (c) what is a musical sound? (d) how are musical sounds changed in pitch?

## PREPARATION

Help the MUSIC TIME teacher by clarifying points to your class to understand better the functioning of the flute and piccolo, and to recognize them by sight and sound.

## FOLLOW-UP

Examine a tonette, flutophone, or other melody instrument with a view to applying the principles learned from the flute and piccolo. How do these instruments produce their vibrations? How do they play different pitches?

Construct a "slide-flute" in your class (perhaps using a tonette mouth-piece).

Do any children in your school play the flute? Invite them, or a flutist from your high school to visit your class and to play for you. What questions will you want to ask them?

Listen to recordings featuring the flute and the piccolo. (For example, in the "Listening Activities" series of RCA Victor Record Library for Elementary Schools, Vol. III: Mendelssohn's "Spring Song,"; Bartok's "Dance," Mozart's "Theme from Sonata in A," all feature the flute. The flute and piccolo are both prominent in Mompou's "Play No. 2," and the piccolo is prominent in Rebikoff's "Dance of the Chinese Dolls" and in Pierne's "Entrance of the Little Fauns," all from Vol. IV.)

Begin a scrapbook of musical instruments with pictures of the flute and the piccolo. Place large pictures of these instruments (see bibliography: Pictures) on your bulletin board.

Please complete and return Feedback Sheet 4 immediately after this lesson.

MUSIC TIME FEEDBACK SHEET #4

Please complete and return this sheet immediately following Lesson O-7. This feedback sheet is particularly important to you and to us, since we are now formulating plans for next year. Please do your part by returning the sheet promptly.

Date \_\_\_\_\_ Teacher \_\_\_\_\_ Grade Level \_\_\_\_\_

School \_\_\_\_\_  
(name) (address)

1. Is a student committee aiding in completing this sheet? (yes) (no)

2. Please encircle lessons in which your class has participated

O-4 O-5 O-6 O-7

3. Have melody instruments been helpful in working out new songs for your class? (yes) (no)

4. Have you used melody instruments in this fashion for songs not included in the MUSIC TIME series? (yes) (no)

5. Do you have an autoharp for use with your class? (yes) (no)

If not, do you think this would be a useful purchase for next year? (yes) (no)

6. Did your class use autoharp cards effectively in conjunction with Lesson O-5? Suggestions and comments concerning this type of

lesson: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. Did your class have copies of Singing Every Day for every child?

(yes) (no) For every two children? (yes) (no) Copy for teacher

only? (yes) (no) Other \_\_\_\_\_

8. If you knew in advance the basic song book to be used in MUSIC TIME

for next year, would it be possible to purchase copies? (yes) (no)

(over)

Feedback Sheet #4, to be returned following Lesson O-7



9. We have now used seven different types of lessons in the current series. Please help us plan for next year by checking the following rating scale

| Lesson type                                  | Useful for my class | Generally useful | Class learned little from it | Have not used these lessons |
|--|---------------------|------------------|------------------------------|-----------------------------|
| a. Recreational singing                      |                     |                  |                              |                             |
| b. Singing with autoharp                     |                     |                  |                              |                             |
| c. Singing French songs                      |                     |                  |                              |                             |
| d. Rhythmic reading                          |                     |                  |                              |                             |
| e. Playing melody instruments                |                     |                  |                              |                             |
| f. Science of sound, and the woodwind family |                     |                  |                              |                             |
| g. Singing games                             |                     |                  |                              |                             |

10. Please indicate number of copies of each of the following song books owned by your school

Ginn Series

Singing Every Day (book IV) \_\_\_\_\_  
Singing Together (book V) \_\_\_\_\_  
Singing in Harmony (book VI) \_\_\_\_\_

Silver-Burdett Series

Music Near and Far (book IV) \_\_\_\_\_  
Music in Our Country (book V) \_\_\_\_\_  
Music Around the World (book VI) \_\_\_\_\_

11. Which of the above books would you prefer for next year's series?

\_\_\_\_\_

12. Has your class used the French series, Parlons Francais I, this year? (yes) (no)

13. Would you use that series if it were repeated next year? (yes) (no)

14. Would you (or other teachers in your school) use a second year Parlons Francais series, if it were offered? (yes) (no)

Please complete and return this form immediately following Lesson O-7. Address MUSIC TIME, Box X, University, Alabama.

LESSON O-8

March 20 and March 22

## MORE PATTERN SONGS

## PREPARATION

In Lesson O-6 we began looking for notational "patterns" which are repeated in a song. By this process children will be helped to look at the music notation to see how the notes appear on the staff, and comparing these "patterns" in sight and sound. For review, find the "patterns" of

Too-Ril-Te-Too . . . . . p. 28  
 Glorious Things of Thee Are Spoken . . . . . p. 88

Bring copies of Singing Every Day to this lesson.

## PARTICIPATION

In this lesson we will find the patterns in the following songs:

The Shepherd's Tune . . . . . p. 173  
 Susan Blue . . . . . p. 176  
 Little Old Tugboat . . . . . p. 168  
 Four Great Horses . . . . . p. 156

Help the children to see how these patterns contrast with the additional melodic material, in order to form an interesting song.

## FOLLOW-UP

Can you help your class to find patterns in other known songs?

It is easy to make up a song of your own by first deciding on a musical pattern, followed by a contrasting section, then coming back to the pattern, again. If you develop some songs in this fashion, send them to us; we will be pleased to add them to a future lesson.



INTRODUCTION OF WOODWIND INSTRUMENTS  
The Clarinets

## PREPARATION

Do the children understand how the "tone holes" of the flute and tonette shorten the tube and thus make higher tones? (This concept is essential to the understanding of all woodwind instruments.)

Obtain a clarinet (a wooden one, if possible) for your class to examine. How does it appear to be different from the flute? Is the bore (size of the tube) larger or smaller? If the mouthpiece and bell (the upper and lower joints of a wooden clarinet) are removed, the class can determine if the bore is cylindrical or conical. (Illustrate these on the chalkboard.)

## PARTICIPATION

This lesson attempts to help the class to better understand the functioning of the clarinets, and to recognize them by sight and sound.

## FOLLOW-UP

In what ways are the clarinets like the flute? In what ways are they different? Why do they sound different from the flute, when playing the same note?

If you made a "slide-flute" after Lesson J-5, you can adapt it to fit a clarinet mouthpiece.

Be sure to invite a clarinetist to visit your class and to play for you.

Listen to records featuring the clarinet. "The Licorice Stick" Young People's Record #420) is a delightful, untechnical approach to the clarinet. Examples found in the "Listening Activities" albums of the RCA Victor Record Library for Elementary Schools include "Scherzo" (Schubert) in Vol. VI. Can you identify the piccolo, the flute, and the clarinet in "The Music Box" (Liadoff), Vol. V?

Extend your scrapbook with pictures of clarinets. Place large pictures of these instruments (see "Teacher Aids": Pictures) on your bulletin board.

## LESSON O-10

April 3 and April 5

SINGING, USE OF MELODY INSTRUMENTS  
AND AUTOHARP

## PREPARATION

Have your class bring copies of Singing Every Day and their melody instruments to this lesson.

This lesson is designed to utilize melody instruments as aids to learning new songs, and the autoharp as a means of accompaniment. The children will remember "Four Great Horses" (p. 156) and "Susan-Blue" (p. 176) from Lesson O-8. Review these songs by having part of the class play it with melody instruments, as the balance of the children sing -- then reverse the groups.

## PARTICIPATION

We will use melody instruments to help us learn two new songs:

The Bell Ringer . . . . . p. 165  
Little Man in the Wood . . . . . p. 146

## FOLLOW-UP

See how many songs you can find in your books that you can play on melody instruments. Add autoharp accompaniments to them, and you will be surprised at the effect.

---

(The song below is part of Lesson N-14, and is printed here to conserve space.)

## O thou joyful day

O Sanctissima

Sicilian

O thou joy-ful day, - O thou bless-ed day, - Ho-ly,

peace-ful Christ-mas - tide; 1. Earth's hopes a - wak - en, Christ life hath  
2. Christ's light is beam-ing, Our\_ souls re -  
3. King\_ of all glo - ry, We\_ bow be -

tak - en,  
deem - ing, Laud, Him, O laud\_ Him on ev -'ry side  
fore\_ Thee,

INTRODUCTION OF WOODWIND INSTRUMENTS  
The Oboe and the English Horn

## PREPARATION

The Oboe and the English Horn make their vibrations by air passing through a pair of small reeds which are tightly bound together, hence they are known as "double reed instruments." Unusual breath control is required, since only a small amount of air is used. From source books in your library, find out all you can about the oboe and the English horn. What instruments do they resemble? How did they get their names?

## PARTICIPATION

Though the double reeds make their vibrations with a different type of "sound generator" than the clarinets and the flutes, they control their pitch in the same way as do all other woodwind instruments: by "shortening" the tubing with a system of finger holes and keys.

The oboe is one of the oldest of instruments. Early forms were known as far back as 3700 B. C. The tone quality of the oboe is quite different from the clarinet, due to its conical shape and to its double reed "sound generator."

The English horn is an "alto oboe," pitched five notes lower than the oboe. It has a melancholy sound, though the characteristic double reed quality is easily recognized. Early instruments were curved and the French name, cor anglais, was mistranslated as "horn, English."

## FOLLOW-UP

How are the oboe and English horn similar to the clarinets and the flutes? How are they different?

Invite performers on the oboe and English horn to visit your class and to play their instruments. Listen to records featuring these instruments. In the RCA Victor Record Library for Elementary Schools, "Listening Albums" you will find the oboe featured, along with flute, piccolo, and clarinet, in "The Music Box" (Liadoff), and along with the violins, in "Scherzo," from Sonata, Opus 26 (Beethoven) in Vol. V. The English horn plays a beautiful solo passage in the second movement of the "Symphony in D Minor" (Franck) which can be found in some record collection in your community. It is also prominent in the Bartok "Dance," Vol. IV.

Extend your scrapbook with pictures of oboes and of English horns. Place large pictures of these instruments on your bulletin board.



MUSIC TIME FEEDBACK SHEET #5

Please complete and return this sheet immediately following Lesson O-12. Singing game card for Lesson O-14 will automatically be sent to each teacher returning this sheet.

