HISTORY OF PUBLIC SCHOOL MUSIC IN THE UNITED STATES

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NEW AND AUGMENTED EDITION
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CHAPTER I

THE DEVELOPMENT OF THE SINGING-SCHOOL

During the four generations since 1888, when public school music was first introduced, nearly the whole of our educational history has been in the making. In that short space of ninety years we have fought four wars, have gone from stagecoach to flying machine, from tallow dip to electric light, from the melodeon to the broadcasted concert of the radio, and from the district school with the three R's and a little singing for diversion, to a highly complex school system with music functioning in a dozen activities, and with high school orchestras playing symphonies and choruses singing the great oratorios. It will be worth our while to take a backward glance at an institution which at the beginning of this period was as universal as the crossroads country store and the village post-office, and which gave to school-music its first methods and all of its first teachers. This institution was the singing-school.
Public school music in the United States has its roots in attempts to improve singing in the church service. Though many of the early colonists must have had musical gifts and appreciations, the cultivation of music among the early New Englanders and in most of the other colonial settlements was not encouraged by the leaders of public opinion. Its inherent power to give pleasure made it an object of suspicion and well nigh prohibition for a long period. For fully one hundred years after the first settlements there was no music education in the popular sense of the term. Moreover, for many decades the physical and social environment of the people prevented serious attention to music, even had there been a desire for it; so that, as a matter of fact, here in the wilderness of the “New World,” separated from the Mother country by three thousand miles of ocean, musical culture throughout the seventeenth century declined almost to the vanishing point.

The spiritual exaltation which sustained the early settlers came through other channels than music. Such music as they tolerated, was, to be sure, of a strictly religious character, and was confined to congregational singing in the meeting-houses, as the churches were called in New England. There were no music-teachers, few if any instruments of any kind, no singing societies, and little printed music. The diversion of music and even less any serious cultivation of the art, was no part of the life of a people whose every-day business was that of subduing the forests, building homes, fighting the Indians, cultivating the soil, and providing for the bare necessities of life, matters which occupied all of their waking hours.

In Europe, during this period, music was undergoing a rapid development, but its cultivation was confined to the courts of kings and wealthy nobility, from which the people on this continent were far removed. We may well remember, too, as Mrs. Clark and other writers have pointed out, “that Jamestown and Plymouth Rock were contemporary with the very beginnings of modern music; that the first feeble attempts at opera and oratorio with a scant accompaniment of lutes, guitars, theorbo, etc., were coincident with Jamestown, and were only just accomplished when the Pilgrims left England for Holland for their ten years’ sojourn before coming to these bleak shores; if we can but remember that our century of colonization was the very same century that saw in Europe the work of Monteverde, Caccini, Scarlatti, Lully, Purcell, and the rest, struggling for a new form of expression, new instruments, new combinations, new forms of writing music; if we can but remember that Haydn, who first grouped the instruments into families and developed the modern orchestra, was born the same year as our Washington who...
grouped the colonies into states—we may realize how very modern, after all, is music as we know it."

Church music during the first colonial century consisted solely in the singing by the congregation of metrical versions of the Psalms. Only four or five tunes were in common use, such as Old Hundred, the York Tune and Windsor, and these were handed down by tradition. Hymns other than paraphrases of the Psalms were not known until after 1740, when Watts' and Wesley's hymns began to be reprinted in this country. Whether there was to be any singing at all was only settled after much controversy, and its enlightened defence by such ministers as Cotton, Mather, Symmes, Dwight and Eliot; for the clergy were the real leaders of opinion in all matters of common concern, religious, social, educational, and even political.

Until well into the eighteenth century singing in the church was in a crude and barbarous state. How bad it was we may gather from the words of one writer, who says, "Of all the dismal accompaniments of public worship in the early days of New England the music was the most hopelessly forlorn,—not only from the confused versifications of the Psalms which were used, but from the mournful monotony of the few known tunes and the horrible manner in which these tunes were sung." Rev. Thomas Walter early in the eighteenth century writes, "The tunes are now miserably tortured and twisted and quavered in our churches, into a horrid medley of confused and disorderly voices. Our tunes are left to the mercy of every unskilled throat to chop and alter, to twist and change, according to their infinitely diverse and no less odd humours and fantasies. I have myself paused twice in one note to take a breath. No two men in the congregation quaver alike or together. It sounds in the ears of a good judge like five hundred tunes rosted out at the same time, with perpetual inter-fearings with one another." To such chaos had isolation from the centers of musical culture brought the divine art.

The fact, however, that the second book printed in America was The Bay Psalm Book, a metrical version of the Psalms, prepared by Revs. John Eliot, Thomas Weld, and Richard Mather, and published in 1640, shows that music was not wholly without significance in the seventeenth century. This book was without music, however, until the ninth edition, printed in 1698, which contained thirteen tunes in two-part harmony. "This epochal printed book, without bars except at the end of each line, is the oldest existing music of American imprint."
Congregational singing was conducted by “lining out the tune.” It became the established custom in all New England churches for some leader to read the words of the psalm once line at a time, followed by the people. The custom originated in England for the benefit of those who could not read. Crude as it was, this device at least enabled the singers to begin each phrase together. The musical result, as has already been noted, was barbarously crude.

Toward the close of the seventeenth century a desire for improvement began to be felt in many quarters. Influenced doubtless by the appearance in 1698 of the new edition of The Bay Psalm Book containing music, a spirited agitation began for singing by “rule and art,” and the “recall of notes,” as music reading was then termed. We are told, however, that the attempts to thus improve musical performance “met with violent opposition. Many congregations were almost split on the question. The storm spent its greatest fury in Massachusetts, dividing congregations and arraying ministers and people, deacons and choirs in the utmost hostility against each other.”

The reformers finally won their point, and we learn that as early as 1728, “the churches of Boston, Roxbury, Dorchester, Cambridge, Taunton, Bridget-


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water, Charleston, Ipswich, Newbury, Andover, Bradford and some other places, had commenced singing by “rule and art.” From this advance in musical standards other improvements gradually followed. The better singers began to sit together in a group; out of this grew the idea of a choir, and finally the choir was given formal recognition and seated in a gallery. The betterment of congregational singing under the leadership of the choir rendered unnecessary continuing the “lining out” practice, though the custom died hard and only after a bitter controversy.

Out of this condition of affairs and the urgent need of instruction in the rudiments of music emerged the singing-school. The first practical instruction book on singing was written by Rev. John Tufts, of Newbury, and issued in Boston about 1712. It was entitled “A very plain and easy Introduction to the Art of Singing Psalm Tunes: With the Cantus, or Trebles, of Twenty-eight Psalm Tunes contrived in such a manner as that the Learner may attain the Skill of Singing them with the greatest ease and Speed imaginable. Price, 6d, or 8s, the dozen.” It was very successful and was reprinted in many editions, though it used a letter notation, M, F, S, L, (for mi, fa, sol, la) on the staff instead of

1Boston Musical Gazette, February 5, 1838.
notes, thus anticipating the Tonic Sol-fa notation by more than a hundred years. The first instruction book with printed music, said to be the first music printed with bar-lines in America, was by Rev. Thomas Walter of Roxbury, and was entitled The Grounds and Rules of Musick explained, or an Introduction to the art of singing by note. It was published in 1721 from the press of J. Franklin, brother of Benjamin, then a lad of fifteen.1

One of the most persistent advocates of the singing-schools was the Rev. Thomas Symmes, who with tongue and pen urged their establishment. In an essay published in 1723 his plea takes the form of the following questions—"Would it not greatly tend to promote singing of psalms if singing-schools were promoted? Would not this be conforming to scripture pattern? Have we not as much need of them as God’s people of old? Have we any reason to expect to be inspired with the gift of singing, any more than that of reading?"2 Through such advocacy of singing-schools as a means of improving music in public worship they began to be established about 1720. In that year Handel and Bach had each attained the age of thirty-five and were composing their immortal masterpieces. It was not until eleven


years later, that the first recorded concert was given in America. This was in Boston, in December, 1731.3

