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GEORGE FREDERICK ROOT, PIONEER MUSIC EDUCATOR:
HIS CONTRIBUTIONS TO MASS INSTRUCTION IN MUSIC.

University of Maryland, Ed.D., 1971
Music

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GEORGE FREDERICK ROOT

PIONEER MUSIC EDUCATOR

HIS CONTRIBUTIONS TO MASS INSTRUCTION IN MUSIC

by
Polly Hinson Carder

Dissertation submitted to the Faculty of the Graduate School
of the University of Maryland in partial fulfillment
of the requirements for the degree of
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ABSTRACT

Title of Thesis: George Frederick Root, Pioneer Music Educator: His Contributions to Mass Instruction in Music

Polly Hinson Carder, Doctor of Education, 1971

Thesis directed by: Professor Rose Marie Grentzer, Chairman, Music Education Division, Department of Music

George F. Root was one of the founders of music education in the United States. His contributions to the profession, however, have remained relatively unknown to twentieth century historians. This study examines ways in which he effectively made mass education in music a reality.

He was fully involved in the musical life of his society and his time. Important social and cultural changes were in progress, most significant of which was the new relationship of masses of middle class people to education and the arts. These changing social and cultural conditions affected Root's work as a teacher and contributed to his emergence as a leader in his profession.

His teaching was characterized by an attitude of concerned involvement with the musical experiences of the American people, and by a responsiveness to their musical tastes and abilities. He evaluated these tastes and abilities realistically, on the basis of some fifty years' experience in teaching vocal music classes.

Root taught vocal music classes at all levels, from the

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grammar school through the seminary and college. He was among the first teachers of public school music classes, and one of the early leaders in the musical convention movement. He established the first normal institute in the country devoted exclusively to the preparation of music teachers.

In response to the need for instructional materials, he wrote, composed, or co-authored more than seventy works of book length. Many of these were textbooks for vocal music classes, ranging from children's classes through teacher's institutes.

The study of these textbooks indicates that the song repertoire Root used in teaching was designed to interest and motivate students, and that its selection was determined by a realistic, practical evaluation of students' tastes and abilities. This study shows also that Root's methodology of teaching was designed to meet the problems of mass instruction. Active participation in musical exercise on the part of all students was essential. Root arranged instructional information in carefully ordered sequence, and in small increments, to facilitate learning. His teaching of music theory was functional in the sense that he emphasized practical usage of the traditional system of signs and symbols, as well as the inherent interrelationships among rhythm, melody, and dynamics.

Root provided for the development of several aspects of musicianship, and in two of these areas his teaching was distinctive. He taught harmony largely as aural experience. Students learned the names and functions of constituent chords

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or tones in a harmonic progression initially through hearing. He adapted some of the techniques of private vocal pedagogy to the teaching of classes. Among the techniques he emphasized were posture, breathing, diction, and the kinds of vocalizes usually considered appropriate to private voice study. He approached the dynamic aspect of singing through the emotive import of the words to be sung, and provided both exercises and practical instructions for producing vocal tone qualities appropriate to the mood of the words.

When Root began his teaching career in 1838, free public education for the children of all Americans was becoming a national goal, and musical instruction in public schools was beginning. By personally teaching thousands of students, by providing instructional materials designed to facilitate mass instruction, and by offering professional training for music teachers, he made vital contributions to the establishment of mass education in music.

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INTRODUCTION

George Frederick Root is commonly remembered as a composer of songs that were popular during his own lifetine. Historians remember Root as the creator of "The Battle Cry of Freedom," "Tramp, Tramp, Tramp," and "The Vacant Chair." Today his songs are recalled as examples of the sentimental ballads of the nineteenth century, or of patriotic expression during the period of the Civil War. Some of his hymn tunes are still sung in certain churches today.

That Root was one of the founders of music education in the United States is less well known. No research has been done in this field. Widely known in the nineteenth century as a teacher and the author of many textbooks, he has been relegated, in the history of music education, to the list of Lowell Mason's associates. While Mason's contributions to public school music have been examined and his pedagogy analyzed, Root's comparable achievements have remained virtually unknown. Root's teaching experience encompassed grammar school classes, private schools and academies, as well as college classes. The three-month Normal Musical Institute was established on his initiative. He was successful in implementing the first goal of public school music: active involvement of large numbers of people through participation.

Living in an age when the social and cultural patterns

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of life were undergoing fundamental changes, Root was acutely aware of the social and cultural forces around him. He was sensitive to major trends of thought such as the many-sided reform movement of his day. He was interested in the musical experiences of the average citizens who made up the majority of the population. As teacher, composer, and publisher, he tried to respond to what he called the "needs" or the "wants" of the people. There were many opportunities to teach music, to provide new compositions for practical use, and to supply both instruments and musical scores for the homes of average citizens. To this end he took advantage of the many opportunities he found to bring music into the daily lives of the American public.

This study attempts to establish the significance of George Root as a music educator. The hypothesis that Root made mass education in music a reality is supported by the following assumptions: Root was a product of his time. His success as a music educator was due largely to his sensitivity to the cultural developments around him. In his songs he captured the thoughts and feelings of the people. A number of his compositions joined the mainstream of American life. He saw in the success of his songs a means of implementing the goal of mass education in music. His attitude of concerned involvement toward the musical experiences of the masses affected his aesthetic goals, his methodology for teaching students, and his pedagogy for training teachers.

For the most part, primary source materials have been

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used for this study. The best sources were Root's own prolific writings--his autobiography, textbooks, pamphlets, and the articles he wrote for music periodicals. There are very few eye-witness accounts of his teaching. Only one of his many professional activities has been the subject of research: Dena J. Epstein has written about Root's role as a music publisher. Other very valuable sources, for the purpose of comparison with Root's works, were the textbooks of his contemporaries. Among the autograph letters in the Mason collection at Yale University were several which contained comments and observations of particular interest to this study.

Root was especially sensitive to social and cultural changes that took place around him. Most important of these changes, as shown in the initial chapter of the study that follows, was the new relationship of the middle class to the arts and to education. Major developments of nineteenth century American society were mirrored in his career. He was fully involved in the musical life of his time, as shown in Chapter II. Chapter III deals with three of his strongest beliefs about the development of musical taste, and shows that his philosophical outlook was reflected in his instructional repertoire. Chapter IV describes teaching procedures he developed for mass instruction in music. The purpose of Chapter V is to show his work in musical conventions and normal musical institutes as one of the ways in which his ideas on mass education were disseminated.

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CHAPTER I

EDUCATION AND THE ARTS IN MIDDLE CLASS AMERICAN SOCIETY

During the years of Root's lifetime, 1820-1895, significant changes took place in American society. Some of the changes were material and tangible, such as the expansion and modification of the nation's economy, exploration and settlement of the western territories, and industrial and technological developments. Other important changes were political and social. A spirit of reform pervaded almost every aspect of public life. The ideal of democracy was extended beyond the political to include economic and social rights. These changes were slower and more difficult to achieve than the material ones. They represented some of the constant problems of a developing society.

In 1830, the United States was a small, rural country. By 1850 the nation was no longer small. Its population was rapidly increasing; its boundaries had been extended to the west coast, and urban centers were growing in the east. The daily lives of the people had been altered in large measure by economic and technological advances.

The most important developments within the changing society, in their effect on Root's career, were the changing status of the middle class and the relationship of these people to the fine arts and to education. For a variety of reasons,

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the common people came to take a more active role in cultural life during the nineteenth century than ever before. The arts showed the effects of their patronage, their participation, and their aesthetic value judgments. The people established patterns in their relationship to the fine arts that can be traced to the present day. By making instruction and participation in music available to a great many Americans, George F. Root played a vital part in this development.

Equalitarianism

The concept of democratic individualism was fundamental to the development of mass culture in the United States. The working class became an important agent in the functioning of this society--in economic and cultural ways, as well as politically. The general regard for human individuality increased. The democratic ideal implied a certain faith in the judgments and abilities of common people. In time, "the plain people came to take a more active role than ever before in American intellectual life."[1]

Equalitarian thought, according to Irving Lowens, was largely responsible for the important development of "popular" music. This development, between 1830 and 1865, Lowens considers most significant. Gospel songs, spirituals, "mass-produced polkas and schottisches, the stereotyped sentimental ballads, the formula salon pieces, the black-face minstrel

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[1]Irving Lowens, Music and Musicians in Early America (New York: W. W. Norton and Company, Inc., 1964), p. 268.

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shows" characterized the era.[2] These forms and styles became important because they represented music as the majority of people knew it. There was a huge market for new compositions of these types.

It was their participation as consumers that gave the people of the middle class their greatest influence on the arts. Improved standards of living and increases in disposable income were their means of interaction with the arts. A vast cultural market resulted from their demands. Concert audiences enthusiastically supported the stars of the day, such as Jenny Lind, Louis Antoine Jullien, and Louis Moreau Gottschalk, all of whom owed much of their success to popular appeal rather than artistry for its own sake.

Public taste became an important factor in painting and literature as well as music. Painters depicted everyday scenes of American life and the novel became the most popular type of literature. Sentimental, moralistic stories were the best-known literary works of the day. The thoughts and feelings of most Americans at mid-century were more clearly revealed in Maria Cummins' The Lamplighter or T. S. Arthur's Ten Nights in A Bar-Room than in Thoreau's Walden, even though all three works were published in 1854.[3]

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[2]Irving Lowens, Ibid., p. 269.

[3]James D. Hart, A History of America's Literary Taste (New York: Oxford University Press, 1950), p. 86.

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Romanticism

The nineteenth century was the age of romanticism in the fine arts. Because of material and social conditions, Americans were most receptive to the ideals of romanticism. Artists became more responsive to the tastes and opinions of their public. To the people who made up the working class this meant a new regard for their individuality and for their life experiences. The arts were increasingly related to life as they knew it. William Sidney Mount captured the charm of simple incidents in paintings such as "Bargaining for a Horse" and "Rustic Dance After a Sleigh Ride." Differences in costume and manners from place to place became familiar themes. The Southern planter, the New England yankee, and the Western riverman were portrayed. "Old Kentucky Home, Life in the South," was the title of a painting by Eastman Johnson and the theme of several songs by Stephen Foster.

Romantic themes, expressed in all the arts, were those to which the public could relate. Among these themes were the charm of the past, exaltation of the common man, the simple drama of everyday life, and a fascination with nature and primitive peoples.

Farming and rural scenes were among the subjects painters and composers used in association with the romantic interest in everyday life. In paintings such as "Long Island Farm House," "Farmers Nooning," and "Dance of the Haymakers," William Sidney Mount idealized rural life. William Henry Fry composed a symphony called "A Day in the Country." Root felt a particular bond with those who lived and worked on farms.

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In 1857 he composed a cantata, "The Haymakers." Most of the cantata was written at Root's Massachusetts home, Willow Farm, where, as he wrote, he "could see the very fields in which (he) had swung the scythe and raked the hay" in earlier years. He stated that "nearly every scene described in the cantata had its counterpart in my experience on the old farm not many years before . . ."[4] Especially in America, the romantic freedom of expression often took the form of open sentimentality. This freedom of expression was evident in all the arts. The sentimental novel became amazingly popular. Hopeless, dramatic situations and the evils of intemperance were among its themes.[5] Popular songs were openly emotional. The English tenor Henry Russell gave stirring performances of his own songs "The Maniac" and "The Gambler's Wife." Audiences responded with unrestrained feeling.

Development of Cities as Cultural Centers

Urban centers, particularly in New England, grew rapidly during this period. Many Americans sought employment in business or manufacturing, and became residents of the cities and the larger towns.

Particularly in the cities, European influences were strong in all the arts. Returning Americans who had studied

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[4]Within the first year after it was written, Root personally conducted twenty performances of "The Haymakers" in and around Boston. George F. Root, The Story of a Musical Life (Cincinnati: John Church Company, 1891), p. 113-114. Cited hereafter as George F. Root, Autobiography.

[5]James D. Hart, Ibid., p. 58.

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music or painting abroad found a more receptive public in the centers of population. Professional musicians who migrated to the United States often performed or taught in these centers.

In the Journal of Music, John Sullivan Dwight applied European standards to the performance of music and to musical tastes. Its pages contained serious articles on the musical aesthetics of the day, information about the leading European composers and their works, and commentaries on the performances of serious music in Boston and New York. The value judgments maintained by Dwight and his contributors represented the highest level of musical thought in the country at that time.

For those who lived in cities, there were greater opportunities to enjoy painting, literature, and music. Leading painters exhibited their works in the centers of population along the eastern seaboard. Literary clubs held their discussions in the centers of population.

Reform

In his book, The Era of Reform, historian Henry Steele Commager has shown the years from 1830 to 1860 as a period when Americans explored the possibilities for reshaping their society. The democratic, equalitarian ideal influenced many persons to become involved in social and moral improvement. Optimistic and self-reliant, they were concerned for those who were less fortunate, deprived, or mistreated.

A searching re-examination of society brought practically every institution, every tradition, into question. Vigorous

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reformers crusaded for humane treatment of criminals, debtors, lunatics and slaves. "The spirit of reform grew lustily, because the entire intellectual climate seemed to favor it."[6] The temperament of the reformers was radical, but not revolutionary. Improvements were to be made without violence, through speaking, writing, and peaceful dissent.

Popular music of the time reflected the ideas of reform. Songs became a means of drawing public attention to such matters as intemperance and slavery. Henry Russell composed and performed "The Maniac" to draw attention to poor treatment of the insane, and "The Gambler's Wife" as an indictment of gambling. Russell claimed that the inspiration for his musical reform efforts came from the speeches of Henry Clay.

Root composed a number of songs for the various reform causes. He published two collections of temperance music, The Musical Fountain (1867) and The Glorious Cause (1888). Most of the songs in The Trumpet of Reform (1874) stressed equal rights or the problems of labor. Concern for the orphan, the aged, and the former slave was expressed in song.

Mass Education

Free, public, and equal education for all children became a major goal in American society. There were sweeping changes in formal schooling, in response to the ideas of individual freedom, the duties of citizenship, and social equality. The

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[6]Nelson Manfred Blake, A History of American Life and Thought (New York: McGraw-Hill Book Co., Inc., 1963), p. 205.

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nation failed to provide equal education for all children; but the foundations of the public school system were established.

The changing pattern of American education probably owed more to European thinkers than did other phases of reform. Pestalozzi, Fellenberg, and Froebel offered new philosophies and new methods for the education of children. Horace Mann, Henry Barnard, and Calvin Stowe made the ideas of these European educators a part of the foundations of American public schools. The French philosophers, Rousseau and others, had considered preparation for citizenship to be the most important purpose of education. They had also suggested that schools were agencies of social reform. Through the training of the young, society might, in time, be reshaped. These ideas seemed particularly suited to a democratic society already engrossed in reforms.

Some of the changes that took place were meant to make education more appropriate to the transitional society. Colonial ideas about the formal training of children were modified to adapt to a society that was becoming more urban, more industrial, and less class-conscious. The basic purpose of formal education was re-examined.

In response to the demands of social change, and the philosophies of European educators, there were changes in the school's approach to child development, the learning process, and the role of the teacher. By 1830,

> American educators were beginning to recognize that the learning process was psychologically complex, that the

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> teacher was a guide rather than a task-master, and that teaching was a specialized profession.[7]

Strict discipline of even the youngest students, and harsh physical punishment, were gradually replaced with gentler methods. The changing view of the child, coming mostly from Rousseau and Pestalozzi, held that the child was not a miniature adult, but a different and individual being whose development was gradual and in keeping with his own pattern of growth. Inherent in his nature were the disposition and capabilities which unfolded under favorable conditions. This premise resulted in new and revised textbooks and methods of teaching.

Professional training for teachers had not been a part of the educational system in the eighteenth century. Local officials employed whomever they wished to manage the community's schools. The qualifications of these teachers were often inadequate and their methods unvarying. Their understanding of the child and the learning process were often inadequate. Professional training for teachers had its formal beginning when the Reverend Samuel Hall opened a private teacher-training institute, "the first of its kind in America, at Concord, Vermont, in 1823."[8]

The textbooks used during the eighteenth century were often reprinted British texts. They were used as collections of facts to be memorized. Strong moralistic and patriotic

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[7]Russel Blaine Nye, The Cultural Life of the New Nation 1776-1830 (New York: Harper and Row, 1960), p. 167.

[8]Russel Blaine Nye, Ibid., p. 167.

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themes were implied in their content. The idea of universal, free and equal education for masses of American children caused changes in books as well as methods. A more practical, utilitarian education demanded books with practical content, relating in some measure to the problems of everyday life. For example, Warren Colburn's First Lessons in Arithmetic on the Plan of Pestalozzi (1821) marked the beginning of a "mental arithmetic," emphasizing the comprehension of numbers rather than the manipulation of figures.[9] In succeeding years, the "inductive" approach became apparent in textbooks for all subjects.

The introduction of music into the Boston public school curriculum by Lowell Mason was important, but was also representative of a general trend.

> It must not be supposed that the idea of public school music belonged exclusively to one man or group of men, either in Boston or any where else. On the contrary, the fact that it was being thought about as a desirable study in many quarters is shown by the comparative rapidity with which its introduction took place, after the agitation for it took organized form.[10]

The nineteenth century concept of music education was not synonymous with public school music. As most Americans thought of it, public school music was "part of a general

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[9]Harry G. Good, A History of American Education (Second Edition. New York: The Macmillan Company, 1963), p. 186.

[10]Edward Bailey Birge, History of Public School Music in the United States (Washington, D. C.: Music Educators National Conference, 1966; Oliver Ditson Company, 1928), p. 36.

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educational plan which included every community activity, the school, the church, the choral society, the singing-school and the home."[11]

The systematic study of methodology for the instruction of music classes began with Mason, Root, and their contemporaries. Short exercises, from blackboard or textbook, became a means of illustrating and practicing specific theoretical concepts. Teachers asked a great many questions, both for the purpose of review and in order to engage students in active dialogue.[12]

Instructional methods used in early public school music classes were derived from the traditional singing school and from the followers of European educators such as Pestalozzi. The influence of the singing school on public school music was strong because the goals, and often the repertoire, were the same, and because first generation music educators "came directly from the singing school."[13] Both singing school and public school teachers were what Allen Britton called "eclectic" in their methodology, choosing their teaching procedures from whatever methodology was available to them. Lowell Mason expressed the viewpoint of most teachers in Root's Academy Vocalist:

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[11]Edward Bailey Birge, Ibid., p. 60.

[12]Phil D. Perrin, "Pedagogical Philosophy, Methods and Materials of American Tunebook Introductions: 1801-1860," Journal of Research in Music Education, Vol. VIII, Number 1, Spring, 1970, pp. 65-69.

[13]Edward Bailey Birge, Ibid., p. 72.

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> The best teacher will not be confined to any previously laid out plan, but will from the different methods make out one of his own; not indeed one that is stereotyped and unalterable, but one that he may modify and adapt to the varying wants and circumstances of his different classes.[14]

Root reported that in the teachers' classes he and Mason conducted together, teachers were advised to take from their suggestions on methodology those which they believed would be useful to them, and to disregard, rather than debate the rest.

Summary and Conclusions

Within Root's lifetime, public school music became an established profession. Its methodology, its materials, and the preparation of teachers became specialized fields. In these developments Root played a leading role.

Several elements in Root's approach to the problem of mass education in music can be attributed to his awareness of the middle class. The concept of democratic individualism was basic to his instructional procedures; he recognized the importance of individual tastes and abilities. At a time when the cities were becoming cultural centers he took an active part in the musical life of Boston, New York, and Chicago.

The optimism and confidence that characterized the reformers of the period were shown in Root's approach to music education. He tried to change the attitudes of music educators toward the aesthetic experiences of the masses and toward the music that made up the instructional repertoire.

The most important aspect of romanticism, as it affected

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[14]Page 21.

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cultural life in the United States, was the increased involvement of the middle class with the arts. The public was encouraged in this interaction by the responsiveness of artists to their preferences, by a new freedom of emotional expression, and by the use of themes that appealed to their interests. Root's teaching was characterized by a particular regard for the masses. His entire professional career was devoted to increasing their participation in music.

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CHAPTER II

GEORGE F. ROOT

PRODUCT OF AMERICAN SOCIETY

America's first generation of music educators were versatile, self-confident men who acquired their initial training in music from resources available within their communities. Most of them, like Lowell Mason, relied on their natural aptitude in beginning their musical careers. George James Webb and B. F. Baker had backgrounds in church music. Thomas Hastings began his musical work as director of a village chorus. Isaac Baker Woodbury worked as a blacksmith before he turned to music. Some, like Bradbury, Woodbury, and Root, took advantage of opportunities to study music in Europe. Evidently all of these men were active in church music throughout most of their careers, as choir directors or as organists. Skills in teaching were acquired, for the most part, through actual experience. Most of these men taught a variety of classes, and a large proportion of their students were adults. Virtually all of these teachers composed hymns, and several of them are well represented in the hymnals of the present day.

Root was among the first generation of professional music educators in the United States. He saw music become a part of the grammar school curriculum, and later of that of the high school. He played an important part in the development of music education as a profession, and in making music fully a

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part of the daily lives of the masses of American people.

Youth and Formative Musical Experiences: 1820-1838

Root's career was, in many ways, typical of the training and experience of first generation music educators. The study of applied music, his personal teaching experience, and the musical events taking place around him were all a part of his preparation. Like other early music teachers, he took advantage of available opportunities to hear and to participate in various kinds of musical performances. He took part in the musical life of the church, the school, and the community, all concurrently. In keeping with the broader definition of "a musical education," he was interested in all of the music that was a part of the life of his time. Like his contemporaries, he relied on a natural aptitude for music and on his personal initiative as a means of growth and advancement.

Born in Sheffield, Massachusetts, in 1820, Root grew up in the nearby community of North Reading. He became acquainted with the attitudes and traditions of New England farm life. His early musical experiences were typical of this kind of background.

He came from a musical family. His mother, Sarah Flint Root, was known in the community for her fine soprano voice; her father, Colonel Daniel Flint, had been a church choir director and a teacher of singing schools. Her uncle had composed hymns and compiled a hymnal. A family friend stated that the boy was named in honor of George

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Frederick Handel.[1]

Root showed an early aptitude for music. By the time he was eight, his father had taught him to play the flute. Recalling the musical experiences of his youth, George wrote: "I was always very fond of music--not singing at all as a boy, but playing a little upon every musical instrument that came in my way." By the time he was thirteen years old, he had learned to read musical notation in treble and bass clefs, and could "play a tune" on as many as thirteen different instruments.[2] The piano was not among them.

Looking back on his youth, Root described his lack of training in piano as typical of the time:

> . . . piano playing was not then what it is now, by a difference that would be hard to describe. A piano in a country town was a rarity, and a person even in Boston who could play as well as hundreds of young people all over the country now play, would have attracted universal attention.[3]

Important changes were taking place in the musical life of the cities during the formative years of Root's career. In 1838,

> There was little musical culture as we know it today. Except in Boston, New York, and Philadelphia the people knew nothing of orchestral music. Chamber music was unknown. Opera was beginning in New York, but the great day of this expensive luxury was far in the future. The musical

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[1]Lydia Avery Coonley, "George Frederick Root and His Songs," New England Magazine, Vol. XIII, No. 5, January, 1896, p. 555.

[2]George F. Root, Autobiography, pp. 3, 6.

[3]George F. Root, Autobiography, p. 10.

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> resources of the ordinary town consisted of the church choir, an occasional singing society or town brass band, here and there a private teacher of piano and the singing-school. People had to travel to the cities to hear good concerts, and these were not plentiful. Except for the concert advantage, and a greater number of private teachers, the cities were not much better off than the towns.[4]

By the time he was eighteen years old, Root had decided to make music his life's work. Through the reports of a visitor from Boston, he learned of the musical opportunities to be found there.

With the independence and self-confidence that characterized musicians of his generation, Root left his farm home for Boston in 1838 to find employment as a musician. His decision to find a career in music was a daring one, in view of public opinion about such work. At that time music was considered an avocation, and musicians were only respected when they specialized in the music of the church. Seemingly Root had no intention of becoming a church musician; he was not then a singer, and had not begun to play the organ. He hoped to find employment as second flute in some theater orchestra.

> It wasn't reputable, as I knew (as people regarded the matter then), and relatives and friends were all opposed to it. Indeed, any line of music, as a business, in those days was looked down upon, especially by the more religious and respectable portion of the community.[5]

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[4]Edward Bailey Birge, Ibid., p. 58.

[5]George F. Root, Autobiography, pp. 3-4.

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Early Teaching Career:
1838-1844

Root took full advantage of the opportunities he found in Boston for studying and teaching music. He obtained work in the studio of Artemas Nixon Johnson, who taught piano and harmony, served as a church choir director, and conducted music classes for adults. Through Johnson, Root became acquainted with the leaders and the events of Boston's musical life.