Date \_\_\_\_\_ Teacher \_\_\_\_\_ Grade Level \_\_\_\_\_

School \_\_\_\_\_  
(name) (address)

1. Is a student committee aiding in completing this sheet? (yes) (no)

2. Please encircle lessons in which your class has participated

O-8 O-9 O-10 O-11 O-12

3. Have the science of sound lessons helped your pupils to understand the woodwind instruments better? (yes) (no)

4. Have you had visitors perform on woodwind instruments for your class? (yes) (no)

5. Has your class constructed any model, or "slide" instruments?

(yes) (no) (If yes, how were they constructed? \_\_\_\_\_  
\_\_\_\_\_)

6. Did your class tune bottles or glasses? (yes) (no)

7. Did they perform any other science experiments? (yes) (no)

(Of what type? \_\_\_\_\_  
\_\_\_\_\_)

8. Have you used this "science of musical sound" unit as part of your regular science studies? (yes) (no)

9. Would you like to see a similar series of science applications, next year? (yes) (no) What instruments?

Brass family \_\_\_\_\_ String family \_\_\_\_\_

Feedback Sheet 5, to be returned following Lesson O-12

10. Would you like such a series (check one)
- early in the school year? \_\_\_\_\_
- late in the school year? \_\_\_\_\_
- continued throughout the year? \_\_\_\_\_
11. Have you (check one) a record player for your room? \_\_\_\_\_
- a record player shared with another room? \_\_\_\_\_
- a record player shared with a number of rooms? \_\_\_\_\_
- no record player available? \_\_\_\_\_
12. Approximately how many teaching records are available for use by your class? \_\_\_\_\_
13. Do you have recordings for the basic song series used by your class? (yes) (no) How many different albums? \_\_\_\_\_
14. Do you have available the RCA Rhythmic Activities series? (yes) (no)
- Listening Activities series? (yes) (no)
15. Have you written for information about any of these recordings (see Teaching Aids, p. 37)? (yes) (no)
16. The final lesson in this series is a song review. The content will consist of the favorite songs selected by the responding classes. (Please list only these "favorites" which have been used on the MUSIC TIME lessons.)

|       |       |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

Please complete and return this form immediately following Lesson O-12. Address MUSIC TIME, Box X, University, Alabama.

## LESSON O-12 April 17 and April 19

## SONGS OF WORSHIP

## PREPARATION

Review "Glorious Things of Thee are Spoken" (p. 88, Rec., Alb. 4-B, #44) and "Come, Thou Almighty King" (p. 74, Rec., Alb. 4-A, #19) and any of the songs of the lesson, below, which you know.

Bring copies of Singing Every Day to this lesson.

## PARTICIPATION

As we approach the Easter season, it is particularly fitting that we sing songs of worship and praise. Your class will enjoy learning these fine songs:

|   |        |
|---|--------|
| For Health and Strength . . . . .                 | p. 75  |
| (Rec., Alb. 4-A, #19)                             |        |
| Children of the Heavenly King . . . . .           | p. 75  |
| (Rec., Alb. 4-A, #19)                             |        |
| Lovely Appear . . . . .                           | p. 75  |
| (Rec., Alb. 4-A, #19)                             |        |
| Praise God from Whom All Blessings Flow . . . . . | p. 73  |
| The Heavens Are Telling . . . . .                 | p. 116 |
| (Rec., Alb. 4-B, #45)                             |        |

## FOLLOW-UP

Help your class to sing these fine songs with the smooth tone quality of a church choir. (These are excellent songs with which to work a light, head tone.) Sing "For Health and Strength" (p. 75) as a two-part round, as in the lesson, beginning the second part after the first part has sung the word "strength."

Lesson "O-16" is a song review. We want your class to select their favorite songs for inclusion in that lesson. Our only requirement is that the songs listed be chosen from those used in this MUSIC TIME series, so that all viewers will be able to participate. Please detach, complete, and mail Feedback Sheet 5, in order that we can include favorites from your group. Please do this today!



INTRODUCTION OF WOODWIND INSTRUMENTS  
The Bassoon

## PREPARATION

The bassoon is a tube, nine feet long, but doubled back upon itself. Its Italian name is fagotto (fa-got-toe), meaning a bundle of sticks. It produces its vibrations through a double reed which is quite a bit larger than the double reeds of the oboe and English horn. The bassoon is one of the most versatile instruments in the orchestra, and its tones may be rich, somber, sad, or playful. It can grunt or cackle, and its great variety of sound effects has caused it to be called the "clown of the orchestra." Composers have been fond of the bassoon since the seventeenth century, and have used it consistently in the orchestra. In addition to its humorous effects, it often adds a serious note of beauty. It is the lowest voice of the woodwind instruments.

From source books in your library, help the children to discover all they can about the bassoon.

## PARTICIPATION

This lesson attempts to help the class understand better the functioning of the bassoon, and to recognize it by sight and sound.

## FOLLOW-UP

How does the bassoon differ from the other double reed instruments? From the clarinets? From the flutes? How is it similar to these instruments?

Invite a performer on the bassoon to visit your class and to play for you. Listen to records featuring the bassoon. "Rondo For Bassoon and Orchestra" (von Weber, Young People's Record #1009) is an unusual introduction to the bassoon. The "role" of the Grandfather, in Prokofieff's "Peter and the Wolf" is played by the bassoon. It is also featured in "The Sorcerer's Apprentice" (Dukas), "In the Hall of the Mountain King" (Grieg), and in the introduction to the first movement of "Symphony No. 6" (Tschaikowsky). These compositions can likely be found in the record collections of your community. In the RCA Victor Record Library for Elementary Schools, "Rhythm Albums" you will find the bassoon featured in the middle section of the "Juba Dance" (Dett), Album V.

Extend your scrapbook with pictures of bassoons. Place large pictures of the bassoon on your bulletin board.

## LESSON O-14

May 1 and May 3

MORE INTERESTING SONGS--  
AND A GAME

## PREPARATION

Review "Old Dan Tucker" (p. 80, Rec. Alb. 4-A, #18) and "My Home's in Montana" (p. 39, Rec., Alb. 4-A, #17) in preparation for this lesson. Develop autoharp accompaniments for these.

Bring copies of Singing Every Day to this lesson.

## PARTICIPATION

In addition to the above songs, this lesson includes:

Four In A Boat . . . . . p. 46  
Haul Away, Joe . . . . . p. 13  
Oh! Susanna . . . . . p. 77

## FOLLOW-UP

Complete the teaching of the songs new to your class. Help all to learn the easy singing game to "Four In A Boat", singing as you play.

(The song below is part of Lesson N-14, and is printed here to conserve space.)

## Dame, get up and bake your pies

1. Dame, get up and bake your pies, bake your pies, bake your pies,

Dame, get up and bake your pies, On Christ-mas Day in the morn-ing.

2. Dame, what makes your maidens lie,  
Maidens lie, maidens lie,  
Dame, what makes your maidens lie,  
On Christmas Day in the morning?
3. Dame, what makes your ducks to die, *etc.*
4. Their wings are cut, they cannot fly, *etc.*



CULMINATING LESSON WITH WOODWIND INSTRUMENTS  
The Woodwind Ensemble

## PREPARATION

Review the instruments of the woodwind family, using recordings and pictures. Help all of the children to recognize each instrument by sight and sound, and to understand the basic principles of tone production of each.

## PARTICIPATION

Encourage the class to name the instruments as they are shown, and to participate right along with the studio group. Help the children identify the instruments by sound, as well.

"Variations on a Nursery Rhyme" was written especially for this MUSIC TIME lesson by David Cohen, a member of the theory staff of the Department of Music of the University of Alabama.

"Music Time Rondo" was composed for this lesson by Albion Gruber, a graduate of the University of Alabama, who is now supervisor of Music in Savannah, Georgia.

## FOLLOW-UP

Your high school likely has a woodwind quartet or quintet which would come and perform for your class. Perhaps each of these high school students would tell of his experience in playing his instrument, and a little about participation in the high school band, as well. Contact your high school band director, whom you will find most cooperative in making these arrangements.

We should very much appreciate receiving letters from the children in your class, telling us what activities in this series they enjoyed the most.

LESSON O-16

May 15 and May 17

## SONG REVIEW

## PREPARATION

This lesson will review the favorite songs which you have helped select. (See "Special Follow-up" of Lesson O-12)

Bring copies of Singing Every Day to this lesson.

## PARTICIPATION

Enjoy the lesson by participating with your class. If we have been unable to sing all of the "favorite songs" which your class submitted, help your class sing those omitted, following the lesson.

## SPECIAL FOLLOW-UP)

In addition to returning Feedback Sheet 6, we would greatly appreciate letters from the children in your class, commenting upon the series and making suggestions for improvement. These letters will be most useful to us as we plan for the coming year. The suggestions of the teacher, made on the final feedback sheet, are invaluable. Please be sure that we receive the completed sheet to complete your file!

MUSIC TIME FEEDBACK SHEET #6

Please complete and return this sheet immediately following Lesson O-16. This sheet is particularly important to the producers of this series, since it helps complete the information which you have previously contributed. Our sincere thanks will go to every teacher returning this sheet.

Date \_\_\_\_\_ Teacher \_\_\_\_\_ Grade Level \_\_\_\_\_  
School \_\_\_\_\_  
(name) (address)

Feedback Sheet #6, to be returned following Lesson O-16

1. Number of classes in your school building  
Grade 1 \_\_\_\_\_ Grade 4 \_\_\_\_\_  
Grade 2 \_\_\_\_\_ Grade 5 \_\_\_\_\_  
Grade 3 \_\_\_\_\_ Grade 6 \_\_\_\_\_
2. Number of TV sets in your school  
at the beginning of the school year? \_\_\_\_\_  
at the close of the school year? \_\_\_\_\_  
contemplated for next year? \_\_\_\_\_
3. Has televised music instruction been useful for your class?  
(yes) (no)
4. Have other classes in your building used the MUSIC TIME lessons regularly? (yes) (no) occasionally? (yes) (no)
5. How many classes (total) in your building have used these lessons?  
\_\_\_\_\_
6. Would you like to see MUSIC TIME (check one or more)
  - a. Prepared for a single grade? (yes) (no) What grade? \_\_\_\_\_
  - b. Stay as it is, with a three-grade spread? \_\_\_\_\_
  - c. Alter to a two-grade spread? \_\_\_\_\_ What grade? \_\_\_\_\_
  - d. Add an additional series for lower grades? \_\_\_\_\_
  - e. Expanded to two lessons per week, for each series offered? \_\_\_\_\_

(over)



7. Which day of the week have you usually followed the MUSIC TIME lessons, this year? Tuesdays \_\_\_\_\_ Thursdays \_\_\_\_\_

8. What day would best aid your music instruction, next year?  
\_\_\_\_\_ (If no preference, check here: \_\_\_\_\_)

9. Did the repetition of each lesson prove advantageous to classes in your school? (yes) (no) Should this repetition be continued, if possible?  
(yes) (no)

10. Which of the following periods would be most useful for televised music help for your class? (check one or more)

Between 9 and 10:30 \_\_\_\_\_ Between noon and 1:30 \_\_\_\_\_  
10:30 and noon \_\_\_\_\_ 1:30 and 2:30 \_\_\_\_\_  
could arrange to use at any time \_\_\_\_\_

11. How do you feel about the use of a studio class on MUSIC TIME ?

It generally aids the instruction, and should be continued \_\_\_\_\_

It sometimes detracted; suggest use only for lessons of the following type(s) \_\_\_\_\_

Suggest limiting MUSIC TIME to areas not requiring a studio group, since the group often detracted from the learning experience. \_\_\_\_\_

12. Were your pupils aware that the same children were not used continually for the studio class? (yes) (no)

13. Please make any comments which you feel might help us evaluate the worth of MUSIC TIME, or which might aid us in improving the series for the coming year.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please complete and return this form immediately following Lesson O-16. Address MUSIC TIME, Box X, University, Alabama.