Exact data regarding the formation of singing-schools are scanty and meager. But with the growing sentiment in favor of singing by "rule and art," it is probable that they were started in the churches which successively introduced the new kind of singing. Such records as are available show that John Salter was teaching a singing class in Charleston, S. C., in 1750, that William Tuckey held singing classes in New York in 1744; that Josiah Davenport was teaching singing in Philadelphia in 1757, and that the more celebrated James Lyon began his work in the same city in 1750, and that the Moravians started singing-schools at Bethlehem, Pa., as early as 1750. "From the diaries of Franklin, Washington, Samuel Adams and other prominent men of the colonial period, much may be learned of the powerful impression which the music of the Bethlemites made upon those who came into contact with it."4

"In 1764 the children of Philadelphia were receiving instruction in the art of psalmody, for the vestry board of St. Peter’s and Christ Church extended a vote of thanks to Francis Hopkinson and to


William Young for their kind services in teaching and instructing the children in psalmody. Other items of record are that Hugh Maguire had singing classes at St. Anne's Church in Baltimore in 1765, that a school master named Bradford had a singing-school at New York, R. I., in 1770, and Samuel Wadsworth one at Salem in 1772. In 1784 Andrew Adgate established a singing-school at Philadelphia which was entitled "An Institution for the Encouragement of Church Music." It soon ceased to exist; but Adgate immediately organized free classes which flourished for many years. The enthusiasm of Andrew Adgate, Francis Hopkinson, and James Lyon left an influence which was felt for more than fifty years. We know also that William Billings, the second American Composer, (Francis Hopkinson being the first) organized a singing-school at Stoughton, Mass., which grew into the Stoughton Musical Society in 1780. This society is still flourishing, probably the oldest musical organization in America having a continuous existence. In 1790 the Dorchester society challenged the Stoughton society to a contest, in which Stoughton won by singing the Hallelujah Chorus from memory.

Such are some of the fragmentary data regarding the establishment of the singing-school movement in America. They cover a period of sixty years.

during which the colonial wars had been fought, the Revolutionary War had wrested independence from the Mother country, and the Constitution had been made and adopted. The scattered colonies had become a nation.

Meanwhile the singing-school had justified its existence and had become a popular institution. Staring in Boston, it had spread through New England and the other colonies. It began as a crude choir school. But though the religious influence was paramount for a long period, it progressively adapted itself to the current of social and political feeling which from one generation to another affected the common life of the people. It was truly educational in that both of its major aims, the study of choral music and acquiring the art of music reading, laid the national foundations for musical culture and appreciation, the full strength of which did not become evident until the next period. And when we reflect that until music began to be taught in the public schools, the singing-school was the sole means of musical instruction in the popular sense of the word, that from the beginning it was allied with the church, the center of the social as well as the religious life of the community and that old and young were drawn to it for the pleasure of singing together and for social intercourse, some of the reasons for its growth and its tenacious hold upon the affections of the people become plain.
Though it grew to be a truly national institution, the singing-school remained from first to last a private enterprise. The teacher organized his own classes, which were generally held at night, taught them, and collected his modest fees. During the day he worked at some other occupation. In fact, during the entire first century of its existence, singing-school teaching was more of an avocation than a profession, perhaps because of the fact that the profession of musician was not generally regarded with favor. William Billings was a tanner by trade, Oliver Holden was a carpenter; Daniel Reid was a comb maker, and Jacob Kimball a lawyer. Later, toward the middle of the nineteenth century the general attitude regarding music as a profession underwent a marked change toward tolerance and even approval.

Historians give only an occasional glimpse of the actual conducting of a singing-school. Moses Cheney, born in 1776, and later very active as a singing-school teacher, describes in a letter the starting of one which he attended. “The sessions were held either in the homes of the members or in the school house. At the first meeting boards were placed on kitchen chairs to answer for seats and all the candidates for membership paraded around the room in a circle, the singing master in the center. The master then read the rules, instructing all to pay attention to the rising and falling of the notes.

Advertisements from newspapers early in the nineteenth century show something of the method of getting a class together. The following are from the Cincinnati Western Spy:—“Those gentlemen and ladies who feel themselves disposed to organize a singing-school will please to convene at the court house tomorrow evening at candle light, as it is proposed to have a singing. Those who have books will please bring them.” A Mr. MacLean’s advertisement states that all persons desiring to join his class “may become members at the honorarium of one dollar each for thirteen nights, or two dollars per quarter,” and that “subscribers are to find their own wood and coal.”

The following gem is from a middle western paper of the early eighteen fifties:—“All those who wish to be taught music in classes as it was taught in ancient times by Haydn, Handel, Mozart, Beethoven..."
and Mendelssohn, and as it is taught in modern times by Mason, Webb, Hastings, Bradbury and Zeuner, will gather this evening for the first meeting." |

The change in church singing from "lining out the tune" to singing by the "recall of notes" led to the formation not only of singing-schools but also of singing societies, and probably at first more frequently the latter, on account of a lack of teachers. And very often a singing-school would change into a singing society, as was the case with the Stoughton singing-school, and vice versa. The only difference between the two kinds of groups was that the singing-school gave intensive study to music reading in addition to practice in singing. Both used the same music material, namely, psalm tunes.

The character of the aims of the early singing societies is shown in the following introduction to the articles of organization of the Musical Society in Thetford and Lins, which dates from 1781: "Whereas God has clearly made it known in the established laws of Nature & in his holy word to be his mind and will that his rational creatures Should praise him with vocal musick & thereby made it our duty to learn those rules which are necessary to regulate us in the Skillfull & right performance of this part of divine worship And considering that the End & Design of Musick is to quicken, enliven & animate our Devotion in Worshiping God & has a

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most powerful tendency to raise our cold affection to a divine Ardour & also that Musick has a tendency to promote many other valuable Ends & purposes, & further Considering our great backwardness to the right performance of this important Duty, we have thought proper to draw up the following Articles with a view hereby to Cultivate, keep up & bring to perfection more especially the practical part of Musick and therefore we whose names are underwritten do view & declare ourselves as firmly bound to observe the following articles as our own promises and Honor can bind us."

The aims of the singing-school controlled the make up and contents of the tune books, as the instruction books were called. These consisted of a section devoted to an exposition of the elements of notation with exercises for practice, and a miscellaneous selection of psalm tunes and anthems. In due time glee and part songs began to be included, and the section devoted to the rudiments underwent a continuous development in the way of logical presentation of the subject.

The first tune books of which we have record began to appear about 1760. Between that date and 1780 about fourteen were published, more than sixty between 1780 and 1800 and about one hundred in the first ten years of the nineteenth century. These figures show in no uncertain terms the growing vogue of the singing-school. At the height of its
popularly and influence the output of tune books was enormous. The American Supplement of Grove’s Dictionary of Music and Musicians lists the titles of some 375 of these books by about 200 known compilers. Most of the compilers were themselves singing-school teachers, prominent among whom in the early history of the movement were James Lyman, of Philadelphia, whose Urania dates from 1762, and William Billings, of Boston, who produced his New England Psalm Singer in 1770. The Singing Master’s Assistant in 1776, and several other books, all containing much original music of his own. Similar books by Andrew Law, Daniel Reed, Timothy Swan, Andrew Adgate, Samuel A. Holyoke, and Oliver Holden appeared near the end of the eighteenth century. Oliver Holden’s Tune Coronation still holds its place in our modern hymn books.

The style of psalm tune most cultivated by the native composers of the last decades of the eighteenth century was the so-called “fuguing tune,” of which hundreds were written and which were very popular at the time. This style of music comprised almost the entire repertory of the church choirs of the period. The “fuguing tunes” tickled the vanity of the singers by affording an opportunity for vocal display which was little edifying to the spirit of worship.

