

## ABSTRACT

Title of Dissertation: *THE MUSICAL CURRICULUM* (1864) AND *THE NEW MUSICAL CURRICULUM* (1872):  
GEORGE FREDERICK ROOT'S INTEGRATED  
PEDAGOGICAL APPROACH TO MUSIC  
EDUCATION

Degree Candidate: Jeanne Louise Ruvilla-Knorr

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Dissertation directed by: Professor John Eliot  
Professor Emeritus, College of Education

George Frederick Root (1820-1895) was widely known for his pedagogical approach to the teaching of music. He authored or composed more than seventy works of considerable length for use in classrooms, colleges, normal institutes, churches, and the concert hall.

George Root was a student and friend of Lowell Mason, and in 1839, became one of Mason's teaching assistants in the public schools of Boston. From 1845-1855, he taught at academies and colleges in the New York City area. In 1853, Root organized and directed the first three-month music normal institute in New York City.

Root was greatly influenced by Pestalozzi (1746-1827) whose principles became the foundation for Root's pedagogy. Root believed that music instruction should be available to all. His music and methods of teaching

were published in numerous instructional manuals and were dispersed to thousands of teachers who attended his normal institutes during an approximate forty-year period.

The purpose of this dissertation is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts.

Root's two editions of *The Musical Curriculum* (1864 and 1872) are unique works of the period which integrate the study of theory, harmony, and sight-singing with piano and vocal training. His teaching method is comprehensive and progressive. Expressive and artistic performance is encouraged. The student is expected to think perceptively, engage in self-assessment, and develop creativity. These principles are also promoted in today's *National Standards for the Fine Arts* (2000).

A survey of current texts reveals that pedagogical approaches promoted in today's music classroom differ from those presented in Root's instructional manuals. *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) could serve as models for new integrative curricula, programs, and texts in twenty-first century music classrooms.

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*THE NEW MUSICAL CURRICULUM* (1872):  
GEORGE FREDERICK ROOT'S  
INTEGRATED PEDAGOGICAL APPROACH  
TO MUSIC EDUCATION

by

Jeanne Louise Ruvietta-Knorr

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Advisory Committee:

Professor John Eliot, Chair

Professor Roger Fulstrom

Professor Michael Hewitt

Professor Marie McCarthy

Professor Wayne Slater

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## **DEDICATION**

To the memory of the late

**Dr. Glenn C. Wilcox**

(1932-1996)

Musician, Professor, Administrator,

Author, Lecturer, Music Historian,

Mentor, and Personal Friend

whose inspiration, guidance, and encouragement

will always be gratefully remembered,

and to his wife, Helen Stephens Wilcox,

without whose assistance this study could

not have been completed.

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**PICTURE OF GEORGE FREDERICK ROOT**



*Geo. F. Root*

*FR*

From *The Story of a Musical Life: An Autobiography* by George F. Root  
(1891/1970).

## ***Chapter I. Purpose, Rationale, and Organization of the Study***

### **Introduction**

George Frederick Root (1820-1895) was one of America's noted music educators of the nineteenth century. During his time, he was known for his contributions as a musician, teacher, composer, publisher, director of music conventions and teacher training institutes (known as *normals*) and author of numerous instructional manuals and tune books. These works were published in the United States during the latter half of the nineteenth century for use by music teachers of group and private instruction. However, Root's contributions to the development of nineteenth-century music education materials and teacher training institutes have received little attention among music educators and historians of the twentieth century.

Root has been referred to as one of America's pioneer music educators, but his works have not been examined in depth. Carder (1971) has conducted a comprehensive study on the contributions of Root as one of America's noted music educators. In an unpublished doctoral dissertation, *George Frederick Root, Pioneer Music Educator: His Contributions to Mass Instruction in Music*, she describes Root as one of the early pioneers of music education who is known for the publication of his Civil War songs, but rarely as "one of the founders of music education" in the United States (p. 1). Carder's study focuses on the significance of Root as a music educator and provides an overview of Root's pedagogy, his functional approach to teaching, and his contributions to the development of normal

music institutes. The study does not include in-depth analysis of his theoretical introductions or his pedagogical approach in the two editions of *The Musical Curriculum*. The study also does not compare Root's pedagogical approach with current pedagogical methods.

### **Purpose of the Study**

The purpose of this study is to examine Root's pedagogy in his instructional manuals for group instruction and his two manuals for private instruction and to compare his pedagogical approach and sequencing of materials with that found in theory and musicianship texts currently in use in college programs in the state of Maryland.

Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (Revised, 1872), are unique works of the period because of the integration of theoretical concepts, ear training, musicianship skills, vocal training, and piano pedagogy presented in a carefully sequenced and progressive manner, intended for use by all students regardless of age or musical ability. These works serve as the focus of this study and are examined for differences in content and sequencing.

This study attempts to answer the following questions:

1. In what ways do Root's two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) differ from other instructional manuals of the period, and what is the significance of these differences?
2. In what ways does Root's pedagogy in his manuals for private instruction differ from manuals designed for group instruction, and what is the significance of these differences?

3. In what ways does Root's pedagogy in his manuals for private instruction differ from theory and sight-singing texts in current use in college music theory and musicianship classes within the state of Maryland and could these manuals serve as models for new programs and texts in the Twenty-First Century?

Root's pedagogical approach, presented in the theoretical introductions of his instructional manuals for group instruction and throughout his manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), is analyzed and compared. Musical materials which accompany the theoretical introductions and both manuals of *The Musical Curriculum* are examined. Pedagogy for developing vocal and piano technique is compared in both editions of *The Musical Curriculum*. The study also examines instructional manuals and pedagogy texts of the period by other authors to demonstrate the unique qualities of Root's pedagogical approach, found in both editions of *The Musical Curriculum*, in the development of early American music education.

Current music theory and musicianship books used in Maryland college and university music programs are examined. Root's comprehensive and integrated instructional approach, as found in *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), could serve as a model for new twenty-first century music programs, curricula, and texts and is adaptable for all ages and levels of ability.

In summary, this study attempts to establish the significance of Root's pedagogical approach and suggests that his works, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), could serve as models for new programs and texts of the Twenty-First Century.



## **Rationale for the Study**

Root was a prolific composer, author and co-author of over seventy instructional manuals, collections of songs, and cantatas. While works of his contemporaries have been studied at length, especially those of his friend and mentor, Lowell Mason, the works of Root have received little attention in American music education research.

Root's involvement with his best known contemporaries places him as an important figure in the development of American music education. His trips to Paris and England provided him with an understanding of European philosophy and teaching methods which influenced his pedagogical approach. However, little is known about the importance of his works in teacher training institutes or on the development of early American music education.

After having examined many instructional manuals of Root and those of his contemporaries, Root's two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), stand out as unique contributions in American music education. These instructional manuals differ from other keyboard and vocal pedagogy books of the period because of the integration of theory, sight-reading, vocal training, and piano instruction in one course of study. These volumes were used successfully by private teachers of the period, but little is known about Root's pedagogical approach within these works. *The New Musical Curriculum* (1872), a revision of the 1864 edition, differs somewhat from the first manual and warrants further examination to determine changes in content and pedagogy from the first volume. No study has been conducted to determine the unique characteristics of Root's pedagogical approach in comparison with other instructional manuals of the period.

A survey of current college music theory, sight-singing and ear training texts in college courses reveals differences in the pedagogical approach being used currently in college music programs within the state of Maryland as compared to that promoted by Root. No research has been conducted to determine whether Root's instructional approach, as found in his two volumes of *The Musical Curriculum*, could be useful as models for new music programs, curricula, and texts in the twenty-first century classroom. This study addresses the significance of Root's pedagogical approach and suggests that his methods could be used as models for new music instruction programs and texts of the Twenty-First Century.

To further validate the need for this study, a survey was sent to thirteen music education professors in American universities who are known for their expertise in the field of music education. Twelve of the thirteen surveys were returned. Most of these professors were not familiar with Root's manuals or pedagogical approach found in his two editions of *The Musical Curriculum* and encouraged the author to proceed with the research. Several included helpful suggestions which have been incorporated into this study.

To determine which theory and musicianship texts are currently being used in Maryland colleges and universities, a survey was sent to twenty-five colleges within the state of Maryland. Twelve surveys were returned, those being from colleges with an academic program in music. These texts are also being used by other universities across the nation.

### **Scope of the Study**

This study examines the content and pedagogical approach found in the theoretical introductions of Root's instructional manuals for group instruction and the pedagogical approach found in Root's two manuals for

private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). These works have been examined in their entirety because of the integrative and comprehensive approach taken by Root as compared to the pedagogy found in his other manuals for group instruction and similar works by other authors of the period. A recently discovered edition of *The Musical Curriculum*, which is dated 1889 and 1891, will not be examined for this study because of its similarity to the 1872 edition.

Because this study focuses on the the pedagogical approach found in the theoretical introductions of Root's instructional manuals for group instruction and his two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), only those manuals containing theoretical introductions have been included in this study. For this reason, collections of music have not been examined unless they relate directly to the theoretical introductions.

Root's pedagogical approach for teaching the *departments* (elements) of Rhythmics, Melodics, Dynamics, and Quality, combined with vocal and piano technique, are examined. These works cover the period of 1849-1894 and exemplify changes in Root's pedagogical approach from his early years of publication to those written toward the end of his life. While other theory, sight-singing, voice, and piano pedagogy texts of the period have been perused for purposes of comparison, they are not included in this study. *The Story of a Musical Life: An Autobiography* by Root (1891/1970) provides the main source for biographical information.