## TEACHING AIDS

Books of Music

Singing Every Day, the fourth grade book of the Ginn Series, is the basic song book of this MUSIC TIME series; Ginn and Co., Boston, 1951.

Melody Fun (for singing and playing with melody instruments) by Forrest L. Buchtel, Lyons Band Instrument Co., 223 West Lake St., Chicago, 1938.

General Books

Bulletin #96 of the Association for Childhood Education International (1200 Fifteenth Street, N.W., Washington 5, D.C.) Music for Children's Living (75¢).

Fielder, Grade: The Rhythmic Program for Elementary Schools, The C. V. Mosby Co., 3207 Washington Ave., St. Louis, Mo., 1952.

Myers, Louise: Teaching Children Music in the Elementary School, revised edition, Prentice-Hall, Inc., Englewood Cliffs, N. J., 1946.

Pictures

Pictures of orchestra and band instruments, available from the following sources:

Bomar Records, 4921 Santa Monica Blvd., Los Angeles 29, California.

C. G. Conn, Ltd, 1101 E. Beardsley St., Elkhart, Indiana.

J. W. Pepper and Sons, Inc., 1423 Vine St., Philadelphia 2, Pa.

York Band Instrument Company, Grand Rapids, Michigan.

Records

RCA Victor Record Library for Elementary Schools, Rhythmic Activities series and Listening Activities series, are most helpful to all elementary grades. These may be obtained from your school supply service.

Record Albums 4-A and 4-B of the Ginn series include 20 of the songs used in this television series. These records will be a help to any classroom teacher.

Teachers' Annotated Catalog of the Children's Record Guild and the Young People's Record Guild. Free from the Greystone Corp., 100 Sixth Avenue, New York 13, N. Y., or from your school supply service.

ALABAMA IN-SCHOOL ETV PROGRAM  
ETV Calendar, 1961-62

|                                    |   |
|------------------------------------|---|
| September 11                       | Begin In-school ETV lessons.<br>Sign-on, 8:30 a. m. , MWF;<br>9:00 a. m. , Tu/Th.                         |
| November 23-24                     | Thanksgiving Holidays<br>Lessons through Wed. , 11/22/61;<br>Lessons resume Mon. , 11/27/61.              |
| December 18 to<br>January 1, incl. | Christmas Holidays<br>Lessons through Fri. , 12/15/61;<br>Lessons resume Tues. , 1/2/62.                  |
| January 8-12                       | Review First Semester High<br>School lessons; Continue Ele-<br>mentary lessons without inter-<br>ruption. |
| January 15-19                      | Repeat review of High School<br>lessons; Continue Elementary<br>lessons without interruption.             |
| January 19                         | Last ETV lessons, First Semester.   |
| January 22                         | Start Second Semester lessons.  |
| March 12-16<br>incl.               | AEA and Spring Holidays;<br>Lessons through Fri. , 3/9/62;<br>Lessons resume Mon. , 3/19/62.              |
| May 14                             | Start High School review lessons.   |
| May 18                             | Last High School ETV lessons for<br>the year; Continue afternoon<br>Elementary lessons.                   |
| May 25                             | Last Elementary ETV lessons for<br>the year.  |

The  
Alabama  
In-School ETV Program

The Alabama Educational Television Commission  
The University of Alabama  
The Alabama Polytechnic Institute  
The Greater Birmingham Area Educational Television  
Association  
The Alabama State Department of Education



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For additional information write to: Dr. Edwin L. Williams, Jr., Coordinator,  
Alabama In-school Educational Television Program,  
State Department of Education, Montgomery, Alabama.

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## APPENDIX E

### PROFESSIONAL SERVICE<sup>262</sup>

|             |                                      |
|-------------|--------------------------------------|
| 1958 – 1960 | AMEA Elementary Division Co-chair    |
| 1959 – 1961 | AMEA Vocal Division Chairman         |
| 1960 – 1962 | Secretary-Treasurer AMEA             |
| 1969 – 1972 | MENC Southern Division President     |
| Unknown     | Chair of Audio-Visual Committee MENC |
| Unknown     | Chair Media Committee MENC           |
| Unknown     | Member Nominating Committee MENC     |
| 1978 – 1989 | <i>Ala Breve</i> Editor              |
| 1988 – 1998 | AMEA Membership Chair                |
| 1998 – 1999 | AMEA Retired Members Chair           |

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<sup>262</sup> The author has been unable to find evidence of the exact dates that Cleino served in some of these offices.



APPENDIX F

MENC SOUTHERN DIVISION PRESIDENTS 1922 – 1973<sup>263</sup>

| Conference Year | Conference Location           | President              |
|-----------------|-------------------------------|------------------------|
| 1922            | Atlanta, Georgia              | Paul J. Weaver         |
| 1923            | Louisville, Kentucky          | D.R. Gebhardt          |
| 1924            | Winston-Salem, North Carolina | Alice E. Bivins        |
| 1926            | Birmingham, Alabama           | Helen McBride          |
| 1927            | Richmond, Virginia            | Lewis Stookey          |
| 1929            | Asheville, North Carolina     | William Breach         |
| 1931            | Memphis, Tennessee            | Grace P. Woodman       |
| 1935            | New Orleans, Louisiana        | J.Henry Francis        |
| 1937            | Columbus, South Carolina      | Grace Van Dyke Moore   |
| 1939            | Louisville, Kentucky          | Edwin N.C. Barnes      |
| 1941            | Charlotte, North Carolina     | Mildred S. Lewis       |
| 1943            | Atlanta, Georgia              | Luther A. Richman      |
| 1945            | Birmingham, Alabama           | Max S. Noah            |
| 1947            | Birmingham, Alabama           | Lloyd V. Funchess      |
| 1949            | Tampa, Florida                | Paul W. Matthews       |
| 1951            | Richmond, Virginia            | Anne Grace O'Callaghan |
| 1953            | Chattanooga, Tennessee        | Edward H. Hamilton     |
| 1955            | New Orleans, Louisiana        | Wiley E. Housewright   |
| 1957            | Miami, Florida                | Polly Gibbs            |
| 1959            | Roanoke, Virginia             | Earl E. Beach          |
| 1961            | Asheville, North Carolina     | David L.Wilmot         |
| 1963            | Charleston, West Virginia     | Ernestine L. Ferrell   |
| 1965            | Louisville, Kentucky          | Wallace P. Gause       |
| 1967            | Atlanta, Georgia              | Everett L. Timm        |
| 1969            | Mobile, Alabama               | Robert E. Bays         |
| 1971            | Daytona Beach, Florida        | Edward H. Cleino       |
| 1973            | Norfolk, Virginia             | Don C. Robinson        |

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<sup>263</sup> Special Collections in the Performing Arts, Michelle Smith Performing Arts Library, University of Maryland. MENC/NAfME archives are located at this library. Such lists are not easily located. This list of Southern Division presidents was compiled from various documents.

## APPENDIX G

### ALA BREVE EDITORS 1955 – 2014<sup>264</sup>

|                |                   |
|----------------|-------------------|
| 1955 – Unknown | G.J. Nealeans     |
| Unknown – 1966 | Lee Jeffers       |
| 1966 – 1969    | John Fowler       |
| 1969 – 1971    | Tom Britton       |
| 1971 – 1978    | Frances Moss      |
| 1978 – 1988    | Ed Cleino         |
| 1988 – 1990    | Larry Deagon      |
| 1990 – 1999    | Robert Johnson    |
| 1999 – 2001    | Kim Walls         |
| 2001 – 2005    | Marcey Cieciersky |
| 2005 – 2014    | Garry Taylor      |

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<sup>264</sup> Available from [www.amea.org](http://www.amea.org), accessed 21 January 2014. The list above was found as it is listed on the AMEA website. There are some unknown beginning and ending dates for some of the ones who served. Academic letters were not listed for any of the editors.

## APPENDIX H

### AWARDS

Elected member of Pi Kappa Lambda, 1957

Contributions as MENC Southern Division President, 1970 – 72

Outstanding Contributions to AMEA, 1971 – 72

Recognition of Service Rendered to Alabama Educational Television Network, 1973

International Who's Who in Music, 1974

Commemorative Brick at Graves Hall, 1979

Professor Emeritus in Music Education at The University of Alabama, 1980

AMEA Distinguished Service Award MENC, 1996

Distinguished Service Award MENC Walk of Fame, 2000

Special Award for Music Education of the Year Arts Council of Tuscaloosa County, 2003

Algernon Sidney Sullivan Award, 2004

Who's Who in America, 2004 and 2006

AMEA Leadership Award for Sixty Continuous Years of Service, 2006

Outstanding Alumnus Award, Southeast Missouri State University, 2006

AMEA Hall of Fame Inaugural Class, 2008

MENC Lifetime Membership

## APPENDIX I

### INTERVIEW

Interview with Ed Cleino July 19, 2012

Davis: Mr. Cleino can you tell me a little bit about where you grew up? Were you from this area?

Cleino: No. I grew up in suburban St. Louis. I was born out in the middle of the state in a little town called Rolla. We lived in St. Louis then moved out in the suburban areas. I was the fourth of four children, the only boy. My father was an attorney. My mother played a little piano. And, from my earliest memories are of us standing around the piano in the evenings, and Mother playing from Oh I don't know how to describe it, a variety book, and we all sang.

D: I am sure those are fond memories.

C: They are. And, they were accompanied by Saturday mornings with all the children going to music school, and Saturday afternoon we have a drug store there, and we go to art school in the afternoon. I am the only one who made a professional musician. One of my sisters made a professional artist.

D: How did you first start lessons? In high school or college?

C: On Saturday mornings we started lessons?

D: Yes. Was that singing, piano?

C: Theory

D: It was theory.