The musical theory incorporated into the early tune books by Billings and his contemporaries was taken exclusively from similar books written by Playford, Tansur, Williams and other English music teachers and editors. The singing syllables used were mi-fa-sol-la, which in England had supplanted the older hexachord system consisting of the six syllables do-re-mi-fa-sol-la. The mi-fa-sol-la method was cumbersome and confusing, because it did not use a different syllable for each tone of the scale. The first attempt to introduce the continental system of the seven scale syllables do-re-mi-fa-sol-la-si was made in The Massachusetts Compiler, published in 1786 and edited by Oliver Holden, Samuel Holyoke and Hans Gram. This book was influential in displacing the mi-fa-sol-la system and thus making possible a musical theory which all could understand. The seven syllable system was introduced in England early in the nineteenth century and was used by John Hall in his singing classes and beginning in 1840 was incorporated in the still more popular Tonic Sol-fa method of John Curwen.

Most of the early singing teachers, like William Billings, were self-taught, for opportunities for instruction were scanty. But though their musical knowledge and culture were not of European standards, it was sufficient to make them effective leaders, reinforced as it was by personal initiative and interest in musical progress. They taught the people the rudiments of music, each in his own way, and in his own field. Collectively they did a useful and inde-
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where he was employed in a bank. Here he remained fifteen years, devoting all his leisure time in teaching singing classes, composing music and leading church choirs. He gathered the material for a new church music book and took it to Boston, where it was published as The Handel and Haydn Collection with the co-operation of the Handel and Haydn Society. This collection marked a new epoch in church music. It had an extraordinarily wide sale, bringing the author immediately into prominence as achoral authority, and was probably the decisive factor in deciding his future career. At any rate he became a marked man, and his success as a choir leader in Savannah led to his being called to Boston in 1837 to have charge of the music in three churches, of which one was Dr. Lyman Beecher's. Here, at thirty-seven years of age, he became for twenty-five years the central figure of a period of musical progress which was unique because of its national scope.

The times were ripe for a musical advance. The singing-school had demonstrated its value as a means of popular education; the Handel and Haydn Society had begun its work in 1815, and was making popular the oratorios of these great composers; Boston had heard the Haydn symphonies under the leadership of Gottlieb Graupner, a sterling musician who had been obisit in Haydn's London orchestra, and who had settled in Boston in 1800. Public concerts were becoming numerous in all the larger cities,
and opera had been heard in New York and other centers. European musicians were beginning to come over to stay as teachers and performers.

Of equal significance was the fact that with the opening up of the national domain beyond the Alleghanies, streams of immigration from New England and the other states had poured into western New York and the Ohio valley, and were rapidly creating new commonwealths as far west as the Mississippi. The settlers of these new lands carried with them their cherished institutions—the town meeting, the school, the church, and the singing-school.

The period of musical progress upon which Lowell Mason was entering as the leading spirit developed the singing-school to the height of its vogue and influence. It was the period of the itinerant singing-school teacher, who carried on his work in the winter evenings, with a circuit of several towns. Teaching singing-school became a real profession during this period. This was the singing-school which our grandparents knew, and which is thus described by Henry S. Perkins,—"It is interesting to retrospect our early singing-school experience, when old and young, great and small, piled into a big box upon the bob-sled with a generous quantity of straw upon the bottom and buffalo robes over us with many other wraps to shield us from the twenty degrees of coldness, and the sled being hauled by a yoke of well-bred oxen down the steep hill two miles to the valley school house by the side of a stony brook where the interested class assembled once a week through the long winter. We not only sang every exercise, tune and anthem, to do, re, mi, with a tallow candle firmly standing upon the back of the desk to furnish us with what John G. Saxe, the Vermont poet, called "The Light of Other Days," but at the close, after father had invoked the divine blessing upon the school and the efforts which had been made to cultivate the heart and hand, we escorted the prettiest girl, to our thinking, home, especially if she was going our way, and we got ahead of the other fellows below. We could only stop at the door long enough to say one 'good night,' for we must catch up with the ox team."

"Those were halcyon days. We learned to read and sing from the musical notation at first sight. My father was a methodical man, a thorough disciplinarian, a 'Major General, Commanding,' and unwaveringly pious, yet he allowed us to fiddle anything from the Irish Washington to the Devil's Dress, except on Sunday."

Another somewhat similar picture of the singing-school of pre-Civil War days is given by W. J. Baltzell. "It was the custom to have a singing-school every winter in different communities, and this naturally formed a gathering point for the young people from villages and farms covering a consider-
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to take to the people music in a simple, practical form, in which they could take part acceptably—which is the essential in all popular music education."

The following extract is from page 160 of Ritter's Music in America. "That peculiar American trait of trying to reduce everything that seems complicated, and takes, as such, considerable time to master, to a great simplicity of system, in order to learn it quickly, and save time, has also induced many of the psalm-tune teachers to endeavor to devise simple and short methods for the study of the rudiments of music. One does away with the lines of the staff; one changes the position of the clefs; another invents new forms of musical characters—patent notes; now the flats, now the sharps are found too embarrassing to the impatient learner, and are done away with; the whole staff, notes and all, are swept away, and replaced by figures; a teacher becomes aware of the fact that the tenor never finds his place in the four-part setting of a hymn-tune; a new form of clef is invented to obviate that difficulty, etc. And of course we are told, that, by means of such new and "indispensable methods," the study of music will be found to be merely child's play; but after a little while the new system fails to meet the "much-feared want," and is after a little trial again quietly put

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away. It does not prove a successful speculation; and a sensible return to the "old-fashioned" method is generally the result of all such attempts."

The patent notes referred to in the above extract, and sometimes called shaped notes or buckwheat notes, had considerable notational vogue at one period and are still in use in some mountain regions.

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of the Southern states. This notation, which seems to have been invented by Andrew Law, a contemporary of William Billings, used a different shaped note head for each tone of the scale. It is one of the curiosities of notational history.

When Mr. Mason came to Boston, he immediately set out to do two things, to raise the standard of singing-school teaching, which he regarded as the foundation of popular music education, and to improve the quality of church music material and of choir singing. He himself, in addition to his choirmaster work, held large singing classes, in which he demonstrated his methods of teaching. There quickly gathered about him an ardent group of admiring pupils, themselves many of them singing-school teachers, of whom several became his assistants.

Public minded citizens of Boston became impressed with the vital importance of Mr. Mason's work, which had grown to include children's classes, and a group of them, headed by Samuel A. Eliot, mayor of Boston, and father of Harvard's famous president, founded the Boston Academy of Music in the latter part of the year 1832, for the purpose of giving the work greater scope and influence. This was the first school of music pedagogy in the United States. In the short space of fourteen years, it accomplished work of paramount importance, and then ceased to exist. It was founded for certain definite purposes, and when these were realized, its work
passed on to other channels. These purposes were as follows,—to teach the art of singing, to teach the rudiments of thorough bass and harmony, to expound the methods of teaching singing-schools and conducting choral music, and to promote the introduction of music in the public schools. This last achievement, the crowning work of the Academy, will be the theme of the next chapter of this book. The Academy trained choruses of adults and of children and maintained an orchestra, which had the distinction of giving Boston its first performance of a Beethoven symphony.

Meanwhile, for several years beginning in 1829 groups of singing-schools and societies met in Concord, N. H., and other centers, under the leadership of Henry E. Moore, and held what they called a Singing-School Convention. This was the beginning of the convention movement, which later spread so rapidly to all parts of the country. Even from the beginning these gatherings called attention to some hitherto unrealized possibilities in the singing teaching profession, such as the value of group discussion, the potency of the magnetic platform lecturer and teacher, and the inspiration of large group singing under an inspiring leader.