Several current theory and sight-singing/ear training texts have been examined for purposes of comparison with Root's pedagogical approach contained in his two editions of *The Musical Curriculum* (1864 and 1872).

These texts are representative of those being used in college music programs within the state of Maryland.

### **Definition of Terms**

***Departments.*** The elements of music included the study of rhythm (*rhythmics*), pitch (*melodics*), *dynamics*, and tone quality (*quality*). These terms were used by Root and his contemporaries to define the *departments* or elements of music to be studied. Initially, Root combined dynamics and quality within one department, but in later works he separated the two, thereby training students in the four departments of music.

***Dynamics.*** Root initially used the term *dynamics* to mean *degrees of power* or volume. Root used the terms *loudness* or *softness* in later instructional manuals to describe *power*. Traditional terms were also used by Root, such as piano (soft) and forte (loud), crescendo and decrescendo (gradually louder, gradually softer), swell (the combination of crescendo and decrescendo), pressure form (sudden swell), sforzando (sudden strong accent), legato (smooth), staccato (defined by Root as short and pointed), half-staccato, pause (prolongation of tone), emission of tone (purity of tone), expression of words (vowels, consonants and diction) and accent, emphasis, and pause uniting speech and song. In later works of Root, the aspects of tone quality and expression were taught in a separate department.

***G. Friedrich Wurzel.*** Root occasionally used the pseudonym of *George Friedrich Wurzel* on some of his solo compositions rather than his own name. *Wurzel*, in German, means *root*. Crawford (1993) suggests that Root did so in the hope that the use of a German name might boost the

sale of his compositions. According to Crawford, this was a common practice of the period (p. 166).

***Graded Music Series.*** The term *graded music series* was first adopted by Lowell Mason when he wrote his three-volume series, *The Song Garden*, beginning in 1864. Graded music series were labeled according to the competency levels of children in primary and grammar schools and were published by many authors during the second half of the nineteenth century. Root's first set of graded lessons appeared in *The Sabbath Bell* in 1856. In his autobiography, Root (1891/1970) stated that this "was the first book to grade carefully lessons and part-songs for singing classes" ( p. 112).

***Group Instruction.*** Most of Root's instructional manuals were written for teachers of *group instruction*, also referred to as *mass instruction* by Carder (1971) throughout her study. In this study, the term *group instruction* is used when referring to works written for a mass audience, as opposed to *private instruction* for which Root's two manuals, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), were written.

***Instructional Manuals.*** Historically, oblong-shaped tune books of the nineteenth century which began with theoretical introductions were referred to as *instructional manuals*. In this study, the term *instructional manuals* is used instead of instruction manuals.

***Melodics.*** The department of *melodics* included the study of scales, names of the tones of the scale, staff notation, degrees of the staff, leger [ledger] lines, syllables (written and pronounced), absolute pitch letters, the

relation of numbers to scale pitches using the *movable do* system, placing *do* on a line and *do* on a space, clefs (F and G clefs or treble and bass clefs), steps and skips, musical ladder, diatonic and chromatic scales, major and minor scales and intervals, transposition of the scale and intervals, passing tones and appoggiaturas, trill, and portamento (a *glide* from one tone to another).

**Member.** The term *member* referred to a teacher or faculty member chosen to participate in the musical training programs (*normal institutes*) of the period.

**Normal Institute (The Normal).** The music *normal institute*, often referred to as *The Normal* or *Normal School*, was an outgrowth of music conventions which lasted for about thirty years beginning during the 1830s. The purpose of the music conventions was to teach music pedagogy, harmony, and theory, and provide vocal and conducting training for teachers. *Normal institutes* provided teachers with a greater depth of instruction in theory and harmony pedagogy, vocal training, and piano instruction. Root, under the leadership of Lowell Mason, established the first three-month *normal institute* in New York City in 1853.

**Pedagogy.** For purposes of this study, the term *pedagogy* involves the sequencing of theory content and instructions for skill development in the performance of vocal and piano exercises and music presented in Root's instructional manuals. Root did not use the term *pedagogy* in his instructional manuals, but referred to his writings as *musical lessons* or *exercises*. These lessons frequently included instructions directed to the

student for learning and practicing the rudiments of music. A reference to *pedagogy* or *instructions* was often found in the title of a work. For example, the title page of *The Palace of Song*, by Root (1879), states that this collection of music was intended for “singing classes, choirs, institutes and musical conventions with appropriate instructions, rules, tables of reference and review questions” (Title page).

Root frequently referred to a *method* of instruction in the prefaces to his instructional manuals and gave precise directions to teachers and students for sequencing and practicing the material. These instructions were usually presented in question-answer format, known as *interrogatory* or *catechetical form*, a format traditionally used by authors of the period in the theoretical introductions to instructional manuals.

***Private Instruction.*** The term *private instruction* is used when referring to Root’s two instructional manuals, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). These works were unique for the period and provided instruction for teachers of private students in theory, harmony, sight-singing, vocal technique, and keyboard training. These instructional manuals differed from other keyboard and vocal technique books of the period because of the integration of theory, sight-reading, and harmony training along with keyboard and vocal pedagogy. The exercises and content in these volumes were presented in a carefully sequenced progression.

***Progressive Instructional Manuals.*** According to Wilcox (1996), music instructional manuals, in which materials were presented in a sequential manner, were known as *progressive instructional manuals*. These manuals

differed from *graded music series*, which were compiled for children of various levels of musical ability and competency. Root's instructional manuals were *progressive* in nature but were not graded as Level One, Level Two, etc.

***Properties of Tones.*** Root used the term *properties* to define the length (duration), pitch (highness or lowness), power (loudness or softness), and quality (character) of musical sounds which he referred to as *tones*.

***Quality.*** Root used the term *quality* to define the expressive nature of a tone. Such terms as *joyful* or *sad* and *clear* or *somber* were used to describe the *quality* of a tone. The term *character of a tone* was synonymous with the term *quality*. Root added *quality* as a fourth property of musical training in later instructional manuals such as his 1879 work, *The Palace of Song* (p. 7).

***Rhythmics.*** The study of *rhythmics*, described by Root in later manuals as the length or duration of a tone or silence, included the study of measures, counting and *beating time*, accent, bar lines, rhythm notation and rests, double bars, meter, and primitive and derived forms of a measure.

***Singing Schools.*** Classes held in communities for the purpose of teaching persons to sight-read music (*sing by note* or *sing by rule*) were known as singing schools. The first singing schools were believed to have originated as early as 1720, lasting for a period of approximately one hundred-sixty years. Classes were taught by itinerant singing masters who



traveled from town to town offering instruction in the rudiments of music, proper singing techniques, part-singing, and sacred choral music.

According to Tellstrom (1971) in *Music in American Education: Past and Present*, singing masters were neither skilled musicians nor professionals in vocal pedagogy. Tellstrom states that William Billings (1746-1800) was a tanner by trade, and Oliver Holden (1765-1844) was a carpenter (p.15). The singing school movement was prompted by the influence of the clergy who wrote treatises on the poor quality of singing in the churches during the period of the late seventeenth and early eighteenth centuries.

According to Buechner (1960), in an unpublished doctoral dissertation, *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760-1800*, singing schools provided the only means of music instruction during this period and soon became the center of the social and cultural life of the community (p. 1).

***Tone.*** Root initially defined *tone* as a musical sound with three essential properties: length, pitch, and power. Musical instruction in tone quality was initially offered within the three departments of *rhythmics*, *melodics*, and *dynamics*. In later instructional manuals, Root referred to tone quality as *quality* and presented it as a fourth property.

***Tonic Sol-fa.*** The European system of *tonic sol-fa* (written by Root as tonic-sol-fa), used by such European choral masters as Sarah Glover and Reverend John Curwen, taught the reading of music by use of syllables and hand signs. The tonic sol-fa system was based on the use of movable do in which *do*, or the first pitch of the scale, could be moved from key to key.

The use of a vertical tone ladder assisted students in associating the rise and fall of the melodic line with a vertical representation of the pitches of the scale. Syllables were usually written using a short-hand method by showing only the first letter of each syllable. Meter and rhythm were annotated by the use of dots, dashes, and commas.

Root developed an appreciation for the tonic sol-fa system when visiting the normal institutes and choirs conducted by English choir masters at the Tonic sol-fa College in London and other churches and schools within surrounding towns. In Root's later works, he recommended the use of hand signs in vocal training.

*Tune Books*. The oblong music instruction books first produced in America during the eighteenth century were known as tune books. Included in these books were Psalm tunes and hymn tunes, Psalm paraphrases, and spiritual songs. Tune books provided singing schools with their first instructional materials and were designed to assist the layman in learning the rudiments of music.

### **Organization of the Study**

Chapters I and II of the study serve as introductory chapters. Chapter I includes the purpose of the study, rationale for selecting the topic, scope of the study, definition of terms, and organization of the study.

Chapter II includes a review of related literature. Literature is grouped into three areas: publications of Root, publications about Root's contributions to music education and other selected instructional manuals of the period.

The remainder of the study is presented in three sections referred to as *Part One*, *Part Two*, and *Part Three*. *Part One* of the study describes Root's contributions as a pioneer in American music education. Chapter III of *Part One* gives background information about Root's accomplishments as a music educator, author, composer and publisher. This chapter is organized according to the four periods of Root's life: the early training and teaching years in Boston (1838-1844), the professional years of teaching in New York City (1845-1855), the Antebellum to Postbellum years during which Root composed and developed materials for use with teacher training institutes (1856-1871) and the later years of Root's life in Chicago which were devoted to lecturing and publication of instructional manuals for teachers attending Root's normal institutes (1872-1894). References to Root's contributions as a teacher, author, composer, and publisher provide a background for the study of his works in *Part Two*.