His work with Johnson marked the beginning of Root's formal study of music. Johnson gave him his first lessons in piano and in harmony. The study of Johnson method of "Thorough Base"was significant in Root's later career, when he became an outstanding teacher of harmony. The study of piano had almost immediate results; within a few weeks Root was able to accompany the congregational singing of a few hymns.

Shortly after he joined Johnson, Root began to teach his first piano pupil. He also began to play the organ, and taught at least one organ student. His interest in the flute continued, and he organized a "flute club" for his own pupils and others interested in the instrument.

During his initial year in Boston, 1838-39, Root began his involvement in the various musical activities that made up his life work. It was probably during the winter of 1838-39 that Root taught his first singing class, a preparatory course for singers who planned to join the Musical Education Society. In retrospect he called this class "experimental" and stated that he had used "no orderly method." The class

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was considered successful, however, and the following year he taught a large group of singers in a similar class. During this year changes were taking place in church music and in the methods of teaching vocal music to classes, and Root took an active part in these developments. He observed that

> Not many years before, a singing-school had been held in the old red school-house, where 'faw, sol, law, faw, sol, law, me, faw' were the syllables for the scale--where one must find the me note (seven) to ascertain what key he was singing in, and where some of the old 'fuguing tunes,' as they were called, were still sung. I well remember how, shortly after, we heard that a new system of teaching music had been introduced into Boston, in which they used a black-board and sang 'do, re, me,' etc., to the scale.[6]

More important than the use of the seven-syllable system, in Root's opinion, was the change in repertoire that occurred at the same time. New hymns appeared as a result of the general reform of church and choral music.

Though singing schools continued, choirs were being organized on a more permanent basis. The best known of these was the Boston Handel and Haydn Society. Root associated himself with the men who led in the development of choral societies and who took part in the reform of church music.

At Johnson's suggestion, Root expanded his musical education to include the study of voice and choral music. He became a member of the chorus of the Boston Academy of Music, and for about one year he studied voice privately with George James Webb. He also attended the Academy's "Teachers' Class."

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[6]George F. Root, Autobiography, p. 9.

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> Its sessions continued for ten days, and brought together teachers of music and choir leaders from city and country. . . . The mornings were spent by Mr. Mason in showing his new method of teaching and in giving his ideas of church music; the afternoons with Mr. Webb in part-song, glee and madrigal singing, and in the evening, when all could come, the choruses of the great masters were sung, Mr. Mason conducting and Mr. Webb accompanying upon the organ. Mr. Mason was a strong conductor and an intelligent interpreter of those great works, and Mr. Webb, the most refined and delightful teacher of the English glee and madrigal that I have ever known.[7]

Root stepped from the ranks of the students to become one of the teachers at the Boston Academy of Music. He met with some of his fellow students outside the regular class sessions, giving them instruction in correct techniques of voice production. At the request of these students, Root's class instruction in voice became a regular part of the Academy's program of studies. Since the Teacher's Class met during the summer months, Root was able to continue this work after 1844, when he made New York his home.

These experiences shaped Root's career as a teacher. To Webb's influence can be traced the beginning of his achievement in teaching voice classes. The influence of Lowell Mason was strongest on the development of Root's instructional methods.

In 1839 Root entered into partnership with A. N. Johnson. He taught private lessons in piano, organ, and flute, and served as Johnson's assistant organist at the Winter Street and Park Street churches.

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[7]George F. Root, Autobiography, p. 28.

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Root entered public school music through his association with Lowell Mason. In 1838-39, Mason taught music in the grammar schools of Boston, assisted by J. C. Woodman. He demonstrated, to the satisfaction of school authorities, that music was a desirable addition to the curriculum. In 1839-40, Root taught in five of the schools, "each school receiving two half-hour lessons a week."[8] Between 1839 and 1844, Root continued to teach students of the grammar school level. He became familiar with the objectives, procedures, and materials for children's classes. Based on these experiences, he was later able to organize courses in pedagogy for teachers.

Public school music, during its early years, was not a full-time profession. Root and the other early music educators taught private lessons, adult singing classes, and served as church musicians.

The teaching of singing and elementary music theory to classes became an important part of Root's career in the next few years, as the musical convention movement grew and spread. Root became one of the nation's leading conductors of these conventions. Thousands of adults learned the elements of music theory and practiced choral singing in these meetings, which usually lasted about four days. The conditions surrounding Root's emerging leadership as a convention leader were described in retrospect:

> If my getting on so fast in a city like Boston seems unaccountable, I must explain again that music was in a very different condition then from what it is now. It was just

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[8]George F. Root, Autobiography, pp. 25-26.

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> emerging from the florid but crude melodies and the imperfect harmonies of the older time. Lowell Mason had but just commenced what proved to be a revolution in the 'plain song' of the church and of the people, and his methods of teaching the elementary principles of music were so much more attractive than anything that had before been seen that those who were early in the field had very great advantage. We had no competition and were sought on every hand.[9]

The musical performances Root heard during his stay in Boston formed a part of his professional training. Writing about the period 1810-1841, John S. Dwight recalled that serious performances of a high calibre were rare.

> Outside of these oratorio societies there was not much else in Boston, either in the way of schools or musical performance, which can be supposed to have exerted any very material influence on the progress of musical taste or knowledge during this whole period. Concerts were few, and far from classical; programmes very miscellaneous and of slight material. Great artists, either vocal or instrumental, had hardly begun to find their way to this haunt of the east wind. There were no orchestral concerts; symphonies, since the days of those Philo-harmonic amateurs, were unheard; the same of chamber-music, violin quartets, etc.[10]

Later in the same article, Dwight reported that the symphonies of Beethoven were first heard in Boston in 1841.

During his stay in Boston, 1838-1844, Root heard the violinist Herwig and the English tenor Braham. More important in its effect on his developing philosophy about music,

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[9]George F. Root, Autobiography, pp. 26-27.

[10]John S. Dwight, "Music in Boston." In The Memorial History of Boston, Including Suffolk County, Massachusetts, 1630-1880. Edited by Justin Winsor. Volume IV. (Boston: James R. Osgood and Company, 1881), pp. 421-422.

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according to Root, was his introduction to the songs of Henry Russell. "The Ivy Green," "A Life on the Ocean Wave," and "The Old Sexton" were among the compositions that Root heard Russell sing. Some of Russell's songs became a part of Root's solo repertoire.

While in Boston Root became acquainted with Jacob Abbott, who played an important part in shaping his career. A minister and teacher, Abbott had founded the Mount Vernon Academy for Girls in Boston in 1828. He had written an early book on teaching, and a large number of books for children.[11] Academies, like Abbott's, were the secondary schools of the first half of the century.

When Jacob Abbott opened a school for young ladies in New York, he invited Root to teach music there. "There is a great field in New York," he told Root.

> Nothing like Mr. Mason's work and yours has been done there. Here Mr. Mason and Mr. Webb are at the head, and you must for a long time occupy a subordinate place. There you will have a clear field . . .[12]

Further Teaching Experience and Musical Development: 1844-1851

Root found in New York the opportunities Abbott had foreseen for putting his teaching methods into practice. "Our methods were new, as Mr. Abbott had said they would be," Root stated. Visitors frequently came to these classes, in order

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[11]Harry G. Good, A History of American Education (Second Edition. New York: The Macmillan Co., 1963 (1956)), p. 189.

[12]George F. Root, Autobiography, p. 35.

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to see what Root called "the new work," and to hear the part-singing.[13]

When the Spingler Institute was built in 1848, Root became music teacher there. Its administrator was the Reverend Gorham D. Abbott, a brother of Jacob. In 1853 Root reported that he was teaching more than a hundred students in vocal classes at the Institute.[14]

While teaching in the Abbotts' schools, Root also instructed music classes in other institutions. For the first decade of his New York stay, he taught in Rutgers Female Institute. He was music teacher at Miss Haines' School for Young Ladies. He also taught in the New York State Institution for the Blind, and at Union Theological Seminary.

At Rutgers Female Institute, Root "met four hundred girls and young ladies five days in the week, giving three-quarters of an hour at each session."[15] The principal of Rutgers was Charles Edwin West, who

> established for the first time a college course for women. According to his ideas, which were then strikingly novel, there should be no limit placed on the educational facilities offered to women in every branch of knowledge, so that their possible achievement may not be bounded by any limitations but those of their own powers.[16]

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[13]George F. Root, Autobiography, p. 37.

[14]George F. Root, in Musical Review and Choral Advocate, Vol. IV, No. 3, March, 1853, p. 40.

[15]George F. Root, Autobiography, p. 37.

[16]The National Cyclopaedia of American Biography, Vol. VIII. Ainsworth R. Spofford, Advisory Editor. (New York: James T. White and Co.), 1924, p. 235.

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At Union Theological Seminary, Root was impressed by the studious approach of the singers to their work. Of these classes he wrote:

> The teacher is not required to amuse them, nor is it necessary for him to slip superficially over the dry and hard places, in order to keep up the interest, nor, again, to sing tunes and songs merely to make the exercises attractive. Work, solid, thorough work is the order of the day, and the deeper and more philosophical, the better.[17]

Root gave two class lessons each week at the seminary. During a part of this time, Lowell Mason was also on the faculty.[18]

At Rutgers, Root became experienced in teaching large classes. Both there and at Union Theological Seminary, he was able to teach music theory in greater depth than in other, previous classes.

A significant experience for Root was his teaching in the New York State Institution for the Blind, beginning in 1845.[19] He had long been familiar with the Pestalozzian idea that music must be experienced initially as sound, before written symbols were introduced. His work with blind students forced

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[17]George F. Root, in Musical Review and Choral Advocate, March, 1853, p. 71.

[18]Mason was listed among the seminary's teachers for the year 1854-55, Root for the years 1852-1855. General Catalogue of Union Theological Seminary in the City of New York, 1836-1876. New York: S. W. Green, Printer, 1876, p. 8.

[19]Frances Jane Van Alstyne (Fanny Crosby), Memoirs of Eighty Years (Boston: James H. Earle and Company, 1903), p. 111.

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him to teach music entirely as aural experience. Root taught several classes in this institution, in sessions as long as ninety minutes. He observed that his blind students

> sang so soon and so well the ordinary four-part music, both sacred and secular, which I had been accustomed to use in teaching, that before the close of the first year I found myself compelled to give them the more difficult glees of Mendelssohn, with choruses from oratorios, etc. These they seemed to appreciate and understand, and in this respect they certainly excel those who see.[20]

Preparation of the music he was to teach these blind students presented a special challenge. He stated that the study of these musical works in depth was very beneficial to him. He mentioned that these students sang "If With All Your Hearts," from Mendelssohn's Elijah; "La Serenade," "Barcarole," and "Passing Bell" by Schubert; and "The Heavens Are Telling" by Haydn.[21]

Root experimented with the teaching of harmony to his students at the Institute for the Blind. He

> found that they knew and enjoyed harmony far more thoroughly than seeing pupils did, and the result of my experiment was very satisfactory. Instead of getting tired of harmony and giving it up, because they could not understand it . . . the class grew more and more interested in their harmony lessons.[22]

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[20]George F. Root, "Account of the Music in Abbott's Institution (Spingler Institute), Rutgers Female Institution, and the New York Institution for the Blind," Musical Review and Choral Advocate, Vol. IV, No. 3. March, 1853, p. 40.

[21]George F. Root, Ibid., p. 72.

[22]George F. Root, Autobiography, p. 114.

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While still in Boston, Root had begun to compose hymn tunes for already existing texts. In New York he began to write both words and music, producing hymns and instructional songs for the use of his classes. His first song collection was The Young Ladies' Choir (1847), designed for the classes at Rutgers and Spingler Institutes. Composition and the publication of song collections were regular parts of his contribution to American musical life from that time.

In 1852 Root published his first successful song in the popular field, "The Hazel Dell." For this and several subsequent songs in the popular style, he used the pseudonym "Wurzel," German for Root. Like his early hymns and song collections, "The Hazel Dell" marked the beginning of a consistent and in Root's opinion, a "useful" productivity.

Root saw the growth and development of musical life in New York between 1844 and 1863. He attended Jenny Lind's first and last concerts in Castle Garden. He was aware of changes that were taking place in orchestral music. He heard what he termed "the first fine orchestra that came to this country," the Steyermarkische orchestra, about 1846. Their smooth playing, the accuracy of their intonation, and their dynamic nuance Root considered noteworthy. He also heard the Germania Orchestra, and met its conductor, Carl Bergmann. He became acquainted with the Germania's flutist, Carl Zerrahn. Forty years later he stated that Americans need no longer visit Europe, nor invite foreign orchestras to play in this country, in order to hear the best in orchestral playing. Theodore Thomas, Root said, had shown that the United States

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could produce orchestras of the first rank.

While in New York, Root formed a quartet which Theodore Eisfeld invited to sing in a concert of the New York Philharmonic. Members of the quartet in addition to Root were his sister and brother, and his wife, the former Mary Olive Woodman. At the Philharmonic concert, Root's quartet sang Mendelssohn's "Hunting Song" and William Mason's "Serenade." After a later performance, one listener, who was a conductor of musical conventions, called this "probably the best quartet ever heard in America;" and described their singing:

> Purity of tone, distinctness, balance of the several parts, light and shade, were all exhibited as perfectly, to all appearance, as if each separately had constituted the sole object in view. [23]

For this quartet Theodore Eisfeld, conductor of the New York Philharmonic, composed a song called "A Voice From the Lake."[24]

The quartet's success seemed particularly satisfying to Root as a vindication of his musicianship. He stated

> I had for some time been feeling that a musical demonstration might have to be made in New York, and on their own ground, musically, to some of the chronic condemners of simple music, and of our New England way of teaching it. I knew that as soloists none of us would be regarded as anything more than mediocre, but I believed that as a quartet, with the work we had done, we should at least close their mouths as to our musical competency. . . .

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[23]L. Hinsdale Sherwood, "The Normal Class at North-Reading," New York Musical Review and Gazette, Vol. VIII, No. 16, August 8, 1857, p. 246.

[24]George F. Root, Autobiography, pp. 229-231.

[25]George F. Root, Autobiography, p. 42.

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When the performance of the quartet was encored, and the newspapers printed only favorable reports of the performance, Root felt that "we had passed the ordeal successfully at the highest musical tribunal . . ."[26]

Like several of the other first generation music educators, Root studied for a short time in Europe. In 1850, he arranged for a leave of absence from the schools in which he was teaching, and went to Paris to study voice. His first teacher in Paris was Guilio Alary,[27] who had studied at the Conservatory of Milan. Although Alary was a composer, who produced a number of operas, much sacred music and some chamber works, there is no evidence that Root studied composition, harmony, or counterpoint at all while he was in Paris. In addition to the study of voice, Root reported that he practiced piano, studied French, attended concerts, and visited galleries, museums and libraries. After his study with Alary, Root became a pupil of Jacques Potharst, who "had been a successful tenor in the Italian Opera."[28]

Among the most valuable experiences of his Paris stay were the concerts Root attended. Here he became acquainted with Louis Moreau Gottschalk, who had been a pupil of Chopin.

Other artists Root heard in Paris were Madame Henrietta Sontag, Madame Viardot Garcia, and Luigi Lablache. He attended

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[26]George F. Root, Autobiography, p. 43.

[27]George F. Root, Autobiography, p. 63.

[28]George F. Root, Autobiography, pp. 64-66.

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a performance of Rossini's Stabat Mater in which Sims Reeves sang the tenor solos. He also heard Hector Berlioz conduct several of his new compositions.

Stopping in London on his return to New York, Root heard a complete performance of Handel's "Messiah" and, a week later, Mendelssohn's "Elijah." "The value of those two performances to me in after years was very great," he reported. "They were authentic and authoritative, both for tempos and style."[29]

Musical Conventions and Normal Musical Institutes: 1851-59

In August, 1851, Root returned to his home in New York. and resumed his duties as teacher and church musician. He became increasingly active in musical conventions.

These musical conventions, in general, lasted for four days and were usually attended by choir directors, teachers, and interested amateurs. The emphasis was on choral singing, and on the teaching of the rudiments of music theory. His experience in conducting musical conventions and attending other training sessions for adults convinced Root that longer terms of study were needed.

In 1852 Root decided to establish a Normal Institute especially for the training of music teachers. Its sessions were to last for three months. He asked Lowell Mason to take charge of the instructional offerings.

In the summer of 1853, Root's New York Normal Musical Institute held its initial session. Successive twelve week

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[29]George F. Root, Autobiography, p. 76.

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terms were held in New York until 1856, when the Institute was relocated in North Reading, Massachusetts.

During these years, musical conventions and other music classes for adults and teachers became more widespread. The success of Root's work in these classes, and the travel they required, were factors in his decision, in 1855, to leave the positions he had held in the various schools and academies in New York and devote all his time to adult classes and to authorship.

Root's work in music classes for adults took him farther west. He taught a number of classes in Illinois.

In several of the growing communities he held musical conventions, to which the singers came by train or in prairie schooners. The spirit of the west had personal appeal for him. He reported that

> People from different social grades in the older settled places of the East meet here on a level. Social distinctions are in nobody's way, for there are none . . . [30]

As the convention movement spread westward, Root occasionally visited the music store in Chicago which had been established in 1858 by his brother, E. T. Root, and a former student at Union Theological Seminary, Calvin M. Cady. In 1859 he took office space in the building occupied by the firm of Root and Cady, which he used as "a library and working-room between convention engagements."[31] In 1860 he became a partner in the business.

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[30]George F. Root, Autobiography, p. 127.

[31]George F. Root, Autobiography, p. 129.

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Music Publishing and Distribution: 1859-1875

Successful from the beginning as a supplier of instruments, sheet music and books, Root and Cady entered the publishing field in 1859. Their first publication was a song arranged by George Root, and their second a set of six songs which he composed.[32]

The Civil War stimulated the business of the firm. "The growth of our business after the war commenced was something remarkable," he wrote later. "The name of Root and Cady went all over the land on our war songs, and on our little musical monthly, The Song Messenger of the Northwest. . . . My brother attended to the business detail in all the departments, Mr. Cady to the finances and general management, and I to the publications."[33] The Civil War brought about the formation of a number of regimental bands. Root and Cady brought band instruments from the East "at the rate of $1,000 worth a day"[34] for distribution in Chicago and the Midwest.

In 1863 George Root moved his family to Chicago. During the war years there were fewer conventions, and Root was fully occupied with the composition of songs about the war and with his editorial work. Chicago remained his home to the end of his life.

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[32]Dena J. Epstein, Music Publishing in Chicago Before 1871: The Firm of Root and Cady, 1858-1871. Detroit: Information Coordinators, Inc., 1969, pp. 36-37.

[33]George F. Root, Autobiography, p. 140.

[34]Dena J. Epstein, Ibid., p. 60.

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Publication of George Root's compositions and song collections contributed to the success of the company, and to the extent of its influence. He was already nationally known as a teacher and compiler of instructional books when he joined the firm. He became the leading composer of war songs for the North. Most important among the books he wrote or compiled during this period were The Silver Lute and The Musical Curriculum. The Silver Lute, "for Schools, Academies, and Juvenile Classes," was said to be "the first music book ever prepared, stereotyped, and printed in Chicago." Within its first year the Chicago Tribune reported that sales of the book exceeded 1,000 copies a day.[35]

Associated with Root and Cady were a group of younger composers. "As the member of the firm in charge of publications, Root selected, criticized and edited the work of other composers, his own experiences and his beliefs on the place of music in American life determining his judgments."[36] Among these men were Philip P. Bliss, H. R. Palmer, Henry Clay Work, Chauncey M. Wyman, James McGranahan, James R. Murray, Eben Rexford, C. C. Case, and Benjamin R. Hanby.

Root and Cady suffered losses of approximately a quarter of a million dollars in the Chicago fire of October, 1871. Although the firm reopened for business, and there were attempts at reorganization, the fire seemed to be the cause of the eventual death of the company. In 1875 The John Church

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[35]Dena J. Epstein, Ibid., pp. 48, 50.

[36]Dena J. Epstein, Ibid., p. 19.

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Company of Cincinnati acquired control of the remainder of Root and Cady's interests.

Professional Activities After 1871

After the disposition of the music publishing firm, Root resumed his work as a teacher. He continued to compose and to compile song collections. Between 1872 and 1885 he taught a number of normal institutes and musical conventions. From 1872 to 1876 he served as president of Chicago Musical College.[37]

Root participated in the early meetings of the Music Teacher's National Association. At the instigation of Theodore Presser, the MTNA held its initial meeting in Delaware, Ohio, in 1876, where Root delivered the opening address. He urged participants to approach "the different topics that will be brought before us with open minds . . ." Also during this initial meeting, Root delivered an address on "Musical Terminology." Permanent committees for the study of various topics were established, and one of these was the committee on terminology.

The tolerant attitude Root had urged in his opening speech was not always evident during the Association's open discussions. George W. Chadwick spoke, during this first session, on "The Popular Music." In the discussion that followed, Root defended his belief that "simple" music played a vital part in the lives of the masses of Americans, and in the development

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[37]"Centennial Bulletin of Chicago Musical College," an issue of the Roosevelt University Bulletin, Vol. 23, No. 6, May, 1967, pp. ix-xi.

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of their musical taste. Fenelon B. Rice disagreed with Root's position that gradual progress was necessary through "various stages" in the development of musical taste. Although he attended a few more of the annual meetings, Root was not listed among the members after 1882. His son Frederick continued to take a leading part in the organization.

The use of Root's compositions in Great Britain led him to visit England and Scotland in 1886. The London Sunday-School Union and the publishing firm of Bailey and Ferguson, of Glasgow, had commissioned Root to write several cantatas. He decided to visit London and Glasgow, and on July 17, 1886, he sailed for Scotland. The son of Reverend John Curwen entertained Root, and introduced him to "the representative music of the English people." Root wanted to know how the people sang as compared with ourselves, and how the reading and understanding of music compared" with those in the United States.[38]

In London Root visited several classes at the Tonic Sol-Fa College, heard several choral concerts, and attended church services. He was surprised to find that "my cantatas and songs were issued there to an extent that I was not fully aware of" and that some of his compositions were widely known in Great Britain. The catalogue of the British Museum then contained some twenty-three pages of entries pertaining to his works.[39] In 1969, the catalogue of the British Museum listed some two hundred entries under Root's name. Many of them were printed

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[38]George F. Root, Autobiography, p. 175.

[39]George F. Root, Autobiography, p. 193.

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in Tonic Sol-Fa notation.

When he returned to Chicago from Great Britain, Root devoted most of his time to composition. Most of the works he produced were cantatas. Two instructional books appeared in 1887, The Empire of Song and The Repertoire.

Most of Root's autobiography, The Story of A Musical Life, was written in 1889. Concluding it in 1891, he wrote that normal institutes, musical conventions, and composition were his pursuits at that time.

Root was active as a composer until the day of his death. He had, for some time, maintained a summer home at Bailey's Island, Maine, where several members of his family gathered during the summer months. On August 6, 1895, Root died at Bailey's Island. He had been composing on the morning of his death, and he was buried at North Reading, Massachusetts. He left two sons, Charles T. and Frederick Woodman Root, and four daughters.

Summary and Conclusions

After almost a century, Root's account of his musical experiences is particularly valuable. His autobiography, written with a special awareness of social and cultural change, shows marked sensitivity to the musical experiences of the masses of American people. Due to this factor and to the variety of his musical activities and interests, he left a record that gives insight into the development of music education and its relationship to American society during his lifetime. His writings provide the evidence for evaluating his achievements in historical perspective.

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Although Root's musical development was in many ways typical of the time, and his experiences were indicative of the changes taking place in music and in education, some achievements differentiated him from his contemporaries. His teaching experience was broader and more comprehensive than that of most of the other early music educators. He taught private piano, organ, and flute lessons, public school music classes, and vocal music in academies and various institutions of higher education. In addition, his musical conventions and normal institutes offered training for music teachers and church or community musicians. Scarcely any of his contemporaries had such a varied teaching experience. In view of the conditions under which teachers of his time prepared themselves for their work, he was relatively well trained.

Root was fully involved in American musical life as a church musician, as a composer, as an editor of musical periodicals, and as a music publisher. He was proficient as a vocalist, and evidently welcomed each opportunity to perform.

He made the most of his musical experiences: they were assimilated, utilized, and put into practice. The range of his experiences, and his active role in the musical life of the time, enabled him to prepare students for fuller, more active participation in music. A further result of his wide-ranging musical background was a considerable knowledge of the musical experiences of the American middle class. His philosophy of music education was shaped by his knowledge of their musical experiences.

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CHAPTER III

DEVELOPING MUSICAL TASTE THROUGH INSTRUCTIONAL REPERTOIRE

Most important among the distinguishing qualities of Root's work was his relationship with the middle class people and their musical experiences. While he was acquainted with musical leaders of his day, and was aware of artistic developments which were in progress, his work as a teacher was directed toward the masses of American people. He knew the realities of their life situations and was familiar with their tastes, as well as the role of music in their lives. He came to regard their musical experiences, their participation as performers or as listeners, and their opinions as important. In a sense, he identified himself with the common people; his approach to the development of musical taste was based on what he believed to be their musical needs.