Lowell Mason quickly realized the values inherent in the convention idea, and with his instinct for leadership proceeded to make the Academy of Music the center of the new movement. In 1834 he issued his famous Manual of Instruction, which

CHAPTER VIII.

EXERCISES ON THE THIRD.

§ 223. The scale occupies a similar place in music, so that when the alphabet does in written language. As in reading, we are also immediately to give the proper sound to each letter; so is singing, we must also square each a readiness, that we can, at once, give the proper sound to each note we see in connection with what on the staff.

§ 224. Sing the first three notes of the scale with the syllables do, re, mi. Sing three and repeat it twice.

Sing, 1 2 3 1 2 3 1 1 2 3 1 1 1 1.

I will now write these sounds one and three on the staff.

On what line or space does 3 stand?

By what letter is it designated?

§ 225. The teacher now writes on the staff the following exercises, and requires them to be sung: first, perhaps by small division of scholars, or by individuals, either voluntarily or by request, afterwards by all in chorus: at one time with the appropriate syllables, at another with do, at another with words, and again with letters.


became the handbook of every singing-school teacher, and in 1836 he organized a convention at the Academy, making use of discussions and lectures.
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To the annual conventions of the Academy were attracted hundreds of teachers from far and near, and here was gradually elaborated a form of program which became the typical convention type of procedure for many decades. This was a session of about four days, with three sessions each day. These were used for lectures on methods of teaching, open discussion of problems, classes in the study of psalmody, of harmony, and of voice culture. The evening sessions were usually devoted to choral practice which culminated in a concert at the end of the convention. In 1840 the Academy convention was organized under the name of "The National Music Convention." From this time on conventions began to multiply in the same way as had the singing-schools out of which they developed. They offered a new and alluring field of activity to men who had strength of leadership and power to sway an audience, and it is no exaggeration to say that most of the men who displayed such powers and became noted convention leaders were trained or directly influenced by Lowell Mason.

Just as the singing-school gave the nation its first school in the rudiments of music, so the Music Convention became our first national school of music pedagogy, harmony, conducting and voice culture, and thousands of young people in all parts of the country received training in these fundamentals under the leadership of such men as Thomas Hastings, George J. Webb, William R. Bradbury, George F. Root, Isaac B. Woodbury, Benjamin F. Baker and Luther O. Emerson, all of whom possessed outstanding qualities of leadership. They were all authors of many tune books and collections, for which there was a continuous demand; most of them were composers of merit, and Webb, Bradbury, and Root had some years of study with European teachers.

In his editorship of collections for singing-schools and the church, and his original compositions in the field of hymnology, Lowell Mason set a standard which places him apart from all his contemporaries, and gives him an enduring position as an American composer. Many of our best beloved hymns are from his pen. His style was deliberately simple, and hence, effective and enduring. He found time in his busy life as teacher and lecturer to write hundreds of sacred and secular compositions, to publish over thirty books of music, and to travel extensively in Europe.

The great vogue of the Musical Convention covered a period of about thirty years beginning in the forties. Its influence was felt in every section as far west as the Mississippi and as far south as Virginia. Wherever a convention was held, it tended to quicken the musical life of the community and to make it a center of influence. Regarding this influence C. M. Cady, of Chicago, writing to his friend H.
8. Perkins said, "For 50 years I have watched the effects of these gatherings upon cities, counties and states in which they have been held under such men as Hastings, Mason, Woodbury, Root and a host of younger conductors. Without exception, so far as my observation has extended, they have resulted in good in many ways, prominent among which are the following:

1. They have inspired participants with enthusiasm for musical improvement, whether as individuals, choirs, or congregations, and buried petty jealousies under lofty aims.

2. They have not only led to better vocal culture, better choirs and heartier congregational singing, but have been powerful agents in the introduction of sight singing into the public schools.

3. They have familiarized the public with grand choral effects and the works of the great masters, and to that extent shown the superiority of the sublime over the merely pretty and beautiful."

The convention movement was not without its extravagances and absurdities. Being an institution of, by and for the people, and without control or supervision, it was subject to wide variations in educational merit, from the highly organized convention of Mason and Root, to the feeblest of

181. S. Perkins' address at M. T. N. A. in 1887.

imitations. The early exigencies of the singing-school tended of necessity to make every singing-school teacher a song book compiler. But this tendency persisted long after the necessity had ceased. The superior collections of Mason, Bradbury and Root were imitated by scores of inferior collections. In many cases conventions seem to have been held more for the purpose of exploiting the sale of a new singing book than for any clearly musical purpose.

Though organized to give instruction along several lines, a study of the convention development shows that it appealed to two main types of interest, namely, pedagogical and choral, and that its adherents and students were drawn to it more or less from one or the other of these motives. It soon developed that in many instances those who came for pedagogy wanted more teaching and less choral practice, while those who came for choral practice wanted more singing and less pedagogy. This situation led, especially under the leadership of Mason and Root, to another type of convention, the normal institute, whose sessions ran for several weeks. Mr. Mason held a normal institute in New York City in 1851 which lasted for three months, and drew students from all over the United States. The normal institutes were purely pedagogical enterprises, and like the conventions, soon became numerous and popular. They offered courses in methods, theory,
voice and piano, much like the year-round conservatory, into which many of them later developed. The fact that such musicians as William Mason, William H. Sherwood, Frederick W. Root, W. S. B. Mathews, and Julia Ottie Crane were on their teaching staff indicates the standard of work they offered. The institutes were usually held during the summer, and there was a tendency for the terms convention and musical institute to be used interchangeably.

Just as the pedagogical side of the convention grew into pedagogical institutions, the choral side tended to develop into choral organizations. One of the best examples of this is the Worcester Festival, which has undergone a complete development from a singing-school convention into a choral festival. It started in 1838 as the Worcester Musical Convention, under the leadership of Benjamin F. Baker of Boston, and Edward Hamilton of Worcester. In course of time the choral activities became more and more important, until in 1866 Carl Zerrahn became choral conductor, while one or two singing-school teachers continued to take care of the instruction side of the work. Finally about a decade later, the singing-school features disappeared entirely, and it became the three days’ choral festival which it has remained ever since.

It would be difficult to exaggerate the importance of the musical convention during the period from twenty-five years before the Civil War to a decade thereafter. During this period the movement reached every section of the country, training singing-school teachers, agitating the introduction of music into the public schools, giving instruction in harmony, in the art of singing, and in its later form of Normal Institute it became a short term conservatory of music. Above all, the convention made the people realize the nobility of the great oratorios and planted the seed of serious choral work. “The music studied in these conventions included choruses from the oratorios such as Samson, Messiah, Israel in Egypt, Hymn of Praise, Forty-Second Psalm, Elijah, Hear My Prayer, Creation, Rossini’s Stabat Mater, English Glee, and opera choruses. A program made of this quality of music speaks well for the musicianship of the directors, their general scholarship, and especially for the devotion of the singers.”

The singing-school and its child, the musical convention, have disappeared. They exist only as a tradition. But though they have gone, their spirit goes on in the institutions which supplanted them, public school music, the summer music school, the musical conservatory, the great music teachers’ associations, and many choral societies. They were peculiarly American institutions.

The singing-school especially, together with the

music written for its use by generations of American psalmists, came into being in response to instinctive cravings for a folk expression on this continent, corresponding to that which has produced the musical culture and folk music of Europe. Beginning with a crude attempt to improve congregational singing, it produced, during one hundred and fifty years of progressive development, results creditable to American music education. It gradually developed a highly skillful teaching technique, entirely adequate to prepare, in twenty lessons, a creditable concert program, besides a review of the rudiments of music, and a successful initiation into the mysteries of music reading. Many people, and sometimes whole families, attended the singing-school year after year, which accounts for the fact that in each community there were a considerable number who were familiar with some oratorio music and who were good music readers. It also explains the fact that many singing societies developed directly from the singing-school. As a popular means of instruction, the nature of its mission removed the singing-school from the fields of high musical achievement possible only through intensive and long continued effort, but it undoubtedly laid the foundations upon which such attainment rests.

