



Who's Hummel?

A Historical Case Study on the Development of Educational Music through Early Twentieth-Century Film Music.

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Abstract

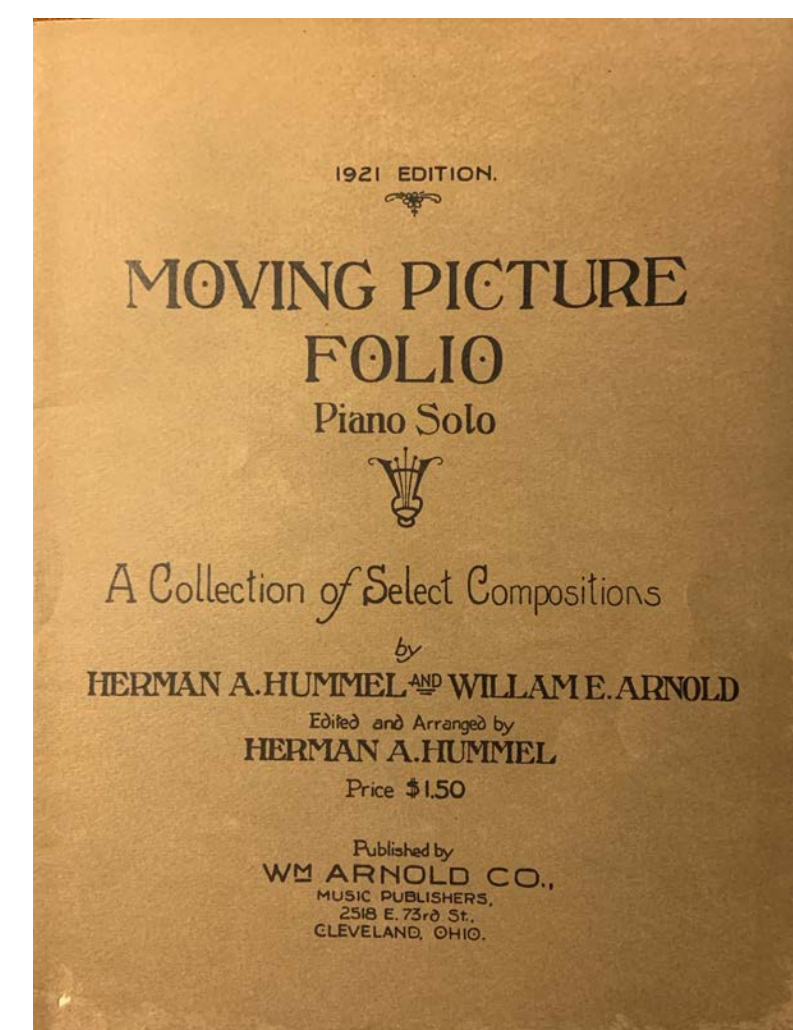
Music industry as it pertains to the publication of instrumental methods and ensemble repertoire has long been an integral, if not driving force in the development of American public school music education (Deverich, 1987, Miller, 1966). To date, considerable attention has been given to instrumental pedagogues and their methods (Ahmed, 1976; Contor, 1951; Dakon, 2011; Fanelli, 2001; Tast, 2016; Tsugawa, 2010). Lesser so, however, has been dedicated to the development educational ensemble repertoire. Scholars suggest that early twentieth-century theater and film scores may have been precursory to early forms of American educational ensemble repertoire (Dackow 1987; Goldmark, 2013), although little evidence exists in music education to corroborate this assertion.

Herein, I examine the career of Herman A. Hummel – composer/arranger of theater, popular, film, and educational music – to explore early 20th-Century film music's influence on the development of American educational repertoire. The following questions guided this inquiry:

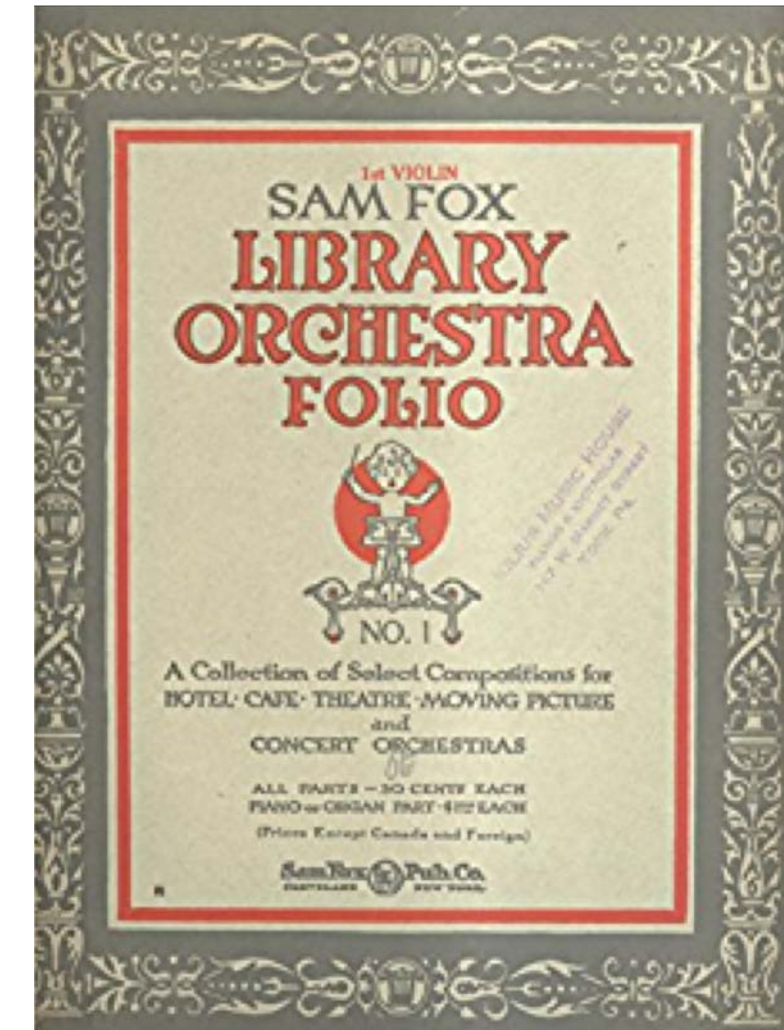
- 1) Who was Herman A. Hummel?
- 2) How does Hummel's career in theater, popular, film, and educational music inform our understanding of the origins of American educational ensemble repertoire?

Herman August Hummel

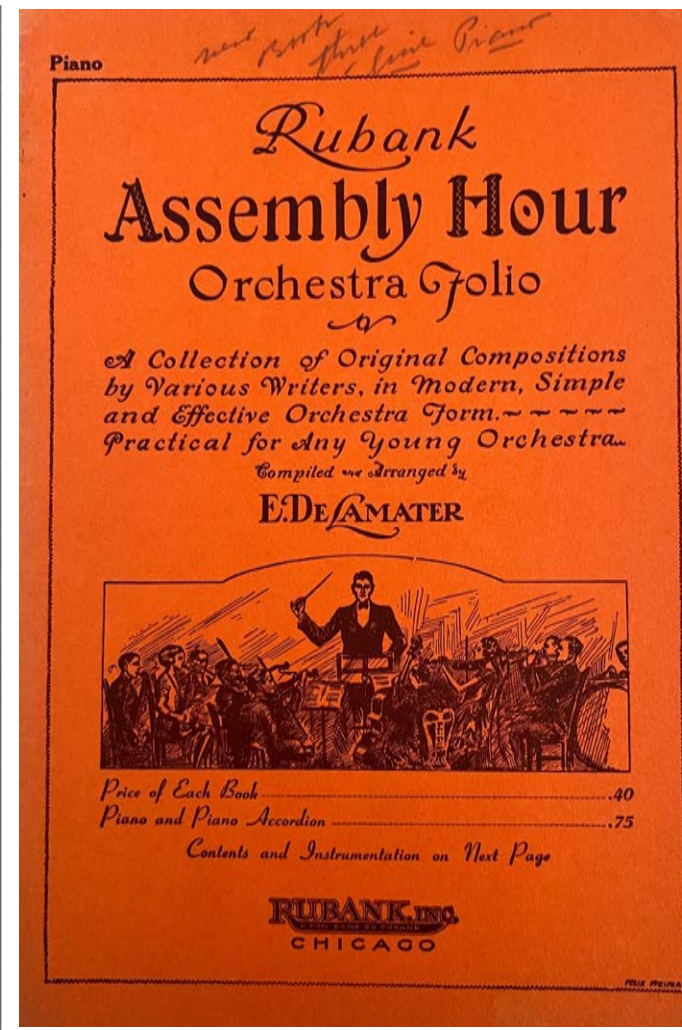
(b. Dec. 24, 1892, Crawfordville, IN; d. Nov. 18, 1967, Las Vegas, NV)