> In every sense a man of his time, Root thought of music largely in terms of classroom singing, the church and the parlor. While he was increasingly aware of the'advanced' music performed in Europe and brought to America by touring virtuosos, he assigned more importance in his thinking to the musical needs of the vast unsophisticated American public.[1]

The following discussion deals with three of Root's strongest

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[1]Epstein, Dena J., Music Publishing in Chicago Before 1871: The Firm of Root and Cady, 1858-1871 (Detroit Studies in Music Bibliography--14) Detroit: Information Coordinators, Inc., 1969, p. 18.

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beliefs about the development of musical taste, and shows that his philosophical outlook was reflected in the choice of song material he included in his textbooks.

Root's Theories on the Development of Musical Taste

Root's strongest beliefs about the formation of musical taste were stated in his textbooks and in written comments about the aesthetic experience in music. He believed that aesthetic response to music was primarily an emotional response. In his thinking, personal preferences were vital to the process of aesthetic growth. A knowledge of these preferences aided the teacher in maintaining the interest of the student. He believed that aesthetic development began with what he called "simple" music, and advanced through successive, definable stages. These ideas were carried out through instructional procedures that stressed active imvolvement of students in the learning process, and through the songs Root selected or composed for classroom use.

Emotional response was an important part of the aesthetic experience in music. According to Root,

> Music is emotional rather than intellectual with every one, but with children there is nothing but the emotional at first. They make musical sounds simply because the act produces sensations pleasant to their emotional nature.[2]

Early music educators recognized the value of vocal music in developing certain "habits of feeling," such as "happiness, contentment, cheerfulness, tranquility," and considered these

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[2]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872, p. 46.

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feelings to be "the natural effects of music."[3] Significantly, one of the songs in Lowell Mason's Boston School Song Book (1841) was titled "Contentment."

Root pointed out the relationship between music and natural, or untrained, emotional responses. He saw in these spontaneous expressions of feeling a beginning point for aesthetic development.

> Words of affection and sounds of emotion, because they prolong the vowels, have in them song or tune in rudimentary form. The child who says, 'O Mother, how I love you!' makes music. So does the man who sincerely expresses love for his home, his country or his God, and the tones or tunes in such expressions as surely strengthen the good affections of those who utter them as proper exercise strengthens the body.[4]

Root believed that through music education, natural emotional expressions could become aesthetic experience. He provided for this development in classroom materials for both children and adults. For inexperienced singers, he wrote instructional songs in which he tried to express natural feelings. For more advanced singers, he composed specific exercises, each of them designed to express a particular emotion (joy, fear, exultation, courage, tranquility) through what he called the quality of musical tone. (See Figure XI, page 111.)

Recognition of the individual's present stage of aesthetic development was part of Root's philosophy of teaching.

> . . .to every music lover and learner there is a grade of music in which he lives, so to speak--

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[3]Edward Bailey Birge, History of Public School Music in the United States [Washington, D. C.: Music Educators National Conference, 1966, (1928)], p. 41.

[4]George F. Root, Ibid., p. 63.

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> where he feels most at home and enjoys himself best. When he hears or studies music that is above that grade, if he is sensible he simply says: 'That is above me; I am not there yet.' If he is not sensible, he is liable to say: 'There is no music in that.'[5]

It was Root's theory that personal preferences were vitally important to the process of aesthetic growth, since "emotional or aesthetic benefit by music can come to a person only through music that he likes. By that alone can he grow musically."[6] The student's personal preferences were important to the teacher, not only as an indicator of present musical development, but as a basis for planning and preparing for the improvement of musical taste. Accordingly, Root's vocal music textbooks contained a variety of materials, intended to capture and maintain the interests of students.

Individual interest and active involvement in music were necessary to the improvement of musical taste. Root believed that the experience of playing or singing a given composition was far more significant to the individual than hearing the composition performed. In his classes he stressed active participation; his instructional procedures were planned to include many opportunities to sing and to respond in active dialogue with the teacher. In Root's words:

> It is a common saying that we get knowledge by experience, but it is not commonly said that we get it in no other way; still this is true. . . . The mind and body both unite in all acts that bring knowledge. . . . If an act is partial or incomplete, the knowledge that comes from it

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[5]George F. Root, Autobiography, p. 54.

[6]George F. Root, Autobiography, pp. 19-20.

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> will exactly agree with it in this respect; therefore, we know better as we do better in everything.[7]

Root believed strongly that what he called simple music, or "the music of the people"[8] was valid as a means of personal and social expression or communication and that it must be the starting point for aesthetic growth in music. The terms "simple" and "higher" music were in common use at that time. "Simple" music apparently referred to both hymns and the secular songs in which the harmonies were sparse, the rhythms were regular and lacking in variety, and the melodies were repetitive and easily singable. Outstanding as an example of the "simple" songs Root composed for vocal music classes was "There's Music in the Air."[9] It was typical of the kinds of songs he believed were useful and appropriate to these classes. "Higher" music designated the art songs of European composers, choruses from the well-known oratorios, and the arrangements or excerpts from compositions in the larger forms, which were frequently performed in the miscellaneous concert programs of the day.

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[7]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872), pp. 45-46.

[8]Music periodicals such as the New York Musical Review and Gazette, published by the Mason Brothers Music Firm, made frequent use of the term "the people's song' without explanation. Evidently the term referred to music of the home and community as distinguished from art songs and the music of the concert stage. As Root used it, "the people's song' meant a kind of music that was characterized by its utility in the lives of the common people.

[9]"There's Music in the Air" remained in the instructional repertoire longer than his other songs. Early in the twentieth century it could still be found in song collections for the public schools.

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He was well aware of a strong current of opinion among important educators and musical leaders to the effect that simple music played too large a part in the lives of the American public, and that this was detrimental to the development of musical taste. He called this opinion "absurd," and stated that mastery of the simple was prerequisite to appreciation of what he called "higher" music. He argued that, upon mastery of the simpler music, the student would, of his own volition, go on to the appreciation of music of a higher quality, provided that such music were available to him.[10]

There were distinctions to be made, however, within the realm of simple music. Critics, some of whom were among Root's friends and associates, deplored the poor quality of some of the simple music of the day, calling it "trash." Root replied

> There is trash at every musical grade, even to the highest. How much that is grotesque and senseless is seen in the ambitious attempts of those who follow Wagner, or would rival him in new paths, but have nothing of his transcendent genius. Such are usually among the despisers of the elementary conditions through which all must pass, and in which a majority of the music-loving world must always be. . . . I contend that most of the simple music that lives is no more trash than Mozart's 'O dolce concento' or 'Rousseau's Dream,' than which nothing is written that is simpler or more perfect.[11]

Root agreed that much of the music the public knew was inappropriate for instructional use, and lacking in aesthetic value. This did not change his opinion on the role of simple music in educating musical tastes. The aesthetic qualities

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[10]George F. Root, Autobiography, p. 19.

[11]George F. Root, Autobiography, p. 55.

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of a composition were not determined by its technical complexities.

Root believed that change or improvement in musical taste was a gradual process of advancement through successive, definable stages. In each stage of his development the student found significance, and the means for aesthetic growth, in certain compositions and not in others. The state of his personal taste could be identified through these compositions. Advancement to a higher stage of aesthetic development took place as the individual was ready for it, and on a demand basis. When the student had experienced simple music until he no longer found enjoyment or stimulation in it, he was ready to appreciate music of a higher quality. No plan or procedure for hastening or abbreviating the process of developing musical taste existed, in his opinion.

> They must get their fill of the simple--must hear it until they crave something higher--before that which is higher can be of any use to them.[12]

Students with native aptitude for music, or considerable previous exposure to it, might progress faster than non-musicians, but they too must progress through the various stages, of which the initial stage was most important.

Root's apparent purpose was to teach students, initially, through the music they liked and enjoyed, and by this means to establish a basis for the appreciation of other music. He seemed to believe that the development of musical taste was a slow process, and perhaps he underestimated

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[12]George F. Root, Autobiography, p. 19.

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the capacity of students (particularly younger ones) for aesthetic development.

The Formation of Root's Personal Value Judgments

Several factors were important in the formation of Root's philosophy about musical taste. Among these were the New England singing-school tradition, some fifty years' teaching experience, his success as a writer of popular songs and the equalitarian spirit of the midwest, where he made his home after 1863.

His theory about the development of musical taste was based largely on his personal experience.

> For a few months Russell's songs filled me with delight. They were just what I needed to help me out of my elementary condition. Before a year was over they had done their work, and I craved something higher. Schubert's songs came next. Is it supposed for an instant that songs of the Russell grade, had they been multiplied a hundred-fold, would have had any effect in keeping me back, if I could get what I wanted? Certainly not; and Schubert's songs, and others of that grade, were, and are, plenty, and . . . easily obtained. . . .[13]

This statement implied that songs with a strong emotional appeal, and those written in a popular idiom, had been, in an early stage of his development, a means of aesthetic growth; that such growth had taken place from within; that at least three separate stages in that development were identifiable in relation to specific compositions; and that performance was an important part of his aesthetic growth.

In the early stages of his musical development, Root

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[13]George F. Root, Autobiography, p. 19.

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was influenced by the New England singing-school tradition: church music was always an important part of his life. After 1838 the musical leaders of Boston, principally Lowell Mason, influenced his musical judgments, including the selection of music for his classes. About 1844, William Bradbury and Isaac B. Woodbury suggested that he follow their practice of compiling song collections. Root was not receptive to the suggestion at first, since he "looked then with some contempt upon their grade of work." He stated that his classes and choirs were singing "higher" music than Bradbury and Woodbury were producing, and that his blind pupils were "exciting the admiration of the best musical people of (New York) by their performances of a still higher order of compositions." Part-songs by Mendelssohn, Romberg's setting of Schiller's "Song of the Bell," "Morning" by Ries, and choruses from several oratorios were included in their repertoire.[14]

His value judgments changed as a result of broad experience in teaching. Few if any of the other early music educators taught such a variety of students--public school children, young adults, blind students, college and seminary students, teachers and those who were musical leaders in their respective communities. Throughout New England and as far south as Virginia, Root taught musical conventions, in which the combined attendance totaled thousands of persons. Their tastes and opinions about music influenced his own.

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[14]George F. Root, Autobiography, p. 52-53.

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He explained the change in these words:

> I saw at once that mine must be the "people's song," still, I am ashamed to say, I shared the feeling that was around me in regard to that grade of music. . . . It was not until I imbibed more of Dr. Mason's spirit, and went more among the people of the country, that I saw these things in a truer light, and respected myself, and was thankful when I could write something that all the people would sing.[15]

In its practical effects on his pedagogy, this was the most important change that took place in Root's value judgments. Its results were seen in his publications for vocal music classes such as the Festival Glee Book (1857), where songs in the popular style of the day, (such as his "Hazel Dell" and "The Old Folks Are Gone"), appeared side by side with the melodies of Mendelssohn and arrangements from the works of Liszt, Von Weber, and Arne.

Success as the writer of some of America's most enduring popular songs had a profound effect on Root's pedagogy. Through these songs he found that he could reach and communicate with more people than in any other way. In these songs he tried to express their thoughts and feelings, to meet them on their own levels of taste and ability. The success with which he did this was applied to the teaching process.

Root was among the pioneers of musical life in the midwest, both as an educator and as a partner in the music firm of Root and Cady. That firm was important as a distributor of music and instruments throughout the area for which Chicago was a center of trade. Root's most important contribution,

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[15]George F. Root, Autobiography, p. 83.

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however, was in bringing teacher education in music to the midwest. His musical conventions were in some cases the first to be held in a given town. In normal classes like the Western Musical Institute at Jacksonville, Illinois, and similar gatherings at Winona, Minnesota, and South Bend, Indiana, he offered instruction similar to that previously available only in the east.

He described the westerners he met as young, vigorous and optimistic. Their society was informal and unassuming by comparison with that of New England, and it changed Root's thinking still further in favor of the "the people's song."

Throughout his life Root continued to believe that musical taste was improved gradually, through successive stages, of which the early stage was most important. As he grew older, he became intolerant toward opinions that opposed his own, particularly with regard to the role of popular music in the development of musical taste.

Root's Theories Compared With Those of His Contemporaries

Root's personal beliefs about the development of musical taste could be assessed as liberal in comparison with those of some important contemporary musicians. Both John Sullivan Dwight and Thomas Hastings tried, in different ways, to elevate the level of public taste through exposure to what they considered the best kinds of music. In general, both men held a low estimate of the musical tastes of the American public. The music they considered worthy of study and

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performance was somewhat limited in quantity, and usually European in origin, or at least in style. Hastings believed that orchestral music, as well as opera, was appreciated by the privileged few, while Dwight urged the presentation of symphonic music in public concerts. Hastings placed tremendous importance on the music of the church as a means of inspiring piety. Dwight, though trained as a minister, fostered the appreciation of secular music. Lowell Mason's position was that the development of musical taste was dependent on the appreciation of what, often in the nineteenth century, was called "higher" music. This was to culminate in the performance and hearing of masterworks from traditional European literature.

The standards held by Mason, Hastings, and Dwight were rather inflexible. They believed that certain pieces of musical literature qualified as "classic," "great," or "immortal." Aesthetic enjoyment of these works was a goal to which they thought listeners should aspire as part of their musical education. In their opinion simpler compositions had no place in musical education since they evoked no aesthetic response in a real sense.

In Root's definition of "classic" music there was general agreement with these ideas:

> A composition to be classic, as that word is now understood by musicians, must first be a model of excellence in form and harmony; second, it must possess that mysterious vitality which makes it outlive its companions. And, third, it must be accepted by the common consensus of musical opinion as belonging to the first rank. Classic music is not a question of simplicity or difficulty. There are beautiful and living

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> forms at every grade, from what are now regarded as the simple melodies of Mozart's, Haydn's and even Beethoven's compositions, all the way to the highest works of these and other great masters. A short definition of classic music might be 'that music which for more than a generation has been considered by all musicians as the best.'[16]

In regard to the use of "simple" music in education Root disagreed with his New England contemporaries. Dwight, Mason, and Hastings were mainly concerned with the desired end result, appreciation of the finest in musical literature. Root was interested in the process by which this result was obtained. He considered the acquisition of musical taste to be a process of development. He believed that aesthetic response to "simpler" music was a step in the process of developing appreciation for the classics. As a teacher, he devoted the major portion of his attention to those learners he considered to be in the early stages of aesthetic development and to the kinds of music they understood.

Like Root, Lowell Mason expressed the hope that his teaching and the materials he prepared for music classes would serve a purpose in American public life. "I do really desire to do that which shall improve my fellow men," he wrote. He advised a fellow teacher:

> Introduce the best music you can; make your teaching thorough as you can, educational, reaching the moral as well as the intellectual and the physical. Do not stop as very many teachers do with the sensory and the physical . . . but look to something higher--even to the highest development of the human.[17]

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[16]George F. Root, in Music, Vol. VII, No. 3, January, 1895, p. 281.

[17]Autograph letter to W. W. Killip, signed Lowell Mason, dated Feb. 26, 1860.

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Mason insisted on the application of his own standard of musical values. While Root expected to meet students initially on their own levels, with the plan of gradually improving their musical taste, Mason believed that his standard of musical values, and not those of the students, should determine the selection of the entire instructional repertoire.

Apparently, Mason believed that prolonged exposure to the music that met his personal standard would effect the desired change in public taste. Students and adults were to be converted to his aesthetic viewpoint. The concept of growth through successive stages of musical taste was not part of his philosophy.

This led to the fundamental difference in their teaching: while Mason and other educators spoke of bringing music to the masses, they used as teaching materials music to which the masses could not relate. Root was willing to meet students on their own aesthetic levels, even when this meant teaching them through simple, or even popular, songs, such as "The Hazel Dell."[18]

Lowell Mason found no place in aesthetic development for the kinds of songs that had popular appeal. He did not share Root's goal of stimulating interest and participation through simple music, in order to motivate further aesthetic growth. Mason equated Root's popular cantata, "The Haymakers," with what he considered the generally poor quality of music which the masses knew. He questioned a fellow teacher,

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[18]For the year 1853, Variety Music Cavalcade 1620-1961 listed Root's "Hazel Dell" as one of three most popular songs in the United States.

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> What is your standard musically--'The Messiah' or 'The Haymakers'? . . . Ought we to put forth an effort to improve public taste and knowledge, or should we bring ourselves down into communion with the most coarse and vulgar?[19]

With this question he summarized the polarity of musical tastes in American society during much of the nineteenth century.

Root's Instructional Repertoire

Root's theories about the aesthetic experience in music were put into practice through the instructional materials he produced. Between 1847 and the time of his death, Root composed, compiled, or co-authored more than seventy publications of book length. Like his professional activities, they represented the whole range of music as most Americans knew it. In church, at home or in the classroom; in community social gatherings of all kinds--in almost every aspect of their daily lives, Americans found a means of self-expression in his songs.[20]

The early music textbooks were made up of original songs written by the compiler of the book, songs written by fellow teachers, and the melodies of European composers. The compilers customarily borrowed a number of the songs included in their works from the similar books published by their contemporaries. Collections by Bradbury, Woodbury, Webb, Johnson and other Boston educators contained many songs that were written by Lowell Mason, or by others of the Boston group. In Root's successive publications, the number of his own songs

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[19]Autograph letter signed Lowell Mason, dated February 26, 1860.

[20]For a complete list of textbooks see Appendix A.

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increased in proportion to songs from other sources. Root's songs, however, became more fully a part of American musical life than those of any one of his contemporary educators.

In the Normal Musical Handbook Root stated that the most valid function of music was "as a means of exercising and strengthening good affections." [21] Many of the songs that were taught in nineteenth century music classes were meant to cultivate feelings of religious devotion, patriotism, and loyalty to home and family. Also, primarily through their words, songs could help to develop concern for the welfare of others, and could influence moral conduct.

Each of Root's song collections for the grammar school contained hymns; The Forest Choir and The Silver Lute contained miniature 'anthems' as well. Two of the books for children contained Root's first successful hymn tune, "Rosedale," and two "Old Hundredth." In books for the Sunday School and for high school or academy classes, there were more compositions of the gospel song type, in addition to the standard old hymn tunes. Several books contained his best-known religious song, "Jewels." One of Root's most interesting anthems for vocal music classes was "Blessed Is the Nation,"[22] in which two separate melodic themes were developed on an almost equal basis. Collections for musical conventions and institutes included standard hymn tunes, gospel songs, chants, and a number of

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[21] p. 66.

[22] George F. Root, The Chorus Castle. (Cincinnati: John Church Company, 1880), p. 192.

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anthems and choruses similar to those found in Root's sacred cantatas. The Arena contained an interesting example of Root's hymn tunes in the older style, "Hyde Park"; "The Lord Is In His Holy Temple" was found in The Glory. Our Song World contained a group of "Devotional Exercises" in which selected chants and songs were to be sung as preludes to standard hymns. A large proportion of Root's cantatas were based on religious themes. One of these, "The Christian Graces," was subtitled "A Sacred Cantata for Schools."

Practically all the textbooks of the first music educators contained sections of religious music--hymns, chants, and anthems, and these were the only songs consistently grouped within the books. Mason's Boston School Song Book contained "Old Hundred," "Sicily," and "Greenville." Bradbury's Carol contained a section called "Devotional Pieces Appropriate to Opening and Closing School." Among these were J. C. Woodman's "State Street," and hymns by Lowell Mason and others. A Devotional Song" found in A. N. Johnson's True Juvenile Song Book was his setting of words by his brother, J. C. Johnson.

Many of the songs found in Root's collections were related to the moralistic quality of nineteenth century public education. Typical of these was an appeal to the individual's conscience called "There's a Monitor Within," which Root composed for The Treble Clef Choir. A number of his songs dealt with the kind of homespun idealism that was found in non-music textbooks of that period. "Don't Be Vain," and "Throwing the Stone" in The Forest Choir were examples of the indirect approach to character building. "Faithful, Kind, and

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True," "Keep On Trying," and "Make Your Mark" were among the songs of this kind in his National School Singer. Even in collections for adult singers, such songs were found. "Do Thy Part" appeared in The Empire of Song.

Root composed many songs on the temperance theme, and these songs were included in the teaching repertoire for students of all ages. At the grammar school level, there was a "Temperance Rallying Song" in The Silver Lute; "The Crystal Spring" was found in the Festival Glee Book, for academies and seminaries; for musical conventions, Our Song World, for example, contained three temperance songs. The Musical Fountain was a collection of temperance music designed for "public and social meetings and the home circle."

Patriotic songs were included in most of Root's collections. Such songs as "Washington's Birthday" and "My Own Native Land" were found in his textbooks for children. In those for adult classes, representative songs were "The Dear Old Flag" and "Land of Our Fathers."

Root was an ardent patriot and the self-appointed song writer of the Union during the Civil War. From Fort Sumter to Appomattox, he recorded the events of the war and public reaction to them. Beginning with "The First Gun Is Fired, May God Protect the Right," he produced more than thirty songs related to the war. In his words,

> . . . when the heart of the Nation was moved by particular circumstances or conditions caused by the war, I wrote what I thought would then express the emotions of the soldiers or the people.[23]

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[23]George F. Root, Autobiography, p. 136.

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Most of these songs were popular for a short time, and then forgotten. "The Battle Cry of Freedom" and "Tramp, Tramp, Tramp, the Boys Are Marching" earned a permanent place in American history. Six of Root's war songs which were best known at the time were included in The Silver Lute (1862) for children's music classes.

Reunification of the country was the topic of several of Root's songs written at the close of the Civil War. One of these appeared in A. N. Johnson's True Juvenile Song Book; it began, "Southland, Southland, Rise Again to Life." In The Forest Choir Root included both F. B. Rice's "Children for the Union" and his own "Free, Free, Free, Shall All Our Country Be."

Patriotism was the theme of several cantatas Root composed for the use of his students. These cantatas were "The Pilgrim Fathers," "Columbus, The Hero of Faith," and "Our Flag With the Stars and Stripes."

Loyalty to home and family was one of Root's favorite subjects, both as a teacher and as a song-writer. One of his song collections for children's classes contained "Make Home Beautiful," which began with the words

> Let us try to make home lovely
> Let it be a smiling spot,
> Where in sweet contentment resting,
> Wrong and evil enter not.[24]

Concern for the well-being of others was shown in songs that called attention to various social problems. "Our Daily Bread" in The National School Singer was addressed to the problem of poverty. He called attention to poor and orphaned

[24]George F. Root, The National School Singer (New York: American Book Company, 1875), p. 18.

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children with "The Little Wanderer's Appeal" and "Have You Sold Your Matches, Tom?" Urging a considerate attitude toward former slaves he wrote "The Freedman's Appeal," of which these words were a part:

> A suff'ring people stretch their hands
> In trustful faith afar;
> To where, o'er kindly northern lands
> Shines Freedom's polar star:
> Your strong white hand, O Saxon North,
> With generous zeal unclasp;
> The swarthy one to you held forth
> Like friend's or brother's grasp.[25]

By 1874, labor had gained great importance in political and social life. In that year Root published a song collection called The Trumpet of Reform; it expressed some ideas about the life of the working man to which adult students could easily relate. Both farmers and industrial workers found their demands expressed in the words of such songs as "No Mortgage On the Farm," "The Battle Cry of Labor," and "Toil From Early Morning." In "The Laborer On Election Day," Root set to music a poem by John Greenleaf Whittier which contained these words:

> The proudest now is but my peer,
> The highest not more high;
> Today, of all the weary year
> A king of men am I.
> Today, alike are great and small,
> The nameless and the known;
> My palace is the people's hall,
> The ballot-box my throne![26]

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[25]George F. Root and B. R. Hanby, "The Snow-Bird: A Collection of Music for Sabbath and Day Schools, Juvenile Singing Classes, and the Social Circle. Being the Winter Number of Our Song Birds. A Juvenile Musical Quarterly." Chicago: Root and Cady, 1866, p. 48.

[26]George F. Root, The Trumpet of Reform (Cincinnati: John Church Company, 1874), p. 76.

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Protest against monopolies was contained in words taken from a periodical, "The Industrial Age," and set to music. Of the four verses, these were the first two:

A host of honest farmers,
With earnest hearts and true--
We're utterly determined
To put this Movement through;
We're down on all monopolies,
That all our rights defy,
And crush them out we shall and must
And this is the reason why! . . .

They've rings in selling school-books;
In telegraphic news--
In planters and in reapers,
And ev'rything we use;
Freights, fares and freight commissions
Are everlasting high,
But farmers' work must pay the tax,
And this is the reason why! . . . [27]

In song collections for children, respect for the working man and recognition of his contribution to society were taught. For example, "The Song of the Cooper," "I'm Glad I Am A Farmer," and "The Gentlemen Workers" were included in The Silver Lute.