C: Basic theory and then learning to read and to sing. They would help us to learn to read music and to write it. And, you got a little further along; my sisters were in three different classes. I was in the fourth one. When I got far enough along, I too began piano. The classes were examined by the head of the private school. Not the one I was attending in music, but from another one that later became the music department of Washington University, which is the way a great many music departments came from private teachers or private studios. There were several teachers, and they became the music department of Washington, and he was the head of the private school. He was the examiner. He required certain things to be written out.

D: Right.

C: And, then he taught classes. There were six other students in the same beginning class that I was in. Things were quite different then in many ways.

D: How were they different?

C: The head of the music department of Washington University became my percussion teacher. I really wanted to study violin, but my sister was much older than I, six years older, said "Oh, Ed, the world is full of violinist. Play something else."

D: So what did you end up playing then?

C: Percussion.

D: Percussion?

C: Um hum. One way in which things were quite different for me and for lots of others in the same suburban school system, I was allowed the second semester of my junior year and all of my senior year to get my classes in the morning and hitch hike down Big Bend Boulevard about two or three miles to Washington University and take classes.

D: Music classes there?

C: There were no “advanced courses.”

D: Right.

C: There were lots of things to choose from in the school district. Some are regularly taught high school students now. In legitimate reason a student wanted to go down to Washington and if they were doing well in grades, they would consider it.

D: Right. So, you got to do that in the afternoons?

C: Well, the classes that I wanted to take were in the afternoon.

D: And, those were music classes?

C: Yes.

D: Percussion classes or theory?

C: Yes, percussion.

D: So, it was lessons?

C: Yes, lessons and theory as well.

D: Did you go to Washington University to college?

C: No.

D: No? OK.

C: I had to enter as a special student because I wasn't a high school graduate.

D: Right.

C: There were then two things. There were no entrance exams I believe anywhere. There were two things. You had to be a high school graduate and you had to have the recommendation of your principal. I couldn't meet either one of those, so I was allowed

in as a special student. I was given no kind of college credit. But, then later I examined out of some of my baccalaureate course.

D: Because of what you had learned your senior year in these classes?

C: Yes, Um hum. So, it accomplished the need in a different way than they do now.

D: Right.

C: They can take advanced classes in high school. Then, I graduated from high school in 1934 and, I am sorry I am shaky this morning.

D: That's ok. You're all right.

C: The principal percussionist with the St. Louis Philharmonic was my percussion teacher. And, you may not know that there is only one percussionist in an orchestra very likely even today. The extra performers are called in for rehearsals and concerts. I was seventeen when I graduated from high school and was taking the things at Washington. I was called in for some of the instruments, so I had to have the afternoons available for rehearsals and playing for children's concerts. I went down to the rehearsal hall one afternoon and the conductor Gosham came over. He walked straight from the green room where he would go over to drink his gin and tonic in the intermission for rehearsal. He walked straight to me, and I was able to not roar or something because he had never spoken to me. In those days you never spoke to any player by name. The clarinets or percussion, or the second violin, and then he gave the instruction to the section. I didn't even know he knew my name. And, he came over and he said, "Edward." And, that surprised me. He said Otto is ill, our principal percussionist. He said, "We have to have timpani for rehearsal. Could you help us?" I told him I could. I was studying timpani as well as other percussion. And, he said, "We are going to begin with the Tchaikovsky

Fourth Symphony. He said, “You do know it, don’t you?” I said, “No, Sir.” He said, “You have heard it?” And, I said, “I didn’t remember if I knew it or not.” He said, “It’s not difficult. We are going to begin with the fourth movement.” And, I don’t know if you remember the fourth symphony.

D: No, Sir.

C: I never will forget the fourth movement. It starts out (and Cleino hums the first few notes). I started looking through the music, and the fourth movement was not difficult. I pulled out three pots. He told me we would begin with the fourth movement. And, about that time came the down beat. I had looked through it and had a fair idea of what it was doing. (Cleino hums more notes) God, I’m late.

D: Uh-oh.

C: It takes about four measures to modulate upward and Cleino hums another phrase. Late again. Cleino hums more of the piece. Got it that time. And, he hadn’t stopped the others, and I hadn’t skipped any measures and thought maybe that it was right because the orchestra was playing. All the earlier places were solo. I found out later the string bass played with me, same notes. I was a seventeen-year-old boy.

D: Wow. What an experience.

C: I was in the recapitulation before I was sure of exactly where I was.

D: Right.

C: I just kept counting measures off, and it was the recapitulation from the first movement. I had assurance then that Tchaikovsky had written it that way. What happened was that Otto wasn’t well and went back to Chicago his home and never did return, so I played timpani for the rest of that half a year and all the next year.



D: And, then did you go to school during that time, too?

C: No.

D: No, you just played for them?

C: – My teacher was .....It has been so long ago... I played for them for a year and a half, and I saw that I needed to get on to school.

D: Right

C: And, in the depression years, my sister had been a student at Southeastern Missouri State University. She was then... I worked in the summer at Rolla.

D: At your home?

C: Yes, it was where I was born. I was four or three when we moved to St. Louis. My father joined a firm, a law firm. I saw that I needed to get on to school. My older sisters all had. My sister was the secretary to the president at Cape Girardeau. I had a job at Rolla and figured I would go to school there. I went up and got my cards to register, and told Marie I had filled them out, and take them back and register at Rolla. When you were promised a job, you took it. And, she said, “Well why would you be at a school of mines and metallurgy for Rolla. Do you want to be an engineer?” And, I said, “No, but I have a job here.” And, she said, “Come down to the cape. I’ll get you a job.” Well, I said, “OK, I’ll do that.” So, I never did turn my cards in. My mother had moved then to Rolla and built a house on a lake and that was a pleasant place to consider. My father died before I got out of high school and none of her children ever took a dime from Mother after my father’s death. He died of cancer. So, I went to Cape Girardeau in the southeastern part of the state along the Mississippi River. And, Bertie said, “I’ll take you down to the drug store. He’ll give you a job.” I went down, and we talked, and the pharmacist who owned the

drug store. He said, "You do know Cape Girardeau don't you?" "No, Sir." I guess that was the first time I'd ever been to the Cape. He said, "The job will be delivering orders at night, and if you don't know Cape Girardeau, you couldn't do the job." Most of the streets didn't have many street signs. I went back and reported to Bertie, my sister. She said, "We'll find you another job." I worked for the college. I forgot what my first job was.

D: On campus?

C: I got what was called an NYA job, National Youth Administration job for the government. I was making 30 cents an hour. My sister, the secretary to the president, was making 25 cents an hour.

Davis laughs.

C: That is the way it was in the depression years.

D: Right

C: She was alright. You could only earn \$15 a month when working for the government you were limited to that.

D: Right. Then did you enroll in school then?

C: Yes.

D: And, that's the name of what school?

C: Southeastern, Southeast not Southeastern Missouri State then it was college. It is now a university. It is about the size of the University of Alabama. It is now about the size of the University of Alabama when we came here in 1949.

D: And, that's when you came to Tuscaloosa in 1949?

C: Yes, I came in '49, but before that I was also doing substituting for the same agency needed me to fulfill a vocal commitment somebody else couldn't take or he got a better job or something. I toured. I sang in Evansville, Indiana one night. Then the next night I sang in Nashville. I had already graduated from Cape Girardeau . So, I didn't go right from Cape to here.

D: When did you graduate from college?

C: Well, I spent three years examining out of some courses. Let me think about this. After I sang the concert in Nashville, I had the next day off before I sang in Memphis. I taught one year at a high school in New Madrid and did the singing. I went to Vanderbilt and saw the campus and went over to George Peabody College and asked to find the head of the music department. I'll just have to tell you all my life I've been at the right place at the right time. Not having any ability. Like my teacher becoming ill and so on and needing me for rehearsal. I didn't make mistakes, and that year and a half I got to play with the Philharmonic.

D: Yes, Sir.

C: I went over and found the head of the music department at George Peabody and said I realize since I am learning more than the students are I need to get to graduate school. And, he said we have a big expansion for the summer. We have a percussionist, but we are employing eight new people for the summer. Peabody was larger in the summer by far than in the winter.

D: I see.

C: People were coming back to go to graduate school. They had a small undergraduate school in the summertime and offered some courses and graduate courses, too. And, he

said could you teach the theory? Everybody majored in theory and then their applied. I could teach theory. I found out when the assignments came I was teaching counterpoint.

D: Oh boy.

C: I believe I remember a good deal. I'll study. I carried a course or two, a graduated course or two then I taught the counterpoint. He talked me about my experience and so on. I was going to sing with the choir. I dressed up in one of my two new white linen suits and came to choir for rehearsal. I knew what he was going to rehearse because he made up the books.

D: Yes, Sir.

C: E.J. Gatwood, the head of the department, was conducting the choir. I went over. Everybody else was just dressed like classes. I went over and sat down in the tenor section, and it came time for rehearsal and Gatwood wasn't there. I was aware that Gatwood was often late, so I started the group rehearsing. After we were part way through the first number, Gatwood came in. He went and sat down in the tenor section, and I finished that number then he came and finished the rehearsal. It seemed Gatwood was late on just about everything. He was just trying to do too much, I guess. I got a good deal of rehearsal. He would see me. When I would have a little time off, a half an hour or so, I would go by his office and say E.J., I've got some time off and it is not necessary for me to go study what can I do to help? I swear I wasn't doing it to advance myself at all. It's just the way I am: I want to help. There was always something to do to help. And, not a one of the eight people they hired for that summer ever came by and offered to help. So, I got to know him, and he got to know me and know what my choral direction was like. And, that summer, remember I said I was always at the right place at the right time?

D: Right.

C: That summer they had a resignation of the choral director, the accapella choir at Vanderbilt across the street. Vanderbilt had no summer program, except for the freshmen schools. Gatwood recommended me, and I got the job. I had one summer of graduate study before that. I toured with the choir. We toured under management, and I taught there two more years. The second year, the third year, December 7<sup>th</sup> came along.

D: Right.

C: I actually was an aviation cadet. They didn't have room for us all at the same time.

D: Right.

C: I wrote to Oglethorp, the commanding officer, and said that I request I go on and finish the third year at Vanderbilt and then report. The third year, Bettie Anne was one of my students. It was not frowned upon at Vanderbilt at all. The graduate assistant hadn't been invented yet.

D: Right.

C: So, I was the youngest instructor. The other instructors had all married some Vanderbilt students. Nothing was said about it. We didn't flaunt it or something. One of my choral members, Gladys Murray, came to me, I guess she was president of the choir and said that (Either Vanderbilt originated the idea of orientation program in the summer or they were the very first. I had never heard of it before.) She asked if I would come and talk to the group and have dinner. We went out. I went out and had dinner and she introduced me. I discovered there were no other faculty out there. I was the speaker for the evening. All I knew anything about was music, so I spent most of my time with that. And, after that, they had arranged... how much time do you have?