Silent film (1921)



Silent Film, Hotel, Café, Theater, Concert Orchestra (1912-26), schools (1928)

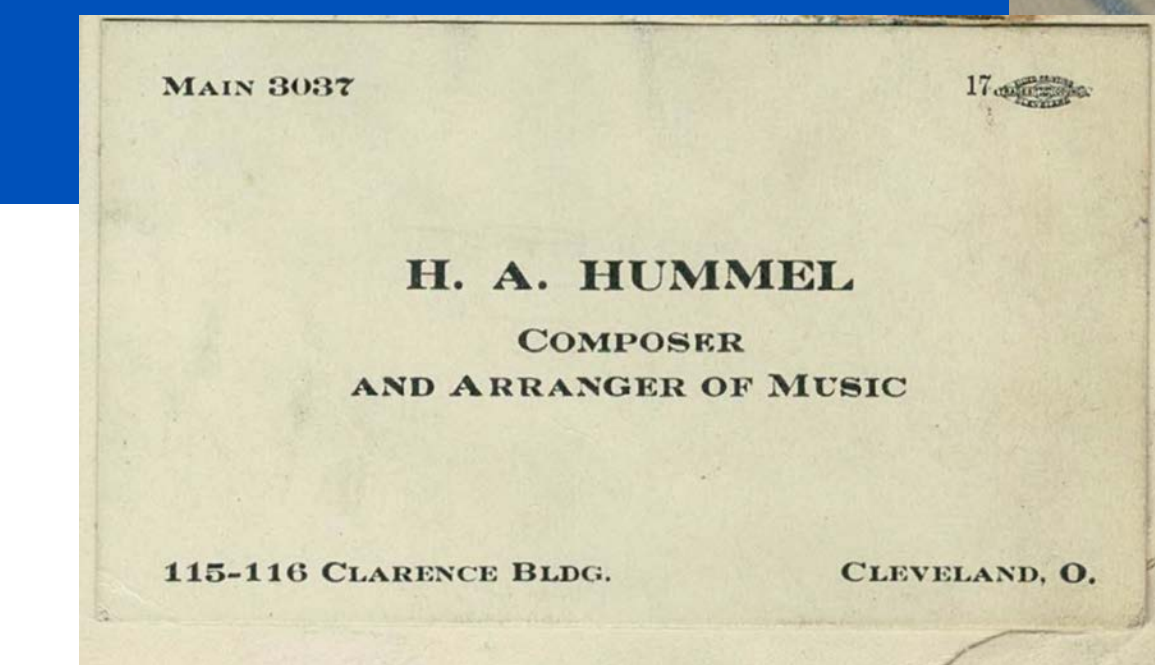


School [full] Orchestras (1930)



Marching & Concert Bands (1936)

2a. FOLIOS: Hummel worked on folios (i.e., collections of shorted versions of national tunes, dramatic themes, and classical melodies) that were marketed to theater, film, hotels, cafes, and schools. Some folios were also edited later to be more 'school friendly' (Dackow, 1987)



OTHER FINDINGS:

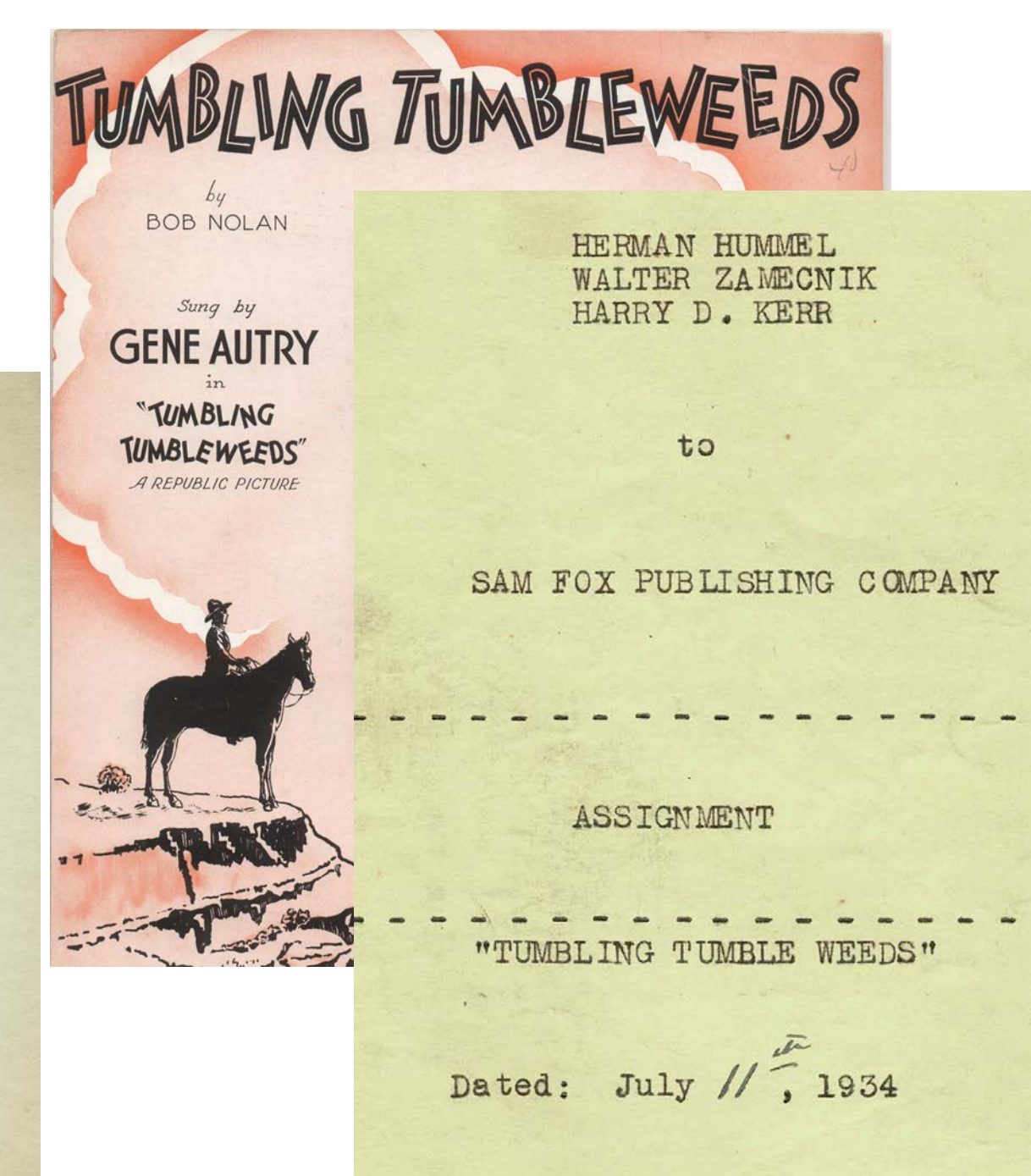
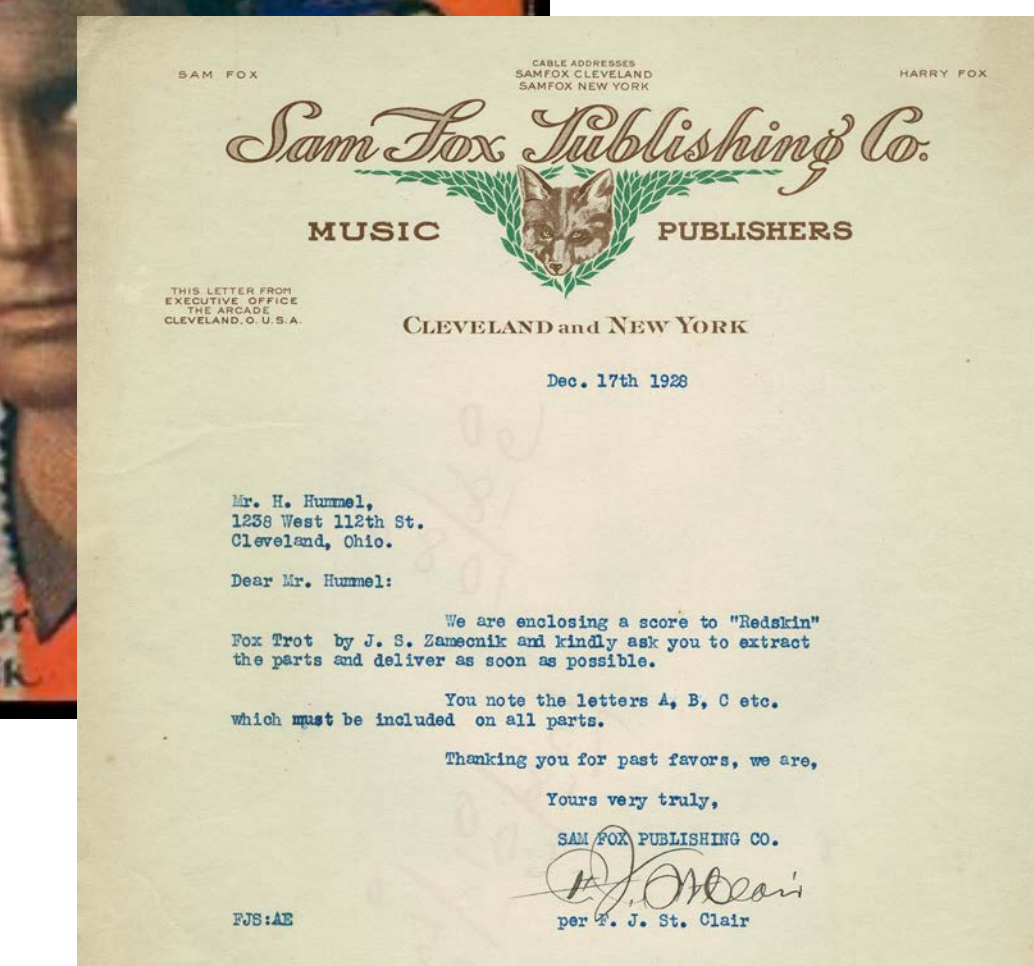
- 2c.** Considerable experience transcribing, extracting parts, and orchestrating music for J. S. Zamecnik, Sam Fox, Mac Sennett, Charlie Chaplin, and other movie studios before moving to Rubank and educational composition. Went to Rubank for consistent work and financial stability.
- 2d.** Arrangers, like Hummel, formed the foundation of the music publishing industry, often with no recognition, before moving into educational music (e.g., Eugene DeLamater).
- 2e.** Hummel paired with pedagogues and editors to ensure educational arrangements were appropriate for school ensembles, often from long distances.