To motivate individual students, and to involve them more fully in the study of music, Root included in the instructional repertoire many songs that appealed directly to their interests. He stated that motivation of students in music was the teacher's responsibility, and that "there is no study in the world so easily made pleasant." [28]

In song collections for his younger students, Root attempted to appeal specifically to their interests through the

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[27] George F. Root, Ibid., p. 20.

[28] George F. Root, The Normal Musical Handbook (Cincinnati: John Church Co., 1872), p. 53.

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use of songs about play or role-taking, about pets, those involving bodily movement, and those with references to the child himself. The traditional story of "Snow White and the Seven Dwarfs" he set to music in the form of a cantata for children's voices. Indicative of the kinds of songs he believed would appeal to children were "O Who'll Come and Play With Me?" "Johnny Schmoker," and "If I Were A Sunbeam." On the subject of pets he included a song called "Rover" in The Silver Lute and Benjamin R. Hanby's "Household Pets" in The Forest Choir.

Several "exercise songs" such as "The Blacksmiths" and "Drummer Boy" were included in Root's Forest Choir. Children were directed to make appropriate motions while singing, for example, "Sower, Mower, Reaper and Thresher," of which these words were a part:

> This is the way that the farmer sows,
> In the spring-time of the year;
> When all the fields are growing green,
> And the skies are blue and clear.
>
> This is the way that the farmer mows,
> When the grass is high and tall;
> He swings his scythe with measured beat,
> And the slender grasses fall.
>
> This is the way that the reaper reaps,
> In the autumn of the year;
> When all the fields are getting brown,
> And the skies are blue and clear.
>
> This is the way that the threshers thresh,
> When the wheat is gather'd in;
> And the corn is borne from the field, and piled
> In the happy farmer's bin.[29]

Among the exercise songs in this book was "The Burlesque

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[29]Page 81.

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Band," ("O we can play on the big bass drum, and this is the music to it."). Like "Johnny Schmoker," it can still be found in public school music texts today.

The following is an example of the kinds of songs Root believed would have special appeal for children:

(1)He's singing to me! He's singing to me!
The merry bird sitting there up in the tree:
And what does he say to the girl and the boy?
'Oh the world's running over and over with joy!

(Chorus)
Don't you hear? Don't you see? Hush!
look in my tree:
I'm as happy, as happy, as happy can be'

(2)He's singing to me! He's singing to me!
'My nest is hid there in the Juniper tree;
Don't meddle, don't touch, merry girl, merry boy,
Or the world will lose some of my sweet song of joy.'

(Chorus)

(3)To you and to me, To you and to me,
The merry bird sings in the Juniper tree;
Oh hear what he says, merry girl, merry boy,
And destroy not his little world ringing with joy.

(Chorus)[30]

Other music educators of the day appealed to the interests of children in similar ways. Lowell Mason used the following words with his single-line exercises:

Now to the woods we go.

We sing, and shout and play.

Away to the fields, away.[31]

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[30] George F. Root, The National School Singer (New York: American Book Company, 1875), p. 54.

[31] Lowell Mason and Theodore F. Seward, The Pestalozzian Music Teacher (New York: C. H. Ditson and Company, 1871), p. 30.

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To one of his instructional songs, Mason set these words:

I love the cheerful summer-time
With all its birds and flowers;
Its shining garments, green and smooth;
Its cool, refreshing showers.[32]

By comparison, Root's song seems the more appropriate, since the words relate to the individual child in a more personal way.

The activities of the classroom were a vital part of the child's personal experiences. Bradbury's Carol featured a section titled "Songs for Dismission, Close of School, Etc." Among these were "Follow to the Play Ground," and "We Delight in Our School." In Johnson's Young Minstrel were found "After Study," "The Student's Song," and "Ho, Ho, Vacation Days Are Here." "Adieu (Leaving School)" and "Singing and Study" were included in Lowell Mason's Boston School Song Book.

Like most of the other textbook compilers, Root included songs about the activities of the classroom in his collections for children. The following song is an example of this type:

Softly! softly! put the books away,
Hush! no sound, until we're out to play;
Mind the rules, now mind them ev'ry one,
That's the only road to work well done.

Lightly! lightly! move along the floor
Gently! gently! pass the open door;
Keep the time together as we go,
Let the steps be neither fast nor slow.

Once outside we'll make the echoes ring,
Whoop! hurrah! yes, that's the way to sing,
Faithful study gives the right to play,
Let us waste no time--away! Away![33]

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[32]Lowell Mason, Ibid.,p. 34.

[33]George F. Root, National School Singer (New York: A. S. Barnes and Company, 1875), p. 49.

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A "Multiplication Song" was included in The Forest Choir with no indication of either the composer of the melody or the author of the words. The words made use of rhyme as a means of aiding memorization of facts. "Points of the Compass" (also in The Forest Choir) was a drill on elementary facts of geography. Teacher and children sang in a "question and answer" style. In verse four, for example, the teacher sang,

> Can you tell me which way, children,
> Europe is from where we stand.

Children answered

> We can tell you that, dear teacher,
> Europe's east from where we stand.

The first three verses drilled on the "cardinal directions," north, south, east, and west. Other verses were designed for drill on the locations of the continents of Africa and Asia.[34]

"The Grammar Lesson" in Root's Musical Album for 1855 was a musical approach to the teaching of the "parts of speech." Articles, a, an, and the, and nouns such as school, garden, hoop, and swing were presented for drill in one of the five verses.

Root appealed to current interests, as well as the sense of humor, in some of the songs he composed or selected for older students and for those attending musical conventions. In his Diapason were found "Dame Fashion" and "Don't Run in Debt;" "Business and Gambling" appeared in The Empire of Song. Several song collections published when he lived in Chicago contained a round based on the melody, "Scotland's Burning."

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[34]George F. Root, The Forest Choir (Chicago: Root and Cady, 1867), p. 84.

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In it Root referred to the leading Chicago newspapers of the day:

> Morning papers, morning papers,
> All the riots, rows and capers,
> Tribune, Times, Interocean.

When railroads were built from coast to coast, Root expressed the enthusiasm of the American public in a song which appeared in the Pacific Glee Book by his son, Frederick Woodman Root, and J. R. Murray. Also on the railroad theme he wrote "Tame Demon," which was included in The Empire of Song. For his Festival Glee Book, Root composed a "Song of Steam." His contemporary, William B. Bradbury, also used songs that related to current interests. In his Singing Bird he included "The Jenny Lind Mania," which listed commercial products named for the "Swedish Nightingale," and ended with the words, "you've feathered well your nest."

Excitement and challenge accompanied the development of the western United States. The optimism and the informality of that society had personal appeal for Root, and he wrote "O'er the Prairie Green and Fair," and "Out on the Prairie" for younger students. "Northern Michigan" was found in F. W. Root's Pacific Glee Book. Best known of Root's songs on this subject was "Rosalie, the Prairie Flower." In the style he called "the people's song," he included a few songs which were popular at the time. Among these were Henry Russell's "Cheer, Boys, Cheer," and his own "Battle Cry of Freedom," "Just Before the Battle, Mother," and "The Vacant Chair." In The Festival Glee Book were found two of Root's most popular songs, "Rosalie the Prairie Flower" and "The Hazel Dell."

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Like Root, other music educators used the popular idiom as an occasional part of the teaching repertoire. "Master and Pupil" in Woodbury's Singing School was an interesting commentary on the popular songs of the time. Students sang snatches of Stephen Foster's "Oh, Susanna." Intermittent phrases sung by the teacher used the words "don't sing that trash."

For students Root believed were no longer in the "elementary" stage of the development of musical taste, he adapted or arranged melodies by other composers. In some cases the melodies of master composers were used in this way. "I Am the Monarch of the Sea" from Gilbert and Sullivan's H. M. S. Pinafore was included in Root's Palace of Song; Schumann's "Happy Farmer" appeared in both The Triumph and The Coronet, and a vocal arrangement of his "Nachtstuck," Opus 23, Number 4, for piano was included in The Triumph. In the Treble Clef Choir were Gounod's "Nazareth," a canon called "The Lark" based on a melody by Mendelssohn, and Beethoven's "Worlds Unborn Shall Sing His Glory." The well-known minuet from Mozart's Don Giovanni appeared in The Musical Album for 1854. The art songs of Schubert, which Root considered so important to the development of musical taste, seem to have been omitted from his song collections.

The "higher" level, or "classical" music was represented in arrangements and excerpts from the oratorios and operas of the master composers of Europe. Our Song World, by George Root and C. C. Case, contained "The Palms" by Faure and "Unfold, Ye Portals" from The Redemption by Gounod. The Treble Clef Choir

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contained the perennial "Hallelujah" chorus from Handel's Messiah. In the same book were "The Heavens Are Telling" from Haydn's The Creation and the "Gloria" from the "Twelfth Mass" attributed to Mozart. An arrangement called "I Praise Thee, O Lord, My God," from Mendelssohn's Saint Paul was found in The Triumph.

Among the composers of operas, Bizet was represented in two arrangements from Carmen, found in The Empire of Song. A selection called "Hail, Festal Day" by Donizetti appeared in The Mannerchor, and The Treble Clef Choir contained an arrangement of "The Anvil Chorus" from Verdi's Il Trovatore.

Summary and Conclusions

It is almost impossible to divorce Root as a teacher from Root as a song writer, for his success as a teacher resulted from his ability to perceive the interests of people and his gift for making learning tasks more relevant to the interests and abilities of his students--whether they were children in the grammar schools or teachers of musical conventions.

Root's instructional repertoire was prepared with what he called the "needs" as well as the interests of his students in mind. These needs included sacred and secular music, on several levels of technical difficulty, for class study and for public performance. Music education at that time was thought to include the student's total musical experience; and Root provided for such experiences beyond formal class instruction. Vocal music for the church, the social activities of the community, and the home were included.

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Many of the cantatas Root composed were intended for instructional use, and their acceptance by singers and audiences alike was evidence of Root's understanding of his public. "We know at once what is meant when we say 'songs for the people,'" Root explained.

> In that sense I use the term 'cantatas for the people.' They began with 'The Flower Queen,' 'Daniel,' and 'The Haymakers,' as representative of the three kinds--juvenile, scriptural, and secular.[35]

There were three factors in Root's approach to the aesthetic experience in music. He believed that the individual's response to music was primarily emotional; he considered aesthetic development to be an individual matter, with growth or advancement taking place from within; he recognized successive stages of aesthetic appreciation, each of which was prerequisite to the next stage.

These factors determined the selection or composition of most of the teaching repertoire found in Root's textbooks. For the cultivation of certain feelings which educators, and society in general, considered ideal, he provided songs that expressed religious devotion, patriotism, family loyalty, and concern for others. To encourage individual participation, he presented songs that could appeal to students' interests. Both "simple" music and excerpts from the works of master composers were taught, in keeping with the idea that students found meaning in those compositions which were appropriate to their personal stages of aesthetic development.

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[35]George F. Root, Autobiography, p. 201.

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From some of the teachers and choral conductors whose groups had performed his cantatas, Root received requests for works of a higher degree of technical difficulty. His reply to these requests gave insight into the restrictions he placed on choral repertoire as a result of what he believed to be the prevalent musical taste.

> . . . Music which requires much practice, on the part of the singers, in order to understand and perform it, will not be appreciated and really enjoyed by a popular audience at one hearing.

He mentioned oratorios such as Mendelssohn's Elijah, masses, and "Schiller's 'Song of the Bell,'" calling them "above the public taste." He stated that audiences could benefit by attending rehearsals of such works as these.[36]

In view of these and other statements he made, several problems concerning Root's philosophy on the development of musical taste could be pointed out. Too often it was apparent that his goals for the aesthetic development of students were restricted by his own limitations as a composer. Early in his career, and in response to requests like those of the choral conductors mentioned above, he had tried to compose songs "above the grade of the 'People's song.'" Two of these were "Pictures of Memory" and "Gently, Ah, Gently." In writing them he expected that they would not achieve the public acceptance that some of his other songs enjoyed. Having made this brief attempt, he concluded that

> I should be wasting my time in trying to supply the wants of a few people, who are already

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[36]George F. Root, in The Song Messenger of the Northwest, Vol. I, No. 9, December, 1863, page 137.

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> abundantly supplied by the best writers of Europe. . . . It is easy to write correctly a simple song, but so to use the material of which such song is made that it will be received and live in the hearts of the people is quite another matter.[37]

A second problem concerned the fact that in writing a considerable proportion of the songs his students sang, he was careful not to exceed their limitations as performers. These songs were written with the teaching process in mind. To insure students' success in reading them, Root used familiar melodic intervals and simple rhythms almost exclusively. These songs rarely challenged the intellectual abilities of the singers.

A third problem may have been that Root recognized too few stages in the process of aesthetic development. No evidence is available to indicate whether his plan of laying a thorough groundwork in the appreciation of simple music resulted in later appreciation of classic musical literature. Only three clear-cut stages in his personal development were indicated in his Autobiography. He described each stage in terms of his personal reactions to the music of specific composers. Through greater attention to intermediate steps in music appreciation, and through a greater variety of instructional songs, the development of musical taste might have been enhanced.

The practice of accommodating public taste proved both a strength and a weakness in Root's teaching. His rather low estimate of the general level of public taste was borne out by the opinions of his contemporaries; his stress on the

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[37]George F. Root, Autobiography, p. 97.

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initial stage of aesthetic development filled a real need for many students, but too little provision was made for growth and advancement. In his concern for masses of people to whom the classics of musical literature were not personally significant, there was comparatively little provision for those in intermediate stages of development.

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CHAPTER IV

PEDAGOGY FOR MASS INSTRUCTION IN MUSIC

Root and the other pioneer music educators faced the challenge of offering musical instruction to great masses of students, and of providing them with skills that would enable them to enjoy music through active participation. The diversity of these students' musical backgrounds created special problems for those who taught them.

Among those who attended Root's classes and who used his textbooks were children in grammar schools and Sunday schools; students in academies, seminaries, and colleges; singers who attended musical institutes and conventions; public school teachers as well as music specialists; adult members of social organizations, and church congregations. In a sense, they were all his students. Some had attended similar classes before; others had little or no previous experience in the formal study of music. In female seminaries and in normal classes, second- or third-term students could be grouped together. In musical conventions, students in several age groups met together as a single class.

Root's instructional methods, like his song repertoire, were designed to meet the needs of his students. He evaluated their musical needs, as well as their abilities, realistically and practically. On this basis he devised methods and materials for teaching large groups of students on widely differing

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levels of achievement. This chapter examines certain teaching procedures he developed for making the learning process more effective.

For the most part, evidence about Root's teaching is found in the textbooks he prepared and in his autobiography. Most of Root's song collections for instructional use were organized on the same general plan. Facts of music theory were presented in the opening section; the second section contained a variety of secular songs; hymns, chants, and anthems made up the final part of the book. Twenty-two of the song collections contained information on music theory or groups of "song lessons" (also called "practice lessons") and a few contained both. Song lessons and exercises, found in or immediately following the theory material, provided for practice on specific theory concepts. Sometimes cross-references in the theory and exercise divisions of the books referred to hymns or songs in the later part: one such reference read "After practicing in the upper scale and intervals in this key, sing 'Freestone,' page 232."[1] Exercises and song material were presented, in many cases, in sequence according to their difficulty. Frequently songs were grouped according to key. Usually those on a particular topic (patriotism, the seasons) were not grouped together. When a title was given to a group of songs it usually referred to the uses for which these songs were appropriate, such as "Pieces for Various Occasions; together with "Additional Songs for the Schoolroom

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[1]George F. Root, The Triumph (Boston: Nichols and Hall, 1968), p. 59.

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and the Fireside" in The Silver Lute; "Social Songs" in The Glory; and "Concert, School and Home" in The Forest Choir.

There are very few eye-witness reports of his classes. He reported on the activities of a typical working day in two articles written for the "Musical Review and Choral Advocate." His "Account of the Music in Abbott's Institution(Spingler Institute), Rutgers Female Institution, and the New York Institution for the Blind" appeared in March, 1853. In the May issue of the same year he described the "Music in the Union Theological Seminary, Spingler and Rutgers Female Seminaries, and at the Institution for the Blind." His descriptions implied that music reading and correct vocal production were the major goals of these classes. In one of these articles he suggested that class sessions begin with the singing of scales, continue with vocal exercises for learning the elements of music theory, and end with choral rehearsal.

Part of the problem of mass education in music was the need for instructional procedures adapted to the abilities of students and designed to facilitate learning. Root presented some guidelines for the development of such instructional procedures in the form of "Qualifications" for teachers of music:

1. Motives in right order and relation;
2. The ability to give correct and tasteful examples;
3. The habit of so preparing every lesson that no interest is lost by hesitation or slowness;
4. A good knowledge of the theory of the subject;
5. The ability to put the subjects to be studied in the order of their difficulty;
6. The ability to adapt the lesson wisely to the state of the class;

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7. The ability to exercise the class smoothly by alternate singing between the teacher and them, or by calling for tones or phrases;
8. The ability to apportion wisely the practical and the theoretical;
9. The ability, by a thousand means, to keep the pupils at work until they get the desired knowledge;
10. A cheerful, modest manner, and neat personal appearance.[2]

Several of these ideals were demonstrated in Root's own teaching procedures. His lessons were conducted at a brisk pace in order to maintain interest. In the process he called "grading," facts were arranged in the order of their difficulty. In "imitation practice," students were drilled on specific concepts by singing in a type of rapid dialogue with the teacher. In these and other ways, Root adapted his teaching to what he called "the state of the class."

Procedures for Mass Instruction

In adapting basic musical instruction for masses of students, Root placed emphasis on effective communication between teacher and class, and encouraged active participation of all students in musical activity. The language he used in teaching, his optimistic, success-oriented approach toward the instructional process, and his careful organization of instructional material showed his ability to communicate well with groups of students.

In contrast with the pedantic language of many music texts of the period, Root's wording was simple and direct.

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[2]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872), p. 63.

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For example, Lowell Mason stated that "Tones, considered with respect to their natural relation of pitch, are disposed in a certain series consisting of eight."[3] Root stated that "A scale consists of eight or more tones, heard successively."[4] Whereas Mason instructed his students to say "Downward, hither, thither, upward"[5] while beating time, Root suggested the words "down, left, right, up."

Some of the illustrations Root used in teaching were related to the commonplace experiences with which many of his students were familiar. For example:

> Notice what a man does who really says, 'I tell you I like farming--there's nothing like it.' You will find that he uses a 'clear quality' of tone, and the forzando in the first elements of his emphatic words.[6]

Root provided for a sense of successful achievement on the part of the people he taught. From the beginning of each written presentation, there was evidence of an optimistic approach. Questions and exercises were simple, direct, and related to what had gone immediately before. If some members of the class failed to take part, Root suggested that the teacher encourage them with statements such as "I only ask

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[3]Lowell Mason, "Music and Its Notation," in The Diapason, A Collection of Church Music (edited by George F. Root; New York: Mason Brothers, 1860), p. 4.

[4]George F. Root, The Mannerchor (Cincinnati: John Church Company, 1873), p. 2.

[5]G. J. Webb and Lowell Mason, The Odeon (Boston: Wilkins and Carter, 1839), p. v.

[6]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872), p. 43.

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what we can do . . ."[7] This was to be followed with an appeal to the individual's interest in the theme of the song or exercise--whether that be patriotic, religious, or related to everyday life. Adult students and members of church congregations were encouraged to participate in the singing of hymns as a mode of worship. Root produced several publications based on this approach.[8] As a means of building confidence in the use of the voice, Root suggested that the teacher begin by asking the class to speak the words of a hymn in unison. "Not one need be silent, who has the power of speech," he wrote.[9]

An important aspect of Root's communication with students was the sequential arrangement of the material to be taught, which he called "grading." Most of his song collections contained introductory material on the "elements of music theory." In those cases where he wrote the theoretical material himself, there were many changes from book to book in an effort to arrive at the most effective arrangement. Concepts were placed in order from simplest to most complex. "The secret of grading any course of instruction" according to Root, "consists in being able always to take the next easiest from simple to difficult, and never to discourage and hinder by an unreason-

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[7]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872), p. 68.

[8]The Choir and Congregation
The New Choir and Congregation
An Aid to Congregational Singing
The Triumph.

[9]George F. Root, The Triumph (Chicago: Root and Cady, 1868), p. 6.

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able step."[10]

Root's whole approach to the teaching of music was based on the active response of the student. He designated this kind of learning process as "doing to know."

> What a man does, he knows, and it is all he knows. To illustrate: He knows mathematics so far as he can do the processes of that science; he knows religion so far as he practices it; and he knows music so far as his musical acts have given him experience, and no farther.[11]

It is doubtful that Root lectured to any extent. Students sang and responded in dialogue with the teacher almost constantly. Root realized that knowledge was best acquired through personal experience and active participation. In his words,

> There are two ways of teaching; one shorter, and the other longer. The shorter is to tell all things to the pupil, the longer is to have him find out all he can himself,--or, the shorter is to do for the pupil what the longer would have him to do for himself.[12]

Performance was a part of the idea of "doing to know." Through active participation students learned the patterns of musical usage common to more experienced musicians. Repeatedly he stated in his textbooks that by performing given exercises,

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[10]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872), p. 226.

One example of a carefully ordered sequence of instructional material was The Musical Curriculum, for the development of general musicianship through private study of piano, organ, and voice.

[11]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872), p. 45.

[12]George F. Root, The Musical Curriculum (Cincinnati: John Church Company, 1892), p. 3.

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hearing specific harmonies, and finding the interrelationships in music, students would come to know and understand the underlying concepts far better than in any other way. Explanation of facts was postponed until it was positively "needed."

> The piece of music brings knowledge exactly commensurate with its performance. The one who can play or sing a piece of music knows something about it that those do not know who do not perform it, that is, the performer is conscious of sensations from his action that no others know.[13]

The principle Root called "doing to know" was related to the Pestalozzian philosophy which so strongly influenced nineteenth century educators. In a sense it was Root's expression of Lowell Mason's motto "things before signs; principles before rules; practice before theory." Mason wrote that the best method of teaching

> consists so little in telling, and so essentially in doing, that it is only by doing that a complete idea of the reality may be conveyed.[14]

A comparison of Root's and Mason's textbooks, however, gives the impression that Mason relied more on explanation, questions, and verbalization in general, than Root did.

Root composed many short exercises in which words were used to reinforce the concepts that were being taught. For example, the function of rests in musical notation was emphasized in the following exercise from The Realm of Song.

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[13]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Company, 1872), p. 46.

[14]Lowell Mason and Theodore F. Seward, The Pestalozzian Music Teacher (Boston: C. H. Ditson and Company, 1871), p. 9.

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Now for the rests! Be careful, be careful!
Sing in the rest and you'll bring down the house,
So where there's a rest be as still as a mouse.

Once more the rests! Be careful, be careful!
Solos are good in their places you know,
But rests are not places for singing solo.[15]

In The Forest Choir (for children's classes), students practiced beating time while singing eighth notes:

Now beat the time, and let the eighth notes ring;
Don't make the motions faster than you sing. . . .[16]

A round which appeared in the same book used only half- and quarter-notes as rhythmic values. The words emphasized the comparison between these note values.

To each beat a half not sing;
Twice as fast, or two to one, the
quarters next we bring;
Now both together hear them ring.[17]

Melodic concepts were also taught through the words of exercises. When introducing the key of D in The Silver Lute, Root used syllable names to accustom children to the positions of the scale degrees on the staff. (See Figure I.)

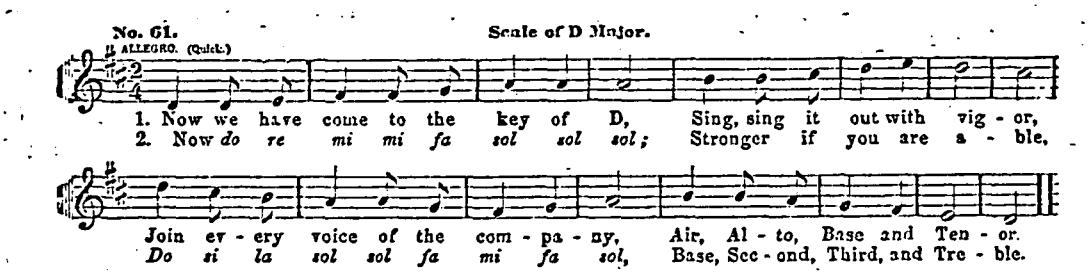

Figure I. Exercise for Teaching Positions of Scale Degrees on the Staff. (George F. Root, The Silver Lute. New York: S. T. Gordon, 1862, p. 44.)

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[15] p. 30.

[16] p. 52.

[17] p. 56.

