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ABSTRACT

An overview of early country school music and music education in the Mountain Plains region of America provides impressions gained from texts, journals, official records, and personal interviews. Music is portrayed as a socializer to engender community spirit, an enhancement of patriotism, a means to enculturate to the "American way of life," a symbol of validation, and an accompaniment for rhythmic activities. Covered are: school community activities; scholastic aspects of music in country schools; teacher and student roles in the instructional process; instrumental music; technology (grammophone, victrola, radio); and music texts and song literature employed in schools during the late 19th and early 20th centuries. An examination of music functions, via an analysis of verbal and music content of 55 songs, shows that song texts can be categorized according to "six key word factors" (joy, kindness/love, nature, religion, school, and work/diligence). Analytical statements concerning each song are concluded with the initial letters of the key word factors which applied. Conclusions show songs were consistently employed for inculcating and enculturating students with the dominant society; song values centered on factors identified; song materials were the equivalents of McGuffey's readers; and musical qualities reinforced basic simple values. (AH)

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ED219173

COUNTRY SCHOOL LEGACY: Humanities on the Frontier

COUNTRY SCHOOL LEGACY: MUSIC ON THE FRONTIER

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1981

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COUNTRY SCHOOL LEGACY: HUMANITIES ON THE FRONTIER

The Mountain Plains Library Association is pleased to be involved in this project documenting the country school experience. Funding of this project from the National Endowment for the Humanities, cost sharing and other contributions enabled us all to work with the several state-based Humanities Committees as well as many other state and local libraries, agencies and interested citizens. We are deeply impressed not only by the enthusiasm for this work by all concerned but by the wealth of experience brought to bear in focusing attention on—and recapturing—this important part of history and how we got here. This project seems to identify many of the roots and “character formation” of our social, political and economic institutions in the West.

Already the main Project objective seems to be met, stimulating library usage and increasing circulation of historical and humanities materials in this region. Public interest in regional, state and local history. Oral history programs are increasing with greater public participation. The study of genealogy—and the search for this information—is causing much interest in consulting—and preserving—historical materials. What has been started here will not end with this project. The immediate results will tour the entire region and be available for any who wish the program, film, and exhibit. There will be more discussion of—and action on—the issues involving the humanities and public policies, past and present. The Mountain Plains Library Association is proud to be a partner in this work, the Country School Legacy, and its contribution to understanding humanities on the frontier.

Joseph J. Anderson
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COUNTRY SCHOOL LEGACY: MUSIC ON THE FRONTIER

Paul A. Haack

She looked at the line of children. There, the very first in line was Georgie Bailey, his bright blue gaze fixed expectantly upon her. "How did you get them in? Did you just say, come in, children? Or --"

"What are we going to sing?" Georgie asked.

"Sing?"

"We always march in singing."

And so the year began with "Onward Christian Soldiers." Class adjourned that way, too. (Marion Cockrell, The Revolt of Sarah Perkins, New York: David McKay, 1965)

This paper is meant to provide an overview of early country school music and music education in the mountain-plains region of America. The first section is an informal amalgam of impressions gained from the sources listed in the bibliography, including texts, journals, official reports and personal interviews. Part II is comprised of a more formal analysis of the song materials used in the country schools, and will focus particularly on material from the last half of the 19th century and the early 20th century, when the frontier was moving westward across the Mountain Plains region. The analysis will be concerned with the verbal, musical and functional elements of the selected sampling of songs, and among other things will emphasize the use of music in the enculturation and Americanization of various frontier ethnic groups--in keeping with the then prevalent "melting pot" theory.

Part I

Music in the Country Schools: An Impressionistic Narrative

Music seems to have been a part of many country schools' activities from the earliest time forward. Often, particularly at first, it was not regarded as a curricular subject to be studied for its own sake, not as a "basic" in the sense of "readin', writin' and rhythms," but it soon was recognized as a basic in a more direct, functional sense. It was employed as a socializer to engender a community spirit of oneness and belonging in the students (and during the weekend or evening activities, it did the same for their elders as well). It was employed as a means of enculturation to the "American way of life" for the ethnically diverse populations found on the frontier. It was used as an entertainment, as an enjoyable change of pace from other kinds of school activities. Often it was used as a symbol of validation--to officially open the school day with a song. And at other times it was simply used to accompany a march around the classroom, which during cold weather was done not so much for rhythmic activity as in an effort to keep the students' feet from freezing. Thus music, probably less for aesthetic purposes and more for functional reasons, found its way into frontier country schools from the earliest of times.

Before detailing various aspects of music as a curricular and extracurricular activity in the mountain-plains country schools, it may be appropriate to recognize that music served to enhance many community activities in the schools as well. It is an established fact that country schools were (and in some cases still are) the community centers of their time; and many of the activities carried on as a part of this function involved, if not featured, music.

Country school community centers provided the setting for meetings (which often were introduced with a patriotic song, or had a musical intermission by a school performing group); talks, lectures or speeches (which programs also were often introduced or interspersed with music); picnics (with sing-alongs and other musical entertainments); box socials and cakewalks (wherein a musical game determined who got what food--and partner); patriotic celebrations (often involving appropriately patriotic songs, and combining several of the aforementioned activities); worship and revival services, plays, dramas (all of which could involve appropriate music); dances (wherein folk and ethnic musical styles often dominated); and a variety of other activities, not the least of which were musical concerts themselves. This last category, like some of the aforementioned, might involve noted artists such as Jenny Lind traveling the concert circuit under the auspices of P.T. Barnum, or more commonly, local talent.

Obviously, such activities involved various segments, and often all of the community. In the following sections the focus will return to the more scholastic aspects of music in the country schools. These will include consideration of the roles of teachers and students in the instructional process; the matter of instrumental music; technology in the form of the gramophone, victrola, radio, etc; and finally the matter of music texts and the all important song literature employed in the schools. This last area will lead to Part II and a formal-functional analysis of a sampling of songs used in the country schools.

Teachers tended to play, sing, and/or teach music according to their individual abilities. As early as the 1860's teachers' institutes encouraged special attention "to the science of music" (The Kansas

Educational Journal, Vol. 6, Oct. 1869, page 138). Singing as a part of daily opening exercises was so common as to be virtually a standard part of the curriculum. However, beyond that point, the quantity and quality of music activity in the schools varied a great deal--mostly with the abilities of the teacher.

Prior to the second or third decade of the twentieth century, very few teacher preparation programs gave much if any attention to music education. If the teacher had not developed skills or taken lessons on his or her own, he or she simply would not have much to offer the students in the way of music instruction. At times, however, such circumstances were alleviated by the contributions of musically experienced people in the community. Occasionally even an older student, possibly someone who had had the opportunity to take some lessons from a "professor" (private music teacher), would assume responsibility for some music activities in the school.

By the 1920's there are accounts of music specialists serving the rural schools of a country. In many cases each school was visited only once or twice a month, during which time some intensive instruction took place, and plans for follow-up instruction were made with the local teacher. In one instance it was reported that the circuit riding music teacher travelled by horseback; and in another case, the teacher went over hill and dale, in sun and gale, via her bicycle. Travelling music specialists became more common toward the middle of the twentieth century. Specialists aside, one county superintendent reported favoring teachers who possessed some music competencies in the hiring process for rural schools. Others encouraged their teachers to take a general music methods course.

While most of the early music instruction centered on vocal and rhythmic activities, instrumental groups soon sprang up and were incorporated into school programs. At times musically experienced country school teachers also taught private lessons, or a student learned from dad, using his fiddle, from mom, from the church organist, or from a "professor" if such a person was available and affordable. In any event, enterprising teachers would help the instrumentally experienced young people in the schools band together into performing groups. These often were called orchestras, even if they had only one orchestral string instrument or only a guitar or mandolin. If there were no strings of any kind, only winds and percussion, they were called bands, even if membership numbered only four or five.

Late in the first quarter of the twentieth century there are reports of schools combining their bands to form larger groups for more exciting musical activities and events. In the second quarter of the century there are reports of accordion bands; and apparently tonette ensembles and rhythm bands were quite popular at this time as well, when teachers felt able to organize them. Eventually those districts that could afford music specialists had some more formal instruction in instrumental music; however, vocal music remained the backbone of the general music program. Some schools even produced operettas on a yearly basis, and many participated in massed song festivals.

Primary accompanying instruments for music activities in the rural schools were organs and pianos. From what can be gathered concerning relative use, it appears that organs competed effectively with pianos and might actually have been more common in the nineteenth century (pianos having only been devised in the late eighteenth century). One

interviewee mentioned a story about how a giant box social provided the entire financing for the purchase of an organ for the school. However, with the coming of the twentieth century the heavier, metal framed monster known as the piano had completed the trek across the American Frontier, and by the end of the first quarter of the century most of the country schools had such an instrument. Even player pianos were found in some school settings, so skilled or not, people could put on, pump out and sing along with the rolls of the latest popular music.