2b. INSTRUMENTATION, PARTS, & WRITING CONSISTENT ACROSS GENRES

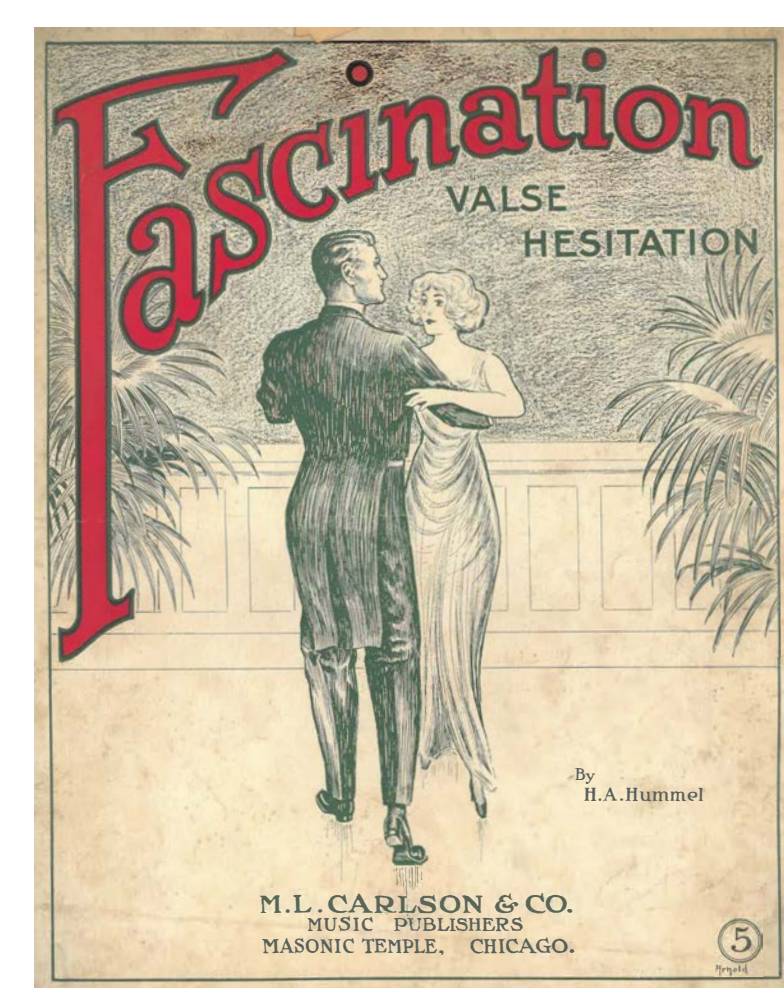
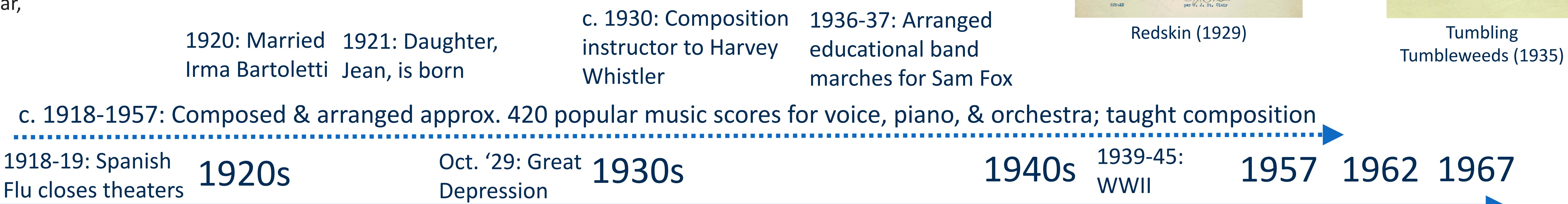
- **Instrumentation:** for *small orchestra* (strings, flute, clarinet, 1st & 2nd cornet, trombone, drums, and piano), or *full orchestra* (2nd clarinet, oboe, bassoon, horn), w/ obligato first-violin part and organ (or harmonium). No works for string orchestra; publishers believed they couldn't sell them.
- **Collections:** consisted of American marches, traditional folk tunes, nationalistic, and classical works (Goldmark, 2013; Sauer, 1998).
- **Form:** pieces short, abbreviated ½- or 1-page works in repeated binary form (16-40 mm.)
- **Part writing:** typically contained a melodic line over a monorhythmic harmony and bass line. The melodic line was primarily performed by treble-clef instruments.



Redskin (1929)



Tumbling Tumbleweeds (1935)



1913: Published *Fascination* and other pieces.

1914-18: Directed music for touring minstrel, burlesque, and musical comedy shows (MA, CT, NJ, NY, RI, PA, MD, OH, MO, MI, IL)

1921-30 Arranged film, hotel, café, and educational music for Sam Fox & J. S. Zamecnik

July 1929: Sam Fox sends Hummel to Los Angeles to work in movie studios

1930-38: Freelance Arranger for Mac Sennet, Sam Fox, and other studios; Wrote for MovieTone "March of Time" newsreels

1938-62: Composed and arranged around 70 collections of educational music with Harvey S. Whistler and others.

1962: Retired in Las Vegas, NV