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When transposing the scale from F to B flat, Root used these words to stress the change in constituent tones of the scale:

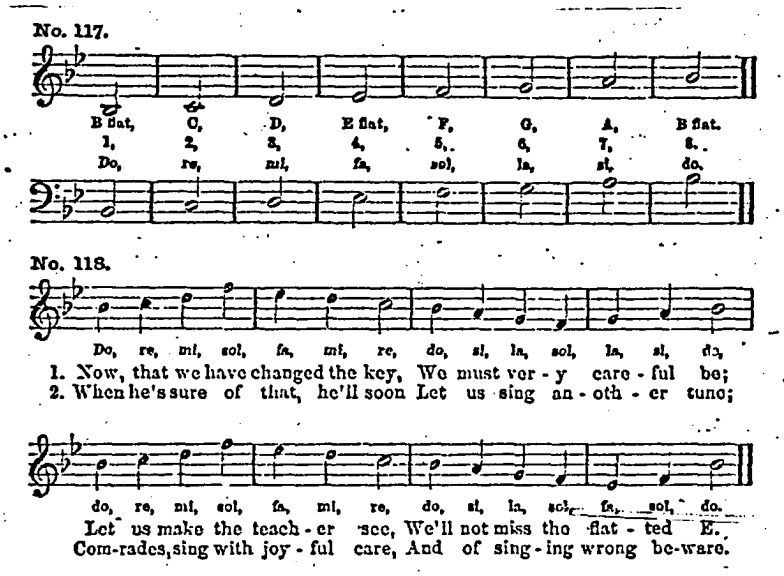

Figure II. Exercise on Constituent Tones in a New Scale. (George F. Root, The Forest Choir. Chicago: Root and Cady, 1867, p. 46.)

Drill on the intervals of the major scale was provided in such exercises as shown in Figure III.

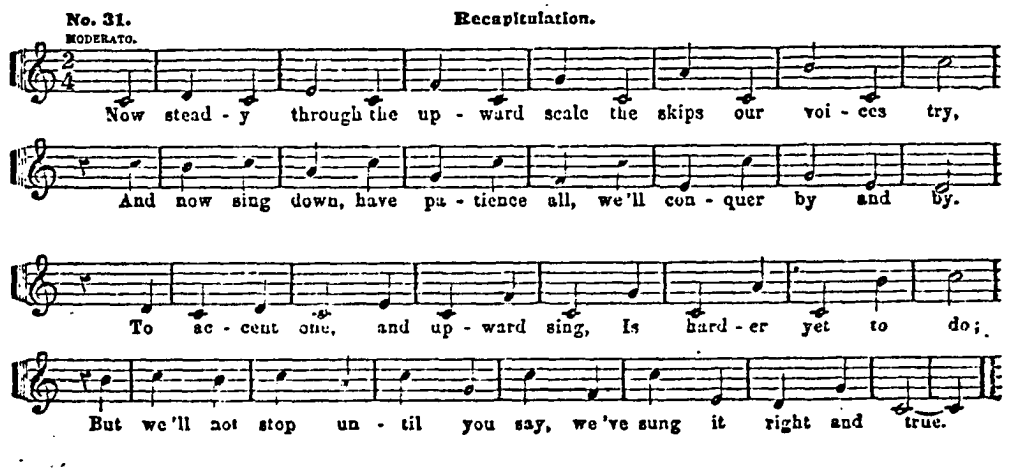

Figure III. Exercise on Scale Intervals. (George F. Root, The Silver Lute. Chicago: Root and Cady, 1862, p. 24.)

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Concepts about Dynamics were emphasized in several exercises such as these from The Forest Choir.

> When you see the letter M, Mezzo you must sing, sir,
> But when F is written down, Make the music ring, sir.
>
> Then a glad, heroic strain, For our country chant,sir,
> Let the welkin ring again, At the name of Grant, sir.[18]

Often the interrelationships among the concepts of Rhythmics, Melodic, and Dynamics were pointed out in the words of Root's exercises. There were specific suggestions about vocal techniques as well.

> Do do do, line below,
> Double measure here we go,
> Quarter, half, quarter, half,
> Pitch of C on Treble Staff.[19]
>
> Clear and firm hold the tones long,
> Take the breath well to sustain,
> Strive in each line of the song,
> Time and good tune to maintain.[20]

Some of his contemporaries, whose textbooks have been compared with Root's, occasionally wrote words for their exercises, but in most cases these words were not related to the concepts being taught. Most of these authors did set words to the major scale. It was clear that many of the exercises without words were meant for drill on syllable, number, and letter names of the tones. In a few instances Root included such exercises in his books. For example, there were wordless exercises designed to emphasize the concept of movable do, in connection with Root's presentation of all or several of the

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[18] P. 15.

[19] Realm of Song, p. 15.

[20] Palace of Song, p. 18.

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major keys simultaneously.[21]

Root relied on active participation in musical exercise to precede and help to develop knowledge. One of the ways in which he achieved this was a procedure he called "Imitation Practice." He stated repeatedly that the techniques of singing were learned most efficiently by imitation. The teacher was to provide a correct and tasteful example, which could guide both children and adult students. Principles of music theory were taught in this way, as well as the correct techniques of singing.

> As the child learns to talk before it learns letters, so it should learn to sing before it learns notes. As the child learns its first words and phrases by imitation, so it should learn its first songs. . . . Music is essentially an imitative art, and at any stage of progress its best results are obtained according to this law. As to children, they are absolutely molded in their pronunciation, quality of tone, and style of performance by the examples they hear. The musical foundation, good or bad, is laid at this time of unconscious imitation. . . .[22]

Imitation practice would keep students participating in active interchange with the instructor. Their responses could be shaped by repeating the brief exercises until they achieved the goal of each particular exercise.

The use of imitation practice would require special skill and preparation on the part of the teacher. Root provided advice and instruction for teachers on the practical application of the basic idea.

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[21] Palace of Song, p. 11; Realm of Song, p. 18.

[22] George F. Root, First Years in Song-Land (Cincinnati: John Church Company, 1879), p. 2.

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> This is the best way to teach singing. Do I wish a tone delivered well? I do it myself, and ask them to do the same. So with breathing, vowel and consonant sounds, use of registers, qualities of tone, intervals, scales, time, expression, and in short, everything of music.
>
> It is quite an art to do this kind of work, for it requires not only knowledge and musical skill, but fertility of invention. . . .[23]

These exercises based on the students' imitation of the teacher's example were to be practiced without slowing or stopping, and at a brisk pace. Students were given practice in hearing and singing, in keeping with the idea that experience should precede explanation. Root intended the procedure to be carried out

> without note or blackboard or a word of explanation. The teacher says, 'sing after me,'--the eyes of the pupils are fixed upon him and their voices follow his. Thus, almost unconsciously, the best things of music may be acquired,--tone, style, distinctness and execution. . . . Then when the time comes for the explanation of the scales and the other matters they have been practicing, the teacher will find he has not much to explain, for, by <u>doing</u> they <u>know</u>.[24]

Root furnished a number of examples of the brief exercises he used. In the <u>Normal Musical Handbook</u> there were many exercises captioned "Imitation Practice and Special Vocal Training." Generally, they were written in segments of two to four measures for concentrated drill on specific intervals and other concepts. (See Figure IV.)

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[23]George F. Root, <u>The Coronet</u> (Chicago: Root and Cady, 1865), p. 40.

[24]George F. Root and C. C. Case, <u>The Paragon of Song</u> (Cincinnati: John Church Company, 1894), p. 2.

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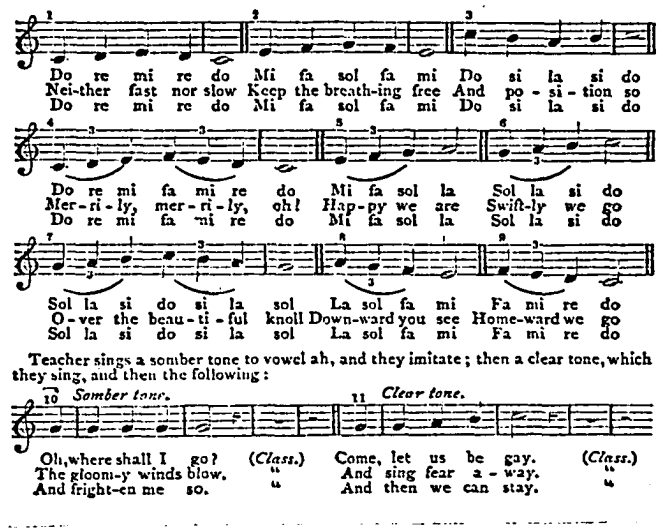

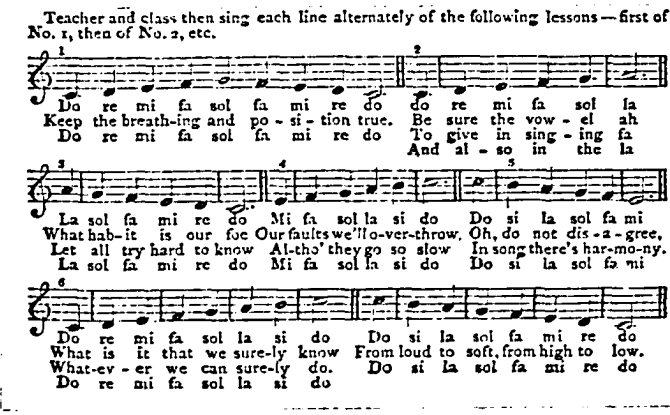

Figure IV. Exercises for Imitation Practice. (George F. Root, The Normal Musical Handbook. (Cincinnati: John Church Company, 1872, p. 109, 113.)

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Root did not use imitation practice to teach songs. In contrast to his brief exercises for drill on specific concepts like chromatic tones, some of the other teachers of the early music classes used the idea of imitation to teach songs by rote. Lowell Mason suggested that the teacher sing a song one line at a time and have the students repeat each line.[25] Apparently this was done in order to add more songs to the repertoire of the class. Root's imitation exercises, on the other hand, were not taken from any specific song, were shorter than a single line from a song, and were meant to be sung in rapid alternation between teacher and class.

The brisk pace that characterized "imitation practice" was typical of Root's teaching in general. In several of his textbooks for both children and adults, there were suggested classroom procedures which showed that, from the beginning, students were expected to respond readily in dialogue with the teacher, as well as in singing.[26] The same brisk efficiency was implied in one of Root's suggestions to teachers:

> Look at your pupils or audience. Let all feel that you are talking to, not about, them. Don't say, 'Ladies and genelemen,' 'my friends,' 'the class,' nor 'school.' Save your breath and

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[25]Arthur L. Rich, Lowell Mason: The Father of Singing Among the Children (Chapel Hill, North Carolina: The University of North Carolina Press, 1946), p. 74.

[26]An interesting example of Root's suggested procedure was found in the initial pages of The Forest Choir. This material, and similar presentations in some of his books for musical conventions, seemed to be planned and arranged so that the activities of the class could proceed at a brisk pace.

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> their time, by saying 'Page 160--Ready--Sing,' or 'Bases, rise,' 'Sopranos, sustain.' 'Tenors, attention,' etc.[27]

In contrast, Lowell Mason advocated a slower pace in the study of elementary music theory, and the presentations of this material in his textbooks were more detailed and repetitious than Root's. In the preface to The Pestalozzian Music Teacher, Mason observed that his presentation might appear tedious; he explained, however, that he believed it unlikely that the teacher could be too minute, provided that the interest of the class remained high.

> The true teacher knows that he cannot do much in a short time, or in a few lessons; and being honest, he does not profess to do much. He does not look for any immediate striking results. . . . He always interests his pupils, and makes the path of knowledge pleasant.[28]

A Functional Approach to Music Theory

Root's method of teaching music theory can be described as functional. It was based on the ways in which musical signs and symbols were used by musicians trained in the European tradition. Beginning students were confronted with a preexisting system of sounds and symbols, and this system of sounds and symbols became essential to the learning process. Concepts of music theory were learned through practical application. In addition, Root's teaching was functional in that he emphasized musical relationships. These relationships

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[27]George F. Root, The Normal Musical Handbook: (Cincinnati: John Church and Company, 1872), pp. 85-86.

[28]Lowell Mason and Theodore F. Seward, The Pestalozzian Music Teacher (Boston: C. H. Ditson and Company, 1871, pp. 10-11.

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were important because, in music, rhythm, melody, and dynamics occurred simultaneously.

In nineteenth century American music classes, the study of theory was customarily introduced through the "analysis of a musical tone." Three separate "departments" called Rhythmics, Melodics, and Dynamics, were used in the organization and presentation of the facts of music theory. Each of the departments was associated with one of the "properties" of a musical tone. Lowell Mason's explanation of the tonal properties and their corresponding departments appeared in Root's Academy Vocalist:

> As there are three distinctions existing in the nature of musical sounds, and as they have three essential properties, so there are three corresponding departments in the elements of Music: Rhythmics, . . . treating of the length of tones, Melodics, . . . treating of the pitch of tones, Dynamics, . . . treating of the power of tones.[29]

Each of the properties was considered essential. Root stated, "If either of these properties could be taken away from a tone, it would cease to exist."[30]

Root taught the essentials of Rhythmics, Dynamics, and Melodics through practical usage. Students discovered the ways in which musical concepts worked, and the ways in which musicians used their materials. Root made a point of showing that, in music, the three elements of rhythm, melody, and

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[29]George F. Root, The Academy Vocalist . . . Including A Complete Course of Elementary Instruction, Vocal Exercises and Solfeggios, By Lowell Mason (New York: Mason Pros., 1852), p. 4.

[30]George F. Root, The Coronet (Chicago: Root and Cady, 1865), p. 3.

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dynamics occurred simultaneously. He stressed the interrelationships among the three departments, and wrote special exercises to illustrate this. (See Figure V.)

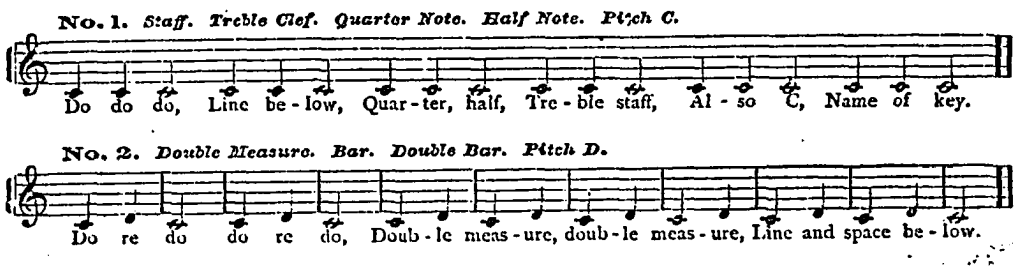

Figure V. Interrelationships Between Rhythmic and Melodic Concepts. (George F. Root, The National School Singer. New York: A. S. Barnes and Company, 1875, p. 3.)

In practical usage, students would be confronted with these interrelationships each time they began to read a piece of music. They would need to utilize many symbols and their concepts simultaneously. The exercises helped to accustom them to this fact of musical structure. Some exercises stressed several functions of a single note, while others required attention to all the properties. Degrees of loudness and tempo could be taught inductively, using the words of the song or exercise to determine both. Like Lowell Mason, Root suggested that teachers write the topics "Rhythmics, Melodics, and Dynamics" for the class to see, and list separate concepts under each department as they became a part of the study.

He also saw interrelationships that could be used in teaching piano, theory, and voice. Piano students were encouraged to sing the intervals they were learning to play.

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> It is interesting to observe how these things help each other--the pupil who thinks of the interval he is producing, is thus aided in the important matter of sight reading, while the singing is sure to infuse more feeling and expression into the playing, and thus aid in the cultivation of taste.[31]

Although he adopted the Tonic Sol-fa hand signs, Root consistently used traditional notation in teaching. He argued that traditional notation was easier than alternative plans, and more usable because of its "pictorial grouping."[32] Generally he referred to the scale pitches by their number names, one through eight. He also taught syllable names, using movable do. He commented that

> Americans, as a people, are the readiest music readers in the world. This is because we use the syllables in a way to help us in establishing key relationship. . . . . But it must not be forgotten that notation and all the theoretical part of the subject are not necessary to music. It may exist without any written or spoken theory.[33]

Root used the plan of organization, common to most vocal music textbooks of the period, in which the facts of music theory were presented in three categories: Rhythmics, Melodics, and Dynamics. To these he added a fourth category which he called "Qualities of Tone." This discussion of his methods of teaching music theory will follow that plan.

Students learned many rhythmic concepts by discovering the facts of established musical usage. The study of rhythm could be introduced through experience. Root described a

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[31]George F. Root, The Normal Musical Handbook (Cincinnati: John Church Co., 1872), p. 52.

[32]George F. Root, Ibid., p. 49

[33]George F. Root, Ibid., p. 46.

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process in which the teacher sang a series of eight quarter notes, using the syllable la. After the class had repeated these sounds, he presented these quarter notes on the blackboard, using no staff, and placing them on a single level to suggest the singing of a single pitch. Writing the syllable "la" under each of the notes, the teacher directed students to sing the sounds again, this time following the symbols written on the blackboard, with the comment that students were now "singing by note." Words, suited by their speech rhythms to the eight- quarter pattern, were added next. When these had been sung, the teacher might alter one of the quarter notes, or substitute a half note, with a corresponding change in the words to be sung. The terms "quarter note" and "half note" were not introduced until the class had sung the rhythmic values they represented several times. Students could gain confidence from the fact that rhythmic notation was used to represent sounds they had already sung.[34] Sometimes the names of rhythmic values were actually sung as auxiliary words to the exercise. (See Figure VI.)

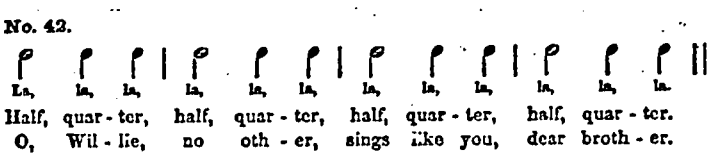

Figure VI. Rhythmic Values Emphasized through the words of an Exercise. (George F. Root, The Forest Choir. Chicago: Root and Cady, 1867, p. 19.)

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[34]George F. Root, The Forest Choir (Chicago: Root and Cady, 1867), pp. 3-4.

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Meter signatures, representing "varieties of measure," were taught by discovery of the accent. During this process, students were asked to "Listen, and tell, if you can, whether I sing in double, triple, quadruple or sextuple measure."[35]

During the period of Root's teaching career, a variety of devices for improving the teaching of notation were being tried. As a means of teaching rhythmic values, "time names" associated with the Tonic Sol-fa system of notation were introduced. Various rhythmic values, traditionally represented by the appearances of notes, were indicated by syllable names.

> The Time names Tä̆, Tā, Tō, Tē, etc., should never be sung. They should be used . . . to develop in the mind of the pupil an intelligent sense of based on a perception of the relative length of sounds and their proper accentuation.[36]

Root did not use these time names, perhaps because most of the music printed in the United States was in the traditional notation, and their use would require the additional learning of traditional note values. Evidently Root did not feel that these time names were more effective in teaching actual musical usage than the commonly used system. He did advocate that students "beat time" with their hands, before they began to sing and during their theoretical exercises. In this way students learned that a steady pulsation underlay all musical compositions, and that several "varieties of measure" existed. These concepts were reinforced by "beating time" in the manner

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[35]George F. Root, Ibid., p. 28.

[36]John W. Tufts and H. E. Holt, The Normal Music Course, Second Reader (New Edition, Revised and Enlarged. Boston: Silver, Burdett and Co., 1888), p. 3.

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of a conductor while singing. The motions used by conductors could be taught through exercises. In the National School Singer, for example, an exercise in sextuple measure taught students to sing "Down, left, left, right, up, up," to a melody of only three tones.[37]

One of the devices then frequently used in teaching "Rhythmics" was the pendulum. Root used it to teach the usage of moderato, allegro, and presto.

> These movements may be ascertained by attaching a pocket knife or any light weight to a string and let (sic) it swing like a pendulum. Two feet of string will give the first movement, one foot will give the second, and six inches the third.[38]

In some instances, Root used a specific rhythmic value, the quarter note, to explain other values. In exercises for drill on singing these notes, he called the half note a "two-quarter note," the dotted half a "three-quarter note," and the whole note a "four-quarter note."[39] This was unlike the methods of Bradbury and Mason, who taught various rhythmic values as derivative, or divisions of larger note values. Root devised special exercises to teach the usage of rests. (See Figure VII.)

In teaching about melody, Root stressed the functions of pitches and theoretical symbols. In several song collections

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[37]George F. Root, The National School Singer (New York: American Book Company, 1875), p. 5.

[38]George F. Root, First Years in Song-Land (Cincinnati: John Church and Co., 1879), p. 70.

[39]George F. Root and C. C. Case, The Arena of Song (Cincinnati: John Church Company, 1890), p. 12.

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92. Introduce *whole rest.* The whole rest is used as a measure rest in any kind of measure.

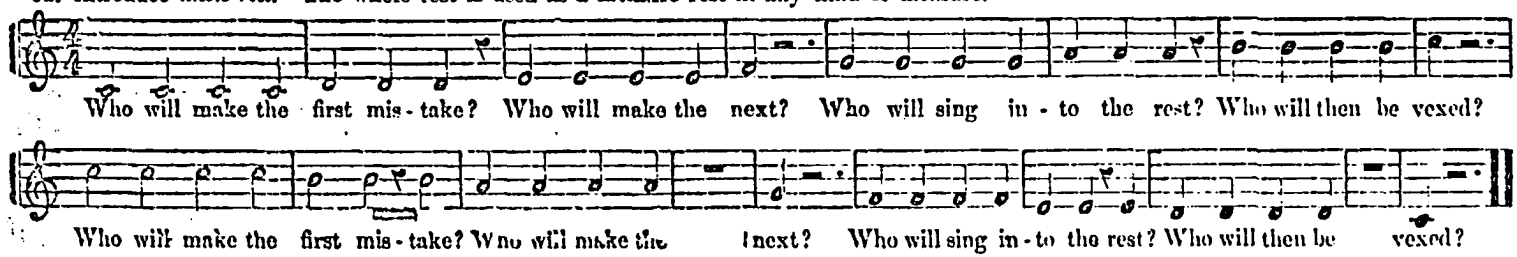

Figure VII. Exercise for Teaching the Usage of Rests. (George F. Root, The Palace of Song. Cincinnati: John Church Company, 1879, p. 17.)

he stated that the musical staff consisted of five lines and six spaces. Leger lines created additional temporary lines and spaces, but the spaces immediately above and below the staff Root considered no less permanent than those four spaces within the staff. Designating the spaces immediately outside the staff as permanent was apparently a way of recognizing that, even without adding leger lines, these spaces were a working part of the staff.[40]

Root called the staff a "variable character" and related that he had seen seventeenth century music in which the staff consisted of four lines. From the standpoint of practical use, he called the staff "the only character in our musical system that represents the pitch of tones. . . ."[41] and stated that "there are as many spaces in the staff as musicians use."[42]

In writing and teaching, Root used letter or "absolute" names of pitches, standard Italian syllable names, and numbers. In directing the actual singing of exercises, he used numbers most frequently. In at least one song collection he used "the tonic sol fa plan of printing the initial letters of syllables instead of the syllables entire" explaining that they would help students to "become acquainted with the staff representations of the pitches . . ." The initial letters of the

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[40]George F. Root, The Empire of Song (Cincinnati: John Church Company, 1887), p. 4.

[41]George F. Root, The Normal Musical Handbook (Cincinnatti: John Church and Co., 1872), p. 16.

[42]George F. Root and C. C. Case, The Paragon of Song (Cincinnati: John Church Company, 1894), p. 3.

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syllables were used with tradition staff notation.[43]

Root's teaching of the traditional system of keys was distinctive. In successive textbooks he stated with increasing urgency that students must read equally well in all the commonly used keys.[44] He urged that this be done as early as possible. He advocated postponing the study of intervals, or the intervallic structure of the major scale, until it became "necessary." Through actual practice, students were to learn the sounds of scale degrees and key tones. Next, the names of pitches and keys were given. Finally, notation of these sounds on the staff was presented. In "A Preliminary Talk With the Pupil" he explained the basis for this approach:

> These lessons introduce you at once to several different keys,--not to a full knowledge of them, but to enough knowledge to enable you to practice in them, and what you learn will be right as far as it goes; there will be nothing to unlearn, later knowledge will be deeper knowledge . . .[45]

Root believed that singers would be unable to read equally well in the various keys if they read only the key of C until they were ready to understand the structure of other keys. The most important part of this process was practice. He advocated practicing minor and chromatic scales before their structure was explained, and applied this same approach to the teaching of various keys. In the first decade of his

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[43]George F. Root, The Empire of Song (Cincinnati: The John Church Co., 1887), p. 13.

[44]George F. Root, The Glory (Cincinnati: John Church and Company, 1872), p. 8.