Chapter IV of *Part One* examines the influence of European educational reform movements on Root's pedagogy with emphasis on the Pestalozzian educational movement and the English choral tradition.

*Part Two* of the study examines Root's pedagogical approach in his instructional manuals for group instruction as well as his two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). Chapter V is devoted to an analysis of the theoretical introductions to his instructional manuals for group instruction. Chapter VI examines Root's pedagogical approach and materials for private instruction found in *The Musical Curriculum* (1864). Chapter VII examines and compares the content and sequencing of materials and skills found in the revised edition, *The New Musical Curriculum* (1872) and compares it with the earlier edition published in 1864.

*Part Three* of the study compares Root's educational philosophy and pedagogical approach for teaching theory, harmony, sight-reading, and vocal and piano technique in *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) with theory and sight-singing/ear training texts currently used in twenty-first century college music classrooms within the state of Maryland. Chapter VIII examines the content, organization, and sequencing found in current theory and sight-singing/ear training texts. Chapter IX examines the pedagogical philosophy and content found in *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) and compares Root's pedagogical approach with texts in current use at the university level. Summary, conclusions, and recommendations for further study are offered in Chapter X.

Most of the instructional manuals of Root, including *The Musical Curriculum* (1864), are located in the Wilcox Collection at the Lucille Little Fine Arts Library at the University of Kentucky in Lexington, Kentucky. Most of Root's works which are cited in this study have recently been cataloged and are available for perusal. The Wilcox Collection is the largest collection of early American tune books, instructional manuals, hymnals, song collections, and music in America. The collection is now owned by the University of Kentucky, but much of this collection is being housed in underground storage facilities thirty miles south of Lexington, Kentucky and has not yet been cataloged.

Other sources for this study, including *The New Musical Curriculum* (1872), are found in the Mark Collection at the Michelle Smith Performing Arts Library at the University of Maryland, College Park, Maryland. The University of Maryland archives, overseen by Dr. Bruce Wilson, Head of the Smith Performing Arts Library, and Bonnie Jo Dopp, Curator, includes

hundreds of early American tune books, instructional manuals, music education materials, and music of the period. The archives serves as the national depository for American music education materials and historical records of the Music Educators National Conference (The National Association for Music Education). The Library of Congress, Washington, D. C., also houses some of the sources perused for this study. Other sources, listed on WorldCat database, are located at various libraries throughout the country. Photocopies of most of the instructional manuals of Root examined in this study are in the possession of the author.

## ***Chapter II. Review of Related Literature***

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts. The purpose of this chapter is to provide an overview of publications written by Root, publications written about Root, and to examine instructional manuals by other authors of the period for purposes of comparison.

### **Publications by George Frederick Root**

Primary sources examined for this study include those instructional manuals authored or co-authored by Root from 1849 to 1894 which contain theoretical introductions. These manuals include Root and Sweetser's *A Collection of Church Music* (1849), *The Academy Vocalist* by Root and Mason (1852), *The Shawm* by Root and Bradbury (1853), *The Young Men's Singing Book* by Root and Mason (1855), *The Sabbath Bell* (1856/1857), *The Diapason* by Root and Mason (1860), *The Musical Curriculum* (1864), *The Forest Choir* (1867), *The Triumph* (1868), *The Normal Musical Handbook* (1872), *The Glory* (1872), *The New Musical Curriculum* (1872), *The Männerchor* (1873), *The Choir and Congregation* (1875), *The National*

*School Singer* by Root and others (1875), *The Palace of Song* (1879), *The Empire of Song* (1887), and *Paragon of Song* by Root and Case (1894).

Additional collections of songs, anthems, and hymns by Root for use in churches, singing societies, and academies were examined, including *The Young Ladies' Choir* (1847), *The Festival Glee Book* (1859), *The Silver Chime* (1862), *The Snow-Bird* (1866), *The Prize* (1870), *The New Choir and Congregation* (1879), *Wondrous Love* (1885), *The Treble Clef Choir* by Root and Towner (1894), and numerous other collections for use with Sunday School classes and choirs. *David, the Shepherd Boy* (1882) is a sacred cantata for choir and choral society.

Additional secular sources by Root have been examined including his first secular cantata, *The Flower Queen* (1852), his fourth secular cantata (which Root called an *operatic cantata*), *The Haymakers* (1856), and numerous songs by Root including *The Hazel Dell* (1852), *There's Music in the Air* (1854), *Rosalie, the Prairie Flower* (1855), *The Battle Cry of Freedom* (1862), and *Tramp, Tramp, Tramp, the Boys are Marching* (1864).

*The Story of a Musical Life, An Autobiography* by Root (1891/1970) provides insight into his personal life, his philosophy of education, and his experiences as a teacher, composer, musician, publisher, and family man. Most biographical information and annotations included in this study and found in most other sources cited, are taken from Root's autobiography. Since there are very few eye-witness accounts of his teaching, the best sources of information concerning Root can be found in his own writings, his autobiography, his instructional manuals, and articles.

## **Publications about George Frederick Root**

While numerous authors have written about the development of American music education during the second half of the nineteenth century, there is little research addressing the pedagogy and teachings of Root, who was considered by many of the period to be one of America's leading teachers and composers.

*A Brief History of the United States*, by Barnes (1885), is an historical overview of American history which is organized into five *epochs* or periods of study, beginning with colonization through the reconstruction years following the Civil War. While this text does not address the development of music education nor mention Root, it does provide an interesting historical account of the period as perceived by an author who was a contemporary of Root. Of special interest is the *Blackboard Analysis* at the close of each chapter. The *Blackboard Analysis* includes an outline of each president's administration, characteristics of domestic, foreign and political affairs, and specific events during that administration. References are made to the "arts and inventions, progress and education, domestic life disposition, endurance, and religion" of the periods or epochs being studied (p. 18).

One of the early twentieth-century references to Root is found in the *History of Public School Music in the United States*, by Birge (1928/1966), who refers briefly to Root and describes him, along with others, as an author and composer of merit. He attributes the successful training of music teachers attending the first music conventions to Root and other leaders such as Hastings, Webb, Bradbury, Woodbury, Baker, and Emerson, "all of whom possessed outstanding qualities of leadership" (p. 29). According to Birge, "They were all authors of many tune books and collections, for which there was a continuous demand; most of them were composers of merit, and



Webb, Bradbury, and Root had some years of study with European teachers” (p. 29).

Birge devotes half of his book to the development of the singing school movement. He outlines the course of events that led to the inception of music education into the schools of Boston in 1838. References are made to Lowell Mason and his teaching assistants who included Root. Chapters III and IV of Birge’s book deal with the pioneering efforts of leading musicians and teachers as they developed the first music education programs in American school systems. Chapter V (1885-1905) discusses the methodology for teaching music reading through the use of graded or progressive music series developed toward the end of the century. Birge makes little mention of the existence of music education before this period and does not address Root’s theoretical introductions to his manuals.

*Our American Music*, by Howard (1929/1961), provides a history of American music education over a period of three centuries. Part II and half of Part III of the book are devoted to the development of American music education during the nineteenth century. Howard provides a meaningful review of the contributions of Lowell Mason’s contemporaries, including those of Root. He states that Root was not only one of the most famous composers of Northern (Civil) War songs, but was also noted for his gospel hymns, ballads, sentimental songs, sacred songs, and a few cantatas. Howard describes Root as “definitely of the Lowell Mason, Webb, and Bradbury school, with strong evangelical tendencies, as far as his sacred music was concerned” (p. 277). Howard does not address Root’s pedagogical philosophy.

*America’s Music From the Pilgrims to the Present*, by Chase (1955/1966), describes Root’s contributions as a teacher, publisher, and

composer of popular sentimental and Civil War songs of the period. In Chapter 8 of the book, Chase refers to Root's contributions as a teacher in the normal institutes, along with his colleagues, Mason, Hastings and Bradbury. Chase does not analyze Root's writings or philosophy of education.

*Music and Musicians in Early America*, by Lowens (1964), deals with the educational philosophy and historical events of the eighteenth century that helped to "set the stage" for the development of music education during the latter half of the century. Lowens ends his writings by stating the following:

It is surely enough to point out that early American music should have a unique and special importance for us, because it was born of the cultural traditions of our own land and because it somehow reflects, in microcosm, our world, the New World, and its development. (p. 286)

While Lowens does not mention Root specifically, the essence of this statement is reflected throughout the writings of Root who was cognizant of the effects of culture on the lives of citizens and attempted to meet the needs of the people through his musical contributions.

A study by Epstein (1969), *Music Publishing in Chicago before 1871: The Firm of Root & Cady*, provides an account of the careers of George F. Root, Ebenezer Root, brother of George Root and senior partner in the firm, and Chauncey Cady, junior partner in the firm. The author notes the importance of the publishing firm as follows:

Among the firms which published music in Chicago before 1871, Root & Cady was outstanding in the volume of its business and the quality of its publications. A major factor contributing to the

influence and success of the firm was the character of the partners who composed it. (p. 17)

Notes are included in the text describing published works by Root. Also included is background information pertaining to leading composers and teachers of the period. Epstein has consulted primary sources including journals, newspaper articles and catalogs and provides the reader with a wealth of material describing the background of many compositions, publication procedures, and the distribution of works within the trade. The Appendix includes a checklist of plate numbers, a list of copyrighted works with and without plate numbers, music books, composer index to sheet music publications, subject index to publication of extra-musical interest, and the directory of music trade in Chicago before 1871. Epstein's study provides the only source of information regarding Root's contributions as a music publisher. This work, although significant regarding Root's life as a publisher, does not describe his pedagogical works.