Chapter II
THE MAGNA CHARTA OF MUSIC EDUCATION IN AMERICA

Music was the first of the expressive subjects to take its place in the curriculum of the public schools. The fact that this could occur at a time when the value of a school subject in practical everyday affairs was the criterion by which it was judged is evidence that music had become so strongly interwoven in community life that its utility could be taken for granted. Indeed, it is noticeable that the advocates of the introduction of music into the schools always built up their arguments on a basis of practical rather than aesthetic values, though they did not wholly ignore the latter.

Beyond the memory of the oldest inhabitant the singing-school had been teaching the elements of music; and there was evidence on every hand of its effectiveness. But though it was a popular institution, only a small and selective minority of the people actually attended the singing-school. It became something like the elective music class of our modern high school, and there had come about a well indo-
Chapter V

Concentrating upon Music Reading (1885-1905)

Music won its first introduction into the public schools in 1838 largely upon the proof that all children could learn to sing. During the next forty years, all through its introductory period and while it was gradually crystallizing into a school subject, it was almost wholly in the hands of the special music teacher, who gave practically all of the instruction. After the Civil War grade teachers here and there began to teach music, but it was not until the twenty-five year interval beginning about 1885 that the subject was placed squarely in the hands of the grade teacher. This was a momentous change for school music, and it inevitably forced attention upon the teaching of music reading, which had in the past been wholly the problem of the special teacher. Music became in fact as well as in name a school subject, and how to teach music reading became the paramount question of the age. It was in fact the first problem which school music set itself seriously to solve.
became expert in handling a large number of studies with constantly improving methods. Music began to compete for time and attention with this increasingly complicated program. The old half-hour music period occupied by the special music teacher was a thing of the past. The regular teacher was expected to teach music along with the other subjects and in an average period of fifteen minutes. Under these conditions school-music had to take account of stock. Music had now to prove, not its value as an art, or as contributing to our common life, but that it was a subject which could be taught efficiently by the grade teacher.

The old source of supply for trained music teachers, namely, the singing-school and convention, was by this time dried up, especially in the East. The private teacher had displaced the singing-school teacher. The normal schools had not begun to train music supervisors, with the notable exception of the Potsdam Musical Institute, which Julia Eltie Crane opened in 1884. Superintendents were forced to take persons untrained in pedagogy, relying entirely upon their musicianship, supplemented by common sense. Music was being introduced too rapidly to secure invariably even trained musicians as teachers. The country no longer consisted of the land east of the Mississippi. The transcontinental railway had doubled our commonwealths almost overnight.

The National Music Books had now been in use
for fourteen years. Their pedagogy and song material, especially the latter, were familiar to all music teachers. In due time this very familiarity brought about a reaction. There was a growing distrust of the rote song approach to music reading, and song singing itself became an object of suspicion as being merely entertaining without helping directly to a mastery of the printed page. The music supervisor had had little guide except the printed suggestions in the music books, supplemented by his own pedagogical ability. He thus became more or less a law unto himself, a condition highly favorable for developing individual initiative, and out of which grew a characteristic feature of the period, namely, the editing and publishing of a large number of school-music readers.

Of those who evolved a new method one of the first as well as one of the most influential men of the period was Hosea Edison Holt, of Boston. He was born in Ashburnham, Massachusetts, February 20, 1866, worked on a farm as a boy and then learned the turner’s trade. During the day time he worked at his trade and at night taught singing-schools. He served in the Civil War as a landsman and then decided to make music his profession. After studying with Benjamin F. Baker and John W. Tufts in Boston, he taught music at Wheaton Seminary and the Bridgewater Normal School. It was here that his success as a music pedagogue began to attract wide attention. From 1889 until his death in 1898 he was one of the music supervisors of the Boston schools. He made a strong impress upon his generation, not only upon his fellow music teachers, but upon school superintendents and general educators. He was a skillful teacher, a forceful thinker and a brilliant speaker. In the unhampered field afforded by the Boston schools, he worked out a new plan of music instruction for all the elementary grades. This plan was so distinctively his own that it became known as the Holt method.

His associate in this enterprise was John W. Tufts, his former teacher, and a highly gifted musician, who edited and composed the music for the various books required, which collectively were called The Normal Music Course.

John Wheeler Tufts was born at Dover, New Hampshire, in 1825. From 1840 to 1848 he studied at Leipzig with Moscheles and Hauptman. Returning to this country he was active as organist and conductor in Bangor and Portland, Maine. In 1880 he settled in Boston, was appointed organist of King’s Chapel, and became prominent as a teacher and oratorio coach. He was a man of wide culture, with other interests than those of music, especially in the field of physical science, and was a member of the Boston Scientific Society. He had also a decided talent for drawing, which he turned to good account.
in the preparation of his music books, in which he was the first to use pictures illustrative of the text, and drawn by himself.

Tuft’s association with Holt quickened into life a plan he had long been contemplating of writing a music course for schools in order to provide material which could be used by the grade teacher. It had been the custom in most places for the music teacher to visit each school at weekly or fortnightly intervals, and in the meantime no regular music work was done. The books were thus intended to serve a double purpose, first, to offer plenty of well graded exercises and songs in such form that the grade teacher could conduct the music lesson successfully, and second, to cover every problem so thoroughly that the children would be compelled to become music readers. This step-wise plan was carried out with relentless logic. Every tonal and rhythmic difficulty had its orderly place and its illustrative exercise. The music was written contrapuntally, the harmonic element in the two and three-part music being the result of two and three melodies written one below another—a wide departure from the National Music Course, which was frankly harmonic, with its prevailing thirds and sixths in the texture of the two-part songs.

The method itself was based on mastery of the major scales, taught as a melody, and from which were developed all the intervals. Much use was made of modulator, charts and the five fingers of the hand to represent the staff when dictating tones. Beating time with the hand was definitely abandoned. The feeling for time was regarded as not muscular but mental, and was to be gained by watching a swinging pendulum, while repeating the Galin-Paris-Cheviot time language. Much emphasis was laid upon dictation, both tonal and rhythmic.

The Normal Music Course consisted of First, Second and Third Readers for the elementary grades and The Elephant Song Book for high schools. There were also charts paralleling the elementary books to be used for class drill on tone and rhythm.

The definiteness of the method re-enforced by Mr. Holt’s unbounded faith and enthusiasm and his great power as a teacher, gained from the start many adherents who visited his classes in the Boston schools. The books were published by D. Appleton and Company in 1888, but in 1885 the publishing rights were secured by Silver, Burdett and Company who started their publishing business with the Normal Music Course and the Ward Rational Method of Reading. It was not long before the Normal books were extensively used in every part of the country, including places where music was being introduced for the first time.

A method, however, will not teach itself; it must be demonstrated. Therefore in 1884 Mr. Holt opened a summer school at Lexington, Massachusetts,
which attracted students from many states, including beginners and experienced supervisors. This was the first school to be organized exclusively for the training of music supervisors. It did much to enhance the vogue of the Normal Music Course, and to increase among its students a realization of school—

NORMAL MUSIC COURSE.

FIRST READER.

PART I

EXERCISES FOR STUDY AND PRACTICE.

Page from The Normal Music Course, First Reader, New and Revised Edition, by Tufts and Hurl, 1892.

(By permission of Silver, Burdett and Company, publishers.)

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music as a profession, with its own special problems, distinct from those of the singing-school on the one hand, and of the private teacher on the other. Here was created the enthusiasm for the teaching technique of the new method, which carried it far and wide over the country and gave it a leading place in school-music for a generation.