[45]George F. Root and C. C. Case, The Paragon of Song (Cincinnati: John Church Company, 1894), p. 4.

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teaching career he had begun the unusual practice of having classes sing fourteen different major scales, ascending and descending, in rapid succession. This exercise was built on the "circle of fifths." In The Forest Choir he presented this exercise in notation, with the addition of an arpeggio pattern on the tonic chord following each scale. Similar exercises were given in thirteen minor scales.[46] In this way students learned the relationship of the various keys to each other, and that the interrelationships of component pitches to each other remained the same during this "transposition of the scales." In other exercises he drilled on moving from one key to another, and on the relationship among the keys. (See Figure VIII.) It was important that these exercises be sung without pause or hesitation at the point of passing from one key to the next.

To help singers read equally well in the commonly used keys, Root began by instructing them to omit certain pitches from a scale they had just sung and to substitute others. He relied heavily on the relationships of tones to establish the new key tone. Students were expected to discover the new tonal center by means of its sound.

> The class have been singing the tone-pitches C, D, E, F, G, A, and B, in scales and tunes, and have always found that they made C the home or key-tone. Now substitute F sharp for F (omitting F entirely), but keep the other tones used in the key of C. Let the class sing them in scale or tune form, and G will be key-tone. It will be key-tone, not because the teacher

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[46]Major scales and arpeggios--pages 62-63; minor--pages 70-71.

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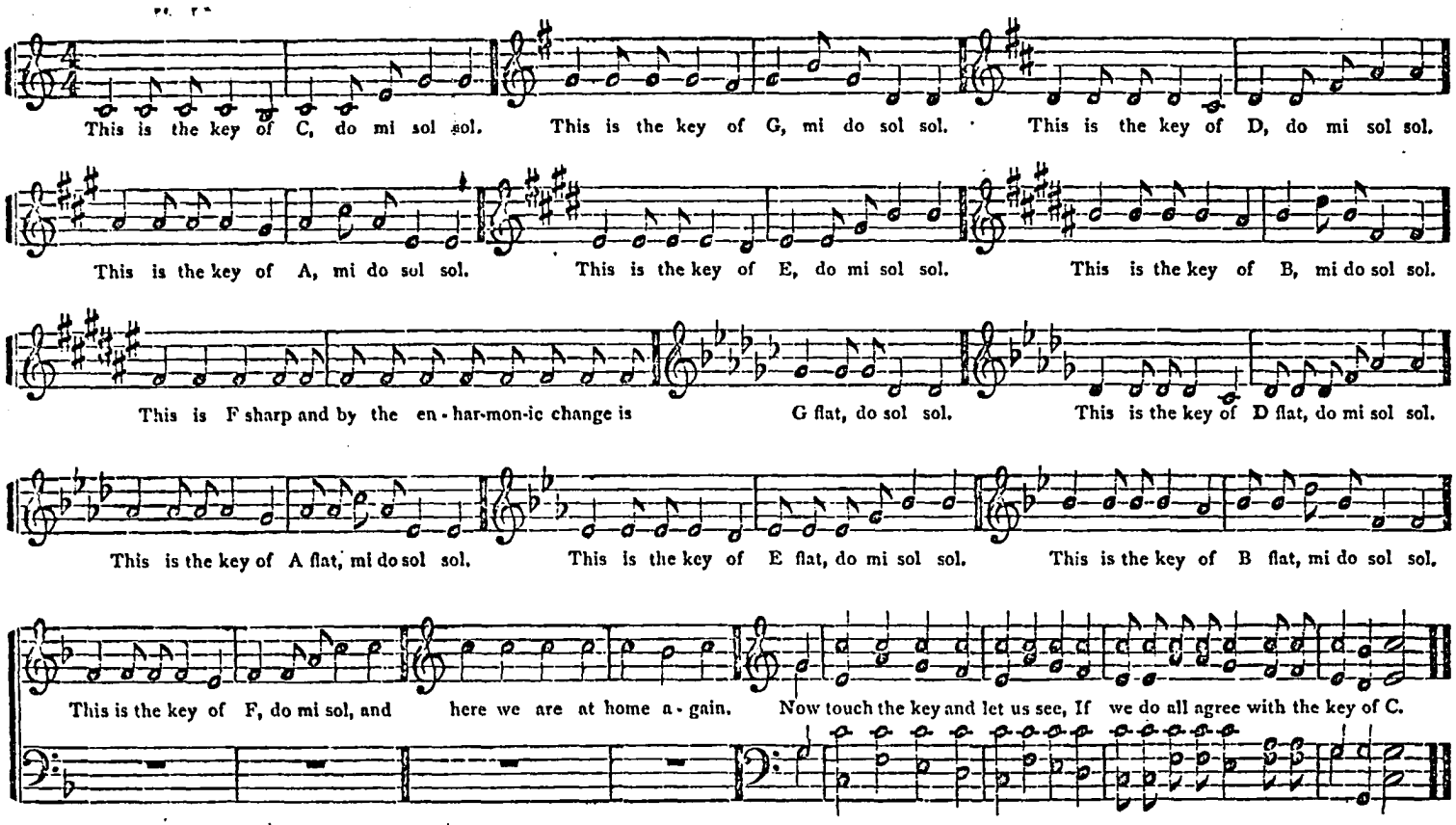

Figure VIII. Exercise for Teaching Relationships Among the Major Keys. (George F. Root, The Empire of Song. Cincinnati: John Church Company, 1887, p. 50.)

> says so, nor because some calculation has shown that it ought to be so, but because the class feel that it is so . . .[47]

Notation and the key signature of any new key were presented only after practice, and the discovery of the new tonal center.

Root explained this procedure further in The Triumph. He suggested that the teacher sing a descending melodic pattern such as g, f sharp, e, d, and ask the class to repeat these tones.

> Those who have not studied music before will be surprised to learn that they are not singing f in their descent, but in its place another tone, a half step higher, named f sharp.

As a next step, the teacher was expected to sing a series of ascending and descending tones that centered around f sharp, and to ask what pitch acted as key tone. Root cautioned that the tones used in this exercise were not to be presented in the form of notation. Through singing and listening only, students were to discover the new tonal center, and the specific pitches that made up the G major scale.[48]

Underlying this procedure was the following assumption:

> If we remember that a key is something to hear, and not something to see, we shall readily agree that the proper way to learn a key is through the ear. We must know a key-note by its sound, and the difference between F# and f by hearing them, and by the same sense we must know the

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[47]George F. Root, First Years in Song-Land. (Cincinnati: John Church and Co., 1879), p. 31. Example of exercise, p. 33.

[48]George F. Root, The Triumph (Chicago: Root and Cady, 1868), p. 27.

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> relation of two, or three, or four, or any other tone to the key-note and to other tones.[49]

Root used the principle of key rotation in several textbooks, and with a dual purpose. Initial presentations were meant to familiarize students with the appearance of notation in the various keys. He explained that

> The first line of the treble staff, for instance, looks very different when it represents three, or mi, in the key of C, from what it does when it represents one, or do, in the key of E-flat. The three flats at the beginning of the staff give it an entirely different complexion.[50]

"Practice Lessons" in The Empire of Song were presented in the order C major, D, E, F, G, A, and B major at the beginning, so that the class saw each line and space of the staff used as key tone in diatonic order. In The Triumph, Root presented exercises and songs initially in the order C, G, D, A, E, F, B flat, and A flat major, based on the traditional cycle of keys. These exercises and songs were followed by the notation of thirteen major scales. An illustration in The Triumph showed thirteen major-key signatures with their key tones notated in both treble and bass clefs. Minor key signatures were presented in a similar way later in the book. In the initial presentations of the various keys, where familiarization with their notation and their signatures was the primary purpose, Root introduced as few theoretical facts as possible, and postponed explanation of the intervallic structure of the

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[49]George F. Root, The Glory (Cincinnati: John Church Company, 1872), p. 9.

[50]George F. Root and C. C. Case, Our Song World (Cincinnati: John Church and Company), 1884, p. 3.

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to the later lessons.

Through the plan of key rotation, Root introduced theoretical facts gradually, at those points in the learning sequence where he felt these facts were "needed." The Palace of Song, for example, contained a section called "First Time Through the Keys," in which theoretical facts were restricted to the principle of transposition on which the various keys were taught, recognition of key signatures, and the absolute and relative names of the pitches. Here Root followed a pattern of presenting two practice exercises and one song in each of thirteen major keys. The study of intervals, steps, and half-steps was found in the following section, which constituted a second exposure to the cycle of major keys, because in Root's opinion,

> . . . it is not best to touch this subject until the class have sung at least once through the keys. It is not really needed until chromatic tones are to be introduced.[51]

This intermediate stage included modulation, minor keys, and syncopation. During the third progression through the keys, additional practice on chromatic tones, modulations, and minor-key songs was given. In this third section no specific order was followed in the sequence of key signatures. The Triumph contained an "Elementary Course," an "Intermediate Course," and an "Advanced Course" in the elements of music theory. In the first two, the traditional circle of fifths was the basis for presenting the major keys, through those with four

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[51]George F. Root, The Palace of Song (Cincinnati: John Church and Company, 1879), p. 68.

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sharps and four flats. Here again, most of the facts of key structure, as well as other theoretical concepts, were postponed to the second and third key cycles. The "Intermediate Course," for example, included such topics as modulation, "Building of the Minor Scale," chromatic tones, triplets, and other concepts. The "Advanced Course" presented songs in various major and minor keys, but in no specific order. The Musical Curriculum, designed for interrelated study of piano, harmony, and voice, took the student through the cycle of most commonly used keys fifteen times. Although the scope of the material to be studied was much greater than in textbooks for vocal music classes, the principle of introducing theoretical facts gradually, and as they were needed, was followed.

In connection with his distinctive method of presenting the various tonalities, Root used the prevalent idea of the "mental effects of tones." Essentially, the mental effect of a tone was the degree of stability or instability it expressed in relation to the remaining seven tones of the scale. Root explained that "people sing the tones of a key more by feeling their mental effects or characteristics than by calculating their distances from each other."[52] The criterion for establishing a tonal center was whether its sound was sufficiently stable or restful to serve as an ending, or as the final pitch in a series. Root explained the mental effects of the various scale tones, and wrote exercises for

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[52]George F. Root and C. C. Case, The Arena of Song (Cincinnati: John Church Company, 1890), p. 2.

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making them a part of the students' experience. (See Figure IX.)

Intervals, and the intervallic structure of the scale, were taught after the students had had a considerable amount of practice and drill on scales and exercises. Ideally, the teacher was to present a technical principle, such as the study of intervals, when pupils needed the principle in order to understand the sounds they had sung. Root considered a knowledge of intervals necessary to the study of chromatic tones and modulation. He believed that factual information, when offered on a "need" basis, "will be interesting and will be remembered. Knowledge that is not needed, and . . . is not put to some practical use, soon dies out and is forgotten."[53]

Another aspect of Root's functional approach to the teaching of melody was the use of chordal, or skipwise melodic patterns, as well as scale patterns moving stepwise. Taking practical usage as a point of departure, he explained that when the root or a triad appeared on a line of the musical staff, the other pitches of that chord were written on the adjacent lines immediately above. Similarly, if the root of a chord appeared on a space, its third was written on the next higher space, and its fifth above that. Exercises were provided for drill on the relationships among chord tones, as well as stepwise relationships. Root recommended that singers become thoroughly familiar with these tonal patterns.

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[53]George F. Root and C. C. Case, The Paragon of Song (Cincinnati: John Church Company, 1894), p. 2.

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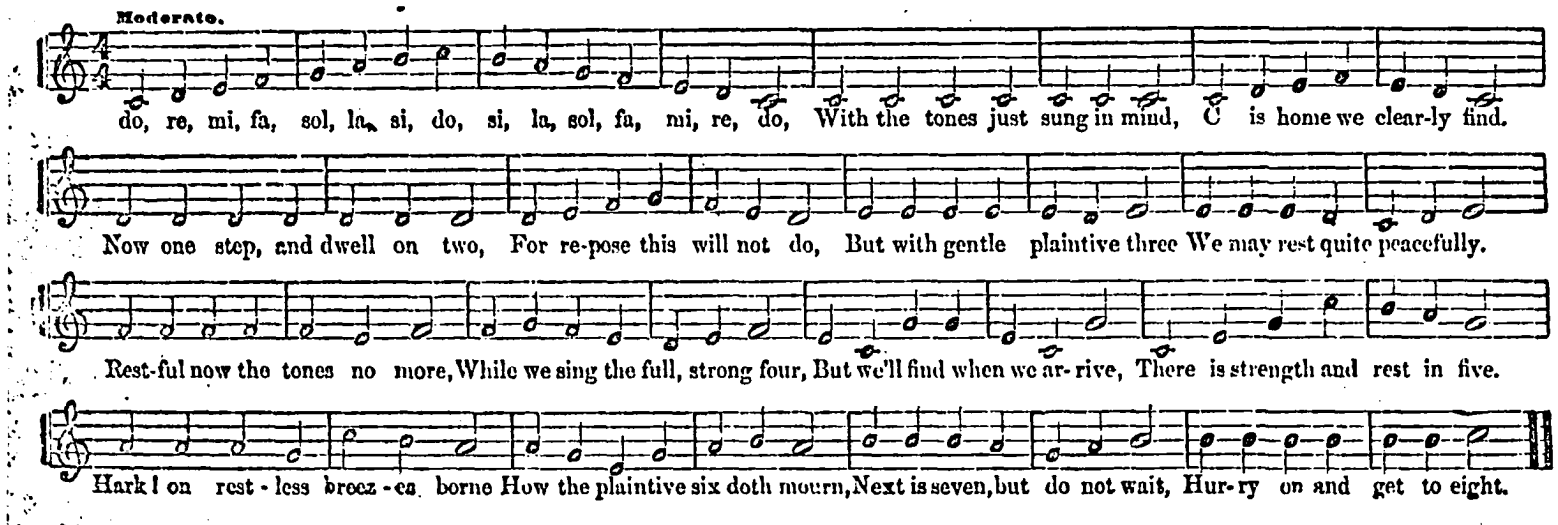

Figure IX. Mental Effects of Tones. (George F. Root, The Palace of Song. Cincinnati: John Church Company, 1879, p. 19.)

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The functions of chromatic tones were taught largely by means of practice. Root had worked intensively with his classes at the Rutgers and Spingler Institutes on the study of the chromatic scale. The exercises he composed for drill on chromatic tones included songs with specific accidentals in melodic context, short exercises for practicing segments of the chromatic series, and the setting of words to the entire chromatic scale, ascending and descending. (See Figure X.)

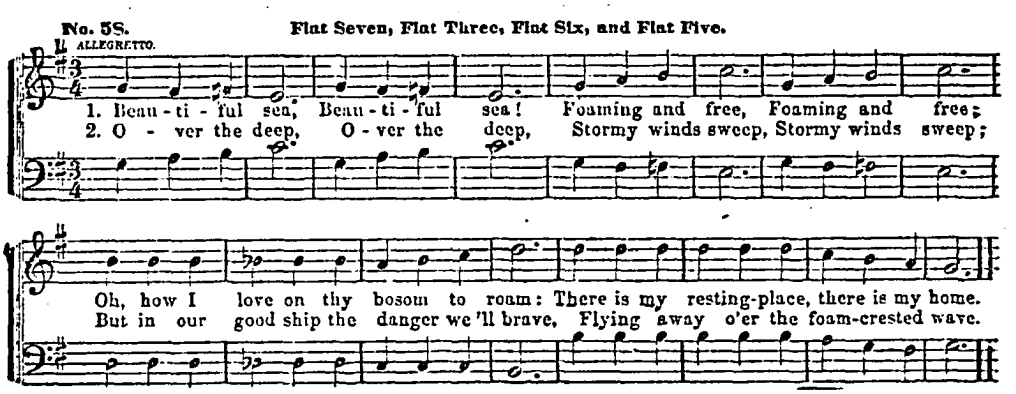

Figure X. Practice Lesson on Chromatic Tones. (George F. Root, The Silver Lute. New York: S. T. Gordon, 1862, p. 42.)

As a rule, Root presented the study of chromatic tones after major and minor tonalities were well established. His presentation was unlike that of Baker and Woodbury, who introduced chromatics before explaining the nature of key signatures. They seemed to derive the various major scales from the chromatic series, using the intervals of the diatonic scale to determine the correct pitches. Root's approach to the teaching of all types of scales was based on the actual sound of the tonal series, and not its derivation. While Baker and

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Woodbury defined chromatics as "a difference of pitch between two notes represented on the same degree of the staff,"[54] Root explained that "tones that are not regular members of a key may be so introduced into a key as not to cause a change of key-tone. . . . (These) are called chromatic tones."[55] More than once Root stated that "Every tone in music may be made diatonic or chromatic by relationship."[56]

The third "department" of music theory, as it was taught during much of the nineteenth century, dealt with dynamics, or the "powers" of tones. These Root defined as degrees of loudness and softness. The Italian terms, forte, piano, crescendo, and others, were taught in keeping with common musical usage. As in the case of melodic and rhythmic facts, there were short exercise-songs in Root's texts for drill on the various dynamic levels.[57] In several cases Root suggested that both tempo and dynamics be determined in relation to the words of a song or exercise. "When you sing the words notice whether you are inclined to sing softer and a very little slower toward the end of each verse."

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[54]B. F. Baker and I. B. Woodbury, The Choral; A Collection of Church Music, Adapted to the Worship of All Denominations (Boston: Otis, Broaders and Co., 1845), p. 17.

[55]George F. Root, The Empire of Song (Cincinnati: John Church Co., 1887), p. 8.

[56]George F. Root, The Repertoire (Cincinnati: John Church Co., 1887), p. 215.

[57]Frederick W. Root, The Song Era (Cincinnati: John Church and Co., 1874), p. 17. George Root is credited for material on "elementary instruction."

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> Wind the clock and keep it going,
> Let it truly point the hour;
> Let it tell that time is fleeting,
> That it fadeth like a flower.
>
> Though for some 'tis early morning,
> Soon the noon-tide glare will come,
> And the evening shadows falling.
> Tell the day is past and gone.[58]

To the commonly used departments of Rhythmics, Dynamics, and Melodics, Root added a category he called "qualities of tone." Of the other authors whose texts have been compared with Root's only George Loomis isolated "qualities of tone" as a fourth property of musical tone,[59] and Loomis was a student of Root's.

Root explained that instrumental tones were characterized by their inherent qualities, but the inventive factor in his teaching of "qualities" was the treatment of different vocal timbres. He judged a tone more by its quality than by any other property. Apparently he began to examine vocal qualities of tone about 1867. In a song collection published in that year, he presented the usual explanation of the three departments and the corresponding properties of tones. Then he wrote,

> There is another thing about tones that does not seem really to belong to either of these departments, and which perhaps should have a department by itself. I refer to what is called 'quality of tone.' . . . There are . . . just as many 'qualities of tone as there are kinds of emotions; for tones are the sounds or outward manifestations of emotions, and the voice, unlike an instrument,

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[58]George F. Root and C. C. Case, The Arena of Song (Cincinnati: John Church and Co., 1890), p. 9.

[59]George B. Loomis, The Progressive Glee and Chorus Book (New York: Ivison, Blakeman and Co., 1879), p. 3.

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> can produce as great a variety of tones as to quality, as the heart can experience as to emotions . . .'[60]

In his writings of 1871 and 1872, he classified the kinds of vocal tone quality. The two major types he called "clear" and "somber" tones. Each of these was subdivided into degrees of specific expression. Somber tones expressed a range of connotations from the "different degrees of regret, sorrow, or grief" to the "different kinds of dignity, reverence or awe." Clear tones expressed a range of feelings from "light-heartedness or gaiety in different degree" to "the nobler emotions of happiness or joyfulness," that could be "quiet or exultant."[61] Root's way of teaching these tone qualities was functional in that he explained the techniques for producing them, as well as their uses.

> Change quality by changing the shape of the mouth, especially the back part of it (the pharynx). Distend for somber, reverent or majestic tones, (maestoso), close, or rather return to usual form, for the brighter ones.[62]

> Somber tones are made by distending the back part of the mouth (the opening into the throat), and clear tones are made by avoiding such distension.[63]

Root made it clear that the "working tone" used in practicing vocal exercises must be produced without distending the throat.

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[60]George R. Root, The New Coronet (Cincinnati: John Church and Co., 1893), p. 4.

[61]George F. Root, The Normal Musical Handbook (Cincinnati: John Church and Co., 1872), p. 41.

[62]George F. Root and C. C. Case, The Paragon of Song (Cincinnati: John Church and Co., 1894), p. 46.

[63]George F. Root, First Years in Song-Land (Cincinnati: John Church and Co., 1879), p. 11.

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To show how the qualities of tone were actually used, and to provide for their practice, Root composed exercises captioned "joy" "fear" and the like. (See Figure XI.) He made no reference to either mood or timbre in explaining the qualities of tone. He suggested, in several instances, that the words of a composition might determine the quality of tone to be used.

In his latest publications, Root continued to teach the techniques for producing the various degrees of clear and somber tone. Several of his textbooks contained the "Analytical Music Table" which presented the departments of music and corresponding properties of tones in brief form. Although he had stated earlier that "qualities of tone" constituted a separate property, this table included "Powers," "Qualities," (instrumental and vocal), and "Expression" within the category of dynamics.

Harmony

Root's teaching of harmony to classes was evidence of the innovative quality in his work. It was customary to separate written musical symbols from aural experience. He carried the separation to its logical end in teaching harmony. Students were meant to learn intervals, chords and their functions, modulation, and other musical phenomena through aural experience. Terms and written symbols were associated with these phenomena after their sounds were well known. The methods that had been a necessity for Root's blind students were found to be efficient and helpful for others.

> There had been, as I thought, too much eye harmony--deciding that certain harmones were wrong because

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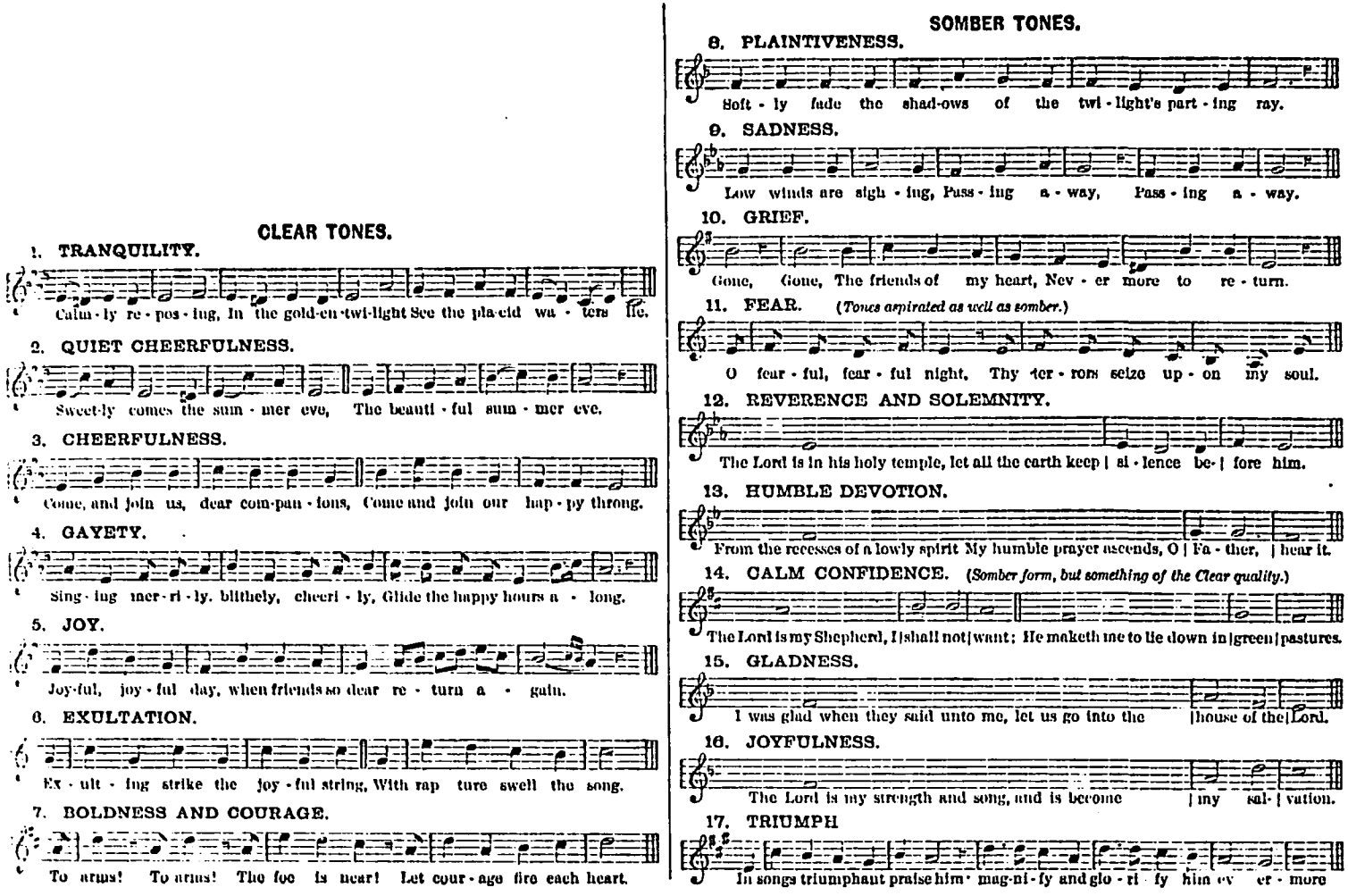

Figure XI. Exercises on Various Qualities of Tone. (George F. Root, The Realm of Song. Cincinnati: John Church Company, 1882, p. 101.)