The next technological advance to influence music education in the country schools of the frontier was the gramophone-record player. Many interviewees report the use of Sousa marches which were early "hit-parade" favorites around the turn of the century. As mentioned earlier, these were used on cold days when teachers had children march around the room to warm their half-frozen feet; but also when children were restless during stormy weather and needed physical activity; to teach "beats" and rhythms, and just for fun listening. Soon, in addition to marches and other popular forms, classical music recordings became available. The "classics" provided the basis for music appreciation classes in the rural schools. They also provided a basis for the "music memory" contests which became popular later on, and in which many rural school children participated.

Radio was readily adapted to music instruction for country schools. Shortly after network radio became effective in the 1920's, music education programs were being broadcast to rural areas. Orien Dalley of Wichita, Kansas was a pioneer in the development of such programs. They were broadcast once or several times a week and involved listening to music, singing along, learning the names of notes, lines and spaces,

scales, etc. In time, supplementary music booklets were available for use by the teachers and students during and between broadcasts. Thus the expertise of a master music teacher became available to many rural schools via the airwaves.

Of the various types of music literature mentioned in the foregoing sections, the most common is song literature. The Lamar, Colorado Arbor Day Program of April 16, 1892 included the following: "Marching Through Georgia," "Columbia, Gem of the Ocean," "Rally Round the Flag," and "Yankee Boy." It was mentioned in various interviews that in many schools it was not unusual to spend at least 15 minutes a day singing from song books. Children memorized patriotic songs, rounds, folk and country tunes, as well as "silly songs" and popular ballads. Immigrant children sang the same music as native children in the schools. Even children of parents who generally spoke a language other than English learned the English songs, and no reports indicated that pupils learned songs in other languages. This would probably have been regarded as contrary to the principles of the great "melting pot." This does not mean that songs of ethnic heritage were not learned and transmitted. It is just that they generally were not employed as a part of school activities (except possibly in a most solidly ethnic community). Such music was generally learned in the home, or at dances and other social functions.

[It might be interesting to note that the music scores and song books used in the Mountain-Plains region employed round notes from the very first, rather than shape notes. This is of significance because shape notes were largely a southern tradition, whereas round notes were espoused by Lowell Mason of Boston music education fame. The general

influence of shape notes went no further north or west than Missouri, a slave state at the time. It could not penetrate Kansas, in part due to the Boston influence of the New England Immigrant Aid Society which sent settlers and helped bring the territory into the Union as a free state.]

Several specific song titles mentioned by interviewees include: "What a Friend We Have in Jesus" (and many other religious hymn-tunes, particularly in the early days); "America;" "Home Sweet Home;" "Stars and Stripes Forever" (words were sung to the trio); "Red River Valley;" "Jaunita;" "Pop Goes the Weasel;" "Row, Row, Row Your Boat;" "It's a Long Way to Tipperary;" "You're a Grand Old Flag;" "Blest be the Tie that Binds;" "Battle Hymn of the Republic;" and "America the Beautiful."

Such songs functioned in many ways, but several of the most significant functions in the frontier school setting were the Americanization (enculturation) of ethnic groups, the engendering of the American spirit, the uniting of a multi-cultural nation, and the enhancement of patriotism. Other common topics and functions were the transmission of religious-spiritual attitudes and beliefs, personal values, interpersonal relationships, as well as feelings for the beauties of the land and the wonders of nature.

Part II following will examine these functions via an analysis of the verbal and musical content of a sampling of some older and more obscure (to us, today) songs. These have been selected from music books which were in use during the latter half of the nineteenth century and the early part of the twentieth century--as the frontier moved through the Mountain-Plains region.

Part II

Songs in the Frontier Schools: A Sampling and Analysis

Music books, primarily song books, followed the frontier schools westward. The following resolution was passed at the Coffey County, Kansas Teachers' Institute in 1869:

Resolved, that we give special attention, so far as practicable, to the science of music--to become familiar with its principles ourselves, and to teach the same in our common schools--and further, that we recommend to our teachers the use of "Blackman's Graded School Songs" in the schools of this county. (The Kansas Education Journal, Vol. 6, Oct. 1869, p. 138)

There is substantial reason to believe that the texts from which examples were taken were actually used in the schools of the region because (a) the aforementioned songs are in them; and (b) they were found and collected in the region. The texts currently reside in the Kansas Historical Collection in Music Education, University of Kansas, Lawrence. The first several songs have been selected for analysis by virtue of the fact that they were considered for use in the production of the film which is a part of the Country Schools Legacy project, and this should make them of some special interest.

Part II concludes with listings of song titles which serve to expand on the song analyses and provide a broader sampling of the types of song topics which were employed in the early music texts of the country schools.

"Morning Song"

McLoughlin, J.M., and Gilchrist, W.W., The New Educational Music Course (Teachers' Edition). Boston: Ginn & Company, 1904, p. 23.

Text

The lyrics and their simple rhyming scheme are very orderly, reflecting the theme of the song: Nature's simple, revitalizing beauties and order are reflected in the dawning of each new day. The text is a very positive one ("We come...With faces blithe and gay,"); and extolls the glories of the natural environment.

Music

The musical form is as regular and orderly as the text, being strictly comprised of six two-measure phrases. These pair off nicely into three sets, providing a straight-forward ABC form. The harmony is based on simple I,IV,V chords and the melody echoes this simplicity by adhering almost exclusively to the natural chord (arpeggio) and scale tones. Rhythmically the piece reflects the same principles, having a perfectly symmetrical AABBAA rhythmic format.

Functions*

Communication: The song espouses a love of nature and the beauty of the natural environment and order of things.

Emotional Expression: The song is a highly positive expression about life, the renewal of life, and the place of existence.

Enforcing conformity to social norms: The work (as well as play) ethic is espoused in a highly positive manner.

Contribution to the integration of society: The song extolls the abundance and beauties of the land which are common bonds for the various ethnic groups which share them.

Aesthetic Enjoyment: The words and music reflect a valuing for the orderly progression of simple beauties, and should stimulate some enjoyment and appreciation particularly for those of a "classical" nature.

Note: In the film, this piece could function as background for the opening scene wherein youngsters are making their way to school in the early morning.

*Derived from Alan P. Merriam, The Anthropology of Music. Northwestern University Press, 1964, pp. 222-227.

XIX
MORNING SONG

Anonymous

French

Allegro assai

1. All
2. We

na - ture hails the day As dark - ness fades a - way. The
come to work and play, With fa - ces blithe and gay. Each

birds, the flow'rs, the mur-m'ring breeze That stirs to mu - sic all the trees, Now
morn - ing is our world made new, Like thirst - y flow'rs re - freshes with dew, We

greet the wel - come day, Now greet the wel - come day.
greet the wel - come day, We greet the wel - come day.

"Gentle Rain"

J. R. Murray

Blackman, O., and Whittemore, EE, and Blackman; O., Graded Singers:

Book Three.* Cincinnati: John Church Co., 1973, p. 71.

Text

Each of the two verses of this brief but cheerful song has six phrases, with regular accent points in each phrase. The rhyming scheme is a simple ABAACC. Frontier-agrarian values abound as the gentle rain is called upon to "make our meadows bright," bless the fields, and cool the earth. The spiritual element is acknowledged with rain equated to a "Gift of our dear Father's love."

Music

The stylistic marking for this song is "cheerfully," and the melody gives a "running" feeling with two notes per beat most of the time. The lighthearted effect is enhanced by several "skipping" figures (dotted eight-sixteenth notes). The melodic form is a simple ABC, or could even be construed as ABA-variation. This little tune is treated in a more interesting harmonic manner than most simple songs. The first and third sections have three part harmony (though the entire song could be done in unison). The second and third lines move together and at times quite independently from the melody. The second section has the melody singing two measures alone, echoed by the other voices in unison. Musically the harmonic aspect is the most interesting factor, and includes a super-tonic chord as well as secondary dominants. The high points or climax of the song occurs at the end of the third last measure with a fermata (hold) on the key words "love" and "shower."

*For "Grammar, Intermediate for District Schools."

Functions

Emotional Expression: The song engenders happiness and a positive, thankful attitude.

Entertainment and Aesthetic Enjoyment: The harmonic and rhythmic aspects lend life and musical interest to the song.

Communication: The song clearly expresses an appreciation for rain, a high regard for nature in general, and a thankful attitude toward God.

Contribution to the Continuity of Culture and the Integration of Society: The song expresses common values in terms of what was important in the rural frontier society--good rain, a cheerful, positive attitude toward life and nature, and a thankful reliance on God.

MODULATION.

(F to Bb and Bb to F)

Musical notation for Modulation exercise, showing two staves with chords and a diagonal line indicating the modulation path.

SCALE EXERCISE.

Moderno.

Musical notation for Scale Exercise, showing three staves with a scale and accompaniment.

GENTLE RAIN.

Words and Music by J. R. MURRAY

Cheerfully.

Musical notation for Gentle Rain, first system, showing two staves with melody and accompaniment.

1 Com - ing down in cool - ing shower, Gen - tle rain, Gen - tle rain;
2. Come and make our meadows bright, Gen - tle rain. Gen - tle rain;

Musical notation for Gentle Rain, second system, showing two staves with melody and accompaniment.

Bless - ing bird, and field, and flower, Bless - ing bird, and field, and flower.
Hearts are glad for thee to - night, Hearts are glad for thee to - night,

Musical notation for Gentle Rain, third system, showing two staves with melody and accompaniment.