*Music in the United States*, by Hitchcock (1969/1988), includes a few references to the music of Root with emphasis on his Civil War songs, solo songs, and secular cantatas.

Carder (1971) is the first author to investigate in depth the contributions of Root to American music education. In a study entitled *George Frederick Root, Pioneer Music Educator: His Contributions to Mass Instruction in Music*, she states that Root has been overshadowed by his mentor, Lowell Mason, whose pedagogical techniques and manuals have been researched to a considerable extent. According to Carder, Root "has been relegated, in the history of music education, to the list of Lowell Mason's associates ... [and his] comparable achievements have remained virtually unknown" (p. 1).

Carder describes Root as one who understood the times, the cultural

milieu, and the effects of political upheavals on the American people during the 1860s and the reconstruction years following the Civil War. According to Carder, Root recognized the role of music in the lives of individuals and the importance of music in the church and home. He was aware of the social and cultural changes in progress during his lifetime and established a relationship with the American people while attempting to educate *the masses* in music. Writing about Root's teaching, Carder noted:

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. (Dissertation Abstract)

Carder points out that "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 full participation in music" (p. 138).

The Appendix contains a list of Root's instructional materials plus a list of similar works by Root's contemporaries. While Carder provides a comprehensive historical analysis of Root's contributions to American music education, the study does not examine at length Root's pedagogy in his instructional manuals or his two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). The study also does not compare Root's integrative pedagogical approach with pedagogy found in texts of the late Twentieth Century.

Kingman (1979/1990), in *American Music, A Panorama*, devotes a portion of three pages to "Mason, Johnson, and Root: Three Pioneer Believers in the Place of Music in Education" and states that Root worked

closely with Lowell Mason “whose methods he introduced [in the institutes] in New York” (p. 415). Kingman makes references to Root’s songs, especially those pertaining to the Civil War, along with Root’s cantatas, which included both sacred and secular texts.

He summarizes the contributions of Mason, Johnson, and Root as follows:

Lowell Mason, A. N. [Artemus Nixon] Johnson, and George Frederick Root are representative of the movement toward the betterment and reform of American music and toward its wider use in education. Their efforts began with and focused on church music. All three were teachers; Mason and Johnson founded schools. All were concerned almost exclusively with music for persons of modest musical abilities, including children.

... All were involved in the *business* of music, as school administrators, traveling lecturers and conductors, editors and compilers, but especially as publishers. (p. 417)

Kingman briefly mentions Root in his publication but offers no analysis of his works.

*A History of Music Education in the United States*, by Keene (1982), refers briefly to Root’s contributions in the training of teachers at music institutes during the latter half of the century. Chapter XI of the book is devoted to music teacher education during the period 1823-1914 and provides a summary of the development of various teacher training institutions during that period.

A description of Root’s contributions to the establishment of early musical institutes is presented in a concise manner. Included in his book is a description of a typical daily class schedule held at an institute in 1857, as

quoted from Dwight's *Journal of Music, II* (1857). Keene presents observations of those in attendance as published in the *New York Musical Review and Gazette*. He also quotes George Upton, in *Musical Memories, (1850-1900)*, who describes Root as "a courteous, refined gentleman of the old school, always wearing a genial smile and the cheeriest of optimists" (p. 266).

Bibliographical notes for the chapter contain specific references, some of which have not been noted in other sources. The author does not analyze Root's works or his philosophy of education.

In a study by Bowman (1984), *The Muse of Fire: Liberty and War Songs as a Source of American History*, a brief reference is made in Chapter Eight to three prominent composers of popular Civil War songs including Stephen Foster, Henry Clay Work, and George F. Root. Chapter Nine deals with Bowman's observations on the development of war songs from 1765 to 1865. Bowman does not address Root's pedagogical approach or writings.

*Recent Researches in American Music*, edited by Martin (1984), includes information in the Preface regarding Root and the American Musical Theater. An overview of Root's musical contributions, with focus on his secular and sacred cantatas, is included (p. viii).

An unpublished master's thesis, *George Frederick Root and His Civil War Songs*, by Jackson (1989), describes Root's musical compositions as being reflective of the American spirit and concerns during the Civil War period. Jackson notes that "whereas many of [Root's] contemporaries were writing new words to old tunes, Root's songs were new both in music and text" (Dissertation Abstract). Jackson describes Root's songs as typical of the *parlor song genre* which had become popular during the second half of the nineteenth century. She further states that his songs "are truly American

music rather than imitations of European music of the time” (Dissertation Abstract). According to Jackson, these songs were accessible to the amateur musician and helped to sooth the emotions of the American people during these troubled times. While Jackson has made a significant contribution regarding the war songs of Root, no comparison or analysis is conducted of Root’s theoretical introductions.

*A History of American Music Education*, by Mark and Gary (1992/1999), traces the development of music education in America from colonial times through the Twentieth Century. Specific references to the contributions of nineteenth century music education leaders, including Root, are presented in Chapter 7. Chapter 10 deals with the development of professional music education organizations and mentions Root as one of the participants at the first meeting of the newly formed Music Teachers’ National Association in 1876 (p. 212). Chapter notes and bibliographical sources provide the reader with an extensive amount of materials for further research. Instructional examples and facsimiles are included. Mark and Gary provide historical information about Root but do not attempt to analyze his pedagogical philosophy.

A special tribute to Lowell Mason, celebrating the two-hundredth anniversary of his birth, appears in the *Music Educators Journal* of January, 1992 and is authored by Pemberton (1992). This article is based on the book, *Lowell Mason: His Life and Work* (1985) by the same author and gives a brief overview of Mason’s contributions to the development of American music education. Root is mentioned as having founded the New York Normal Musical Institute in 1853 with Mason who served as one of the planners and a faculty member of the institute.

In *The American Musical Landscape* by Crawford (1993), Part III of the book is entitled “Three Composers and a Song.” A chapter on Root’s contributions to American vocal music and music education training institutes is included. He refers to Root as a “true man of the people, [who] was, with Lowell Mason, among the first American musicians to discover the full rewards of reaching ... people” through music (p. 151). The uniqueness of Root’s contributions to American music education is summarized by Crawford as follows:

As a teacher, ... Root gathered, structured, refined and polished his musical knowledge, dispensing it in classes, conventions, “normals,” and instructional books with efficiency and skill to a public of teachers and pupils who recognized his authority. As a song composer, in contrast, he worked quickly and spontaneously, then cast his bread upon the waters of the marketplace, hoping that he had captured something vital and enduring but fully aware that the results lay in the hands of public opinion. This dual relation to his audience — pedagogical authority and control, on one hand and compositional deference on the other — seems contradictory to a later age. Indeed, predecessors such as Thomas Hastings and Lowell Mason, contemporaries such as Stephen Foster, and later figures such as Theodore F. Seward and Charles K. Harris took one or the other of these stances but not both. Root and his generation seem to have been the first and last in which the two could combine in one person, suggesting an environment whose leaders understood knowledge and taste to be two different things, each with its own integrity. (p. 183)



According to Crawford, Root wrote music for the people and for the times. He states that, unlike his predecessors, Root belonged to a generation in which the composer and the pedagogue could serve the people by providing musical knowledge and musical compositions reflective of their culture and times (p. 183).

Crawford also comments on the popularity of Root's music abroad. He states that Root was well respected in England for his musical compositions and lectures. English choir master, Reverend John Curwen, had described Root's music as wholesome and accessible for which the British Isles had no equivalent.

While most of Crawford's historical material is based on annotations from Root's autobiography, his summary of Root's contributions is stated in a concise and insightful manner. Notes for the chapter provide helpful resources for the reader. The author briefly addresses the contributions of Root, but does not discuss his pedagogical approach nor examine his instructional manuals.

### **Other Instructional Manuals of the Period**

Numerous instructional manuals of the period, published by composers and teachers other than Root, were examined for content and pedagogy. These manuals included those authored by Elam Ives, Jr. (1832, 1857), William Williams (1835), Lowell Mason (1836, 1841, 1856, 1864), Thomas Harrison (1839), William Walker (1846), Lowell Mason and George Webb (1847, 1856), Day and Beall (1848), George Pratt and J. C. Johnson (1853), William Tillinghast (1855, 1869), Josiah Osgood (1855), L. O. Emerson (1860), Flora Parsons (1869), George Loomis (1870, 1873, 1874, 1878, 1879, 1885), Julius Eichberg, et al. (1875), William Locke Smith (1880),

John Tufts and H. E. Holt (1883, 1886, 1887), Daniel Batchellor and Thomas Charmbury (1884), and Luther Whiting Mason (1870, 1877, 1881, 1886, 1896).

*Harmonia sacra, or a compilation of Psalm and hymn tunes, collected from the most celebrated European master, as published in the different London editions by Thomas Butts; To which are added several select pieces from Green & Handel*, compiled in 1816, is an early instructional manual which contains sacred music from another publication of the period, *Harmonia Sacra major and minor* (no date). The intention of the compilers is stated in the Advertisement to the American Edition (Preface): “ ... it is humbly hoped, that divine providence will render this publication instrumental in correcting and elevating the musical taste of our country, too long debased” (Preface).