> they did not look right. Pupils had received the kind of training that leads to condemning the consecutive fifths that a skillful composer might use, because, to the eye, they violated a rule. . . . There had been no such ear training as made the harmony a part of the musical life of the pupil.
>
> I found that twenty or thirty could hear and answer as well as one alone, so I played and they listened until they could tell promptly and accurately that they heard . . . In this training they had nothing to look at, and they wrote only what had entered their musical minds by the proper avenue, viz., the ear.[64]

Tonic, dominant, and subdominant chords, with their inversions, were among the concepts Root included in ear training.[65] Students of harmony were expected to write from dictation a simple melodic pattern, which the teacher sang or played after announcing the key in which it was to be written.[66]

Singing was one of the ways in which Root's students experienced harmonic relationships. They were asked to sing pitches and chord tones which would later be used in their written exercises. In this way they were active participants in the explanation of the lesson.

Addressing the 1876 meeting of the Music Teachers' National Association, Root used this method for teaching a common chord, and showed that notation merely represented sounds already sung and heard. He asked the teachers to sing scale tones one, three, and five consecutively, then to choose and sing one of the three pitches. Calling the resultant sound

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[64]George F. Root, Autobiography, p. 114.

[65]George F. Root, The Normal Musical Handbook (Cincinnati: John Church and Co., 1872), pp. 239-240.

[66]George F. Root, Ibid., p. 254.

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the "common chord of F," he then used notation to "represent it according to usage."[67] Reading and writing music he regarded as a process of reproducing sounds previously heard.

> We could not produce an interval by seeing its sign, if we had never heard it. The eye is secondary . . . it is used to remind the ear of what it has heard, and of what it knows.[68]

An example of what Root called "eye harmony" was found in the writings of his own teacher of harmony, A. N. Johnson.

> The student must be careful to commit every rule to memory when he first meets with it. He must never write a chord or a note without going over every rule which he has learned, in his mind, and being sure that he has not violated any of these rules in what he has written.[69]

Judging from Root's comments about teaching harmony to the students at the New York State Institution for the Blind and to seeing students, the innovative aspect of his teaching of the subject was a matter of method, more than material. The work of these classes in harmony was done largely by ear. Root believed that this approach not only developed better musicianship than the written exercises used by many other teachers, but stimulated the interest and enthusiasm of the class as well.

Vocal Training in Classes

Root claimed that he was a pioneer in the teaching of

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[67] The Proceedings of the Music Teachers' National Association. Delaware, Ohio, 1876. Published by George H. Thomson, 1877. p. 54.

[68] George F. Root, The Normal Musical Handbook (Cincinnati: John Church and Co., 1872), p. 47.

[69] A. N. Johnson, Johnson's New Method of Harmony [Boston: Oliver Ditson Co., 1907,(1829)], p. 52.

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"voice training in classes" in this country. In support of this claim, he described the way in which he began to teach the techniques of correct vocal production while he was attending the Teachers' Class of the Boston Academy of Music: During a noon recess, he met with several fellow students, listened to their singing, and gave individual suggestions for the improvement of their vocal techniques. At the suggestion of some of these fellow students, Root's class instruction in voice was made a part of the academy's program of studies.[70]

The way in which Root stepped from the ranks of the class to become one of its teachers was evidence of his inventive nature and his special aptitude for teaching, as well as a natural leadership. Probably the experience of teaching so soon after he became a student of A. N. Johnson helped to prepare for such a step. Judging from his description of the Boston Academy incident, he isolated the students' problems, devised corrective exercises, and helped the singers to practice correct techniques, all in a very short time.

There is no concrete proof to support his claim that he was the originator of such voice training in classes. In the innumerable musical conventions and normal institutes he taught, Root did, however, become a specialist in this work. Lowell Mason called him "the best class teacher of vocal training that I know of."[71]

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[70]See Appendix B.

[71]Autograph letter to W. W. Killip, signed Lowell Mason, dated August 2, 1861.

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Root emphasized the quality of voice production in classes for children as well as adults. In the opening paragraphs of his presentation of music theory for children, "Our Song Birds' Singing School," he wrote,

> Now is the time to begin to train and cultivate the voices and tastes of the class. First, and most important, by good examples. Second, by such simple directions as they will understand about position, taking the breath, opening the mouth, speaking distinctly, and singing with pleasant, rather than loud and strained voices. Third, by such selections of words and music as are adapted to their states mentally and musically.[72]

He recognized that correct tonal production in adult singers must include the correcting of faulty habits already formed. Again, there was emphasis on the functional aspect of learning to "use the voice."

> The cultivation of the voice is a great deal easier when commenced with the first lessons in music--indeed with a good example and a little guiding, it almost takes care of itself; for to use the voice well is to use it naturally, and most of the 'cultivation of the voice' in those who have sung for some time, is but bringing it back from wrong ways to those which are more in accordance with nature.[73]

For the improvement of diction in children's music classes, he provided the following exercise on vowel and consonant sounds. (See Figure XII.)

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[72]George F. Root, The Forest Choir (Chicago: Root and Cady, 1867), p. 3.

[73]George F. Root, The Coronet (Chicago: Root and Cady, 1865), p. 3.

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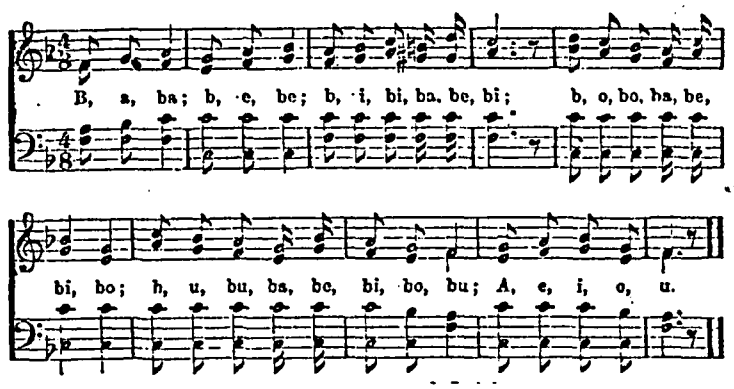

Figure XII. Exercise on Vowel and Consonant Sounds. (George F. Root, The Forest Choir. Chicago: Root and Cady, 1867, p. 109.)

The techniques of right vocal production, according to Root, included accuracy in rhythm and melody, correct breathing and projection of the voice, proper enunciation, and appropriate use of the 'qualities of tone.' Methods by which these techniques were to be acquired were explained in periodical articles,[74] in his textbooks for vocal classes, and in the Normal Musical Handbook (1872). Some of his textbooks contained vocalises as well as explanatory material on diction, breathing, and projection of the voice. One chapter of his Normal Musical Handbook was given to "Vocal Training in Class Teaching." Root was listed as co-author of The Singer's

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[74]George F. Root, New York Musical Review and Gazette, "Cultivation of the Voice," Volume VI, No. 19, September 8 1855, page 305; "Position" and "Breathing," Vol. VII, No. I, January 12, 1856, p. 4; "Of Resonance, and Delivery of Tone," Vol. VII, No 2, January 26, 1856, p. 20; "Pronunciation and Enunciation," Vol. VII, No. 3, February 9, 1856, p. 35; and "Different Qualities of Tone; Phrasing and Accentuation," Vol. VII, No. 4, February 23, 1856, p. 52.

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Manual, a "scientific exhibition of the principles and methods of vocal culture . . ."[75]

Terminology

Root expressed concern about the accurate use of musical terms as a means of communicating ideas. He attacked the problem through speaking and writing about it. In its initial meeting (1876) the Music Teachers' National Association heard Root's address on the correct use of musical terms. One of the first committees formed within the MTNA for the study of special topics was the committee on terminology. Quite a few of the books Root compiled as texts for music classes contained lists of terms, with their definitions and comments on their usage. For example, The Musical Curriculum contained a "Glossary" of standard English and foreign terms; The Sabbath Bell presented an "Explanation of Musical Terms" and The Palace of Song began with a discussion of The Nature of Musical Terms and Definitions." Several of Root's collections offered a section on "Words in Music That Are Liable to Be Mispronounced."

The definitions found in these works were apparently based on current usage, and on Root's opinions. As a rule, no authority was cited. Changes in specific definitions appeared in successive books.

In 1895 Root published a pamphlet of 102 pages titled "Don't. Applied to Certain Terms in Musical Theory That

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[75]Frederick A. Adams, A. M., G. F. Root, and J. E. Sweetser, The Singer's Manual: For Teachers, Pupils, and Private Students (New York: John Wiley, 1849.)

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Seem to the Writer to be Incorrectly Used or Defined."[76] Here he discussed the exact meanings of musical symbols and their names, such as "The Staff and Pitch Names," "Beats and Measures," and "What the Natural Does." Confusion about interrelated concepts like "scale" and "key" received comment in "Musical Catechism in A Nutshell for the Singing Class and Musical Institute."[77] In the columns of Root and Cady's Song Messenger of the Northwest and in Church's Musical Visitor Root expressed strong opinions on the exact meaning and use of such symbols as the sharp and the flat. He was adamant in his statement that a sharp could not raise a specific pitch. The function of the sharp, according to Root, was to alter a specific line or space of the staff so that it represented a completely different (higher) pitch.[78]

Root's purpose for speaking and writing about musical terms was to achieve some agreement, among musicians and teachers, on their meanings. He saw the need for

> an agreement among musicians as to exactly what our well-known musical terms shall mean and our musical signs indicate, so that they shall not be mixed and confused in their meanings, one with another, in people's minds.[79]

His means of bringing about this improved communication was functional.

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[76]Cincinnati: John Church and Co.

[77]Cincinnati: John Church and Co., 1877. 6pp.

[78]George F. Root, "The F Sharp Again," Song Messenger of the Northwest, Volume I, No. 8, Nov., 1863, p. 114.

[79]George F. Root, "Don't" (Cincinnati: John Church and Co., 1895), p. 3.

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> It is self-evident that the definitions of music should not only agree with the usages of musicians, but should be founded upon them, for actions speak louder than words--or definitions.[80]

Root believed that the meanings of musical terms should be taught through the example of correct usage, and "where it is possible without explanation or comment."[81] The most troublesome of musical terms, in Root's opinion, were those with dual uses, such as 'accidental' and 'natural.' These words had been associated previously in students' experience with their common meanings. Technical definitions, associated with their musical meanings, could create confusion.

Root was critical of some attempts, which he had observed, to invent new terms as substitutes for those commonly used by musicians. He believed that students should learn to use the standard technical terms, as they were used by musicians.

Root's contribution to clearer terminology was acknowledged, in 1895, by his co-workers, H. R. Palmer and William S. B. Mathews. Mathews assessed this as the most permanent of Root's achievements.[82]

Summary and Conclusions

Root's pedagogy was planned for teaching masses of students of all ages and all levels of ability and achievement.

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[80]George F. Root, Ibid., p. 9.

[81]George F. Root, Ibid., p. 15.

[82]William S. B. Mathews, "George F. Root, Mus. Doc.," Music, Vol. VIII, No. 5, September, 1895, p. 507.

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> . . . he was trying to solve a tremendous problem, how to teach music to large masses of people, how to provide them with music that they would accept and make their own.[83]

Root interpreted the educational needs of his students in terms of their musical experiences as a whole. He was familiar with the musical activities they encountered in the church, the community, and the home. He tried to provide skills in music reading and in vocal technique which would enable them to participate in these musical activities, not only during their terms of study but on a continuing basis. Evidence that he adapted instruction to their needs and abilities was seen in periodical articles and in his other writings. It was his practice, also, to improvise musical exercises in class for drill on specific concepts as the need arose.

He provided for the development of several aspects of musicianship. His class instruction in voice provided for the study of correct diction, breathing, and projection of the voice, as well as vocalises. His aural approach to the teaching of harmony led students to develop musical perception through such exercises as writing chord sequences from dictation and identifying the functions of chords through hearing alone.

Particularly in his writings for teachers, an awareness of the need for continuous motivation of students was clear. In the procedures he described for beginning each class session, student participation began immediately and took precedence

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[83]Dena J. Epstein, "Music Publishing in Chicago Before 1871: The Firm of Root and Cady, 1858-1871," Music Library Association Notes, Vol. III, No. 2, March, 1946, p. 198.

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over explanation. The introduction of new material was gradual, related to known facts and experiences, and based, as much as possible, on discovery through active participation. The comments he suggested that teachers make showed an attitude of assurance toward student achievement. Review of previously learned material was suggested in the sample lessons he provided, and typical review questions were included as models.

A well planned, sequential development was evident in Root's teaching materials. Through the process he called "grading," information and learning experiences were arranged in logical order and in simple increments. In successive textbooks, instructional material was rewritten to provide for great numbers of students on different levels of ability and achievement.

The methods Root used in teaching were functional in the sense that he stressed the ways in which traditional signs and symbols were used in musical notation, as well as the interrelationships that existed among the elements of Rhythmics, Melodics, and Dynamics. Theoretical facts were taught on a demand basis, or when the teacher felt they were needed to deepen understanding.

Root's goal in the teaching of music theory was increased participation in musical performance by all students. He considered the study of notation and theoretical symbols a means to this end.

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CHAPTER V

ESTABLISHMENT OF PROFESSIONAL TRAINING FOR MUSIC TEACHERS

The purpose of this discussion is not to make a full assessment of Root's role in teacher training, but rather to show his work in musical conventions and normal musical institutes as one of the ways in which he contributed to the development of mass education in music. Through the training of music teachers, his pedagogy and his philosophy of mass education were disseminated throughout a large part of the United States.

During much of the nineteenth century, those who were planning to become teachers of vocal music classes received their preparation or training in musical conventions and in normal musical institutes. These two types of classes differed in several respects.

Conventions were open to everyone who wished to attend, and they offered instruction in elementary music theory, as well as choral rehearsal. Often church music was emphasized. There were occasional lectures, and pedagogy was not completely eliminated from their offerings, but the usual three- or four-day duration of the musical convention placed limitations on the instruction that could be offered.

Normal institutes were schools of pedagogy. Beginning with Root's New York Normal Musical Institute, specialized

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study in the methods of teaching vocal music classes was offered, as well as the study of sacred music and the other subjects common to musical conventions. While those who entered normal musical institutes were expected to be proficient in reading and singing hymn-style music, there is no record that such a qualification was necessary for enrollment in musical conventions.

Musical Conventions

It was through his association with Mason, Webb, and Bradbury that Root became a conductor of musical conventions. Judging from the available reports, these four men were the national leaders of the convention movement until at least as late as the 1860's. In the opinion of Arthur Lowndes Rich, other musicians in later conventions placed less emphasis on the preparation of teachers than did these early leaders.[1] Apparently performance and choral singing became the preferred goals of the conventions. Undoubtedly this was due in part to the custom of closing each convention with a public choral performance. Since most conventions lasted only three or four days, it is likely that much of the time was given to rehearsals.

The list of musical conventions in which Root figured as a leader has proven too long to enumerate. Judging from the announcements seen in musical periodicals, there were not many weeks during the period 1860-1885 when he was not involved

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[1]Arthur L. Rich, Lowell Mason, The Father of Singing Among the Children (Chapel Hill, N.C.: University of North Carolina Press, 1946), p. 54.

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in such a meeting.[2] One exception was the years 1863-65, when there was less convention activity because of the Civil War. Root's personal influence was spread from Vermont to Virginia and as far west as Iowa through the conventions and normal institutes he taught. It was estimated that he reached thousands of students in this way.

Several problems were inherent in the training of music teachers by means of musical conventions. The students were a heterogeneous group--their backgrounds in music were widely divergent and many of those who attended had no interest in teaching. The goals of instructors and students varied, so that in some classes performance was emphasized more than methodology; in some, church music took precedence, and in others, the enjoyment of community-oriented musical activities overshadowed serious study. Until the 1850's most musical conventions were held in the northeastern states.

Well aware of the need for improvement in teacher education, Root made several important contributions to his profession. By lengthening the term of instruction to three months, by founding the Normal Institute in New York and continuing

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[2]During the years of Root's residence in New York, the New York Musical Review and Gazette carried frequent announcements and comments on the normal institutes and musical conventions he taught. Early issues of this periodical, published by the Mason Brothers music firm, were titled Musical Review and Choral Advocate.

The Song Messenger of the Northwest (established in April, 1863 by Root and Cady), published very few issues which did not mention Root's scheduled appearances as teacher of normal and convention classes. After the Song Messenger of the Northwest was merged with Church's Musical Visitor, most of the issues of that magazine carried similar reports.

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its sessions elsewhere, and by making the related study of harmony and voice an increasingly important part of normal instruction, he laid foundations on which later educators, including his own students, could build.

The Normal Musical Institute

His early experiences in the training of music teachers convinced Root that the existing system was inadequate for the purpose. In his words,

> With every Teacher's Class and Convention that I attended with Mr. Mason and Mr. Webb I became more interested in the improvement of the teachers who came to be instructed. I saw how inadequate the time was for much improvement, not only in my department (the voice), but in the art of teaching and in harmony and general musical culture. Early in 1852 I conceived the idea of having a three months' session for this work.[3]

With a comment on the need for formal training in the methods of teaching music classes, a music magazine of the day announced the opening of Root's New York Normal Musical Institute for Monday, April 25, 1853.

> Normal schools abound for the preparation of common-school teachers, colleges and seminaries are invitingly opened to candidates for the learned professions; but what facilities are offered to the young man who would prepare himself for posts of honor and usefulness in the musical profession? None--absolutely none worthy of the name.[4]

For several years this was "the only normal institute held" in music in the United States, and "the only organized effort in

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[3]George F. Root, Autobiography, pp. 84-85.

[4]Musical Review and Choral Advocate, Vol. IV, No. 2, February, 1853, pp. 24-25.

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this country to train music teachers with any degree of thoroughness."[5]

The general plan of Root's institute included four separate terms within the academic year. The first three, beginning in September, December, and February, were intended in large measure for instrumental instruction, with Root as administrator. The fourth or "teacher's term" began in May, under the direction of Mason, Root, and Bradbury. It was "devoted particularly to lectures on Teaching, Harmony, Church and Secular Music, Vocal Cultivation, Musical Taste, Musical History, Elocution, etc. . . . "[6] Apparently the Institute continued in for ten months each year until 1855.

Forty-eight students from half the states then in the Union attended the summer "teacher's term" of 1854. To this session of the Institute, it was advertised that "none will be admitted who have not already made some progress in music."[7]

The ninth term of the New York Normal Musical Institute was announced for the summer of 1855. The high cost of living in New York, as well as the uncomfortable weather of the summers, contributed to the decision to conduct future Normal Institute sessions in North Reading, Massachusetts, Root's former home.

The impact of the first Normal Institute in Music was

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[5]Arthur L. Rich, Ibid., p. 57.

[6]Musical Review and Choral Advocate, Vol. V, No. 2, January 19, 1854, p. 18.

[7]Musical Review and Choral Advocate, Vol, V, No. 12, July 20, 1854, p. 258.

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widespread and lasting. Some of the students assumed positions of leadership. George Loomis became a prominent teacher of public school music in Indianapolis, and wrote several textbooks. William C. Van Meter organized and taught musical conventions.

After 1855, other, similar institutes began to appear in the northeastern part of the country. No longer the only normal institute devoted exclusively to music, Root's New York school undoubtedly served as a model.

The Normal Musical Institute opened in June, 1856, in North Reading, 15 miles north of Boston. According to an unidentified member of the class, some of the offerings were "the art of teaching and the elements of music," vocal training (by Root), methods of conducting church choirs, harmony and composition, and "the teaching exercise," in which the pupils tried their skill in teaching the class. Criticism and general discussion followed the presentation of each member.[8]

Reports of the summer term of 1857 revealed growth in attendance, faculty, and events of special interest, by comparison with the preceding year. Some seventy-five persons were in attendance. An address on the educational thought of Pestalozzi was presented by August Krusi, whose father had been an associate of the Swiss educator.[9]

Perhaps the most interesting report on the progress of

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[8] Musical Review and Choral Advocate, Vol. VII, No. 13, June 28, 1856, p. 197.

[9] Musical Review and Choral Advocate, Vol. VIII, No. 17, August 22, 1857, p. 262.

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the Institute was that of another visitor to North Reading, Alexander Wheelock Thayer. In an article he contributed to Dwight's Journal of Music, Thayer expressed approval of the work being undertaken by the Normal Institute in Music.

> The prime object of the school, as the name implies, is to improve the taste and raise the standard of qualifications of teachers of singing classes. . . . provision is also made for special instruction in singing, harmony, and the pianoforte, in private lessons.

Thayer was primarily interested in the techniques of presenting class lessons:

> There are those who say that class teaching is useless in music. Let such persons spend a day at North Reading, before thay express themselves too strongly on this point. The impression that some have of this school, that it is only a 'psalm-singing' institution, is an utterly mistaken one. The class is far beyond this point . . .[10]

About Root's areas of particular specialization, class instruction in voice and harmony, both observers made revealing comments. Thayer wrote:

> The best class teaching of vocalization I had ever seen was by Goetze, in Leipzig, and Stern, in Berlin; but in neither case did the method strike me as better than Mr. Root's, and certainly their classes were not superior to his, in the proficiency manifested . . .
>
> It was with real delight, therefore, that I listened to Mr. Root's class in vocalization, and heard them make all the outlandish sounds which arose from the practice of consonants, with no attendant vowels, and from the singing of phrases chosen for the harshness of their constituent syllables. . . . The exercise in harmony was equally successful. The advanced class presents tunes, which being sung by a quartet, become the subject of discussion and

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[10]A. W. Thayer, "The Normal Music School at North Reading," Dwight's Journal of Music, Vo . XI, No. 15, July 25, 1857, p. 133.

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> criticism, and this not only in the matters of consecutive fifths and hidden octaves, but in relation to elegance of form and fit expression of the text.
>
> One exercise during this hour struck me very forcibly. Mr. Root, seating himself at the pianoforte, played successions of chords, modulating into keys both closely and remotely related to the original, and the class was called upon to decide by ear the character of each successive chord; in what key; whether direct or inverted; what particular inversion, etc. Another year, and this class will be ready to pass to a higher region of the art, and attack canon and fugue.[11]

A normal student identified only as "One of the Interested Ones" provided evidence that a number of students attended the institute for more than one term. He interpreted their return as an indication of confidence in the instructional program being offered. Since some had studied longer than others, there was some grouping of students with "similar attainments." He described Root as "by nature, by habit, and by purpose, an executive man . . ." The directness and efficiency of Root's methods of teaching were pointed out from the teacher's, as well as from the pupil's, point of view.

> He estimates methods, not by their dependence and coherence as parts of an educational system, but by their results. He perceives . . . the direct route which will bring him right upon the object in view. (The pupil is) conscious that he is set upon doing the very thing, and realizing the very benefit intended. Some of the principal exercises are so contrived (purposely, no doubt) that they can scarcely be done at all, unless just in the manner and with the effect intended.[12]

In the summer of 1858 another session of the Normal Musical

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[11] A. W. Thayer, Ibid., pp. 133-134.

[12] New York Musical Review and Gazette, Vol. VIII, No. 16, August 8, 1857, p. 246.

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Institute took place at North Reading. Lecture recitals on oratorio and opera were among the special events of the term. Course offerings were similar to those of the preceding years. Again Root's harmony class was singled out for appreciative comment in periodical articles.

The Normal sessions held during 1856-58 at North Reading were important as a step in the development of professional training for music educators. Classes at North Reading were designed for those who were preparing to teach applied music, or singing classes for adults or children, or to train church choirs. According to one observer, although "the Normal Institute is not a finishing School of Music in its more advanced departments, the elements of music, both as an art and as a science, are there carefully and thoroughly acquired."[13] An unidentified visitor to North Reading saw these training sessions as the nucleus of another type of musical institution. If the United States was to have conservatories of music, he believed, "they must have their origin in such gatherings as that which we have witnessed today."[14]

Root himself saw this particular institute as bringing together the leaders in music education. "So long as this was the only institution of the kind in the country it not only attracted people from afar, but it brought the prominent ones--those who at home were the principal teachers or singers

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[13] New York Musical Review and Gazette, Vol. IX, No. 17, August 21, 1858, p. 259.