The Normal Music Course in due time was followed by others. For several years it shared the field with Luther Whiting Mason’s revision of the National Music Course, published in 1883 by Ginn and Company as the New National Music Course. In 1892, Silver, Burdett and Company published The Cecilian Series of Study and Song, written by John W. Tufts. The same year King, Richardson and Company published The American Music System, a series of school music books compiled by Friedrich Zochtmann, of Springfield, Massachusetts. The chief contribution of this series was the stress given to the treatment of children’s voices.

In 1895, The John Church Company published the Model Music Course, edited by John A. Brockhoven and A. J. Gantvoort of Cincinnati. This course consisted of a book for each grade, with chapter divisions arranged in four lessons, each covering a week’s work. The same year, 1895, the Natural Course in Music was published by The American Book Company. The editors were Frederick H. Ripley, head master of one of the Boston
schools, and Thomas Tapper, the well known authority on music pedagogy. This was a strong course, with several distinctive features, all directed toward simplification of method for the teacher and learning for the pupil.

The ten year vogue of the *Normal Music Course* had gradually revealed the disturbing fact that though the children mastered the tonal and rhythmic problems by means of its elaborate drills, they could not combine them so as to read music readily. The authors of the *Natural Music Course* attempted to avoid this weakness by a simplified procedure. In a paper read before the Music Teachers National Association in 1917 Mr. Ripley explained how the course came to be prepared and its pedagogy. The following paragraphs from this paper cover the main points.

"In 1877, Mr. Julius Eichberg, then Director of Public School Music Instruction in Boston, asked me to consider the presentation of music in the public schools from the standpoint of the grade teacher, to whom music teaching was a mere item in a great body of school work, and to present for his consideration the results of my efforts. I gladly undertook the work. I began by making a study of the then current theories and practices in the public schools. I collected all of the so-called systems for study, and I became a constant inquirer at the doors of our famous music supervisors."

Concentrating Upon Music Reading (1885-1905)

"My problem, not at first apprehended, but gradually perceived, was to eliminate the so-called theory of music (now frequently spoken of as technical teaching) and to treat music symbols as the representation of known tone relations, pure and simple, without why and wherefore. It was necessary, then, to emancipate the grade teachers from the definitions with which they were struggling."

"This idea came to me as a result of observing Mr. H. E. Holt's work. Mr. Holt declared that relative tonality should be made a perfectly definite, almost concrete thing, in the mind of the pupil, and that music notation should express this relation as an absolute and unexplained symbol, just as the teacher of literary reading presents the symbols of ideas, without explaining the spelling, the punctuation, and the arrangement of order in which the words are placed."

"The idea was fundamental and served to modify the music work very materially. But in the attempt to develop the perception of tone relation, artificial devices were so extensively used that the effort resulted in but small advance in the pupil's power to read music. While he could respond rapidly and accurately to number dictation, as sing three, sing five and the like, and hand signs, finger staves, and ladders were all very familiar, the interpretation of the melody when expressed upon the staff was slow and imperfect."
“After a protracted study of these ideas and much practice in the use of them in school, I concluded that the one vital idea was contained in Mr. Holt’s repeated assertion that real musicianship was based on the perception of tone relations as a perfectly definite thing. All the rest went by the board. Having reached this conclusion I set myself the task of devising a presentation of music which should be entirely free of technicalities, so called, but which should make the notation as it now exists an actual, vital expression of a real thing to all pupils who behold it. Definition and theory were entirely eliminated. Number, hand signs, ladders and the like were omitted. Rhythm was joined to melody, and the interval as a study disappeared from elementary work. All representations were musical and complete.”

“I have already mentioned the fact that when I began to think about these matters various forms of time language were being extensively used in the schools. I mastered these very fully, and gave them complete and extended trials. I found an almost impenetrable gulf between the practice in time language and its application to the notation as it appeared on the staff. This obstacle was perceived by others, and the practice sprang up of making several trips over the music as a preliminary to singing. Thus, first, the tones were made out either by number, or by syllable, and then the rhythm by means of time language was given in monotone. Finally an attempt was made to render the tones and the rhythms together, in other words, to sing the melody at sight—though evidently not at first sight.”

“In meeting this difficulty I clung still to my idea of having nothing unmusical enter into the presentation. I accidentally hit upon the scheme which I found out afterwards was common in France, namely, the rhythm-building scheme. That is, a certain note is adopted as a standard, this note is tied with other notes so as to produce all higher note values used in the exercise. Thus in four-four meter, taking the quarter note as the standard, two quarters tied give the half, three quarters tied give the dotted half, and four quarters tied give the whole note. Thus the child, beating quarters, passes easily from the representation in tied quarters to the presentation in notes of higher values, and also the use of the dot. Proceeding in the same way, but taking the eighth note as a standard, everything above the eighth in value is worked out.”

The Natural Course in Music made an important contribution to school-music pedagogy, and was long and extensively used in many sections of the country. The same philosophy and general method was incorporated some years later in two other music courses, the Melodic and Harmonic Courses respectively, edited by the same authors.
In 1899, Francis E. Howard of Bridgeport, Connecticut, compiled the Novello Music Course, which was published by the H. W. Gray Company. Mr. Howard is best known to music supervisors and voice teachers as the author of *The Child Voice in Singing*. He was an expert in children's voices, and through addresses and demonstrations given with children at conventions of teachers he helped to spread a knowledge of the child voice and the importance of its right use. His other main contribution to school-music pedagogy was his emphasis upon learning to do by doing. He believed that nothing should come between the child and the music he is trying to read. He did not believe in elaborate preparation for reading by means of various drill exercises. To him, real music reading did not consist merely in singing one note after another. The meaning came through the onward rhythm of the music itself. This view of music reading pedagogy, which was shared by other supervisors, came rather late in the period. It was a natural reaction from the many methods which had been published and was an attempt to reduce the whole matter to its lowest terms.

By this time the prevailing method of teaching sight reading, the scale-drill method, had been on trial for fifteen years with widely varying results. In spite of the fact that the purpose of it all was to develop skill in music reading, the general practice in the school room tended to emphasize knowledge rather than skill. Many children learned to read music, to be sure, just as they had done in previous epochs, and we now know that this ability came from the amount of actual reading they did, which was, of course, considerable.

Some of the leading music supervisors were famous for their skill in leading classes through elaborate scale work or various forms of rhythm drill, an example which was more or less successfully imitated by the rank and file of their followers. Speaking of this general practice, T. L. Roberts writes:—"The major part of the music period was then spent in singing from modulators, through the medium of a pointer in the hand of the teacher. There were exceptions to this rule, but I speak of the general situation. Classes were then expert in singing tones of the scale thus pointed out, and, after having had this modulator training for years they would sing correctly the most difficult of intervals, for the different tones of the major scale, as 'relative mental objects,' were as well known in the mind through the ear as material objects are through the eye. Some wonderful exhibitions of proficiency were given before institutes and conventions. But alas, the ability of children to read fluently and rapidly written music containing these intervals or even much simpler ones, was sadly lacking. Why? Simply
from lack of practice in reading music written in the ordinary way. The mistake was made in treating it as not simply a step, but almost the entire platform.”

There stands out with striking distinctness from among his contemporaries of this epoch the figure of Sterrie A. Weaver, of Westfield, Massachusetts. Like the prophet Elijah of old, he suddenly appeared on the scene of school-music, delivered his message, completed his work, and as suddenly departed. His character was strong, self reliant and ruggedly honest. His personality was simple, and vibrant with energy and deep feeling. His intellect was keen and penetrating, and he was a born teacher. It was his mission to evolve a method of teaching sight reading which was devoid of all the paraphernalia of the period, and to prove that every child can be taught to read music.