D: Well, we will have to talk a little bit today, then I can come back another day. Will that be ok?

C: Yes. Now you can do some investigation in the meantime.

D: Yes.

C: We had square dance for about half an hour and then went down where they had kind of a pit. There was a fire. This was in October. On the way down, I watched for the two girls that square danced to come around there. They looked like they were having a wonderful time, and they were both right cute. And, it worked out, I walked down with them and found out Bettie Anne and May Belle were their first names. Bettie Anne was a Moravian. I told her I had already selected the songs for the Christmas concert, and one of them was a Moravian number, and I knew nothing about Moravians. I said I hope you'll try out for the choir. She assured me she would, that she sung a lot. She'd had two years of college in Winston Salem. I said come by my office and tell me about Moravians because I had already selected this Moravian number. And, she did. One thing led to another. I didn't conduct the auditions. The executive committee... when I was there helped with the piano. Somebody auditioned and they selected them, and he just wouldn't have fit in at all I would have told them.

D: Right

C: I got to know Bettie Anne. I gave her a few voice lessons. And, it was by chance that I had selected a Moravian number. So, we went to some concerts together. I would go to the dormitory. I wouldn't sit in the parlor with other people: we had dates. I would call her, and she would come down, and we would go to a concert or whatever. And, then I would bring her back. We didn't hide around at all. There was no need to. When the

military, the air force had... whenever I finished that year, I reported to Oglethorpe, and I was sent clear across the country to I've forgotten what that was. Then I got through the first exams, and they caught up with me on my eyes with the second exam. I didn't get to go on to pilot training. I was sent to Miami Beach, clear across the country again. This was on the West coast in L.A. I had a few days before I was sent clear to Miami Beach for officer training. I took a couple days in route and spent a couple of days in L.A. I tried to find where a former student of mine was, a Vanderbilt student. Dinah Shore. I went over to the NBC building, and they couldn't give out phone numbers for anybody. So, I tried to persuade them, and I had no luck. I went across the street to a photo shop. Somebody saw the little compact that I had, the compact camera. I got to talking to the owner and he said what are you out here for? I said I had just been over to NBC, and I wanted to get in touch with Dinah. He said do you know Dinah Shore. I said yes, she was a student of mine her senior year. He said she trades here. I said would you know how to get in touch with her? Would you be able to give me her phone number? Anyway, he said I can't give you her phone number, but I can call her for you. I said ok. He dialed the number and handed me the phone. I never talked with Dinah on the phone before. And, I hadn't talked to her for a year. She answered, and I recognized her voice. I said Dinah. Long pause, a sizeable pause and click.

D: Uh oh.

C: I didn't want to call right back, so I talked with... about a camera. And, I said let's try Dinah again ten minutes or so later. She answered again. I said Dinah if you hang up on me again, I'll tell your mother and daddy. She said who is this? I said this is Ed Cleino. She said where are you? I said I'm at the camera shop that you trade in. She said stay

right there, and I'll come get you. Melissa was a baby in arms then, her first child. I think she had a son the second child. But, anyway... So we talked, she then took me back to my hotel. I went on the next day. Wait right here; I've got something to show you.

D: Ok. Now, what is this?

C: I'll let you read that. It is a copy of the Vanderbilt Alumnus.

D: I see. Wow.

C: That was taken after the program.

D: Yes, Sir.

C: There one person whose head is right between us.

D: Yes, Sir.

C: It is Bettie Anne.

D: There you go.

C: We weren't married then. A cadet couldn't have no wife, nor a mustache, nor ride the motorcycle.

D: Really?

C: We were married four days after I graduated.

D: I see.

C: I got two weeks off. I had time to stop in L.A. before I went to Davis Monthan Field they had a lot in front of us. As a cadet, was the top 10% in grades, we'd get two weeks off.

D: I see.

C: I knew I would be in there because they posted the number of grades every three weeks. So, I told Bettie Anne, I called her after graduation and told her to get to Nashville in one



day and let's get married. She went to her dean. She was aware that there was a rule that nursing students couldn't be married and stay in school.

D: Oh.

C: She said I want to tell you that we are going to be married. And, the dean said we'll have a faculty meeting. Bettie Anne was president of her senior class, and so the assistant dean who ran the school, the Vanderbilt Nursing School, saw her the next day. They had already lost several students. Absolutely rejected us. It was wartime. They needed nurses. She said I will have to resign: I can't stay in school. She said we have good news for you. You'll be allowed to stay in school and be married. She said beside that you can take your day off for one week on a Saturday and on Monday you can take your next week's day off and have Sunday and you can have three whole days. Bettie Anne said that won't do. She said I'll have to have a week off. She said we'll have to call a faculty meeting.

D: Oh no.

C: I had two weeks off, so I stopped in Salt Lake City and saw choir rehearse and so on. That is how I happened to have some time off in L.A.

D: I see. Right.

C: I grounded and became Assistant Adjutant to the head of the field. He was a wonderful person. Everywhere I've been it was the right place at the right time. I wasn't qualified for any of them. But, I learned fast. I was not a Assistant Adjutant to start with. I was on a squadron.

D: Right.

C: Then I was pulled up in a squadron by Smith, the commanding officer. He pulled me up and I was Assistant Adjutant for him. I was put in one job after another. I didn't qualify for them, but I learned fast.

D: So how long were you in the military then?

C: What dear?

D: How long were you in the service?

C: Four years I guess.

D: Four years, and then did you go back to school after that or?

C: Well, Vanderbilt had no summer school.

D: Right.

C: So, I had no choir.

D: Right.

C: I taught at Peabody, and earned my Master's in 1940, way before you were born.

D: Yes, Sir. So, how did you get to Tuscaloosa? What brought you to Tuscaloosa?

C: After the war was over, I went to Japan and Guam. While in Japan, I had a special assignment to find housing for the interrogation team that was coming in. While I was up there, I did not know, none of us knew the atomic bomb would have lasting effects. While I was up there, I found out the agent who was my boss, assistant agent, head of our squadron of the 20<sup>th</sup> air force and I found out on the radio that my boss was coming to assess some damage just to get some extra ribbons is all. He didn't have as much business as I had. But, he had more points. You could get out of the service based on points: number of children, and so on.

D: I see.

C: Anyway, I found out that he was going up, I got my self orders to go back because while he was up there off base, I could write my own ticket to come home. He had more points than I. If I would have stayed there, he would have come back state side. I couldn't write my air passage going back, but I could get on ship. I got on an LST, Landing Ship Tank, slow and rough. We got to Hawaii. He got orders that all, including enlisted men down in the hold and everyone else would be put off the ship. It was not a suitable ship for victorious soldiers to go home on. We lost a week waiting on a

D: Waiting on a better ship

C: Our ship was Nevada. I went five days I guess and then I got the rail transportation back to Bettie Anne's going to her home in Winston Salem. I had to wait until a train was going to that section.

D: Right

C: I had a nine-month-old daughter by then. I sent Bettie Anne home when I went out to Guam. I sent her home pregnant. I often wondered what her daddy said when she came home pregnant. I never asked him.

D: Might not want to know the answer to that question, huh?

C: At that time she stayed in the hospital for a week playing Bridge with her friends. A week for childbirth.

D: Right. Things are different, aren't they?

C: Keep the baby back

D: Right. Right. Ok, so how did you get to Tuscaloosa then?

C: There were jobs everywhere. There were returning GI's... You could get... I don't remember all that. I investigated several choices and this was the most exciting one.

D: Right.

C: The University of Alabama had about 6 or 7 thousand students at that time, and they were expanding as fast as they could to take care of the returning GI.

D: Right.

C: We said we won't take any job where we won't want to stay for... Well, Bettie Anne had her Master's then of course. Schools were (inaudible) as fast as they could assemble faculty.

D: So, they were needing... schools were needing teachers?

C: Yes.

D: Because of all the returning GI's who wanted to go to school?

C: Now, You better do the writing. My hand is so shaky, I can't write anymore.

D: Well, you tell me what it says and I can write it.

C: Alton O'Steen with an apostrophe, was head of the department. Fred Hyde turned out was new here along with me that fall. H-Y-D-E. He taught musicology. Emily Nash was the faculty accompanist. Hyde was a Princeton graduate. It was his first job. Emily Nash was the faculty accompanist and taught in the accompanying department. Emily could sight-read a composition and transpose it at the same time. She was just wonderful. Paul Newell taught theory. He was a remarkable teacher. I won't take your time telling you how he taught faculty children on a Saturday theory class.

D: Oh, wow.

C: I'll tell you some of the things he did when you have time. Senora Blanca Renard, B-L-A-N-C-A R-E-N-A-R-D I think, concert pianist, and a wonderful pianist. She'd have concerts she'd give. Ottokar Cadek was from a very musical family. They had a family

quartet. And, then he taught at Birmingham Southern and was by then on the faculty here. And head of the quartet that bore his name Ottiker O-T-T-I-C-A-R I think is right. Arlene Henke taught voice. Christy played cello with the Cadek quartet. Emily Searcy played second violin in the quartet and taught cello. Roy McAlister taught piano. Elizabeth Hamner taught piano. I joined that fall. I was carried on the faculty of the college of education, but I also taught in the department of music.

D: And, what did you teach that year when you first came?

C: I don't remember, but you can find

D: Ok.

C: I taught for a dean who was hard to get along with, very hard to get along with. Nobody in the University got along with him. I mean not just music.

D: Right.

C: Other administrators didn't get along with him either. I taught ten years as an assistant professor. He wouldn't promote me. He wouldn't promote anybody who didn't do precisely as what he thought ought to be. One time while I was sitting in the office late in the afternoon... People would avoid his office because he would get in there and talk and talk. One day he informed the graduate dean, I've forgotten what his name was, but it is immaterial, had a long talk. I said I'll come back tomorrow.

D: Uh, oh. You were just waiting for him to get off the telephone.

C: He caught me. The faculty mailboxes were in his outer office. And, he tried

D: He pulled you in?

C: Yes. He got through talking to the graduate dean and whatever his name was, it escapes me now, He said Joe Smith or whatever his name was, fine person, fine person. First time he crosses me I'll cut his throat.

D: Oh my. So, he was not a very good person to work with?

C: He wasn't. We tried to stay out of his office, but he would find you.

#### Interview with Ed Cleino Part Two August 7, 2012

D: Why did you come to the University of Alabama?

C: You wouldn't know, but right after World War II, universities expanded all over taking care of the returning GI's. And, there were jobs everywhere particularly if you had previous university teaching experience. And, I explored several. This looks like the best fit.

D: Now, why do you think it was the best fit for you?