[14] "A Day at North Reading, Mass.," Dwight's Journal of Music, Vol. XI, No. 14, July 4, 1857, p. 112.

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of their sections."[15] The program of studies was designed to challenge these teachers. For example, harmony exercises were performed and subjected to the criticism of the members of the class. Similarly, each member of the class received the comments of fellow students, as well as those of the instructors, on his efforts in the "teaching exercise." There is evidence that music teachers who had been successful in their respective communities were surprised by their own improvement in the methods of teaching.

Some of the outstanding students of the Normal Institute at North Reading, in addition to Loomis and Perkins, were T. M. Towme, Chester G. Allen, J. M. North, "authors and convention conductors, and Luther Whiting Mason, (who was) for a long time prominent in the primary department of the public schools of Boston as musical superintendent and principal teacher" and who became supervisor of public school music in Japan. Another prominent student was Theodore F. Seward, "leader of the Tonic Sol-fa movement in America."[16]

The basic purposes for which Root's Normal Musical Institute had been founded were stated in retrospect almost three years after it was established.

> . . .The original design of the (New York Normal Musical Institute) was to educate those wishing to become teachers; to instruct those already engaged in active work, in better methods of teaching; to put into some logical order for the teacher's use the thousand and one details of the science of music; to give the student a broad and general musical culture, the better to fit him for his special work; and by the study of some of

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[15]George F. Root, Autobiography, p. 107.

[16]George F. Root, Autobiography, p. 120.

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> the Masterpieces of the great Composers, under a competent leader, to develop a taste and love for the highest and best in the Art, with which the student would afterward, in his own work, naturally inspire those with whom he should come in contact."
>
> . . . many of the so-called 'Normals' are nothing but summer singing schools, admitting any one who will pay the tuition fee, and also a great many others who work their passage by singing in the chorus at the rehearsals and concerts. We do not object to these schools at all . . . but they are not 'Normals,' in any acceptable sense of the word.
>
> . . . many a summer 'Normal' differs from the choral society or county musical convention in name and length of days only.
>
> The Normal should be devoted principally to the interests of the teaching profession. . . . Elementary instruction in Normal Schools is altogether out of place, save as given by a thoroughly competent instructor to illustrate and develop right methods of teaching.[17]

Although North Reading was the scene of later normal classes, such as the summer term of 1861[18] fewer students attended. For the largest classes that had gathered there, the facilities for housing, class sessions and concerts had proven inadequate. When Root resumed his normal institutes after the Civil War, there was no specific location such as North Reading; the sessions were held in a different town each summer, much like musical conventions. As late as 1881, however, any normal class of which Root was the principal instructor was considered, by some, to be a continuation of the New York

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[17] Church's Musical Visitor, Vol. X, No. 9, June, 1881, p. 243.

[18] Unpublished letters of Lowell Mason: to William Bradbury, Autust 20, 1861; to W. W. Killip, August 2, 1861.

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Normal Musical Institute.[19]

"The Normal Musical Institute, Class of 1868" met for a four-week term in August, using the facilities of the State Normal School at Winona, Minnesota. O. D. Adams, Frederic Woodman Root, P. P. Bliss, O. Blackman, and George F. Root were teachers. At Winona, George Root was instructor of "notation, vocal training, harmony, and the art of teaching."[20] The "Normal Academy of the Northwest" met at Janesville, Wisconsin,in 1869 with approximately 130 students in attendance.

There is evidence that Root conducted normal institutes in music virtually every summer from 1860 through 1885. Normal terms under Root's direction took place in Chicago in 1860, 1863, 1872, and 1873. Other sessions were held at various cities or towns in Ohio, Indiana, Illinois, Pennsylvania, and New York. By 1876, the three-month term had been shortened to only four weeks.[21]

Notable among the Normal Institutes of 1860-1865 was the session of 1870 at South Bend, Indiana. Approximately 180 students, representing seventeen states and Canada, made up the student body. Schuyler Colfax, then vice-president of the United States, visited the institute, and suggested that it be renamed the "National Musical Institute," in view of the

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[19]Church's Musical Visitor, Vol. X, No. 8, May, 1881, p. ii; Vol. X, No. 9, June, 1881, p. 243.

[20]The Song Messenger of the Northwest, Vol. VI, No. 4, April, 1868, p. 64; Vol. VI, No. 7, July, 1868, p. 112.

[21]George F. Root, Autobiography, p. 162.

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broad representation from the various states.[22]

Professional Recognition

Recognition of Root's leadership in the training of music teachers came also through the Normal sessions of 1872 and 1873. Both terms were held in the buildings of Chicago University. In 1872 Root was awarded an honorary doctorate in music by Chicago University.[23]

Principal piano teacher at the summer session of 1873 was Florence (sic) Ziegfeld, the elder, who founded the Chicago Musical College.[24] Further recognition of Root's professional competence came when he served as president of Chicago Musical College.[25] Available evidence indicates that Root held this position from 1872 to 1876. Historical "Highlights of Chicago Musical College's First One Hundred Years" listed him as the institution's second president, and named him among "Renowned Former Faculty Members" as a teacher of music education. Nine

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[22]George F. Root, Autobiography, p. 145; also W. S. B. Mathews (ed.). The Musical Independent, Vol. XI, No. 22, August, 1870, p. 120.

[23]George F. Root, Autobiography, p. 158.

In no way connected with the present day University of Chicago, the older school was incorporated in 1857 and closed in 1886, according to Bessie Louise Pierce, A History of Chicago (3 Vols., New York: Alfred A Knopf, 1940, Vol. III), pp. 390-397.

[24]George F. Root, Autobiography, p. 160.

[25]Today a division of Roosevelt University, this college came into being as a result of the efforts, begun in 1865, of Florenz Ziegfeld, father of the man who created the "Ziegfeld Follies."

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hundred students were enrolled in the college for 1872-73, when the Normal Institute, forerunner of the music education department, was held.[26]

Most of Root's teaching career was spent in conducting musical conventions, and in the organization and administration of normal institutes in music. Through his leadership in the professional training of music teachers, he was able, directly and indirectly, to reach a great many Americans and to make a substantial contribution to their musical experiences.

Summary and Conclusions

Root's teaching career was totally involved with the development of public school music as a profession. From his early experience as a teacher of music in grammar schools to the presidency of Chicago Musical College, he was among the leaders in the field.

When his New York Normal Musical Institute was established in 1853, it was the only professional school for music educators in the country. In this institute Root tried to maintain a three months' summer term, and to offer a balanced

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[26]Centennial Bulletin of the Chicago Musical College, an issue of the Roosevelt University Bulletin, Vol. 23, No. 6, May 1967, pp. ix-xi.

The College's catalogue for 1872-73, located in the Music Library of Roosevelt University, lists Root as president, according to Michael Gainer, Principal Clerk of the Music Library, in a letter dated July 2, 1969.

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program of instruction including applied music, lecture recitals, and the "teaching exercise" in which each member's teaching was evaluated by his fellow students.

In the preparation of hundreds of music teachers, Root made his most lasting contribution to the profession. His philosophy and his methods for mass education in music were spread to all parts of the country.

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CHAPTER VI

SUMMARY AND CONCLUSIONS

The traits ascribed to nineteenth century American society[1] were mirrored in Root's personality and in his professional career. The patriotism shown in the writing of the Civil War songs and in the pride with which he wore a medal conferred on him by the Loyal Legion for the writing of those songs; the aggressiveness with which he carved out for himself a career in music, in business, and in education; the humanitarianism that was reflected in the texts of his songs as well as in his attitude toward the education of the masses; and the sentimentalism of many of his songs: these four traits were basic to the American character during Root's lifetime.

A number of diverse experiences made up Root's musical background. As performer, song-writer, editor and publisher, he bacame familiar with the problems of these aspects of the art. His teaching experiences spanned a broad range as well. At a time when public school music classes were thought of as an interrelated part of the student's overall musical development, the diversity of his musical experiences was an asset in teaching.

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[1]Carl Bode, Antebellum Culture [Carbondale, Illinois: Southern Illinois University Press, 1970 (1959)], p. xii-xv.

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He was influenced by his contemporary teachers, and in turn his ideas and his achievements influenced them. By evidence of Root's writings, the ideas and practices of Lowell Mason had greatest impact on his teaching career. In a few instances their roles were reversed. Mason followed Root's suggestions for the teaching of chromatic scales in classes and for adopting a more aural approach to the teaching of harmony. During and after the establishment of the New York Normal Musical Institute in 1853, Root assumed most of the administrative duties in the various conventions and institutes in which both men taught.

Some of Root's instruction methods were utilized in the textbooks compiled by his students, and by other writers. For example, The Temple of Song (1884) by A. J. Showalter, contained "Theory and Practice Lessons and Other Music, Selected by Arrangement with the Publishers, from Works of Dr. George F. Root." As a partner in the firm of Root and Cady, he was influential in publishing the textbooks of H. R. Palmer, L. O. Emerson, and others.

Each aspect of Root's work as a teacher showed the effects of his concern and understanding for middle class Americans. His goal was to educate masses of students toward fuller participation in music by providing them with the knowledge, skills, and repertoire that would be most useful to them, and would lead each individual to utilize and develop his musical capabilities.

Particularly important in Root's theories on the development of musical taste were the teacher's understanding and

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accurate evaluation of change in the musical preferences of students. Emphasis was placed on the individual student and his responses to music. He believed that change in musical taste was an inward process, based on emotional response, and that it advanced through certain definable stages.

In an era when some of the men who guided American opinion believed that musical taste was developed exclusively through familiarity with the works of European master composers, Root chose to concentrate much of his teaching on what he called "the people's song." He believed that music of this kind was valid as a means of motivating and maintaining the interest of students, and that change in musical taste began with the enjoyment of "simple" music.

He was a discerning judge of the themes that would capture and hold the interest of his students. In his instructional repertoire there were many songs based on topics of current, general interest. He drew on the students' experiences outside the classroom, the daily activities of work and play, to motivate their study of music.

Root used the standard of usefulness in selecting instructional repertoire. His students learned music that they could sing in their churches, their homes, and in community gatherings. Many of Root's own compositions were written with these purposes in mind: his hymns, cantatas, sentimental parlor songs, quartets, and glees.

His methodology was influenced by the same principle. He offered his students instruction in the skills and knowledge

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he believed they could put into actual use. Facts of music theory were introduced at those points in the lesson where the teacher believed these specific facts were needed. Root believed that the student learned best when he recognized the need for specific information.

Root communicated well with his students. He spoke and wrote in clear, concise terms, avoiding pedantic kinds of expression. He projected a feeling of optimism about the work he was asking them to do, as though their success were confidently expected. To insure smooth progress, he arranged the material to be learned in a carefully ordered sequence. This sequence, however, was subject to constant revision in light of his subsequent teaching experience.

Root believed that learning was an active process, and that in music, performance was particularly effective as a way of learning. In his classes, students sang a great deal. They were exposed to a great many of the special exercises he wrote for practice on all kinds of theoretical concepts. Their active participation in learning procedures was assured by questions and situations which led them to "discover" facts. In the process Root called "imitation practice," active response was the means of acquiring correct vocal techniques.

There were many evidences in Root's teaching of his willingness to modify instructional procedures, to change the emphasis of a lesson or series of lessons, when such changes were indicated by the needs or the interests of the students.

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The earliest and most striking example of this kind of change was the beginning of his classes in vocal technique at the Boston Academy of Music. The teaching of harmony to blind students also showed Root's inventiveness. In later classes with sighted students, he adapted the basic techniques that had evolved from his teaching of the blind. He realized, in addition, that students needed to become familiar with the traditional system of keys as early in their study as possible in order to facilitate their reading of musical notation. The resultant method he developed for introducing all the commonly used keys in rapid succession was most unusual for the time, according to available evidence.

Root was one of the founders of professional training for music teachers, and through this aspect of his work, his ideas for making mass education in music a reality were disseminated. He was thoroughly familiar with the kinds of problems that teachers of vocal music classes would encounter. Having taught several types of classes, he knew which kinds of skills and information teachers could be expected to need. Apparently he gave them a solid background in music theory. His Normal Musical Handbook contained three versions of the methodology of teaching theory and basic vocal techniques. The Triumph, for musical conventions, contained "Elementary," "Intermediate," and "Advanced" courses in addition to a section called "Theory of Music and Teacher's Manual." His teacher training sessions offered opportunities for the development of several kinds of individual competency--

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in applied music, harmony, choral singing, and conducting.

An important part of this training was the development of independent initiative on the part of each teacher. Repeatedly Root noted in his textbooks that specific procedures, examples, or questions he gave were to serve only as guides, and that each teacher should develop his own instructional theories and procedures.

Each aspect of Root's career offers opportunities for further research. His compositions were important in relation to the society they reflected. His work as an editor of music periodicals has not been fully examined. His instructional materials for piano and organ might be analyzed and compared with those of his contemporaries, and the impact of Pestalozzi's theories of education on Root's methodology could be assessed.

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APPENDIX A

PUBLICATIONS OF GEORGE F. ROOT

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APPENDIX A

Publications of George F. Root

Classification of Root's works is complicated by the variety of uses for which they were actually intended--in the home, the school, the church, and the social affairs of the community--and by the fact that authors and publishers in his day customarily listed all possible usages of the books on their title pages. Several of Root's books were reissued, some with revisions, with the word "new" added to their titles.[1]

In his autobiography, Root listed the titles of his publications to 1890. This list gave no indications of the purposes or the contents of the books. In the following list Root's publications have been classified according to the uses for which they were apparently intended.

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[1]One title, The Musical Album, had four different copyright dates.

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Children's Music Classes

First Years in Song-Land: A Singing Book for Day Schools and Juvenile Singing Classes, Containing Carefully Graded Lessons and Musical Exercises, with Songs for Imitation Practice, Songs for the Study of Notation, Songs for Recreation, and Songs and Hymns for Special Occasions. By George F. Root. Cincinnati: John Church Company, 1879.

The Forest Choir: A Collection of Vocal Music for Young People; Embracing 'Our Song Birds' Singing School,' Music for Concert, School, and Home, and Songs, Hymns, Anthems and Chants, for Worship. By George G. Root. Chicago: Root and Cady, 1867.

The National School Singer for Day Schools and Juvenile Singing Classes, Containing Song Lessons, School Songs, and a Great Variety of Occasional Songs by the Best Authors. By George F. Root. New York: A. S. Barnes and Company, 1875.

The Silver Lute: A New Singing Book for Schools, Academies, and Juvenile Classes. By George F. Root. Chicago: Root and Cady, 1862.

Secondary School Music Classes

The Academy Vocalist or, Vocal Music Arranged for the Use of Seminaries, High Schools, Singing Classes, Etc. By George F. Root. Professor of Music in Abbott's Collegiate Institution, Spingler Institute; The Rutgers Institute; The New York Institution for the Blind, Etc. Including a Complete Course of Elementary Instruction, Vocal Exercises and Solfeggios, By Lowel Mason. New York: Mason Brothers, 1852.

The Festival Glee Book: A Collection of Part Songs, Accompanied and Harmonized Melodies and Glees, Together With The Operatic Cantata of The Haymakers. By George F. Root. New York: Mason Brothers, 1857.

The Musical Album: A Vocal Class Book for Female Seminaries, Academies, and High Schools. By George F. Root. New York: Mason Brothers, 1853 (1855, 1857, 1860).

The Repertoire: A Collection of High Grade Songs, Glees, Choruses, Solos, Duets, Trios, Quartets, Hymns, Anthems and Chants, for High Schools, Advanced Singing Classes, and Choral Societies. By George F. Root. Cincinnati: John Church Company, 1887.

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The Treble Clef Choir. A Collection of Music for Female Voices. By George F. Root and D. B. Towner. Cincinnati: John Church Company, 1894.

The Young Ladies' Choir: A Collection of Sacred Music, Arranged in One, Two, and Three Parts, For Ladies' Voices, With an Accompaniment for the Piano Forte. Designed for the Use of the Seminary and Social Circle. Composed and Arranged by George F. Root, Professor of Music in the 'Rutgers Female Institute,' the 'Institution of the Messrs. Abbott,' and Other Schools in the City of New York. New York: Leavitt, Trow and Company, 1846.

College or Theological Seminary Classes

The Mannerchor: A Collection of Music for Men's Voices, Preceded by Brief Elementary Instruction and Lessons, Suited Both for Quartet and Chorus Singing. Designed for Religious and Social Use, in the College, the Seminary, the Church, the Concert Room, and the Home. By George F. Root. Cincinnati: John Church Company, 1873.

The Young Men's Singing Book: A Collection of Music for Male Voices, Intended for Use in the Colleges, Theological Seminaries, and the Social Circle. By George F. Root, with the Assistance of Lowell Mason. New York: Mason Brothers, 1855.

Musical Conventions

The Arena of Song in which may be found Practice Lessons and Music for Singing Classes, Exercises and Pieces for Institutes and Conventions, and Glees and Choruses for Concerts. By George F. Root and C. C. Case. Cincinnati: John Church Company, 1890.

The Chorus Castle: A Collection of Part Songs, Glees, Opera and Sacred Choruses, for Advanced Singing Classes, Institutes, Conventions, and Choral Societies. By George F. Root. Cincinnati: John Church Company, 1880.

The Coronet: A Collection of Music for Singing Schools, Musical Conventions and Choirs; Consisting of a Course for Elementary Instruction and Training, A Large Number of Part Songs, Solos, Duets, Quartets, Glees and Choruses, and a Smaller Number of Tunes, Anthems, and Chants. Composed and Arranged by George F. Root. Chicago: Root and Cady, 1865.

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The Diapason: A Collection of Church Music. To Which Are Prefixed A New and Comprehensive View of 'Music and Its Notation,' Exercises for Reading Music, and Vocal Training; Songs, Part-Songs, Rounds, etc. The Whole Arranged and Adapted for Choirs, Singing Schools, Musical Conventions, and Social Gatherings. Edited by George F. Root. New York: Mason Brothers, 1860.

The Empire of Song: Containing Theory and Practice Lessons for Singing Classes, Exercises and Pieces for Institutes and Conventions, Tunes and Anthems for Choirs, and Glees and Choruses for Concerts. By George F. Root. Cincinnati: John Church Company, 1887.

The Glory: A Collection of New Music for Singing Classes, Musical Conventions and Choirs. By George F. Root. Cincinnati: John Church Company, 1872.

The New Coronet: A Collection of Music for Singing Schools, Musical Conventions and Choirs; Consisting of a Course for Elementary Instruction and Training, A Large Number of Part Songs, Solos, Duets, Quartets, Glees and Choruses, Composed and Arranged by George F. Root. Cincinnati: John Church and Company, 1893.

The New Song Era: A Book of Instruction and Music, for Elementary and Advanced Singing Classes. . .Revised by George F. Root. Cincinnati: John Church and Company, 1877.

Our Song World: Containing Practice Lessons and Music for Singing Classes, Exercises and Pieces for Institutes and Conventions, Tunes and Anthems for Choirs, and Glees and Choruses for Concerts. By George F. Root and C. C. Case. Cincinnati: John Church Company, 1884.

The Palace of Song: A Collection of New Music Adapted to the Wants of Singing Classes, Choirs, Institutes and Musical Conventions, with Appropriate Instruction, Rules, Tables of Reference and Review Questions. By George F. Root. Cincinnati: John Church Company, 1879.

The Paragon of Song: A Collection of New Music for Singing Classes, Musical Institutes and Musical Conventions, by George F. Root and C. C. Case. Cincinnati: John Church Company, 1894.

The Realm of Song: Containing Theory and Practice Lessons in Vocal Music, a Graded Singing School Course, Hymns, Tunes, Anthems, Chants, Part-Songs, Glees and Choruses, for the Work of Classes, Institutes, Conventions, and Normals. By George F. Root. Cincinnati: John Church Company, 1882.

The Song Era: A Book of Instruction and Music, for Elementary and Advanced Singing Classes, Choirs, Institutes and Conventions. Edited by Frederic W. Root. (The editor desires to

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explain that he has, in this work, availed himself freely of his father's elementary instruction and music. . .) Cincinnati: John Church Company, 1874.

Songs of the Assembly: A Collection of Practice Lessons, Part Songs, Glees, Anthems and Choruses for Classes, Conventions and Assemblies. By George F. Root and C. C. Case. Cincinnati: John Church Company, 1893.

The Triumph: A Collection of Music Containing an Introductory Course for Congregational Singing, Theory of Music and Teacher's Manual, Elementary, Intermediate and Advanced Courses, for Singing Schools and Musical Conventions, and Tunes, Hymns, Anthems and Chants, for Choirs. Edited by George F. Root. Chicago: Root and Cady, 1868.

Private Instrumental Instruction

The Cabinet Organ Companion: A Collection of Exercises, Pieces and Songs for the Cabinet Organ Together with Some Instructions in the Principles of Music, and Directions for Playing the Instrument. By George F. Root. Chicago: Root and Cady, 1865.

Guide to the Pianoforte. Unlocated.

Model Organ Method: A Book of Graded Instruction for the Reed or Cabinet Organ With Which Are Connected Lessons, Exercises, Pieces, Voluntaries, Interludes, and Vocal Music With Organ Accompaniment. Selected, Compiled or Composed by George F. Root. Cincinnati: John Church Company, 1873.

School for the Cabinet Organ. By George F. Root. Boston: Oliver Ditson Company, 1863. (Title Page Missing.)

The Young Organist at Home. Unlocated.

Church and Sunday School

Chapel Gems for Sunday Schools: Selected from the 'Snowbird,' 'Robin,' 'Red Bird,' 'Dove,' and 'Blue Bird' by George F. Root and B. R. Hanby; and from the 'Linnet,' by F. W. Root and J. R. Murray. With additional pieces by D. P. Horton of Brooklyn. New York. Cincinnati: John Church Company, 1868.

The Choir and Congregation: A Collection of Music, On a New Plan, for the Service of Song in the House of the Lord. By George F. Root. Cincinnati: John Church Company, 1875.

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The Crown of Sunday School Songs: Consisting Principally of the Works of George F. Root and P. P. Bliss. Edited by L. H. Dowling. Cincinnati: John Church Company, 1871.

Heart and Voice: A New Collection of Sunday School Songs, Edited by W. F. Sherwin. Dr. George F. Root and James R. Murray, Special Contributors. Cincinnati: John Church Company, 1881.

The Hour of Praise: For Praise Meetings, and Congregational and Sunday School Singing. By George F. Root. Cincinnati: John Church Company, 1872.

The New Choir and Congregation: A Collection of Hymns, Tunes, Anthems, Chants, and Responsive Services for the Choir and "all the people." By George F. Root. Cincinnati: John Church Company, 1879.

The Prize: A Collection of Songs, Hymns, Chants, Anthems and Concert Pieces. For the Sunday School, by George F. Root. Philadelphia: Lee and Walker, 1870.

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APPENDIX B

THE BEGINNING OF ROOT'S VOICE TRAINING IN CLASSES

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APPENDIX B

The Beginning of Root's Voice Training in Classes

While Root was studying at the Boston Academy of Music, he began to explore the possibility of using the principles of vocal pedagogy, which he believed had previously been limited to private study, in the teaching of classes. His revealing account of the beginning of this work follows.

> I noticed that the voices, especially the bases, were, many of them, pinched and hard, and I thought I would see if I could help them. There had been no voice training in classes then; that work had been done entirely by private instruction. So, in pursuance of my plan, I told some of the men of the class privately to meet me during the noon recess . . and we would see if our voices were all right. Singers, especially those in elementary states, are always interested in that subject, so the proposition met with a hearty response. There were perhaps twenty present at that first meeting. I took each one separately, all the rest looking on or occasionally joining, and sang a tone with him either an octave higher or an octave lower, and showed him and all how much more resonance and blending there was when the tone was produced with the throat more open, and when he could not readily change from the way to which he had been accustomed, I devised such means as I could think of to help him, much to the interest of the class and sometimes to their great amusement. When I got through there was a good deal of favorable excitement in the little company. . . . When the class came together for Mr. Webb's exercise in the afternoon, these men gathered about Mr. Mason and told him what they wanted. They were so close to him, and so clamorous I remember, that he jumped up into a chair, and when he finally understood the situation, announced that the last hour of the morning would be devoted to vocal training under the instruction

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of Mr. Root. This was my first appearance in vocal training class-work. Of course I could not hear voices alone so much after this as I had done in the smaller and more informal gathering, but it was better than nothing, and as there was no previous work of the kind to compare it with, it was popular, and continued as one of the features of teachers' classes and conventions during my long *connection with Mr. Mason*, and has been an integral part of normals and conventions ever since.[1]

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[1]George F. Root, Autobiography, p. 28-29.

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