Sterrie A. Weaver was born in New London, Connecticut, March 16, 1838. When he was eight years old, the family moved to New Hartford, Connecticut, where he grew to manhood. He went to evening singing-schools, studied at the New England Conservatory and in Germany, and began supervising at Torrington, Connecticut, adding the towns of Westfield and Anberst. To this triple job he added the directorship of music at the Westfield Normal School, and in 1900 became editor of the school-music department of The Musical Courier. In 1900 he opened a summer school for supervisors of music at Westfield. In 1903 he took an eighth grade class from the Torrington Schools to the meeting of the music section of the N. E. A. at Jordan Hall, Boston, where he demonstrated before a large audience the ability of his pupils to read music by any test. He died in 1904, just as his work was becoming nationally known. His influence upon school music was healthy and invigorating; he applied scientific methods to the problem of music reading, and he tirelessly urged the supervisors of the country, through his summer school, public addresses and written articles to take a scientific attitude toward their work.

His only working tools for teaching were the blackboard, his own voice and those of the children. He discarded pointers, ladders, modulators and hand signs. Even music books were unnecessary except as a test of the ability of the children to sing at sight. He aimed to be able to hand a child a piece of music and have him sing it without help. Such skill demanded a tonal and rhythmic vocabulary every detail of which the pupil must be ready to use. Eye and ear must be perfectly co-ordinated. Each tone of the vocabulary was taught by imitation and related to all the other tones. The singing was done by the entire class or by individuals as called for. The pitch of the key tone was constantly shifted to keep.
the ear alert. The ear training was immediately followed by eye training, the teacher writing exercises on the board, and frequently changing the staff position of DO. The rhythmic details were learned in the same way by imitation. One, two, three and four beat sounds and the fractional divisions were taught separately and combined visually with those already learned and with the tonal vocabulary. All time difficulties were reduced to a single beat unit, using a total of seven "time motions." The blackboard exercises began and ended with any tone or any kind of note, thus keeping the tonal and rhythmic brain responsive to every demand of the printed music. The teacher never pointed to the notes, nor did she beat the time. She wrote the exercise, stepped back from the board, sounded DO, said 'Sing', and the class sang, keeping their own time. Such results meant the ruthless cutting out of most of the cumbersome devices which had grown up during the period. The governing principles of this procedure were not new, but their combined application to teaching reading was a new contribution to school music pedagogy.

The keystone of the Weaver method was the individual singing child. His plan was flexible enough to meet the varying abilities of children in the same class, and was self-regulating. In this respect Mr. Weaver may be called our first exponent of tests and measurements in sight reading, and this stands out as his main contribution to school-music, and, in the writer's opinion the main contribution of the period. The spirit of this epoch has been mentioned as that of efficiency. Sterrie A. Weaver was the embodiment of that spirit.

At about the same time that Mr. Weaver was working out the reading problem Thaddeus P. Giddings was doing the same thing successfully in Illinois, though by a different method. Mr. Giddings' public school career began with a varied experience as music teacher in his home town of Anoka, Minnesota, and in a number of rural schools, and also at Moline, Illinois. From there he went to Oak Park, Illinois, where his methods of teaching music reading became widely known. In 1912 he became director of music of the schools of Minneapolis.

Mr. Weaver used books sparingly in his work; his results came through the use of the blackboard and individual singing slips. Mr. Giddings' philosophy is more nearly that of Francis E. Howard, namely, learning to read by reading, not from the blackboard but from the book. His children read page after page and book after book keeping their own time by tapping the beat, much of this being done individually. His motto may be summed up as "Hands off—let the children do their own learning." By this method the children acquire skill in reading and they read many books. Regarding this point Mr. Giddings writes in a personal letter;—
Whatever success I may have had is largely due to the free and unrestricted use of plenty of material. There are now in the Minneapolis course of study in music for the eight grades twenty-one books that all MUST sing through. There are eight more they may sing through. Many of the schools sing them all. There are in the high schools twenty-six sets of books that all may sing through if they are smart enough. With all this material at hand it would be wonderful if the pupils could not read music and like it."

Benjamin Jepson, of New Haven, Connecticut, who began his work in 1865, continued in active service throughout this entire period and well into the next. Seventy-five percent of his pupils could read music. "Solo singing" was a feature of his method, and he was one of the first to have systematic individual singing.

Thus by various routes and a variety of methods the problem of music reading was worked out in this epoch. The outstanding successes were made by those who discovered the necessity of individual work and of keeping the issue clear of non essentials.

Professional study of school-music, however, was by no means confined to the school room. The publishers of the leading music courses followed the example of Mr. Holt and conducted summer schools for the training of teachers, thus rendering an indispensable service, at a time when the normal schools were not generally prepared to give such training.

At these summer schools the leading music supervisors of the country exemplified the methods advocated by each school. Not only were the methods thoroughly explained in detail, but valuable instruction was given in the handling of classes, in the art of song leading, and the treatment of children's voices. One of the most potent forces of the summer schools was the chorus singing. The combination of a good director, and a chorus of intelligent singers with well trained voices, together with the strong bond of a common professional interest produced an unusual and unforgettable quality of choral result. The single inspiration of the chorus sent hundreds of music teachers back to their work with a new realization of the power of choral singing, and a determination to have it in their own schools at any cost.

Though these schools were each devoted to teaching the pedagogy of a particular method, their general atmosphere was by no means commercial. Their educational level was high, and one may wonder how thousands of music teachers would have received adequate training without them.

One of the valuable features of the summer schools was the opportunity of meeting other music teachers from all parts of the land, and talking over their common interests. Not only were the various methods analyzed and teaching devices compared, but the values of educational theories were discussed.
and sifted, all of which tended toward a broader professional outlook. It was this feature of the summer schools which prepared the way for the marvelous development of organizations of music teachers in the twentieth century, and which have had such powerful reactions upon the progress of school-music.

The first summer school exclusively for school music training was held in 1884 at Lexington, Massachusetts, under Hosen E. Holt. Then in 1886 the National Summer School of Music was started in Boston with the following faculty—Luther Whiting Mason, N. Lincoln, C. R. Hall, George A. Vezie, O. B. Brown, S. H. Hadley, J. B. Sharland, Henry G. Carey and Leonard B. Marshall. A western extension of this school was opened in Chicago in 1903. The National School was maintained by Ginn and Company.

In 1889, Silver, Burdett and Company started The American Institute of Normal Methods at Lake Geneva, Wisconsin, with H. E. Holt as director. In 1892 the Eastern session of the American Institute was incorporated in Boston with H. E. Holt, John W. Tufts, Leonard B. Marshall and Samuel W. Cole as members of the faculty. During its early years Frederick A. Lyman of Syracuse, New York, was also one of the teachers. The American Institute was a continuation under another name of Mr. Holt's Lexington school already mentioned. Both the East-
era and the Western sessions of the Institute have been held annually to the present.

In the late nineties The American Book Company opened the New School of Methods in Chicago with Thomas Tapper as director. With him were associated prominent supervisors, including Walter Aiken and Hollis Dann. There were also a few year-round schools which offered training in school music, such as the Thomas Normal Training School at Detroit, the outgrowth of summer sessions held for a few years beginning in 1892, and the Crobie Adams School in Chicago.

Extensive and accurate data regarding the summer schools is difficult to obtain. It exists almost wholly in the fleeting memories of those who attended them. Valuable information of this kind was furnished the author by Osbourne McConathy in the following letter:

"The first summer school which I attended was the Emma A. Thomas school in Detroit. As I recall it I attended this school in 1894, although I believe it was opened the year before. It is this school to which Mrs. Clark so recently referred in the meeting of the 'Pioneers.' Mrs. Thomas was the head of the school, and it was the outgrowth of this summer school which ultimately became the Thomas Normal Training School, which for so many years was conducted by Mrs. Thomas' daughter. The faculty of the school was led by Luther Whiting Mason, who
had associated with him George A. Vezzie, James McLaughlin, Mrs. Agnos C. Heath, Mrs. Thomas and others whose names I do not now recall. The school was held under the auspices of Ginn and Company, with Clarence C. Birchard as manager and E. W. Newton as assistant manager.