C: Well, the head of the music department was a very dynamic, fine musician. Choosing one's associates is not always possible, but I had a high respect for O'Steen. And, while he administrated, he was working for a different dean, an arts and science dean. I think this was the first time music education had been in the college of education. I'm not sure. Byron Arnold appreciated me in the music or the music education. I think there wasn't any music education per say. There may have been before I came. I didn't ask.

D: That's what I wondered. So, you think before you came was the focus more on performance than education?

C: I don't think that after I came the performance changed. I think music education did.

D: Was music education just added?

- C: Now you can find an answer to this by looking in the catalog of the time, was it listed under the college of education. Byron Arnold was in the college of education, and music education wasn't yet. The one person, Byron Arnold got into some problems, some social problems, and I'm not sure exactly what happened. I stay out of people's business.
- D: Sure.
- C: But, he taught music education no matter what it was called.
- D: Ok.
- C: And, he was in the music building which was Manly Hall was over by Gorgas House, you know. And, what it was called I really don't know. I had enough new things to learn. And, I had been out of the country part of the time. You will have to get that answered elsewhere.
- D: I can do that.
- C: Yeah. If you have any problems, I can open some doors for you.
- D: Ok, thank you. What was the reputation of the University of Alabama at that time?
- C: The University had somewhere... you will have trouble believing this. It had somewhere between 7 or 8 or 9 thousand students. We graduate that many now. More than that now.
- D: And, what year was this when you came?
- C: 1949 Fall.
- D: Ok.
- C: I had taught for three years at Vanderbilt.
- D: Right. I remember you saying that. I remember that you came from Vanderbilt. And, did you know much about the University before you came?
- C: Almost nothing.

D: Almost nothing.

C: But, they were very kind to me. They auditioned me musically. And, I had done a little professional singing. That is what brought me south. I think I related that to you. I was just enchanted with the southern people, just absolutely enchanted. People spoke to you on the street.

D: Yes, sir.

C: I finally decided that they hadn't all been to the concert last night. I decided that pretty quickly. Nobody asked about it. They were going to work.

D: Right. Tell me about the school of music when you first started teaching. What were your responsibilities, your teaching responsibilities?

C: All the elementary education majors had to have two courses in music: a fundamentals of music and what was called a music education course. Now, starting in the fall of '49, it was in the college of education. I can't speak before that, but I think it probably was.

D: Ok.

C: I think Byron Arnold probably taught there. He was a fine musician. I don't believe I ever met. No, I never met him. He went out to California.

D: When you came, he left?

C: Yes. We were not in town anytime. He must have played pipe organ at Christ church. Is that a good guess?

D: I'm not sure.

C: He gave an echo organ to the church. I've always sung at it. I sang in the choir. Mrs. Cleino was, too.

D: Do you know about how many music majors there were when you first came?



C: No.

D: I can find that out. I just wondered if you knew.

C: No, I really, really don't.

D: Ok. Do you think that the number increased while you were there?

C: Oh my gracious, yeah.

D: Ok. Why do you think that happened?

C: Well, it wasn't because of me. I'll start with that. Because nobody knew me. I tried to get to know the students at the first registration, and where they were from and so on. And, one pretty little girl said she was from Utah. And, I said how in the world did you get in Alabama from Utah? She said it's 35 miles down the road.

D: That Eutaw.

C: I had never heard of it before.

D: Right.

C: I was very pleased to have the registrar in the college of education inform me that she had taken the people that I had enrolled and their records home that night and spent a good part of that night checking what I had put them in and didn't find a single mistake. So, I lucked into things. But, everybody was just as I expected them to be, just kind, considerate, happy, and helpful. They were telling me what was the next course for them and not having some guide sheets, I never could have made it. Mrs. Wilson was very kind.

D: Did you teach anything else besides these two classes for the elementary education majors? Did you teach other things, too?

C: Yes, I must have. Did you find any new people? Did you look? Any new people teaching in music? Remember I gave you a list?

D: Yes, Sir. I haven't looked at that yet.

C: I did a very stupid thing. I discarded my grade books.

D: Ah.

C: They sat in my wine closet. And, I don't know what moved me. I don't know how far back they went, but I tossed all of them. I've been retired for 31 years, and I thought it was about time. But, it wasn't.

D: Now you wish you had them still.

C: Oh, yes. Yes indeed. What was your question?

D: What other classes you taught?

C: Oh. Well, I taught a seminar. I'm sure of that because I remember starting off talking with the students on the first day and saying what normally goes into this course because I'd never had one called a seminar in music education before. The description let me know that I had one taught by the head of the music department at Peabody. I was a student in it. But, I taught that seminar and whether I started teaching percussions or not I'm not sure. I did, I believe after that first semester, if not the first semester. Probably not the first semester. And, I taught a class percussion sometime during the first year. It came only one semester a year. When I came here, this will be hard to believe too. We had piano teachers. We had voice teachers. When I got here, we had music education teachers. We had a professional string quartet that toured and was a very fine credit to the school. It toured professionally and would perform free, free of University expense that is. Part of their teaching load was rehearsing three or four, three hours anyway every

morning and then not teaching privately. Then Colonel Butler taught all of the band instruments.

D: Goodness gracious.

C: Colonel was just as fine, a splendid teacher, and known all over the state as such. So, I told him that had to end. His first instrument had been percussion. He could play any instrument but strings. I don't know about piano. Perhaps not. He would fumble through perhaps, like I did.

D: So, do you think because he was known throughout the state that that helped draw students?

C: Oh, my goodness. No student who could get here and get admitted and pay the fees... fees were like \$600. I don't know if that was a year or a semester. You can find out those things for yourself.

D: Sure.

C: You can't believe it. A friend of mine in Nashville had asked about sending her two daughters down here. And, I told her what the fees were. She said I can't keep them at home for that.

D: That's about right. Well, what about the string quartet? Do you think they had an influence on students coming to Alabama also?

C: Oh, yes. I never finished telling you about what an influence they had. They would play at no cost to the concert sponsor or whatever, except if they spent the night. They would stay with local family. And, they often did spend the night because the concert would be running late, and they wouldn't want to drive home. The local sponsor which was a school, often a high school, could charge if they wanted to. But, the University made no

charge. The University furnished a car, and maybe there was a small allowance. I don't know. But, the big allowance being that drew students very much.

D: Sure.

C: And, we were delighted to go out and play on the road.

D: Sure. So, that definitely had an impact on the number of students that would come.

C: Oh, yes.

D: Were they mainly string students that would come or all kinds of music majors?

C: I think mainly string students, but Colonel Butler drew all kinds. Mr. McAlister head of piano had taught at Birmingham Southern, and he drew students. And, some others. Bill Steven drew students. I found a very strange thing. I had a social event in Birmingham one Sunday afternoon, somebody from here must have taken me with them, maybe Alton O'Steen to Birmingham and I met the incoming conductor/organizer after World War II of the Birmingham Symphony. It had been just a social organization before. Nobody got paid. Whether they charged for concerts, probably did a little bit.

D: I see.

C: Maybe \$2 or maybe fifty cents, I don't know. I was out of the country during a good part of that time. But, Arthur Bennett Lipkin, who had been violinist for the Philadelphia orchestra, I met him and enjoyed talking with him. And, I had symphony experience with the St. Louis Philharmonic. I don't remember if that day he mentioned it there or if he phoned me after that. He told me that he had a timpanist who was a former student of mine, Martha Anne Earhart. I am trying to think if he did phone. I really think he did ask me there if I would come play with Eugene, I can't remember who the soloist was. It doesn't make any difference. But, he was playing what was called the Triangle Concerto

because the second movement begins with a pianissimo triangle roll crescendoing and then diminuendoing then the piano and orchestra come in. That's my solo. The funniest thing. He had been trying to have some rehearsals and there is absolutely no one in Buhrmingham as he pronounced it. He was British. No one in Buhrmingham who can play the triangle. Well, nobody had ever been shown how to play the triangle. You don't whack it like that. You play it by holding it here, and do that with it. Make a crescendo by the amplitude of your three fingers. If they whack at it like this, it won't do it at all. And, I said why surely I'll come help. I well remember Martha Anne Earhart. I taught her when she was in high school. She came up to Nashville and had her lessons. What got me off on this?

D: We were talking about faculty performing and how that helped draw students to the school.

C: Oh, yes. Faculty, what they do in the summer time has a great influence on students who enroll here. You may or may not have thought of this, but a student encounters a new faculty member when he goes to a summer camp. And, if that person is effective, he may be in a college somewhere else or going to graduate school. Or a friend of his may go to the place. He goes there if he is thoroughly satisfied; he wants to go to that school. Now, who is the former conductor of the University Symphony, cellist?

D: I'm not sure his name.

C: Well, he for years went to Brevard and students came from Brevard. And, now he's not teaching anymore. And, we did away with the, not we did away, the solo violinist did away with the quartet. All he was interested in was himself.

D: Solo.

- C: So, what the faculty do in the summertime... We don't need so many in the summer. Our student body is mainly graduate students. But, their activities are very important to us.
- D: When you first came were there any graduate programs in the school of music?
- C: Oh, no. None at all. Positively none. Henry Barrett, who taught viola had just received his master's degree in music education. I am sure he got into music education because there was none in music. He would be taking some music courses if he were in music, you see. He would be taking the subject things just as the others. Take a science. Take several science courses, if you are science majors.
- D: Right.
- C: And, Henry had just gotten his masters. Now, do you want to extend this particular one. I don't want to forget the next thing I've got lined up for you.
- D: We were talking about were there graduate degrees in music ed. When you first came.
- C: No. No.
- D: So, those degrees were offered after you were here?
- C: No, no, no. I've told you wrong. I was trying to think of my first registration what I had. I had some things that Byron Arnold had. There were music education. You're taking me back a long way.
- D: That was a long time ago, wasn't it?
- C: 1949.
- D: I can find that out. I just wondered what you remembered.
- C: I am sure there were music education programs.
- D: But just undergraduate or undergraduate and graduate?

C: Undergraduate. There was no graduate study in music. We opened up as of the second summer, no as of the first summer; we opened up a graduate program. I got a little bulletin, a double fold thing, about music education. The dean put me to developing a program. He approved it, and we publicized it. I had six or maybe eight or ten beginning masters students the first summer. Before that there weren't many people in the state that had any in music education. I think ones with masters degrees were mainly teachers. And, not so many people got masters degrees. The University did not have a two-year program, but students could teach legally on some kind of a two-year program. Mrs. Cleino was a professional nurse. She had her Ph. D. And, the dean and assistant dean they then had two teachers in the school of nursing that they were opening up. I came out and sat on the sofa here, and I invited her to come enroll. She was one of six students that started the graduated program, one of six students they persuaded to come.