Gift of our dear Fa - ther's love, Come with bless - ing from a - bove.
Com - ing down in cool - ing shower, Blessing bird, and field, and flower.

"Words of Welcome"

Words: Mrs. H.F. Osborne; Music, Unknown

Backman, O., and Whittemore, E.E., Graded Singers: Book One.^{*} Cincinnati: The John Church Cr., Approximately 1873, p. 65.

Text

The text is an expression of a group of children's welcome to family and friends on the occasion of a school program. A number of values and attitudes are conveyed, e.g., "Kind friends and dear parents;" "good lessons;" "make us submissive and gentle, and kind;" "for learning, we know, is more precious than gold;" "and thus lay up treasures in mansions above;" etc. The song also begs the audiences' indulgence: "Remember we are all quite young; You'll pardon our blunders." The meter is extremely steady and the rhyming scheme is a simple AABBCDD for each of the two verses.

Music

The melodic line is simple and clear, so as to enhance but not obscure the simple but important communication of the words. The piece is in three-quarter time with each phrase beginning on the third count of a measure. Virtually everything moves at a steady quarter note pace except that every phrase ending is a half note. The melodic structure might be termed A,B,A,C,B (var.), B (var.), A (var.), D, but the real unifying element is the continual repetition of 10 quarter notes followed by a half note. The harmony is not provided in this test, but very obviously can be accounted for by basic I, IV, V chords--except for the cadence half way through: In the fourth phrase there is a modulation,

^{*}For "Primary Schools and Juvenile Classes."

involving a secondary dominant, to the dominant. This is the only point of any musical sophistication in the piece, and lends a nice bit of variety. The original key returns immediately at the beginning of the next phrase via a phrase modulation.

Functions

Emotional Expression: The song expresses earnest good wishes and fond good wishes, love and friendship.

Entertainment: It is an entertaining way to introduce a school program and provide basic information.

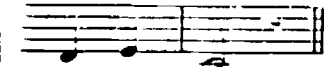
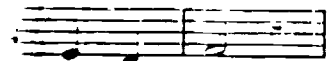
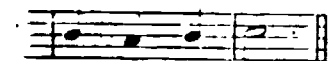
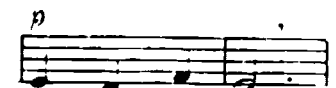
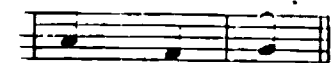
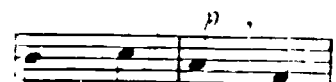
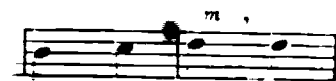
Communication: Introductory remarks and cautions, goals and good will are all being communicated as noted in the preceding "Text" section.

Physical Response: This is not a major function, but the repetitive, basic three-quarter rhythm will most likely cause a bit of toe tapping or rhythmic body movement.

Enforcing Conformity to Social Norms: As cited in the earlier "Text" section, many values and virtues of the society are recounted (including the values of education), and by being set to music, they tend to become more memorable and ingrained as well as more acceptable (according to recent research).

Validation of Social Institutions (the School); Contribution to Continuity and Stability of Culture; and Contribution to the Integration of Society are important and all operative functions too, by virtue of the above.

I.



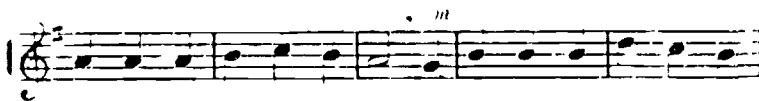
18

Words by
MRS. H. F. OSBORNE

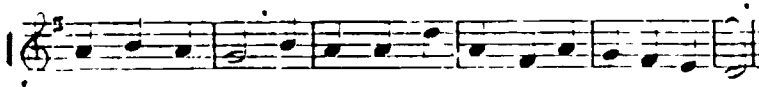
WORDS OF WELCOME.



1. Kind friends and dear parents we welcome you here. To our nice, pleasant
2. We seek your ap-prov-al, with hearty good will, And we hope the good



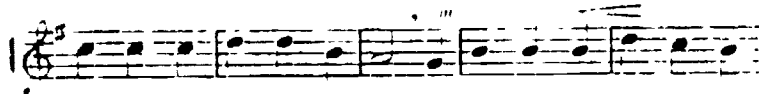
schoolroom, and teachers so dear. We wish but to show you how
lessons our teachers in-still. May make us sub-mis-sive, and



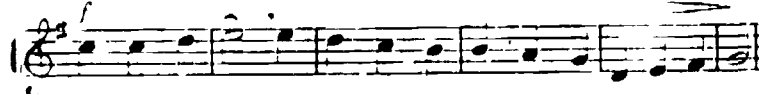
much we have learned, And how to our lessons our hearts have been turned
gentle, and kind, As well as en-light-en and strengthen the mind



We hope you'll remember we all are quite young, And when we have
For learning, we know, is more precious than gold. The worth of the



unknown we can't tell and sing, You'll pardon our blunders which
heart's jewels ne'er can be told, We'll strive, then, for virtue, and



all are a-ware, May ev-en extend to the Pres-ident's chair.
hon-our and love, And thus lay up treasures in man-sions a-bove.

"The School Bell"

Words: Mrs. F.A. Safford; Music: H.R. Palmer

Whittemore, E.E., and Blackman, A., Graded Singers: Book Three.^{*} Cincinnati: John Church Cr., 1973, p. 76.

Text

The four lines of each of the two verses are based on the identical accent pattern: _____.(,)._____ (rest) The rhyming scheme is a similarly regular and simple AABB. In this sense the form and the content of the verses is very consistent and mutually reinforcing, because the message is a simple, positive and forthright sermon on the pleasures of the work ethic, e.g., it is good to begin on time; to please the teacher; the happiness of being praised; leave play 'til work is done (or school is over); don't waste time; keep busy.

Music

The four very regular antecedent and consequent phrases of the song are arranged in a simple, straight forward chorale style. The unimposing solid melody with its very typical AABA form enhances but does not distract from the message of the words. The harmony, though in only three parts, is in typical "Bach chorale style," and the steadily moving quarter note rhythm is enlivened by passing eighth notes every couple of measures, in the typical Baroque manner.

Functions

Communication: The most obvious function of this song is didactic.

It is meant to teach the principles of what is commonly termed "the Protestant work ethic." The pleasant musical setting is meant to enhance receptivity to the message as well as to enhance memory of it.

^{*}For "Grammar, Intermediate, or District Schools."

Enforcing Conformity to Social Norms; and Contribution to the
Integration of Society: The work ethic was vital to survival
on the frontier; and persons will be happy and welcome in the
community if they are good contributors.

Contribution to Continuity and Stability of Culture: The song
makes clear that all should contribute their efforts to keep
the community vital, stable and a happy place to be.

THE SCHOOL BELL.

Words by Mrs. E. A. SARGENT

Music by H. R. PALMER.

Moderato.

1. Where'er the mer-ry bell rings out, Oh' let us haste a-way,
2. So when the mer-ry bell rings out, Leave play till school is o'er,

How pleas-ant to be-gin in time, The du-ties of the day,
Nor num-ber one a-mong the group, Which waits out-side the door.

For hap-pier far our hearts will beat, Our teachers smile to see;
For mo-ments lost can ne'er be found, No hour should wast-ed be;

How sweet the praise which we have earned, And hap-py will we be.
There's time for work and pleas-ure too, And busy we must be

"Try, Try Again"

George A. Veazie

McLaughlin, J.M., and Gilchrist, W.W., The New Educational Music Course. (Teachers' Edition). Boston: Ginn & Company, 1904, pp. 98-99.

Text

Both the first section rhyming scheme of AABB and the second sections' AAABBB are interspersed with repetitions of the phrase "Try again." The message is straight forward: All should heed that regardless of the difficulty of the task, if not successful at first, keep trying; perserverance; it is no disgrace to fail as long as you try again.

Music

The melody is as simple and straight forward as the message: Virtually all movement is stepwise, and straight quarter notes are the basis for the rhythmic movement. In fact, the end of the third line is a simple descending scale. The harmony too is basically I, IV, V, interspersed with an occasional diminished chord, ninth chord and secondary dominant. This all serves to set the mood for and point up the simplicity of the repeated phrase "Try Again!"

Functions

Communication: The didactic function is basic here. Teaching, communicating the message that perserverence is of great value is the primary purpose of the song.

Symbolic Representation is employed by example: "Try again" is repeated again and again.

Enforcing Conformity to Social Norms: Trying and persevering are the values or norms which were important on the frontier and this song drives the message home through repetition.

Contributions to the Continuity and Stability of Culture and to the Integration of Society: Willingness to try to accomplish, and to persevere at difficult tasks was essential to stable existence in frontier societies. The song persuades toward such stability, and stresses that all should heed--so the group may be unified and integrated in its social behavior.

Note: This might provide some useful background in the film section on ethnic groups.