A brief theoretical introduction contains information on the *gamut* (musical scale) and gives the names of lines and spaces in several clefs including treble, medius (alto), tenor, and bass. *Fa-so-la* notation (in which *Mi* represents the *master note* or tonic) is used and described in great detail. A description of rhythm, referred to as *time*, is given. Note values are shown using the English system of semi breve, minim, crotchet, quaver, semiquaver. Common and triple meter signatures are shown using the English system. Embellishments, such as *graces* and *trills*, are explained along with musical signs including repeat sign, *hold* (fermata), and slur (pp. v-viii).

Most of the hymn and Psalm tunes appear in two or three parts but some are written for four and five parts. Figured bass is given throughout the manual. Most of the tunes are set in familiar metrical settings such as C. M. (common meter), L. M. (long meter), or S. M. (short meter).

*Musica Sacra, or Utica and Springfield collections united: consisting of Psalm and hymn tunes, anthems, and chants arranged for two, three, or four voices, with a figured bass for the organ or piano forte*, written by Thomas Hastings and Solomon Warringer (1833, title page; 1834, binder; 1835, front page), contains music for the church along with the *Rudiments of Vocal Music. Arranged in a Familiar Manner, for the Use of Schools* (p. v). In their introductory remarks, the authors state: “We fix our eyes upon the thousands and the ten thousands of our American churches who are even now unwittingly trampling upon the art [of musical performance] rather than upon the hundreds which have made creditable progress in the work of reform . . . . Religious influence, must, at all hazards, be carried into our primary schools, and kept there” (p. iv).

The section on rudiments is divided into two parts. Section I of *Part First* deals with elements of pitch, including the staff, scale, reading notation, clefs, pitch syllables, accidentals, and scales (pp. v-x). It is interesting to note that rhythm is not addressed first in this manual as is generally found in later works of the period.

Section II introduces rhythm duration, including note values and rests, using the British system of nomenclature (semibreve, minim, crotchet, etc.) (pp. xi-xii). Section III, entitled *Of Time*, introduces measures, bar lines, and meter signatures referred to as common time, triple time, or compound time. Various varieties, such as  $3/2$ ,  $3/4$ , and  $3/8$ , are introduced within each meter (pp. xii-xiv). Section IV presents beating of time (conducting), accent and syncopation (pp. xiv-xvi). Section V introduces the “remaining musical characters” including brace, double bar, repeat sign, slur, appoggiatures [sic], dynamics, and turns (pp. xvi-xviii).

*Part Second* includes four chapters. It introduces “tuning the voice,” practical lessons using fa-so-la syllables (*faw, sol, law*), and scale modulation by flats, by sharps, and by naturals in a system not used by Mason, Root and later writers of the period (p. xxi). Minor keys are introduced by locating the sharped fifth of the tonic, then moving upward a half step (p. xxii). This system was also abandoned by later writers of the period.

*Musical Exercises for Singing Schools, to be Used in Connexion* [sic] with the “*Manual of the Boston Academy of Music, for Instruction in the Elements of Vocal Music,*” by Lowell Mason (1838), was published as a *large book*, as Mason called it and was intended for use with a class of students, both “juvenile or adult,” thereby eliminating the need for exercises to be written “upon the Black Board, — printed in characters sufficiently large to be seen throughout the school-room” (Advertisement or Preface). This large chart book, measuring 14 by 23 inches, was used by Mason in front of the class as an *elephant folio*. It contains wood type printing of huge double-page scores, each measuring 28 by 23 inches when opened.

In the Advertisement or Preface, Mason states the following:

Similar lessons to these form a material feature in the German method of instruction and are considered indispensable. The great expense attending the printing has hitherto prevented their introduction, to any extent, in this country; but the growing interest felt in the cause of musical education has at length led to the publication of these Sheets. (Advertisement).

Along with the *Manual of the Boston Academy of Music*, Mason suggests the use of some music suitable for children, such as the *Juvenile Singing School*, a work authored by Mason and Webb. While Root had no

direct connection with these writings, this chart book, along with the *Manual of the Boston Academy of Music*, serves as a foundation for the sequencing of lessons in Mason's later manuals of instruction.

Exercise 1 of Mason's *Musical Exercises for Singing Schools* (corresponding with *Manual*, Section 35) begins with the three divisions of music including *distinctions* (long-short, high-low, soft-loud), *departments* (rhythm, melody, dynamics), and *subjects* (length, pitch, power). The term *subjects* is later changed to *properties*, and the terms *rhythm* and *melody* later become *rhythmics* and *melodics*. At the bottom of this page, visual representations are given for double, triple, q'druple [sic], and sextuple measure (meter) (Introduction). The study of rhythm begins on sheet 1 which contains large measures of quarter, whole, half, eighth, and sixteenth notes (p. 1). Notes are written on one side of the sheet only which are clearly marked at the top left. Sheet 2 shows rhythm equivalents with the whole note at the top and each division below (quarter, eighth, and sixteenth notes) (p. 2). The use of meter signatures is introduced beginning with sheet 3 and follows the order of 4/4, 4/2, 2/4, 2/2, 3/4, 3/2, 3/8, 6/8 (p. 3).

The study of melody begins with sheet 4 and contains the ascending and descending C major scale written on treble and bass clefs. Numbers, absolute pitch (letter) names and syllables are provided (p. 4).

The following sheets are listed for purposes of analysis:

5. Rhythm and Melody united (quarter and whole notes, pitches C, D, E, F (treble clef) and C, D, E, F, G, A (bass clef)
6. Rhythm only - quarter, half, eighth, whole, tied whole notes in meters of 4/4, 4/2, and 3/4; 6/8 uses single eighth notes and sixteenth notes beamed in sets of 2s

7. Rhythm measures in meters of 4/4, 2/4, and 3/4 using combinations of quarter, eighth, sixteenth, and half notes
8. Rhythm and Melody united: patterns of the C major scale using quarter, eighth, and half notes in both treble and bass clef
9. Rhythmical classification or derivation and relation of notes: a line of quarter notes followed by combinations of quarter, half, and dotted half note patterns
10. Rhythm - quarter note relations: using quarter, half, dotted half, whole note combinations and ties over the bar line
11. Rhythmical classification or derivation and relation of notes using half note relations: half, whole and dotted whole note combinations and whole rest shown as a rectangular box. Bar lines are not broken between lines
12. Rhythmical classification or derivation and relation of notes: quarter note relations (left page), half note relations (right page)
13. Rhythm: quarter and half note relations using meters of 3/4, 3/2, and 4/2 showing ties over the bar line between whole and half notes in 3/2 meter
14. Rhythm: quarter notes and quarter rests (shown as reversed eighth rests)
15. Rhythm: quarter, half, and whole rests
16. Rhythm and Melody: half and quarter note relations, plus dotted half and whole notes in meters of 3/2 and 4/4, using skips of the major third (C to E)
17. Rhythm and Melody: begins with numbers 1, 3, 5 and combinations of skips on those pitches. Melody in C major, 4/4 meter, follows
18. Melody: skips using pitches 1, 3, 5, 8 and combinations thereof

19. Rhythm and Melody: half and quarter note relations using pitches *do, mi, so, do* (1, 3, 5, 8)
20. Rhythm and Melody: whole, half, and quarter note relations using pitches *do, mi, so, do* (1, 3, 5, 8) in bass clef - separated into two exercises meant to be sung in harmony
21. Rhythm and Melody: Pitches 1, 3, 5, 8, and 7 in treble and bass clefs using mostly quarter notes
22. Rhythm and Melody: Pitches 1, 3, 5, 8, 7, and 4 in treble and bass clefs using mostly quarter and half notes
23. Rhythm and Melody: Pitches 1, 3, 5, 8, 7, 4, and 2 in treble and bass clefs using mostly quarter and half notes
24. Rhythm and Melody: Pitches 1, 3, 5, 8, 7, 4, 2, and 6 in treble and bass clefs using mostly quarter and half notes
25. Rhythm and Melody: Extension of the scale (upper octave) using scale passages and patterns in sequence
26. Rhythm and Melody: Extension of the scale (upper octave) using interval patterns (skips)
- 27, 28. Rhythm and Melody: Extension of the scale (upper octave) using larger skips and some octaves
29. Rhythm and Melody: Extension of the scale (lower octave) in bass clef
30. Dynamics: Dynamic degrees applied to the scale (piano, forte, mezzo)
31. Rhythm, Melody and Dynamics: dynamic degrees applied to the scale (piano, forte, mezzo) in treble and bass clefs
32. Rhythm: Primitive notes to each part of the measure using mostly eighth and dotted quarter/eighth note patterns in meter of 4/4 and 3/4