At the close of this session in Detroit, I went to Boston where another summer school under the management of Ginn and Company was held in the old New England Conservatory on Franklin Square. Members of the Boston faculty under the leadership of Luther Whiting Mason were James McLaughlin, George A. Vezzie, Frederick R. Chapman, the supervisor of music in Cambridge, Massachusetts, and Enos W. Pearson, supervisor of music at Nashua, New Hampshire.

Upon the close of this session Mr. Mason and I went down to Maine where we held a summer session at Turner Center, a little spot made famous by its creamery. Turner Center is about nine or ten miles from the nearest railroad, and our object was to train teachers of country schools in music, physical education, drawing and reading. We had about sixty students who came from miles around to attend this session, and it was the outgrowth of the friendship which Mr. Mason and I formed during this summer and especially at the Turner Center school which grew into our intimacy and into the collaboration with Mr. Mason. This resulted in the Mason Music Course published in 1896 by Ginn and Company and designed particularly for rural schools. The Mason Music Course was distinctive in that it had two textbooks and a manual for teachers which gave instructions and directions and included accompaniments to the songs of the text books.

The following summer, as I recall it, in 1895, occurred the first school of The American Book Company with their new series, The Natural Music Course by Ripley and Tapper.

The school of the American Book Company was held at Cataumet, on Cape Cod. Cataumet was the summering place of Mr. Ripley and the sessions of the school were held on his cottage front porch and in his living room. I recall very distinctly the sessions under Mr. Ripley and Mr. Tapper and social events in the evenings at the little hotel and in neighboring summer cottages.

Just how long I remained in Cataumet I do not now recall though I believe I did not stay throughout the session. Instead I went to a summer school conducted by Ginn and Company at Plymouth, New Hampshire. Mr. Enos W. Pearson, who was later the supervisor of music in Philadelphia for so many years, was at that time connected with the Plymouth Normal School as well as filling the position of supervisor of the Nashua schools. The head of the faculty was James McLaughlin, and other teachers were George A. Vezzie and Mr. Pearson. It was
during this summer that the editorial board for the Educational Music Series was in session although Mr. Mason did not attend at summer school. Mr. Newton was there and Mr. McLaughlin especially was very much occupied with his work on the course.

"Following my session at Plymouth I went again to Maine where Mr. Mason, Mr. Fred H. Butterfield (father of Walter) some other teachers and myself conducted two sessions for rural teachers, one in Buckfield and the other in Turner Center. The following year, 1896 was marked by the death of Luther Whiting Mason.

"During this summer Clarence Birchard conducted a summer school at Hingham, Massachusetts, under the auspices of the American Book Company. I had been in Buckfield with Mr. Mason and went from there to Hingham. I recall the Hingham session very distinctly because Mr. Birchard had gathered a most exceptional faculty. There were William L. Tomlins, Julia Ettie Crane, Francis E. Howard, Hollis Dann and others who together formed an unusual combination. My stay at Hingham was cut short by the sudden death of Mr. Mason and I went back to Maine. The school under Mr. Birchard's direction held a memorial service for Mason before I left.

"That summer Butterfield and I with several others conducted the summer school at Canton, Maine, which Mr. Mason had planned to handle. Concentrating Upon Music Reading (1885-1905)

This session was the last of the sessions for rural school teachers, an experiment which was decidedly interesting and I think productive of good.

"The following summer, 1897, I spent chiefly in Maine, though I recall that either in that summer or the one following, I visited a couple of times a session of a summer school conducted by Mr. Birchard and the American Book Company in Symphony Chambers, Boston.

"These are my recollections of my early summer school days. Much is vague in my memory although certain pictures stand out clearly in connection with each of the various schools I have mentioned."

The summer school opened by Sterrie A. Weaver in 1900 has already been mentioned. Upon Mr. Weaver's death in 1904 this school was taken over by Ralph L. Baldwin under whose able leadership it grew rapidly in numbers and prestige under the name Institute of Musical Pedagogy, with headquarters at Northampton, Massachusetts.

In 1884, Julia Ettie Crane started the Crane Normal Music Institute at Potsdam, New York, the first normal music school to be opened in the United States. Miss Crane had earlier been associated with William E. Sherwood and William Mason in some of the old normal institutes. She was a graduate of the Potsdam Normal State College, and was allowed by the State of New York to link up her school with this institution so as to give practical teaching to her
pupils in the regular grades of the practice department. A special diploma was granted by the State to the graduates of the Crane Normal Institute.

Although Miss Crane was a normal school specialist, her professional activities brought her into close contact with supervisors of music and musicians from all sections of the country. The following sentences from an address delivered before the Music Teachers National Association in 1912 throw light upon the dubious standing of school-music among professional musicians in the early days:—"When your chairman suggested to me the subject of this paper, the history of the growth of public school music passed before my mind in a sort of panorama. I found myself back in the early days of my teaching, listening to a prophetic sense which told me that the school room needed music to give it its highest efficiency, and yet, finding that music as ordinarily taught in the public schools fell far short of the height which it might reach. I heard again the slighting remarks of professional musicians whenever the subject of school-music was broached. I heard the denunciation of voice teachers because of the quality of tone allowed in the public schools, and the prohibitions of choir masters that no member of their choir should be allowed to sing in school. I saw myself once more in attendance at State and National Teachers’ Associations, where voice, piano, organ, and musical theory were given careful consideration, while school-music, if mentioned at all, was received with a contemptuous attitude which plainly indicated its standing in the musical world."

However deserved such a disparaging attitude may once have been, it is unquestionably true that during the last quarter of the nineteenth century were laid the foundations of the striking advance in school-music which has characterized the last twenty-five years. And that the results of the music work in the grades were of substantial and solid quality in the former period is attested by choral achievements which were directly related to elementary music work. As early as 1875 a chorus of over 900 graduates of the New Haven schools gave *The Creation*, *Messiah* and *Elijah* under Benjamin Jepson’s direction. Fifteen years later, in 1890, Samuel W. Cole gave what was probably the first rendition of a complete oratorio with a high school chorus. This was a performance of *The Creation* at Dedham, Massachusetts, with orchestra and eminent soloists. In 1891 this was followed by a performance of *Messiah*. Two years later, in 1893, at Moline, Illinois, Thaddeus P. Giddings gave *The Creation* with a high school chorus of 150 voices, the entire membership of the school, the bass and soprano solos being taken by pupils, and the tenor solos by the director. A piano and organ supported the chorus, the piano being played by one of the pupils.
Such ambitious undertakings were of course unusual. They were pioneer work of a kind which became more and more frequent with each succeeding decade. But smaller choral works such as cantatas were successfully given by a large number of secondary schools. The high school music books of the period, edited by such men as Eichberg, Veazie and Tufts were of a high order of excellence, containing standard part songs and selections from operas and oratorios, and school-music publishers had already begun to issue well edited choruses in pamphlet form to supply a growing demand for supplementary music for both grammar and high schools.

SUMMARY

The period treated in this chapter began about 1885 and continued into the new century. During this epoch the old district school system largely disappeared. Supervisory control under the administration of a school superintendent, with supervising principals and supervisors of special branches became the rule, and the grade teacher took over the teaching of the daily music lesson. The special music teacher who formerly did all the teaching evolved into the music supervisor who directed the work of the grade teacher. To meet these changed conditions the Normal and other music courses were compiled and published. Success in school-music meant success in teaching music reading, and the best energy and thought of music teachers went into a study of this problem. Rote singing became largely taboo, and general song singing in the grades was given rather scant attention for its own sake. And yet in giving its main attention to a mastery of the printed page and proving that practically all children could be taught to read music the school-music profession raised the subject from a doubtful status to a secure place in the curriculum. It was a necessary and indispensable step in the evolution of school-music. The solution of the reading problem, the discovery of the child voice and the individual singing child were the three outstanding achievements of the period.