TRY, TRY AGAIN

0-1000 A. VERN

24

[illegible]

FIRST AID KIT

99

[illegible]

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"Thirteen Were Saved"

or "Nebraska's Fearless Maid"

(Song of the Great Blizzard 1888)

Words and Music by Wm. Vincent

Published as Sheet Music by Lyon & Healy, Chicago, 1888

Text

The text tells of an incident which took place in January of 1888 during a blizzard which wracked the Northwest and central region of the United States. As reported in the Omaha Special, Miss Minnie Freeman, the "plucky little teacher" at Mina Valley, Nebraska, saved her 13 pupils by leading them through the blizzard to a house three-quarters of a mile away--after the door, windows and roof of the school were blown away. She did this through the device of tying the children into a line with a length of twine, thus keeping them from getting lost in the blinding snow. The story is told in verse having the simple, basic AABB rhyming scheme. The refrain is sung twice between each of the three verses, and at the end.

Music

The melodic format of the musical setting follows an ABAC form for the verse and an ABCD phrase structure for the refrain (wherein C is based simply on an ascending scale and D on the descending scale). The harmony remains very simply I, IV, V oriented with the main point of variety being a modulation to the relative minor (F major to D minor) for the second part of the verse. The actual unifying factor (in light of the lack of melodic repetition other than repeats themselves) is the dotted eighth-sixteenth note pattern which permeates the entire piece. This pattern is generally associated with agitation, excitement and

lively motion. Therefore, it is particularly well suited as an accompaniment to the exciting tale of the "plucky maid" and her class.

Function

Communication: A primary use for this music is to tell and preserve the story of the fearless maid. The song is also employed to communicate the general concept that frontier teachers had to be brave and resourceful people.

Emotional Expression: The song is used to convey the excitement of the described situation as well as the admiration for its subjects.

Entertainment: Inasmuch as the song involves a tale of danger and adventure, it served the function of entertaining many people, particularly at the time of the incident.

Validation of Social Institutions: In its treatment of the frontier school teacher, the song validates the work of such persons and the school in society.

Note: This might provide some useful background music in film sections dealing with winter and hardship on the frontier.

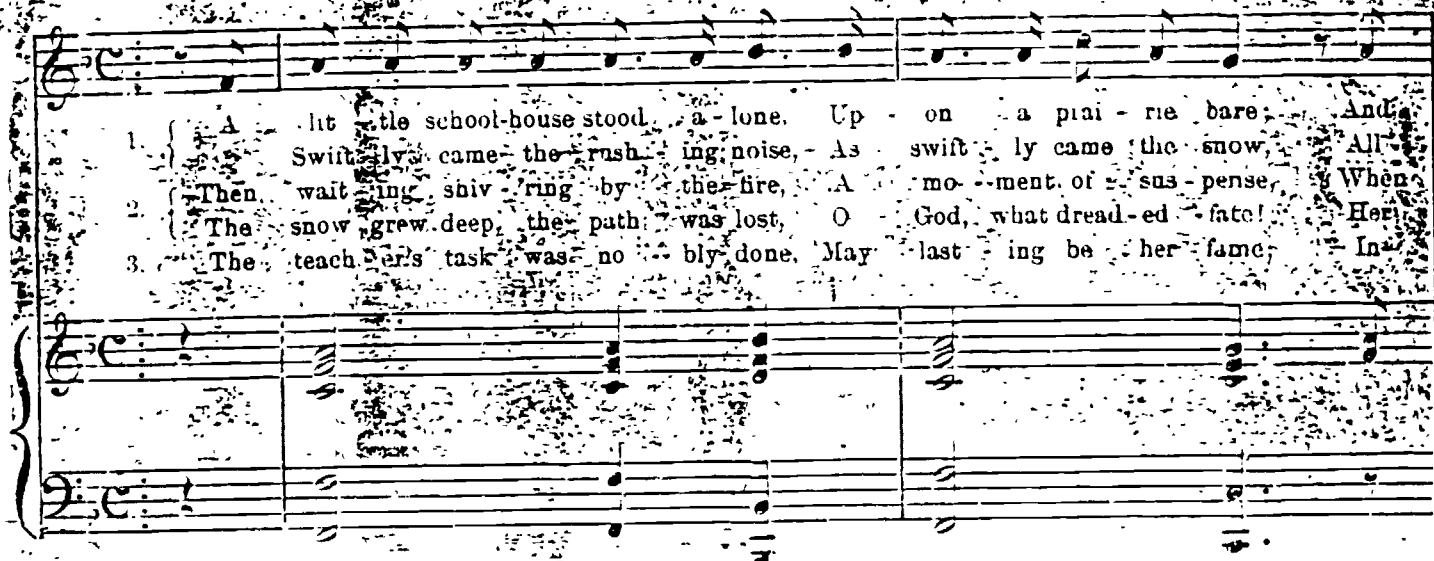
"THIRTEEN WERE SAVED;"

OR

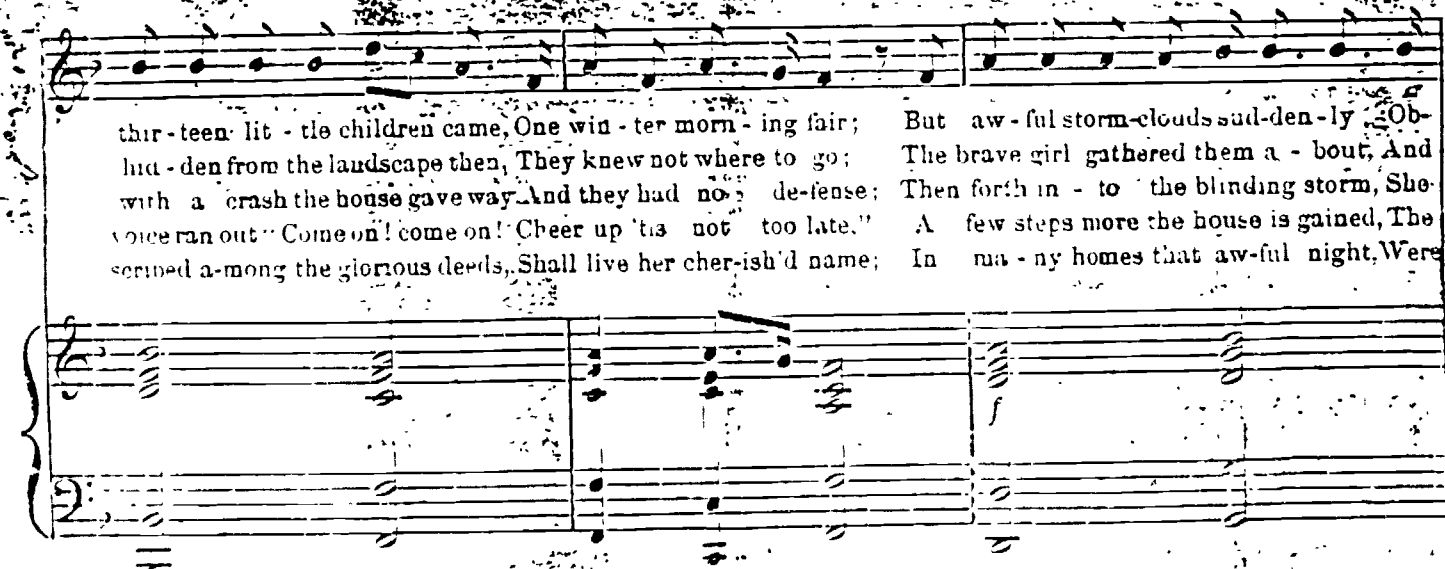
NEBRASKA'S FEARLESS MAID.

(An incident of the terrible blizzard throughout the Northwest in January, 1888.)

Words and Music by Wm. Vincent.



1. A lit - tle school-house stood a - lone. Up - on a prai - rie bare: And
Swift - ly came the rush - ing noise. As swift - ly came the snow. All
Then wait - ing shiv - ring by the fire. A mo - ment of sus - pense. When
The snow grew deep the path was lost. O God, what dread - ed fate! Her
3. The teach - er's task was no bly done. May last - ing be her fame. In



thir - teen lit - tle children came, One win - ter morn - ing fair; But aw - ful storm-clouds sud - den - ly Ob -
hid - den from the landscape then, They knew not where to go; The brave girl gathered them a - bout, And
with a crash the house gave way And they had no de - fence; Then forth in - to the blinding storm, She
voice ran out "Come on! come on! Cheer up 'tis not too late." A few steps more the house is gained, The
scrined a-mong the glorious deeds, Shall live her cher - ish'd name; In ma - ny homes that aw - ful night, Were

Copyright, 1888, by Wm. Vincent

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rall.

scured the sun and sky, And ter - ror filled each lit - tle heart, And tears came in the eye.
prayed to God for aid, Then quick as thought from sim - ple cord, A band of un - ion made.
lead them brave - ly out, One car - ried in her gen - tle arms, All cheered by word and shout.
farm - er opes the door, In grat - i - tude they kneel in prayer, Up - on that farm - house floor.
ma - ny souls who prayed, And bless - ings asked for that brave - girl, Ne - bras - ka's fear - less maid.

rall.

REFRAIN.

(To be sung, first as a Solo, then repeated with all the parts.)

SOP. Oh "thir - teen were saved" the "pluck - y lit - tle maid."

ALTO.