D: Why do you think there was an interest in developing graduate programs in music and in nursing and in other areas at this time?

C: There was an interest the country over.

D: And, why do you think that was?

C: Well, we had four years of active war. Education hadn't stopped then, but male students had by in large. I had enrolled as an aviation cadet. After December 7, the whole country changed. It was all geared to the war. Then after the war was completed, we started in reconstruction. And, obviously one of the things they had been happy to get teachers with a two-year preparation. Now, they had the possibilities of doing graduate. Completing two-year programs. The University may have had one during the war. I didn't know anything about it. I'd already taught. Everything changed. You had to have some real

legitimate reason to buy a car, to be able to buy a car because all the automobile manufacturers made military things. Some previous manufacturers of automobiles didn't reopen. Everything changed with the war. Everything changed after the war. Did its best to change back. We had a car, but not through my efforts, through Mrs. Cleino's. She was asked to travel the state of Tennessee. We were married after I graduated. A cadet couldn't be married. No wife, no husband, no mustache, not ride the motorcycle. I told you Clark Gable was in my upper class, and you wouldn't recognize him without his mustache.

D: Right.

C: Where was I? I was at Vanderbilt when I grew a mustache, a little Clark Gable mustache. I thought it made me look older. I think it probably just made me look sillier.

D: Probably not.

C: I never met Clark Gable with his mustache, not he with mine. I wondered what happened. We were marched down every Friday for haircuts. The squadrons had different times and got hair trimmed. They were trying to make officers out of us. While I was a cadet down in (inaudible) out in California. Everything changed two times, to the war and from the war. Bettie Anne was asked to travel around the state of Tennessee and go visit hospital schools. There was one hospital school in the state at Vanderbilt, and Bettie Anne was enrolled in it. There could have been another, but I can't pull it out. Anyway, she needed transportation, so we were allowed to buy a car. A Studebaker, a four door something, cost I think it was \$845.

D: My goodness.

C: And, we bought a Studebaker because her family had always had Studebakers.



D: So, you think because of the ending of the war, didn't the government pay for the soldiers to go to school?

C: They did. I had my masters in '40. I had a terrific advantage over a lot of people. And, having taught three years at Vanderbilt. And, Vanderbilt having no summer program. I taught there and carried one class or two at Peabody in the summertime. And, then my first summer. I guess I was at Peabody, it is not important to you anyway. I think I was at Peabody two summers. I think I probably was. If it were important I could figure it out. So, I had every advantage in the world. I have all my life. I doubt I would have been considered for this position. If I had not had my masters when I came here I don't think the dean would have talked very long to me. And, he was impressed, I may have told you, when he called I was back in Nashville in the summertime teaching. Mr. Cleino, I considered your application, and we would like to offer you a job. Are you ready to accept it? Did I tell you this?

D: No, Sir.

C: I said no, Sir I am not ready to accept it. Well, why not? I said if I am going to be happy in a position, Mrs. Cleino would have to be happy. And, I want you to meet her. He said well that's fine. Bring her down here. I had to be there all that week, but the next week we came down. He said I'll make reservations at the Lester Hotel. I said Dean I hope you won't misunderstand, but I wouldn't ask Mrs. Cleino to stay in the McLester Hotel. Why not? I stayed in it, and it is not a clean place, at least the rooms I stayed in. That's what I told him. Dr. O'Steen was on a three-way call with us, and he said I'll take care of your room. He said I understand, and I'll book accommodations for ya. That satisfied McClure. He went down and had lunch once a month at the McLester Hotel for Rotary

Club. It was on the second floor. I found that was a clean place. I was on the fourth floor with twenty rooms and they shared a bath.

D: Right. Little different.

C: I was not accustomed to that. Going down the hall to the bathroom.

D: No, Sir. Well, we've talked about how the faculty, the summer camps that they would do would draw students.

C: Oh, yes.

D: How the performances that they did would draw students.

C: Yeah. And, beside the Quartet, our people were performers. And, I was a performer.

D: Not just the String quartet but other faculty members also performed.

C: Yes, they all played.

D: Yes, Sir.

C: That is how they got known. I opened the first master's program in music education. I did that my first year. And, I got from the Alabama Music Educators Association I got the list of membership and sent them all a brochure.

D: And, that's how the master's program got started.

C: Um hum. And, everybody was so very helpful and so very kind and friendly. I determined that I would never consider moving back to St. Louis.

D: Were some other music education teachers hired to help you as this graduate program grew?

C: Who was the first one? I should have anticipated that.

D: That's ok.

C: You could find that.

D: I'll find it.

C: I don't think so.

D: Not for a while?

C: For two or three years.

D: Right.

C: But, you can get that from a schedule. Have those been made available to you?

D: Yes, Sir.

C: Good.

D: Yes, Sir, I can look for that.

C: You can find out what I taught.

D: Sure. Sure. And, what was the, how was the music department, school of music or music education viewed by the University as a whole? Was the University administration supportive?

C: Oh, yes.

D: They were supportive of the

C: Yes. I loved them all except I fought with my Dean continually. You know that scoundrel. I stayed an assistant professor for ten years.

D: Goodness.

C: Until he retired, then I think in three years I was a full professor. Others recognized. All of them were tenured. I think I may have been one of the last.

D: Was the community supportive also of the University School of Music?

C: I was asked to come and talk, and I accepted before I found out sometimes that the Tuscaloosa Music Club, some leading lady asked me to come talk to their meeting. And,

it was just a week before the Philadelphia Orchestra played here. And, I assumed I was being asked because they were interested in what they were going to play. So, I found out, and I prepared bits of recordings on THE tape recorder in the city at the University. There may have been one or to other tape recorders. I had gone previously in the attic and seen a wire recorder. I went to Chicago to get it and brought the first one into the city of Nashville.

D: Oh, wow.

C: Everything was just given up to the war. My father-in-law said if you went to a drug store and saw a line, you joined the line and asked the man in front of you what they were selling. You needed some.

D: Exactly. So, were the facilities, the music building was it adequate? Did it need to be expanded and modernized?

C: You know where Manly Hall is?

D: Yes, Sir.

C: That was all music. Three floors just as it is now. And, I smile because I discovered something. For some reason I was over in the southeast corner of Woods Hall in the balcony in the summertime. The orchestra was rehearsing for an outdoor concert out on the apex on the fourth floor way over there, and I could understand most of what they said.

D: Oh, wow.

C: It was a long way. Go over and take a look at it. Stand half way in between.. How could somebody understand speech even part of the time the conductor facing the orchestra? Facing away from me.

D: Right. Pretty good acoustics somewhere, wasn't it?

C: That was before ours went over there. Everything was on a smaller scale.

D: Right. Well, did they have adequate instruments and practice rooms?

C: Well, we didn't expect so much then. They did for the time, and they started a choir room. And, things didn't cost so much then.

D: Right.

C: One governor's day, I've forgotten who the governor was, soon after I came. I'm not sure if it was Big Jim, but it may have been. He talked up here several times. Before the speaker before the governor spoke, the Cadets were all uniformed and marched in and so on, the President spoke.

D: Right.

C: And, announced that for the first time the budget for the University campus, Huntsville, and Mobile had exceeded \$10 million.

D: Wow. That is a lot of money for that time, wasn't it?

C: Damn right, when my salary for twelve months was \$4800.

D: Right.

C: Yes, it was. And, Arts and Science salaries were lower than my coming in to start with.

D: Right.

C: Arts and Science salaries were a disgrace. I don't know what they are now.

D: The whole time you taught were you in Manly Hall?

C: No, I put a piano in Graves Hall. I'm trying to think. I may have put two. They had already added the additional room, the auditorium kind of thing.

D: Right.

C: In Graves. I probably did not put that down there until we got three classes. I had two graduate assistants, and they taught the class twice a week. And, I taught them all together once. And, had a piano in another room on the second floor.

D: But, the school of music was in Manly Hall the whole time you were there teaching?

C: Yes, until they built the new building.

D: Right.

C: And, I never taught in the new building.

D: Ok. Ok.

C: We had... The man I retired too early... I retired... You simply couldn't believe him. I am not calling him a liar. Until the administration caught him. I don't know who told somebody in administration about him, but the head of music didn't know about it. He was teaching here and I've forgotten whether it was Salt Lake City up on the hill there the state university as well as (inaudible) school there. He was teaching a couple of classes out there and being an administrator here.

D: Oh, my goodness.

C: Until they caught up with him. He took the whole list of membership in the student union chorus, anyway the large choral group, and published it. This was before we had mimeographs everywhere. You may remember it was the purple copies.

D: Yes.

C: It was typed up and put in the faculty room and listed all of them as music majors and sent it to the dean.

D: Uh oh.

C: He was just a liar, and I didn't have to put up with that. Bettie Anne either had or nearly had her doctorate then. I can't remember exactly when it was but, I think it was '78 about 32 years ago. Who thought I would live so long?

D: Well, tell me what you think some of the greatest contributions from the music education department have been or were while you were there or even after you left.

C: Well, offering a doctorate was certainly one. Some music people had earned doctorates in administration or in elementary or in secondary education. The University of Alabama had wonderful faculty. The lady who, Esther Swanson, who is head of elementary education could have gone to any university in the country. She was well known. She was spoken of highly. And, so it was with many other leaders, department heads. When we offered the first doctorate degree in the college of education, he wanted to do his dissertation on the television program that I did. I had had him in class, and some had watched the programs. They were fascinated. It was brand new. I was the pioneer.

D: Right.

C: And, part of me is still up at Maryland where the archives of music education are.

D: Now, that television program was that part of your university responsibility?

C: You mean did I get teaching credit for it?

D: Yes, Sir.

C: Yes. And, that was one of the things I wanted to stay on for. The Dean had stopped me from teaching that just a couple of years earlier. I taught it for 17 or 18 years straight using 12 students, which I never selected, and didn't use the same class a second time as such. The classroom teacher selected the 12 students. By the time they called me over to the television and told me they thought music was an ideal thing to start teaching by

television, the program director being a musician, a violist, talked me into it. He didn't have to talk very long. Talked me into it as I recall. I came home and told Bettie Anne. She said well what are you going to do. I said I would tell her that after the first lesson. I taught a class. You can't teach by television without having a class. Now, there was a Dean of, assistant Dean of Arts and Sciences was a Spanish teacher. And, he tried it one semester, and threw in his sponge. You can't teach a language without a class. I don't believe you could teach a language. I never taught a language.

D: Now these classes were teaching music to children?

C: Yes.

D: You weren't trying to teach teachers?

C: No. No, no, no.

D: You were teaching the children?

C: Well, yes and no.

D: Ok.