33. Rhythm: Two primitive notes (beat divisions) to each part of the measure in meters of  $4/2$ ,  $3/2$ ,  $4/4$
34. Rhythm: Eighth rests in meters of  $2/4$ , and  $3/4$
35. Melody: Chromatic scale, ascending and descending, shown in whole notes, no bar lines or meter and no syllables or pitch names
36. Rhythm and Melody: sharp 5, flatted 6 within the context of C major; quarter and half notes used
37. Rhythm and Melody: sharp 2 in treble and bass clef
38. Rhythm and Melody: sharp 2, flatted 3 in C major, treble clef
39. Rhythm and Melody: sharp 5, flatted 7 in C major, bass clef
40. Rhythm and Melody: sharp 6, treble clef
41. Melody: Diatonic intervals, scalewise in bass clef; ascending thirds and descending seconds in treble clef with the directions to sing backwards for descending thirds and ascending seconds
42. Melody: Diatonic intervals, ascending fourths and descending thirds, and ascending fifths with descending fourths when sung backwards
43. Melody: Diatonic intervals, sixths and fifths, sevenths and sixths
44. Dynamics: dynamic degrees applied to the scale using pp, p, m, f, ff
45. Rhythm, Melody and Dynamics applied to the scale using quarter, eighth and half notes
46. Rhythm: Triplets in meters of  $4/2$ ,  $3/4$ ,  $2/4$
47. Rhythm: Sixteenth relations and rests including dotted eighth-sixteenth note patterns and syncopated figures
48. Dynamics: including organ tone (sustained tones) with no dynamics changes, crescendo, diminuendo, swell (gradual crescendo and diminuendo), pressure (accent), explosive (sforzando, or sf and fz)



49. Dynamics: Dynamics and staccato-legato with some use of pitch syllables
50. Melody: Key of G in bass and treble clef shown with G major scale and various chord patterns
51. Melody: Key of D in bass and treble clef shown with major scale and various chord patterns
52. Melody: Key of A in bass and treble clef shown with major scale and various chord patterns
53. Melody: Key of E in bass and treble clef shown with major scale and various chord patterns
54. Melody: Key of F in treble clef only shown with major scale and various chord patterns
55. Melody: Key of B flat in bass clef only shown with major scale and various chord patterns
56. Melody: Key of E flat in treble clef only shown with major scale and various chord patterns
57. Melody: Major scale in key of A flat in bass clef, D flat in treble clef, and B major in bass clef
58. Melody: Ascending melodic minor scale in key of A minor, bass clef, E minor in treble clef, and D minor in treble clef (although first pitch D is omitted from printing)
59. Melody: Melody in G minor in treble clef, and melody in C minor in bass clef
60. Melody: Melody beginning in E minor, modulating to G major, with return to E minor at the D. C. (Da Capo) written in treble clef
- 61-66. Select familiar tunes written in various metrical settings ending with *America* (No. 66) in the key of F major with text (four verses)

Mason's *large book* is a remarkable resource and unique for the period. In the Advertisement (Preface) to this work, Mason suggests that the use of this book, along with the *Manual of the Boston Academy*, would encourage the incorporation of music study in the classroom on a daily basis. The separation of rhythmic and melodic elements in Mason's book is influenced by Pestalozzi's philosophy of teaching.

*Carmina Sacra: or Boston Collection of Church Music ...*, by Lowell Mason (1843), begins with the *Elements of Vocal Music*. Chapter I describes the three divisions of music, *distinctions, departments* and *subjects*. Questions for the student are listed at the end of each chapter.

Chapters II-III introduce rhythmic elements with brief musical examples (pp. 4-5). Melody is introduced in Chapters IV and V (pp. 5-7). Succeeding chapters continue with rhythm and melody. Dynamics are introduced in Chapter IX followed by a section on intervals, scales, chromatic scales, and major and minor intervals (pp. 8-16). *Rhythmical classification* (divisions of the beat) is introduced in Chapter XV (pp. 16-18). Other chapters deal with the scale, transposition of the scale (key signatures), and minor scale, ending with modulation and non-harmonic tones (pp. 18-29). Musical examples are interspersed but no song materials are included at this point. A collection of church music, *Carmina Sacra*, follows but no instructions are given regarding the elements of music.

*Southern Harmony* (Walker, 1846) contains tunes, hymns, Psalms, odes, and anthems suitable for use in all denominations, singing schools, and private societies, as noted on the title page and includes a section on the rules of music referred to as *The Gamut, or Rudiments of Music* (p. vii). This tune book was written in Spartanburg, South Carolina and therefore contains tunes written in shape-note notation.

*Part First of Southern Harmony* contains instructions regarding rhythmic elements, *moods of time* (meter and meter signatures), *beating time* (conducting patterns), characters in music (musical notation and signs), syncopation, keys, tones and semitones (whole and half steps), scales in major and minor, and intervals (pp. i-xiv).

*Part Second* includes material on the scale, clefs, intervals, harmony, and transposition of keys (key signatures). Musical examples, using tunes or chants in three parts, are given (pp. xv-xxix). The remainder of the book contains hymn tunes and anthems, all written using shape-notes, for use in the worship service. As with many tune books of this period, the purpose of this manual was to provide the learner with “useful knowledge in the science of vocal music” with the hope that this work would “be instrumental in promoting ... the praises of Him, the triune God ... ” (p. 4).

*Sabbath Harmony* (Emerson, 1860) is a collection of Psalm and hymn tunes, a few examples of “Ancient American Church Music, useful for Old Folks’ Concerts,” and a selection of music for school performances and the “Home Circle” (Preface). In Part I, the *Singing School Department*, a brief explanation of the elements of music is given. Chapters I and II introduce rhythmic elements including note values, rests, bar lines, and measure followed by rhythm examples in double measure (2/2 and 2/4), triple measure (3/2 and 3/4), quadruple measure (4/4), and sextuple measure (6/4), plus triplets and dotted rhythms (pp. 3-4). Chapter III introduces pitches of the scale shown in a vertical arrangement (a ladder) with numbers and syllables, intervals, staff, ledger lines, clefs, and beginning examples of notation in both clefs. Musical examples of the C major scale appear in Chapter IV written in various meters and rhythms. These examples advance rather quickly and it is assumed that the student already understands

concepts of note reading from previously written instructions (pp. 4-8). Except for three exercises displaying numbers (Nos. 14-16), syllables, pitch name (letters), numbers, and text do not appear until exercise No. 27 (p. 11), which includes text solely for the purpose of introducing slurs (pp. 6-11). The extended scale is shown followed by numerous examples written in both clefs (pp. 9-11). Exercises incorporating melodic skips are presented but no specific instructions are given to the student regarding the performance of intervals. Brief examples are given showing the use of articulation (legato, staccato), musical signs (repeat sign, D. C., hold, tie, double bar, brace), and dynamic markings (pp. 11-12). Chromatics and accidentals are introduced in Chapter V with accompanying exercises (pp. 15-18). Introduction of the harmonic minor scale follows with exercises in A minor. No mention is made of the other two forms of the minor. There is no inclusion of syllables, pitch (letter) names or numbers with the exercises (pp. 18-19). Transposition of the scale and key signatures is introduced in Chapter 6 (written as indicated) beginning with G major and progressing through key signatures up to six sharps and flats. Basic exercises (no text) and a few songs with text are included demonstrating the use of each key signature up to four sharps and flats. No exercises or songs are given for five and six sharps or flats (pp. 20-30). The remainder of the book is devoted to glees, songs, hymns, anthems, and chants in four parts written in a variety of key signatures and meters.

Compared to works by Mason and Root, the *Singing School Department* of Emerson's book is brief and not well sequenced. Students are given little assistance regarding theoretical instruction or note reading. Questions to the student do not appear as they do in works of Mason and Root.

*The Song Garden*, by Lowell Mason (1864), is a series of three books for school and families “progressively arranged” (Preface). Each book may be used separately. The *First Book* contains easy songs with elementary exercises for beginners. The *Second Book* contains songs of a more advanced level with more challenging concepts of theory and notation. In this book, the elements of music are divided into the *theoretical* section (theory instruction) and the *practical* section (musical exercises demonstrating the element to be taught). According to Mason, “the arrangement is topical, abstract, scientific” (Preface). The *Third Book* contains songs which are quite different from either of the other books. The material in the *Third Book* is designed for more advanced classes.

In *The Second Book of The Song Garden*, the *Elementary, Theoretical* introduction begins by describing the *distinctions in tones* (long-short, low-high, soft-loud), the *properties of tones* (length, pitch, force), and the *departments* of music (rhythmics, melodics, dynamics). (While Root uses much of the nomenclature found in Mason’s works, Root does not use the term *force* in his writings but refers to dynamics as *power*.) In Chapters II and III, Mason continues to describe the various elements of *rhythmics* including duration of tones (note values, and rests), measurement of tones (measures, accent, meter, bar lines), syncopation, varieties of measures (combination of note values), and meter signature (pp. 5-7).

Chapters IV-XI offer instruction in *melodics* including scale, intervals, staff absolute pitch (letter names), clef (F, G, and C clefs), extended scale, vocal registers, great scale (all octaves on the keyboard), classification of voices, diatonic intervals, major and minor intervals, chromatic scale minor scale, transposition of the scale by fifths and fourths, non-harmonic tones

(passing tones, appoggiatura, shake or trill, turn), and articulation (legato, staccato, etc.) (pp. 7-15).

Chapters XII-XIV introduce *force of tones* (forte, piano, etc.), *forms of tones* including organ form (one in which a tone commences, continues, and ends with an equal degree of sound or *force*), and changing dynamics including crescendo and diminuendo, swell, pressure (sudden changes in dynamics), and sforzando. Vocal techniques, including emission (vocal utterance or *shock of the glottis*) and purity (good resonance) of tone, are included under the heading of *dynamics* (pp. 15-17).

Chapter XV covers the *utterance of words* including vowel and consonant sounds, common errors of pronunciation, and accent and pause (pp.17-21). The *Elementary, Theoretical* introduction ends with the reminder that “close attention should be given to both words and tones. The singer should grasp the spirit of both ... and make them his own; sincerity and earnestness should always be apparent in his manner; he should make an entire surrender of himself to his work, throw his whole soul into the performance and produce a living song, which shall draw out and intensify the feelings of those who hear ... ” (p. 21).