TENOR. "Thir - teen were saved" the "pluck - y lit - tle maid,"

BASE. "Thir - teen were saved" the pluck - y lit - tle

Thus flashed the joy - ous news o'er cit - y town and glade.

Brave - ly in - to the storm, She

Thus flashed the joy - ous news o'er cit - y town and glade.

Brave - ly in - to the storm, She

maid."

and glade.

With fervor and a little slower.

led the brave thirteen,

God bless the fear - less maid, Ne - bras - ka's her - o - ine.

led the brave thirteen,

God bless the fear - less maid, Ne - bras - ka's her - o - ine.

Thirteen were saved —).

Meredith, Music Typographer, 296 Dearborn St., Chicago.

"Faith, Hope and Love"

Ch. H. Rinck

McLaughlin, J.M., and Gilchrist, W.W., The New Educational Music Course (Teachers' Edition). Boston: Ginn & Company, 1904, p. 86.

Text

The text of this song is formulated in the traditional hymn for worship style, replete with words such as "thee" "thou" and "thy." Each of the three brief verses is very symmetrically arranged, with an AAAA rhyming scheme. Each verse is a clarification of and elaboration on its initial word (faith, hope, and charity). The text is a strong expression of some of the most basic of Christian tenets. (Many hymns and chorales are found in song books up to the turn of the century. Their quantity tends to fall off after that.)

Music

The musical form is that of a simple but sturdy chorale. As such it serves to reflect the basic tenets of the text, and the essential lifestyle of the frontier and the people who helped America grow. The simplicity and sturdiness is reinforced in the melody which is comprised of four two-bar phrases, each having the same rhythmic scheme (six quarter notes and a half note) and each concluding with a descending cadence. Such repetition adds to the simple, straight forward and study effect of "truth."

Functions

Communication: The song tends to illuminate the basic meanings of faith, hope, and charity, and as such serves a didactic function. There is ample research evidence that facts and impressions set to congruent music tend to be remembered more effectively than verbal communication alone.

Emotional expression: While information is imparted feelings are influenced as well ("deep darkness," "dark dangers," and "hold us long").

Symbolic representation: symbolic phrases such as "burning bright," "life's fleeting race," and "our anchor strong" are effectively reinforced in the musical setting. This is especially true of the strong anchor symbol.

Validation of social institution and religious rituals: The traditional choral style of the music and the religious connotations of the text serve this function admirably.

Contribution to the continuity and stability of culture: Tenets of the common Christian ethic were basic to American culture and the "melting pot" processing of immigrants.

Aesthetic Enjoyment: Both music and words provide a simple but strong and somewhat feelingful formal statement--one which could be appreciated by anyone on the classical to mildly romantic part of the aesthetic values continuum.

Note: In the film this piece could function as background for a courting scene involving attendance of church services--in early days the only allowable occasions for dates according to some community rules.

FAITH, HOPE AND LOVE

Suggested by the
German of GOLDBACH
Andante sostenuto

CH H RINCK

94

1. Faith! thou art our guid-ing light, 'Mid deep dark-ness
2. Hope! thou art our an-chior strong, When dark dangers
3. Love! thou art God's smil-ing face, Pres-ent here, in

of the night; Let us keep thee e'er in sight, Burn-ing ev-er, burn-ing bright.
round us throng, Hold us sure-ly, hold us long, Mid the waves of woe and wrong.
ev-ry place, May we ev-er own thy grace, While we run life's fleet-ing race.

95

NEW YEAR'S DAYS

C. S. CONANT

CELIA STANDISH
Con spirito

96

1. The New Year's days are white with snow, The
2. Each rush-ing stream is warm-ly dressed, An

(il basso marcato)

winds are laugh-ing as they blow; Ac-cross the ponds and lake we glide, And o'er the drift-ing
they coat up-on its breast; And on each branch of ev-ry tree, Packed in as close as

"Death of Lincoln"

Words: Paulina, Melody: Scotch Tune

Blackman, O., and Whittemore, E.E., Graded Singers: Book One.^{*} Cincinnati: The John Church Co., approximately 1873, p. 67.

Text

The words employed in the text are of the old English type, or might still be found in some religious verses: thou, thee, thy, weal, woe, etc. This gives a hallowed flavor to the lyrics which honor Lincoln or the "nation's father, friend;" "strong in word, and deed, and prayer," "who didst God's chosen lead," and "hast the people freed." The form of the text is classically symmetrical and simple. Each of the three verses has eight balanced phrases, with a rhyming scheme of AAABCCCB.

Music

The melody is as classically symmetrical as the text: There are three measures of half-quarter followed by a dotted half, and this pattern repeats twice before the fourth varies to two measures of half-quarter and two of dotted half. The second half of the melody is identical to the first half described above. The form, in two phrase units, is A,B,A (transposed), B. The ultimate unifying element is the simple half-quarter rhythm which permeates the tune. No harmony is provided, but the tune could easily be accommodated by simple I, IV, V chords.

^{*}For "Primary Schools and Juvenile Classes."

Functions

Emotional Expression: "We bend O'er they grave-sod;" Griefs that darkly swell;" "the martyred dead;" etc.

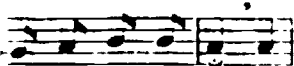
Communication: The song tells the story of Lincoln's heroism and death that all may share in its meaning.

Symbolic Representation: Word meanings aside, the structure of the text and music, in their classical formality, symbolically enshrine Lincoln in a classical setting not unlike that of the Lincoln Memorial in Washington.

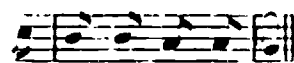
Enforcing Conformity to Social Norms: The song strongly promotes the worth and importance of freedom.

Contribution to the Integration of Society: The song stresses the fact that Lincoln freed people and "didn't God's chosen lead thru 'a sea, ah! red indeed! Some Southern people still resist the idea that the Union supporters were God's chosen, and there is little doubt the song found more widespead favor in the northern states than the Southern States. However, it certainly functioned to integrate immigrants, many of whom were escaping oppression in their homelands, into the American value system, enculturating them with history and a hero.

*



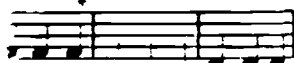
e, thy children, go? Whether
joining unbeam'd lit. We
re so tender still, Each



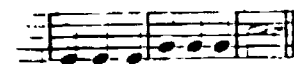
r sadden'd in its bow
Thyself on nature writ.
With trust de-lightful fill

OME.

*



to my home and I'll give you some
ing me you are provid'd with



and when you make the words ing
er you tho you are very small



Words by PAULINA

GRADED SINGERS. Book I.

67

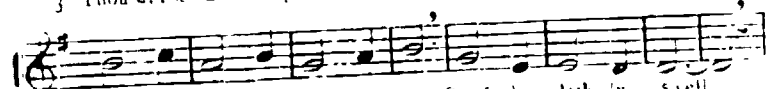
35

DEATH OF LINCOLN.

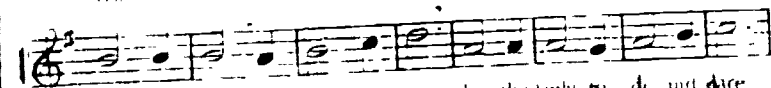
Scotch Music



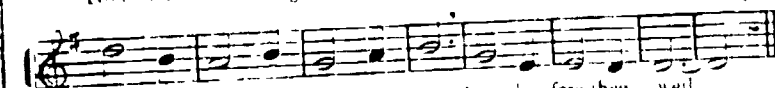
1. Thou, the nation's father, friend, Year by year in thought we bend
2. Thou, who did'st God's chosen land This a sea, ah! 'd in-deed
3. Thou did'st sad to pass a-way, Like a boy of yester-day,



Over thy grave-sod, there to blend Griefs that dark ly swell
Thou who hast the people feed, We have heard thy kind
When the lawn of peace was gray, And the shadows fled.



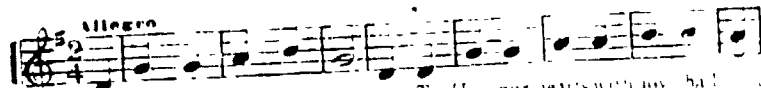
Strong in word and deed, and prayer For the right to do and dare
Fair wilt thou him honest worth, In thy soul of spirit et'ern
Now shall honored grave of mine Be as Freedom's star shine.



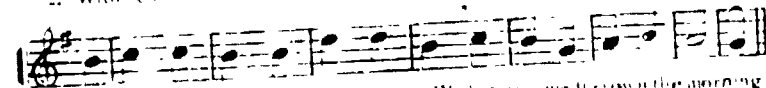
Well and won a like to drive, Lincoln, fare thee well
Oh, thou noblest son of earth, Lincoln, fare thee well
In all coming time a sign Of the martyr'd dead

WITH PRAISE WE'LL CROWN THE MORNING

*



1. With praise we'll crown the morning, To Him our hearts with joy shall bring
2. With toil we'll crown the morning, His labor makes our spirits bright.



Who spread a glorious happy skies With praise we'll crown the morning
We'll work and conquer for the right, With toil we'll crown the morning.