C: I'll find the teacher's guide for you. When I stopped teaching they gave me the one-inch tapes. We went from no way of recording very soon and gave the sixteen-millimeter to the University of Maryland archives. And, shortly after that the two-inch tape came out, and we made two-inch tapes. I forgot when we stopped telecasting from live and started doing it from tapes.

D: Right. But, at first you were broadcasting live?

C: Live, yes. For a full year I feel sure done live. And, we continued in the same general fashion, same time, same number of children. I got chairs for their size. It was fourth grade. I didn't need tables. I just needed chairs and 12 children. With 12 I could do what



we needed most of the time. I smile thinking about one of the tapes. You can see I have seen it once, and I never want to see it again because I completely lost control of the class.

D: Uh oh.

C: Number one you cannot rehearse a class of children anyway. You'll ask a question I had in rehearsal and ask it again and they all look at you like did you hear it the first time?

D: You already asked us that question.

C: We already told you. You could prepare up to a point. And, I got out a teacher's guide during the summer. That was one of the things the dean fought with me right up to the end. I didn't know why he was so mad at me. He thought I got some extravagant pay for preparing a teacher's guide. That was the hardest thing I did to predict what it will be the 38<sup>th</sup> lesson before you've taught the first one.

D: Right.

C: He didn't know when he was working on whatever he taught but, he wrote his dissertation at Columbia on the ventilation of school buildings.

D: Oh, my goodness.

C: And, he was known up there among his associates, student associates, as Windy McLure. And, we fought right up to his last night. The administration knew the problems. I went over one time after he called me and, I said what do you want to talk about? I had gone into my mailbox, and he heard me speak to his secretary. "Mr. Cleino, come in. Come in." He came and stuck his head out the door, and I went in and M.L. Roberts, the Registrar then for the college was in there, for which I was very glad. I didn't know what the problem was, but I didn't agree with it. I had done something that he didn't like.

Now, it's coming back to me. You'd be surprised at the things like this that were not unusual. He was an awful Dean. I had gone to L.T.Lee, who was head of Secondary Education, for advice because he was a reasonable person. And, the faculty all was. I'd gone to him in McLure's absence for advice. He'd objected to something I had done. It doesn't make any difference what it was. He distinctly didn't like it. I started off by saying in your absence I conferred with... "Just a minute. You don't confer with anybody." Oh, I named Dr. Lee. He said, "You don't consult with anybody but me. Dr. Lee doesn't run this college. I do."

D: Oh, goodness.

C: The next day I went over and saw Jeff Bennett, who was the President's assistant, and I've forgotten who was the President then. And, I said I would like to speak to the President. And, he said what do you want to talk to him about? I told him that I had had a run in with Lee, with McLure and that if M.L. hadn't been there I am sure he would have fired me right there. He said I've got news for you. Hiring and firing has been taken away from Dean McLure a year or two ago at least.

D: Ah.

C: I said I don't need to speak to the President. He knows all about it then.

D: That's right.

C: He said he does indeed. And, McLure wanted to stay in his office until he got someone. And, that was probably illegal because he stayed on until he was seventy. And, they wouldn't even allow him to do that. They said they would send his secretary. He lived just down the avenue the building is on, on the corner of now it is Phifer Hall. They said we'll send your secretary down there in the morning, each morning, and she can take

your dictations, and she'll bring that back the next morning typed up. I passed him often coming up. He kept his mailbox in what is now Phifer Hall. It was the union building.

The administration well knew.

D: Do you think that students chose to come to the University of Alabama and study music education because of your television show? Do you think that brought some students also?

C: It might have. Not that the people who came would major in music education, but I doubt if some of the music people saw some of this. I never got to see a class use one.

D: Well, what do you think were some of the major accomplishments of the music education department while you were there?

C: Well, oh certainly opening the graduate programs were.

D: Right.

C: The expansion of the faculty and student body certainly was one of them. By in large, I don't know how to say, I feel I made some contributions certainly as a musician. I was accepted by the music faculty because I had already been a professional musician.

D: Right.

C: Some of them had too. And, I had teaching at a respected university. I had no problems with a faculty member. I had problems with one or two (inaudible), but small ones. Never came to blows nor anything close. I had their respect, and they had mine.

D: Right.

C: I meant to tell you I never got to see a class consume one of my lessons. I would go out and talk with the class around the state. But, if I was in the room, I would try to see a lesson. I tried it a couple of times and gave it up. They be watching the television and

looking around. Just nullified the lesson. Now, the faculty from our college of education saw it used, and they had the nicest things to say about it. They would tell me. They'd go out and see a class using a television. They'd go in and stand in the back of the room. That was highly flattering to have faculty come back. I am trying to think did any college of education faculty member ever see me teach except that way? Certainly, the Dean didn't. Yes, they did. I invited. I complained to some new faculty member who is my boss. I've forgotten who it was. Music education came under Secondary, I think, when Vandimeer came. And, one other time, I can't think what the occasion was, but I complained there wasn't a faculty member including the President that had ever seen me teach. They didn't know if I was teaching French or music. And, I was complaining as a full professor. Remind me to go back and tell you a funny. Nobody ever saw me. And, I said there is only one request I would make. Here is my syllabus. Don't tell me ahead of time. But, I'll tell the class I'm being checked upon, and we won't change a thing. We might not be doing precisely what that syllabus says, but they won't think you are about to fire me. And, he did. And, somebody else. I believe it was Jeff Bennett, the President's assistant. I think it was. The faculty just don't visit each other.

D: Right.

C: Now, what was I gonna tell you?

D: Something funny you said.

C: Yes.

D: That's ok. Well, is there anything that you think has changed or gone away from something you taught that maybe we should get back to, or do you think music education has gone in the right direction?

C: You mean of course the teaching of music education?

D: Yes.

C: Yes, but whether you can or not I don't know. Nine times, some semesters ten or maybe even eleven... No, I don't think eleven. But, I would teach my class on Mondays and Wednesdays. Well, on Wednesdays, my class would meet down at Verner School, which was then adjacent to the campus, and they would observe me teaching.

D: Right.

C: I think showing was a lot more effective than talking about it. And, to keep them awake, my class had to write on a 3x5 card, I think I told them if they had to use the second side they could, a critique of the lesson. What was I trying to accomplish? What were the methods he used? To keep them awake and be sure they were there. I had them sign a sheet, so one person couldn't show around. I am sure they put things over on me sometimes. If that's what they want to do. If they don't want an education, that is up to them.

D: That's right.

C: I put it out, up to you whether they pick it up or not.

D: That's right.

C: You are a pretty thing.

D: Well, thank you. I appreciate that. Well, I appreciate your time. Is there anything else that you think is important that you'd like to say or share?

C: What was I gonna tell you? Oh, in the summer time I would have the tapes to use with my class because I tried a few summers, but it was not as effective. And, this is before air conditioning and those things. I would play part of or maybe even all of a half hour

lesson after the standard introduction and the standard close, which we in later years recorded. At first, for about the first six or so years, I went down and brought the children up myself. The teachers picked the children. They had to be caught up with their work. They did not need the time to do other things. But, then I had an assistant from my studio go down and get them, while I would be getting ready. I found that it was just more than I could do.

D: Right. To be the chauffeur and the teacher was too much.

C: Yes. They would walk up at the edge of the stadium there from Verner. You know where Vernon was where the dormitory is?

D: Ok. Yes, Sir.

C: It was a wonderful experience. I enjoyed teaching. I really did.

D: I can tell you did.

C: I retired too soon. If I had known our head, whoever he was, would get caught up with like he did, I would have stayed on several years. I stayed on as a mentor for students.

D: Right.

C: One of my students, so far as I know the only student in music or music education ever to do it, made straight all A's. I never heard of another doing it. There may have been one. There may have been more than one. That was all I ever heard of. I never did hear of one. A girl from Kentucky. I met her father. I taught in Kentucky and met him. Kentucky was one of the jobs I was offered while I was here and that I investigated. And, North Carolina was the other that both Bettie Anne and I went and visited.

D: But, you stayed here?

- C: I stayed. Kentucky was just primitive at that time. And, Carolina I would have had to bought a house, which was not suitable for my family of four that were home then. I would have had to buy a house and then build a suitable house. That was the year my only son was a high school senior, and that is not a good time to change him.
- D: No, it is not.
- C: You would never become part of the
- D: That's right.
- C: And, a third thing Mary, our maid for 28 years wouldn't go with us.
- D: And, you didn't want to go without her?
- C: She raised the children. They loved her dearly. Mary was about your size. One of the yard people asked me one time; I was telling him how much we thought of Mary. And, he said was she big and fat? I said no, she was little and thin. One day I was taking her home. She got herself here. I don't know. Sometimes I guess she walked. But, I had 8:00 classes. I told the students, if you don't like 8:00 classes, get out of teaching.
- D: That's right.
- C: Because you are going to spend the rest of your life...But, about taking her home one day, Barbie, the youngest, who is a nurse practitioner now, has her own patients, Barbie was sitting in the back seat. We passed a black woman waiting for the bus. And, Barbie said Mary do you know that maid? And, I said, how do you know she is really a maid, Barbie? Things just come to me at the right time somehow. She said because she's black or because she's colored. I said well, we are all colored. I told you about that.
- D: No, you didn't. But, that was a good answer.

C: She said I'm white. And, I said are you the color of my shirt? She said no. And, I said my shirt's white. We are all different colors.

D: That was a great answer.

C: That was a great answer. I had some other occasions that somebody told me what to say.

D: That's good, isn't it?

C: That pleased Mary.

D: Well, I certainly appreciate you talking to me today and sharing some of your insight with me about the University of Alabama and the School of Music and music education. And, I appreciate your insights.



## APPENDIX J

### IRB APPROVAL LETTER



February 6, 2014

Beth Davis  
School of Music  
The University of Alabama  
Box 870366

Re: IRB # 14-OR-036, "Dr. Edward H. Cleino: The Father of Music Education at The University of Alabama"

Dear Ms. Davis:

The University of Alabama Institutional Review Board has granted approval for your proposed research.

Your application has been given expedited approval according to 45 CFR part 46. You have also been granted the requested waiver of written documentation of informed consent. Approval has been given under expedited review category 7 as outlined below:

*(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.*

Your application will expire on February 5, 2015. If your research will continue beyond this date, please complete the relevant portions of the IRB Renewal Application. If you wish to modify the application, please complete the Modification of an Approved Protocol form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, please complete the Request for Study Closure form.

Please use reproductions of the IRB approved stamped consent forms to obtain consent from your participants.

Should you need to submit any further correspondence regarding this proposal, please include the above application number.

Good luck with your research.



Director & Research Compliance Officer  
Office for Research Compliance  
The University of Alabama