In the section called *Elementary, Practical*, Mason begins with a few basic rhythm exercises not requiring pitch. Singing exercises begin with two, three, and four pitches using at first a one line staff, then two lines, followed by three and four lines, leading up to the traditional five line staff. (Root has adopted this system in some of his writings.) Mason moves on to the G clef (treble) and F clef (bass) and includes a section called *table of the various succession which may occur between the tones*. These tables show frequently-used combinations of pitches such as 1, 2, 3, 4, followed by possible combinations of pitches 5, 6, 7, 8. Other tables show possible

combinations of skips between pitches 1, 3, 5, 8, another with 1, 3, 6, 8, another showing possible combinations between 1, 4, 6, 8, a table of skips from each tone to other tones in the scale, and lastly, a table of pitch combinations using 2, 4, 7 (pp. 22-27). (These tables do not appear in Root's works, but Root does include the same information in his choice of musical examples.) Brief mention of different forms in double and triple measure (called *primitive* and *derivative forms*) is shown in two *rhythmics* tables (p. 27).

In analyzing this work and others by Mason, it is clear that Root was influenced significantly by Mason's writings. Much of Mason's philosophy regarding performance, choice of materials and content, teaching strategies, sequencing of lessons, delivery of material, and responsibility of the student as well as the teacher, may also be found in Root's works. While Mason does not integrate the rhythmic and melodic elements as well as Root does in his two volumes of *The Musical Curriculum* (1864 and 1872), Mason provides the foundation upon which Root bases his future writings and philosophy of teaching.

*The American Tune Book: A Complete Collection of the Tunes Which Are Widely Popular in America ...* (1869) is a collection of hymn tunes gathered by five hundred of the most "experienced teachers of music and leaders of choirs in the country" at the time (Publisher's Notice or Preface). The book contains no new music, but contains "all the tunes, from any and every source, which are widely popular in America ... the purpose [of which] has been to give place to none but thoroughly tested tunes ... " (Publisher's Notice). The beginning features *The Elements of Music and Its Notation, After the Interrogatory Manner* by Lowell Mason (1869). This section, referred to in the Preface as *The Singing School Department*, is the

only new section of the book and is written in “catechetical form” with its question-answer format (Publisher’s Notice).

The format of the theoretical introduction is similar to that found in other writings of Mason. It begins with a brief explanation of rhythmic followed by a discussion of melodic and dynamics (pp. 5-16). A few musical examples are given but tunes are not included in the *elements* section.

Musical examples begin with scale passages written using quarter and half note rhythms (pp. 19-20). Numbers or syllables are not shown, but directions for singing on *la* and with syllables are given. Text, referred to as *poetry*, is included with most examples. Nos. 1-97 are written in C major (pp. 19-34). Accidentals are introduced in No. 98 but within the context of C major (p. 34). Instruction in the chromatic scale is given before the introduction of key signatures. The key of G major is introduced in No. 117 followed immediately by the scale of E minor in No. 119 (pp. 37-38). Several exercises appear in the key of G major before the introduction of other sharp keys. The keys of D major and B minor are introduced in Nos. 134-135, but are not labeled as such (pp. 40-41). Tunes and rounds are presented in keys up to four sharps and four flats in the same manner. Very little assistance is provided the student with regard to pitch names or syllables.

The *elements* section is concise and contains no introduction to harmony other than the singing of rounds. This contribution of Mason was written close to the time of his death in 1872 and is a compilation of ideas and writings found in his previous works.

Two keyboard instruction books are representative of piano pedagogy materials found during this period. A piano technique book by Nathan Richardson (1859), entitled *New Method for the Piano-Forte. An*



*Improvement upon all other Instruction Books in Progressive Arrangement, Adaptation and Simplicity; Founded upon a New and Original Plan and Illustrated by a Series of Plates, Showing the Position of the Hands and Fingers. To Which is Added Rudiments of Harmony and Thorough-Bass. Czerny's Letters to Young Ladies on the Art of Playing the Piano.*

*Schumann's Rules for Young Musicians*, is typical of the instructional manuals for piano of the period. The book begins with illustrated positions of the body and hands for correct piano technique, followed by a section on the rudiments of music. In the first lesson, students are asked to name the notes as played, but are not asked to sing them. Both treble and bass clefs are introduced. The student is then asked to play with both hands in the treble clef, one octave apart. Melodies with accompaniment are soon introduced.

The manual progresses in a sequential manner, teaching the student the rudiments of music while developing piano technique. Musical selections by European composers are included, but credit is given to the composers only in the Preface. Remarks to the student are included throughout the manual. Students are advised to practice two to four hours a day. The manual closes with a page devoted to “extemporaneous playing.” The author states in the Preface that he has “avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book” (Preface). Exercises are intended “to interest the student and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections” (Preface).

While Richardson's book includes rudimentary information about music theory, it does not compare to Root's two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872),

which combine the study of theory, harmony, sight-reading, vocal pedagogy, and piano technique into one comprehensive program of instruction.

*Touch and Technic: for Artistic Piano Playing by Means of a New Combination of Exercise-forms and Method of Practice, Conducting Rapidly to Equality of Finger Power, Facility and Expressive Quality of Tone* is a piano instructional manual by William Mason (1889/1892). Illustrations for correct hand and finger positions are included along with numerous suggestions for the student and teacher. The second edition includes instructional techniques not found in the 1889 edition. This book is written primarily for the development of piano technique and does not include musical compositions other than brief two- or three-measure excerpts from works of European composers. These are included at the end of the book for the purpose of demonstrating special technical effects in performance.

Additional instructional manuals of Root and his contemporaries have been perused for the purpose of comparison.

## Summary

Root's instructional manuals for group or mass instruction contain theoretical introductions similar to those found in manuals of the period by other authors. Content is organized and presented in brief chapters according to the *departments* of *Rhythmics*, *Melodics*, and *Dynamics*, as was customary during this period. (These departments were found in the writings of German authors, Pfeiffer and Nageli (1812), who wrote an instructional book for music based on the principles of Pestalozzi.) Root later includes the department of *Quality* within his writings.

Instruction in these *departments* or subjects is presented using an interrogatory method of *question* and *answer* with brief musical examples to

illustrate the subject matter. Collections of music follow the theoretical introductions. In later manuals, such as *The Palace of Song* (1879) and *The Empire of Song* (1887), Root begins to integrate theoretical content with musical material in his manuals for group instruction, similar to the approach found in his two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). Root's autobiography, *The Story of a Musical Life, An Autobiography* (1891/1970), provides historical information concerning his personal and professional life.

Twentieth century publications about Root provide insight into the importance of his works and teaching during the second half of the nineteenth century. There are few eye-witness historical accounts regarding information about Root.

Instructional manuals of other authors of the period were examined for purposes of comparison. While the format of Root's instructional manuals for group instruction is similar to that found in manuals by other authors, the uniqueness of his integrated pedagogical approach is found primarily in his two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). No other work of the period has been discovered which integrates piano and vocal instruction with theoretical content as is found in these two editions of *The Musical Curriculum*.

## **Part One: George Frederick Root - A Pioneer in American Music Education**

### ***Chapter III. Root's Musical Life and Teaching***

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Music Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts. The purpose of this chapter is to provide historical background concerning Root's life and his contributions to early American music education. This chapter is organized according to the four periods of Root's life which encompass his early training years in Boston, his early professional life in the New York City area, his years as director of the first music normal institutes, and his publication and lecturing years devoted to the training of music teachers.

Root was born in Sheffield, Massachusetts, in 1820, but at age six, he moved with his family to North Reading, Massachusetts, near Boston. During his childhood years, he experimented with several instruments but developed an early interest in the flute.

Root was a self-trained musician during his youth. There were no formal training programs for musicians during this period other than those in their infancy in the Boston area directed by such teachers as Lowell Mason and Artemus Nixon Johnson (referred to as A. N. Johnson by Root). In 1838, Johnson met Root and volunteered to have the young man board at his home

while studying piano and voice. This was the beginning of an apprenticeship which would lead Root to a long and successful career as a musician, composer, lecturer, and teacher.

### **The Training Years: Boston, 1838-1844**

Root was widely known during the nineteenth century as a teacher in grammar schools, private schools and academies, as well as college-level classes. For nearly forty years, he devoted himself to organizing and teaching in his normal institutes which were training programs for music teachers. According to *The Story of a Musical Life, An Autobiography* by Root (1891/1970), his teaching experiences began as early as 1838 at age eighteen when he experimented with singing classes at Boston's Harmony Hall "under the guise of helping some young ladies and gentlemen to 'read notes' who were desirous of joining the Musical Education Society" (p. 20).

Root, an apprentice of Lowell Mason, soon learned of Mason's teaching methods and incorporated them into his own teaching in the schools of Boston. His first experience as a teacher in the public schools of Boston began about 1840. In his autobiography, Root relates his experiences as follows:

About the time I went to Boston, Lowell Mason told the public school authorities of the city that he believed vocal music could be successfully taught in the schools as a regular branch of education and that if they would allow him he would teach in one or two for a year without pay, to show that it could be done. Music in public schools was then an unheard-of thing in this country, but Mr. Mason's experiment was tried, and it resulted in the introduction of music into the entire school system of the city, with Mr. Mason for

musical superintendent. The first year Mr. Mason and Mr. J. C. Woodman ... taught in all the schools. The second year Mr. Mason employed Mr. Johnson and myself to help and taught less himself. I taught in five of the schools, and I think Mr. Johnson had the same number, A course was marked out which took a year, each school receiving two half-hour lessons a week. (pp. 25-26)

J. C. Woodman was a well-known baritone soloist with the Boston Academy and A. N. Johnson served as organist and choir director at Boston's Park Street Church.