"For Absent Friends"

A. Mary A.B. Dobson

Ripley, F.H., and Tapper, T. Melodic Second Reader. New York: American Book Co., 1906, p. 128-129.

Text

The text is patterned in a clear and simple ABABCD CD rhyming scheme. It expressed the feeling of and probably is included here particularly for the benefit and understanding of immigrant members of the community. Paraphrase: As evening comes out thoughts go to loved ones on other shores in distant lands. Though it is not totally a song of worship and supplication to God, it is for the most part so. Paraphrase: They pray for us so you may keep us strong and true in our new land, as we pray for them. O glorious shepherd of thy sheep, watch over us all with everlasting love until we are reunited in peace. Thus two-thirds of the text would be totally appropriate in a church hymnal. Such expressions, along with church hymns themselves, were common up to the publication of this book. They gradually became less common during the ensuing years.

Music

- Formally the song is in two parts. After a four measure introduction, the first part, structured AB, is set in a minor mode. A two measure-interlude and the second part, structured CC, are set in the relative major key. Harmonic interest is enlivened by several secondary dominant and diminished seventh chords, as well as an occasional pedal-point. Rhythmically the tune moves at a moderate quarter and eighth note pace, with the predominant unifying pattern being two quarter notes, a dotted quarter and an eighth note. The music is essentially in chorale style, in keeping with the reverent, hymn-like atmosphere of the text.

Functions

Emotional Expression: Love, longing and supplication are the themes. Aesthetic Enjoyment: The text is poetic and the music has some feelingful reinforcements for it--in addition to some interesting formal and harmonic nuances.

Communication: The text communicates feelings for loved ones and progress to God.

Conformity to social norms, and Validation of Religious Rituals are functions which are operative inasmuch as, even when being integrated into a new society, it is proper to remember and pray for your parents and friends who have been left behind--and the hymn-like setting of both the text and chorale help to validate the religious aspect of such behavior.

Contribution to continuity, stability and integration of the society are served for the same reasons. The stabilizing-integration function is effective because the song provides an acceptable outlet and catharsis for the loneliness and/or longing which were shared by many in the urban immigrant as well as the rural frontier communities.

FOR ABSENT FRIENDS.

A. MARY A. R. DOBSON
Softly.

1. The
2. And

shad ows fall, the sun has set, The twi-ght marks the close of day But we would pray for them, O Lord, The dear-ly - loved a-cross the sea, O

ten - der souls go wand'ring yet, To dear - ly loved ones far a way com fort them with Thy sweet word That they, with us, may rest in Thee

mf

Mel. Second Rd

129

a little longer.

On oth - er shores in dis - tant lands, Where O glo - rious Shep - herd of Thy sheep, Whose

oth - er seas roll deep and blue. They, pray - ing, lift up ten - der love can nev - er cease, By night and day Thy

ho - ly hands, That Thou mayst keep us strong and true vig - il keep, Un til we meet at length in peace

Mel. Second Rd

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"Fatherland"

Franz Abt.

Blackman, O., and Whittemore, E.E. Graded Singers: Book Four.^{*} Cincinnati: John Church & Co., 1873, p. 47.

Text

The text tells of noble pride in the homeland, and also that "'Tis from noble deeds of duty that a nation's blessing comes," so let us keep our vows of patriotism in time when safety fades and sorrow looms. "all our success comes from Heaven....Let thine arm shield from harm, Lord, our ^Afatherland." The atmosphere is that of a hymn of praise, resolution to duty, and supplication to God. The "thee's" and "thy's" reinforce the religious feeling, and apparently at this time in America's history, there was no problem in publishing and using song texts which united feelings of God and country in a very spiritual manner. The rhyming scheme is a well-balanced and straight forward AABCB^CDD(DD).

Music

The musical setting is in a hymn-chorale style which serves to enhance the reverent atmosphere of the text. The four part harmony is quite basic within the chorale tradition, and replete with many moving voices, not unlike the Bach chorale style. The melodic format is essentially ABBCC, and the unifying, recurring rhythmic figure is dotted quarter note, eighth note, half note (or quarter note-quarter rest or note in place of the half note).

^{*}For "High Schools, Conventions, Choirs and All Classes and Choruses of Male and Female Voices Combined."

Functions

Emotional Expression: Patriotism and praise for the homeland are intermingled with pleas of supplication to God for its preservation.

Aesthetic Enjoyment: Repetitive factors in the text and setting along with moving voices in the harmonization are probably the most functional aesthetic aspects for most hearers.

Communication: The song communicates ideas and feelings of patriotism and prayer.

Conformity to Social Norms: The song reminds people of duties to the fatherland, as well as the pride and joys which spring from loyalty to it.

Validations of Social Institutions and Religious Rituals are served by the formal, reverent and generally appealing text and music of the song.

Continuity stability and integration of the society are all served as everyone's benefits and duties are extolled.

FATHERLAND.

FRANK ABT

Key of F,

1. Fatherland! Fatherland! Rest in God's right hand! When our lips thy name are naming, Loud the praiseful

2. Fatherland! Fatherland! Rest in God's right hand! 'Tis on paths of peaceful beauty That a people's

3. Fatherland! Fatherland! Rest in God's right hand! Vows, in joyful moments given, Let us keep when

Verse.

as this flow When our hearts thy worth are claiming, Warm with noble pride they glow Let thine arm

are: blooms, 'Tis from noble deeds of duty That a nation's blessing comes. Let thine arm

surround flows, All our success comes from Heaven, Thine, dear Lord, each patriot's power. Let thine arm

Tutti f

Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!

Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!

Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!

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Gilliford, Andrew, Silt, Colorado, December, 1980.

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Part III

AN ANALYSIS OF THE VALUES EXPRESSED IN AN 1873

MUSIC EDUCATION SONG TEXTBOOK

(A Country School Legacy: Humanities on the Frontier Project)

Paul A. Haack

Introduction

As the title implies, this country school legacy special research project was concerned with an analysis of the song text material found in Part I of Graded Singers, Book I, for Primary Schools and Juvenile Classes, by O. Blackman and E.E. Whittemore (Cincinnati, Ohio: The John Church Company, 1873). The 55 songs which constitute Part I of this text were intended for use in the first three grades of the elementary school. Several rote learning songs constitute Part II of the text and contain similar textual content in terms of the values expressed. This text along with its companion volumes for the higher grades, Books II, III and IV, may be found in the "Kansas Historical Collection in Music Education" of the Department of Art and Music Education and Music Therapy, Bailey Hall, The University of Kansas, Lawrence.

In the preliminary analysis it was found that the song texts under study could generally be categorized according to six topics or "key word factors," each of which appeared in at least ten of the fifty-five songs. These word factors were:

joy--including references to the enjoyment of life and nature, and expressing positive attitudes toward the beauties of life and the natural environment;

kindness and love--including references to kin, teachers, classmates, animals, and nature;

nature--including references to animals and the environment, particularly birds, flowers, seasons and especially the spring season, brooks, hills, fields, and woods;

religion--including references to God, prayer, thanksgiving, supplication, and reverence;

school--including references to learning, study, and teachers;

work and diligence--including references to concerted efforts, persistence, and accomplishment.

The body of the report will be comprised of a succinct analytical statement concerning each of the fifty-five song texts. Each statement will conclude with the initial letters of whichever key word factors seem to apply. The summary and conclusions section will summarize the quantitative information concerning the key word categories and offer any general conclusions which may appropriately be drawn from the analysis.

The Song Text Analysis

(Numbers refer to the songs as they are numbered in the appendix.)

1. "Goodnight" addresses the pleasures of both work and play as they are intermingled in the school day. Respect for the teacher is shown in the phrase "teacher dear." (JSW)
2. "The Star" expresses the greatness of nature via the beauty of the stars as well as their usefulness in guiding travelers. (N)
3. "Bells" tells us that Sabbath bells announce the love of God and thus are very important. And, for the youth seeking truth, school bells are the key. (RS)
4. "Be Gentle to the Dumb Ones" refers to animals and encourages children to be patient and kind. Do not beat your beasts. To strike is wrong. More is accomplished by love than fear. (KN)
5. "The Creator" God created everything we can perceive--the entire beautiful environment. (NR)
6. "Heavenly Father" is in essence a prayer for help in being kind, kind and true to all at home and school, and for help to mind "the golden rule." (ARS)

7. "Morning Song" is actually a morning prayer which asks for help through the day in study and play, and again, help "to be always kind and true." (KRS)
8. "Good-Night" is a goodbye song to classmates and "teacher dear," which also entreates God to watch over us all in our sleep. (KRS)
9. "Softly Now" is an evening prayer and a simple plea to gain heaven when life is done. (R)
10. "Little Things" conveys the idea that little things like flowers, bees, and grains of wheat may be small, but they are valuable. He who scorns little things, scorns himself. (KN)
11. "The Busy Bee" emphasizes the goodness and the rewards of keeping busy. (JW)
12. "Little Birdie" extolls the beauty of birds and offspring and the related processes of nature. (N)
13. "Do You Hear the Music Ringing?" stresses the joy of singing, especially in the "school room bright." (JS)
14. "Little Wonders" again stresses the theme that little things are important. Everything that lives, every raindrop that falls, every deed that's done adds up to fill the world with treasures. The value of nature and good deeds is stressed. (JNW)
15. "The Canary" has to do with taking good care of pets, in this case a pet bird whose song reminds the child of all the natural beauties God has made. (KNR)
16. "Peewee" speaks to the beauty of even the smallest bird's song and again the beauties of nature and nature's creatures are extolled. (N)
17. "Vacation Day" encourages children to enjoy the forests and the flowers and to value nature. (JN)
18. "Fairy Land" is a night song which stresses the value of loyal friends, with the implication that it is better to have a few loyal friends than many casual ones. (K)
19. "Clouds" again extolls the beauty of nature as found in the myriad cloud types and shapes which pass above. (N)
20. "Morning Song" is in effect a morning prayer set to music. Thanks are given for safety through the night and for the pleasant life which not all people share. "Help my weakness...keep me all the day." (R)
21. "Kindness" stresses that it is good to be kind to parents, siblings, classmates, and teachers. Kindness is a good act. (K)
22. "The Butterfly" as with earlier songs about birds, extolls the beauty of butterflies in their natural environment. Also expressed is the hope for their preservation--an early expression of environmental concern. (N)

23. "Don't Give Up" instructs us that we should not cry if we do not win. We must learn from defeat to gain victory, and that is the true test. We can learn from nature, from young birds attempting to fly, and so on. "Try, try again." (NW)
24. "The Spring" tells us of the natural beauties of spring, the flowers, birds, brooks, breezes, green hills and fields. (JN)
25. "Good-Night" expresses kind wishes for a good-night and a pleasant day. It is a simple and clear expression of kindness and good will toward others. (K)
26. "Once in Spring" tells of the beautiful birth and life of a flower. The loveliness of spring and nature in general is conveyed. (N)
27. "I Hear the Bell" tells how lovely it is to hear and obey the school bell's call. Let us hurry to respond and take advantage of the privilege of studying "while we may." (JS)
28. "The Brooklet" stresses the beauty of the brook in its natural setting, and personifies its happiness in its environment. (JN)
29. "The Robin's Song" points out that the robin sings his prayer to God from the treetop. The singing child observes how close the bird is to the heavens; but the mother responds that we are just as near and heard just as well. (NR)
30. "Sowing" is an allegory which says we are sowing seeds of love or hate, kindness or discord with our every action. Are we bringing forth golden grain or bitter pain? (NR)
31. "See the Blessed Rain" compares rain to diamonds. Rain is the richest gift of heaven for the green fields and the smoky towns. Note that smoky towns are mentioned in a positive value sense, because at that time signs of industry and manufacturing indicated jobs and progress; whereas now smoke has a negative connotation associated with pollution of the natural environment. (N)
32. "Who Loves Me Best?" asks the question is it mother, father, sister? No, God loves me more than all of these kind people. (KR)
33. "Learn a Little Everyday" is another allegory involving nature. Little rivers grow to the ocean, and we should learn a little everyday and grow like the rivers. (NSW)
34. "Be Kind to One Another" instructs children to be kind to all whom they meet. Treat everyone as a brother: friends, schoolmates, teachers, everyone great and small. (KS)
35. "Ceased is the Tumult" describes the natural beauty of a sunset. (N)
36. "Merrily" stresses the joys of romping through the hills and woods of the natural environment. (JN)

37. "The Blue-Bird" relates how the birds and flowers of spring come to life and extolls the beauties of nature in springtime. (N)
38. "Solfeggi, With Words" is basically an exercise, but does incidentally refer to "teachers, so dear." (S)
39. "I Thank Thee" is a prayer of thanks for parents, friends, teachers, schoolmates, morning light and evening calm--for people and nature. (NRS)
40. "Robin Red-Breast" encourages the robin to find its nest because the cold winter is coming. It expresses an awareness of nature and a concern for nature's creatures. (KN)
41. "Heavenly Father" is a prayer for help always to do what is right. (R)
42. "Little Streams" again stresses the beauty of nature, particularly in the environment of the stream with its birds, flowers, and associated life forms. (N)
43. "Bite Bigger, Billy" dramatizes the beauty of selfless sharing and generosity. (K)
44. "The Temperance Song" is set in the form of a conversation with a robin. The robin sings "Tee-to-tal" and reminds the listener that, when it comes to drinking, cold water is best. Temperance is best. (NR)
45. "There's a Bright Side" stresses that kindness and trust brighten the world regardless of whether it is day or night. (KS)
46. "The Brooklet" again speaks to the beauty of nature via a description of a brook and its surrounding life. The brook and nearby birds, bees, and flowers are observed as a little girl passes. (JN)
47. "Apples For Sale" has the boys in the class singing the salesman's part while the girls sing the cook's part. This is sex-role enculturation according to 19th century values. (W)
48. "Up with the Lark" encourages children to start the busy day early and uses references to animals and nature to make its point: up with the lark, robin, dove, lamb, sun, hills, and rills. (NW)
49. "Away, Away" makes the point that books are not the only way to learn--communing with nature is also valuable. (NS)
50. "Words of Welcome" extolls the virtues of school and learning. Welcome "to our nice, pleasant schoolroom, and teachers so dear." We wish to show how hard we've worked and how much we've learned. Our lessons "make us submissive, and gentle, and kind, as well as enlighten and strengthen the mind." Learning is more precious than gold; we strive for virtue, honor, and love, and to lay up treasures in mansions above. (KRSW)
51. "Our Father" is a prayer to God the Father who shows himself in the glories of nature. (NR)

52. "Come to My Home" is addressed to a pretty songbird. The singer offers to feed the bird but then realizes that this is not necessary because God watches over all his creatures. (NR)
53. "Death of Lincoln" is a farewell and a heroes eulogy. "Thou who did'st God's chosen lead Thro' a sea, ah! red indeed!" The values stressed here are that Lincoln was strong in word, deed, and prayer; willing to do and dare. (KRW)
54. "With Praise We Will Crown the Morning" states that with praise to God and with toil--good hard work--we will "crown the morning." This is a morning prayer and a resolve to the ethic of hard work. (JRW)
55. "What We Love" expounds on the beauties of nature's seasons. In the Spring verse brooks and flowers are mentioned. In the summer verse, streams, birds, and new-mown hay are mentioned. In the autumn verse, fields of grain, fruit and trees are mentioned and in the winter verse, ice, snow, cold and sledding are mentioned. We love all the seasons--all nature. (JN)

Summary and Conclusions

The key word factors hypothesized for use in the forgoing analysis seem highly appropriate for describing the essential subject matter of the song texts. From the quantitative standpoint it is judged that the joy factor, which included references to the enjoyment of life and nature as well as indications of positive attitudes towards the beauties of life in the natural environment, was present in at least twelve of the fifty-five songs analyzed. The kindness and love factor, which included reference to kin, teachers, classmates, animals, and nature in general, was evident in at least sixteen of the songs. The nature factor, which included references to animals and the natural environment (birds, flowers, seasons, brooks, hills, fields, woods and clouds), was evident in at least thirty-two songs. The religion factor, including references to God, prayer, thanksgiving, petition, and reverence, was evident in at least nineteen of the songs. The school factor, including references to learning, study, and teachers, was evident in at least fourteen of the songs. And finally, the work and diligence factor, which included

references to conscientious effort, persistence, and accomplishment, was evident in at least one of the songs. While each of the factors was sufficiently represented to be determined a major factor, the nature factor gained significant prominence with its thirty-two references. All of the others ranged between ten and twenty and were obviously of major importance as concerns the attitudes, ethics, morals, and values of late 19th century America, at least as these were expressed in the primary song text literature which was analyzed in this study.

In conclusion, and based on the analysis undertaken, it seems safe to say that songs were quite consistently employed for didactic purposes, that is, for purposes of inculcating and enculturating students with the dominant attitudes, ethics, morals and values of the time. Furthermore, these values seem to center on at least six factors which in this study have been defined in terms of joy or enjoyment, kindness and love, nature, religion, school, and work and diligence. Given these conclusions it may be fair to speculate that song materials such as those analyzed in this study seem to be the musical equivalents of the famed McGuffey readers, particularly when one considers the contents of the song texts. Finally, it may be noted that the song melodies themselves are generally of a simple, pleasant and forthright style, consisting of simple rhythms and essentially scale-wise or basic chord-wise movements. Thus the musical qualities are not only appropriate to the age level and teaching objectives for which the text is intended, but they also reinforce and enhance the simple, basic values expressed in the texts of the songs.

APPENDIX

Contents of Selected School Music Books
Employed in Country Schools During
The Nineteenth and Early Twentieth Centuries

THE
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1856.

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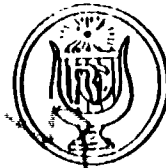
MUSIC FOR CONCERT, SCHOOL AND HOME,

AND

SONGS, HYMNS, ANTHEMS AND CHANTS, FOR WORSHIP.

BY

GEO. F. ROOT.



CHICAGO:

PUBLISHED BY ROOT & CADY, 67 WASHINGTON STREET.

1867.

PREFACE.

We cannot do better here than to repeat in substance the statement with which the MUSICAL CURRICULUM begins, viz.: Every teacher has some ways of teaching that are peculiar to himself, and from which others may, at least, derive suggestions that will be useful. Therefore, though we do not suppose the experienced teacher will always adopt the exact phraseology of this "Singing School," we believe he will like to see the way another teacher would work, while the young teacher will find in it just the help he needs.

As to the *singing lessons*, we think all will agree that they have been prepared with care, and are attractive, progressive and thorough; and, whether this way of teaching them be adopted or not, we believe it will be found that they will go far toward making good singers and ready readers, if they are carefully practiced in the order in which they occur.

May we express the hope, that the last department in this book will be used only for purposes of worship, especially those pieces in it whose words are taken from the Bible; that the children may early learn to draw the line between music for amusement and music for worship.

This is our first complete juvenile singing book since "SILVER LUTE," and, we hope, will be found as useful.

GEO. F. ROOT.

CHICAGO, January, 1867.

Entered, according to Act of Congress, A. D. 1867, by Root & Gann, in the District Court of the United States for the Northern District of Illinois.

"OUR SONG BIRDS"

SINGING SCHOOL.

CHAPTER I.

The teacher asks the class to notice how many times he sings *fa*. He then takes the pitch of *fa* and sings eight sounds about as fast as the quills naturally beat.

As they have imitated him, he turns to the blackboard and makes eight notes thus: *fa fa fa fa fa fa fa fa* and says, "These marks may stand for the sounds we have been singing; they are called *quarter notes*."

He then writes the word *fa* under each note, and says, "Now look on the blackboard and sing these sounds again, and you will be singing by note."

The teacher now sings to the same eight sounds, with careful enunciation, pronunciation, and a pleasant tone, each word as the following. (the class singing each time after him.)

No. 1.

Now to sing, let all be ready,
Voices cheerful, firm and steady—
Do not stoop nor look about you,
For we would not sing without you.

Face pleasant, bright and cheerful;
Not one scowling, sad, nor fearful;
So let each some help be bringing
To the happy hour of singing.

These lines may be written on the blackboard under the notes, and may be sung again, if thought best.

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 voices mentally and musically.

BEST COPY AVAILABLE

The signs prefixed to some of these titles indicate the authors of the works.

* M. B. O. Blade. † Paulina. ‡ Wm. O. Cushing.

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GRADED SINGERS.

BOOK ONE.

FOR

PRIMARY SCHOOLS AND JUVENILE CLASSES

BY

C. BLACKMAN AND E. E. WHITEMORE.

PUBLISHED BY

THE JOHN CHURCH CO.

CINCINNATI, O.

ROOT & SONS MUSIC CO.

CHICAGO, ILL.

1873

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GRADED SINGERS.

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FOR

*DISTRICT SCHOOLS AND INTERMEDIATE DEPARTMENTS
OF GRADED SCHOOLS.*

BY

E. E. WHITEMORE AND O. BLACKMAN.

PUBLISHED BY

JOHN CHURCH & CO.,
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GEO. F. ROOT & SONS,
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GRADED SINGERS:

BOOK THREE.

FOR

Grammar, Intermediate, or District Schools,

SEMINARIES, SINGING CLASSES, ETC.

BY

E. E. WHITTEMORE AND O. BLACKMAN.

CINCINNATI:

PUBLISHED BY THE JOHN CHURCH CO., 74 W. 4TH ST.

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Root & Sons Music Co.
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1873

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GRADED SINGERS:

BOOK FOUR.

FOR

HIGH SCHOOLS, CONVENTIONS, CHOIRS,

AND

All Classes and Choruses of Male and Female Voices Combined

BY

O. BLACKMAN AND E. E. WHITEMORE.

PUBLISHED BY
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1873

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THE
VINEYARD OF SONG:

[REVISED.]

DESIGNED FOR

SINGING SCHOOLS, INSTITUTES, CONVENTIONS,
DAY SCHOOLS AND ACADEMIES.

BY CHESTER G. ALLEN AND THEO. F. SEWARD.

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1875

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PREFACE.

THE "VINEYARD OF SONG" is designed to meet the wants of teachers in Singing Schools, Academies and Schools, also, of Conductors of Conventions and Singing Societies. In accordance with this design it contains, first, a very carefully arranged and progressive Singing School Department. This department indicates a progressive method of instruction in strict accordance with inductive principles, and contains a large number of exercise songs having pleasing words and melodies which stimulate and encourage pupils to practice. We have also indicated a plan for interval practice which we think will be found not only novel but interesting and useful.

The next department of the book contains a large number of School Songs, Gleees and Part Songs, suitable for the singing class or the school room. We have also devoted a few pages to Church tunes, easy Anthems and Chants, suitable for practice and devotional exercises.

In this *second edition* it will be seen that we have omitted the Anthem, "Hear my Prayer," by Mendelssohn, also "At eve Sir Olaf," by Nells W. Gilman, and "Night's Shade no Longer," by Rossini, which will be published in a separate form as a "Supplement to Vineyard of Song" of 24 pages, and will be furnished at \$30.00 per 100 copies. We have filled the place of the pieces above mentioned, with new and selected matter which we think better adapted for general use in the Singing School.

Finally, we may state that we have exercised the greatest care and deliberation in our work, and trust that it may be found a useful and valuable assistant to our fellow teachers in their work.

CHESTER G. ALLEN

THEODORE F. SEWARD,

New York, December 1st, 1875.

Warner Music Stereotype No. 42 Centre St. N. Y.

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GRADED SONGS

FOR

DAY SCHOOLS.

—
NUMBER FOUR.
—

BY

O. BLACKMAN.

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357



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1897

I

PREFACE.

THE No. 4 of the series of GRADED SONGS we now give forth to the world, hoping it may do its part toward making music a permanent study in our schools, and thus elevate the standard of music in our country, and make us, as a people, musical.

Its most obvious feature is, that it follows No. 3. Work of a more difficult character has been introduced; discussions of subjects a little more thorough, and the music, of course, of a more enjoyable nature.

Looking at the book a little more carefully, we find these features:

The work of PAIR SINGING has been elaborated. Two parts having been introduced into No. 3, exercises and songs of a severer style, with two parts are found here.

Three parts have also been worked up quite elaborately. Severer studies in three-part singing are reserved for future numbers.

The APPENDIX is a novel feature for a music book. In this will be found some instructions for teachers.

It is pleasant to observe the public mind in its changing from the old ideas of music in schools, to the more modern; from the notion that children could learn songs only by rote, to the idea that they can learn music, in a legitimate way, from the notes.

But these modern notions can be carried out only by our day school teachers getting, while preparing in other branches, a knowledge of music.

School directors, school teachers, music teachers, patrons, and music dealers, must require of our training schools that they educate their pupils in music.

The school music of our country is, by this means, to be very much modified. Instead of the st. rightly melody alone being used, to give musical pleasure, the parts coming in are to change this to the choral; and when, in the next quarter century, music is taught in all schools in this country, as a regular study, who can not foresee the results? Musical societies in every township will be organized from the grown up scholars of our schools, and the works of the great masters will alone satisfy them.

Let the musical public urge on the work.

O. BLACKMAN.

GRADED SONGS.

No. IV.

I. DISTINCTIONS IN TONES.—An examination of various tones (musical sounds) will lead us to observe the three following differences:

- 1st. Long or short.
- 2d. High or low.
- 3d. Soft or loud.

II. PROPERTIES OF TONES.—The three preceding distinctions lead us to recognize three corresponding properties of tones:

- 1st. Length.
- 2d. Pitch.
- 3d. Power.

III. DEPARTMENTS.—On account of these three properties, which we necessarily consider in the study of music, it becomes convenient to divide the subject into the following three departments:

- 1st. RHYTHMICS—that which treats of length.
- 2d. MELODICS—that which treats of pitch.
- 3d. DYNAMICS—that which treats of power.

RHYTHMICS.

1. LENGTH OF TONES.—In music, the absolute length of tones is not considered. We do not measure the length of sounds, making one a minute long, another a fourth of a minute, etc. The only length we consider, is a relative one. One tone is as long as the time we are making one motion of the hand, another is as long again, etc.

2. NOTES.—These relative lengths of tones are represented by notes. The name of the notes are:

o	o	P	P	q	e	etc.
Large.	Whole Note.	Half Note.	Quarter Note.	Eighth Note.	Sixteenth Note.	

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o.	P.	etc.
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THE NEW EDUCATIONAL MUSIC COURSE

TEACHERS' EDITION

FOR

ELEMENTARY GRADES

INCLUDING A COLLECTION OF ROTE SONGS, VOICE-TRAINING EXERCISES, THE MATERIAL IN THE FIRST MUSIC READER, AND SONGS FROM FAMOUS COMPOSERS

BY

JAMES M. McLAUGHLIN

DIRECTOR OF MUSIC, BOSTON PUBLIC SCHOOLS. AUTHOR OF
"ELEMENTS AND NOTATION OF MUSIC"

AND

W. W. GILCHRIST

SCHOOL TEACHER AND CONDUCTOR. COMPOSER OF "SONGS FOR CHILDREN"
ART SONGS, CANTATA, ORCHESTRAL WORKS

GINN & COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

1904

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