During 1841, Root began to serve as an instructor in the Teachers' Class of the Boston Academy of Music. According to Root's autobiography, the first "Musical Convention," organized by Lowell Mason and George J. Webb, was not called by that name but was referred to as the "Teachers' Class of the Boston Academy of Music" (pp. 28-29). These were ten-day sessions generally attended by men of the Academy's chorus who joined together for training and performance experiences (p. 28). Root describes the reaction of those attending this convention stating that the men in his 1841 class were so excited about their vocal experiences that they expressed a desire to meet every day for vocal training. Root insisted that they discuss the matter with Mason, who promptly announced that "the last hour of the morning would be devoted to vocal training under the instruction of Mr. Root" (pp. 28-29).

Root described this gathering as his first genuine experience in vocal training class-work. He states that "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"

(pp. 29-30). Root further states that Mason's new teaching methods 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 better and 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 for on every hand" (p. 27).

Root continued teaching in the Boston area until 1844 when he left for New York City to teach at the Abbott's School for Young Ladies. It was there that he began using his *new methods* in a new environment. He states in his autobiography, "I found work delightful. Our methods were new ... and, no one having made class teaching and singing tedious and unpopular in the school, it was not difficult to arouse and keep up an interest in the lessons." He received many visitors, "persons interested in seeing the new work, and later on in hearing the pleasant part-singing" (p. 37).

During his tenure in New York City, Root returned to Boston for several summer sessions, beginning in 1845, to continue his work at the Teachers' Classes of the Boston Academy of Music and to participate in "similar gatherings," as he called them, in other parts of the country with Lowell Mason and George Webb (p. 43). Root states that it was a "great delight" to go with Mr. Mason to the day school Teachers' Institutes which were organized and conducted by Horace Mann and other prominent educators of the day. He states that the "work helped me greatly, for there the principles of teaching as an art were more clearly set forth than they were in our musical work" (p. 43).

Root often performed with family members and friends, many of whom had studied with him in New York City and New Jersey. He encouraged musical expression in every performance. Following summer vacation

rehearsals, he stated, “I could carry out every conception I had in the way of expression — increasing, diminishing, accelerating or retarding, sudden attack of delicate shading, with the utmost freedom, being sure that all would go exactly with me” (p. 42).

Root notes that favorable comments about his teaching and performance were made by Theodor Eisfeld, conductor of the New York Philharmonic Society which was described as “the most important musical association in the country” (p. 42). Eisfeld was one of a committee of three to examine Root’s singing class. He “pronounced the work good,” and after hearing Root’s family quartet in performance, issued praises that were “extravagant” (p. 42). As a result, the quartet was asked to perform for the next Philharmonic concert following which the audience and orchestra joined in “hearty applause” (p. 42).

### **The Professional Years: New York, 1845-1855**

Root was soon asked to bring his new teaching methods to the Rutgers Female Institute in New Jersey where he began teaching a “daily lesson at Rutgers” for four hundred young ladies five days a week for three-quarters of an hour at each session (p. 38). From 1844-1847, Root continued to teach at institutions such as the Rutgers Female Institute, Miss Haines’ School for Young Ladies in New York City, The Union Theological Seminary, the New York State Institution for the Blind, and the Mercer Street Presbyterian Church in New York City. Root’s bride, Mary Olive Woodman, an accomplished singer and sister of J. C. Woodman (Mason’s first teaching assistant), came to New York as the *new soprano* of the Mercer Street Church Choir.



During the period 1848-1849, Root taught classes at the new Spingler Institute in New York which he described in his autobiography as being “filled with young ladies of culture and refinement” (p. 49). He also continued teaching at the Abbott’s School for Young Ladies and at Rutgers Female Institute. Root states the following: “One of the troubles that I met in [these classes] was that the course which took the whole year in the Boston public schools here lasted but a couple of months, the difference being between two half-hour lessons a week to children and daily lessons of three-quarters of an hour to young ladies and bright, interested girls” (p. 50).

As the course was approaching its end, Root states that he “did not know what to do.” He finally decided to work in “more remote keys, major and minor and have the class transpose the scale both major and harmonic minor, through all the keys” (p. 50). He asked his classes to sing through all the keys (around the circle of fifths), first the major scales and then the minor scales. While he thought this process would occupy the year, Root states that his students could perform relatively difficult diatonic lessons in all keys, major and minor. Root then began training students in singing the chromatic scale, believing that this material would take his students through the term. It did not. His students accomplished the work within two to three months and could sing the chromatic scale rapidly and accurately in any key using syllables. He states that “all this is not wonderful now [at the date of the writing of his autobiography], but it was then” (pp. 50-51).

Root visited Lowell Mason in Boston shortly thereafter and described the progress of his students in New York City and New Jersey. According to Root, Mason said: “What! four hundred girls sing the chromatic scale in the way you describe? I can’t believe it.” Root answered, “I assured him that it was so, but left him in evident doubt” (p. 51). Mason agreed to try these

exercises with his students. When Root met Mason at the next Teachers' Class, Mason stated that "chromatic scale singing is not so difficult after all. I have tried it in one of the schools here, and they do it fairly well already" (p. 51). Root states in his autobiography that, for the record, it was his belief that "the musical exercises above described were the first ever undertaken in class-teaching in this country" (p. 51).

Root admits that up until this time he had not written anything of note for his classes. While in New York City, Root recalls that "Mr. Bradbury and Mr. Woodbury used to say: 'Root, why don't you make books; we are doing well in that line,' — but I had no inclination that way" (p. 52). Root admits that he had not looked favorably upon their writings because his ladies' classes and choirs were singing "higher music, and my blind pupils [at the New York State Institution for the Blind] were exciting the admiration of the best musical people of the city by their performances of a still higher order of compositions" (p. 53).

As a result of the need for more music for his students at Rutgers Female Institute and Spingler Institute (Abbott's school), Root decided to write his first book, *The Young Ladies' Choir*, published in 1847, which he never copyrighted at the time and kept solely for his own use with students. He mentions that his first published work was written with Sweetser and was called *Root & Sweetser's Collection* (occasionally spelled as Sweetzer), published in 1849. In his autobiography, he states that "it contained the music we had been gathering for our choirs, with such other material as we could collect and purchase, and an elementary department which, for scientific but uninteresting exercises, could not be excelled; they were taken largely from elementary works that Hullah was then using in England. A few choirs adopted the book, and some of the music is still sung; but, as a whole,

it was not at all adapted for popular use. I did not then realize what people in elementary musical states needed” (p. 54). It was this awareness that convinced Root to begin writing *songs for the people*, as he often referred to them (p. 201).

In December, 1850, Root set sail on his first voyage to Europe, spending time in Paris and London. According to his autobiography, one of his goals was to study French. It was in France that he learned about “new adjustments of the vocal and articulating organs for certain sounds which are not in our own language ... ” (p. 60). He struggled with proper pronunciation and made an observation that would affect his pedagogical approach. He observed that similar characteristics are at work whether one becomes proficient as a musician or proficient as a linguist. He states the following in his autobiography:

People like to do what they can do well. If they play the piano well, even though the pieces be simple, they like to play to those who enjoy their music; if they speak readily and smoothly in a foreign language, they like to exercise their powers in that way. ... If a piano teacher allows a new exercise or piece before the previous one is perfectly learned, or a French teacher goes on to a second phrase while there is the least hesitation in the utterance of the one at which the pupil is at work, trouble, and, in the end, failure and dissatisfaction will be the certain result. (p. 62)

In his teaching, Root promoted the importance of careful practicing and repetition and frequently referred to individualized instruction and student achievement in *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872).

Root studied voice in Paris with Giulio Alary, a well-known composer and teacher of the time, as well as Jacques Potharst, an Italian operatic tenor. He also made the acquaintance of the renowned pianist, Gottschalk, who, according to Root, was known as “the most popular and successful concert pianist that every played in America” (p. 65). Root also came in contact with other notable musicians of the day such as Sontag, the well-known soprano, Garcia, known for her abilities as a mezzo-soprano and pianist, and Lablache, renowned basso.

Root attended many concerts by outstanding European performers during his trips abroad. After leaving Paris, Root went to England for several weeks. He attended concerts and oratorio performances which he describes in his autobiography as “authentic and authoritative, both for tempos and style” (p. 76). Root was influenced by the standards of musicianship and excellence which he had encountered in Europe.

Root returned to the United States in 1851. From 1852 to 1855, he authored and composed numerous instructional manuals, tune books, Civil War songs, choir and congregational books, and other musical compositions for use with teachers in his normal institutes. Some of his works for class instruction included *The Flower Queen* (1852), *The Shawm* by Root and W. B. Bradbury (1853), and *The Young Men’s Singing Book* (1855).

Root’s contributions to the development and leadership of the music normal institutes played a significant role in the training of teachers for students of group and private instruction in American public schools, academies, colleges, seminaries, churches, and private studios. Music conventions were conducted during the middle of the nineteenth century for a period of about thirty years. According to Mark and Gary (1992/1999), the music conventions “served musical leaders interested in teaching and choral

singing. Eventually, those with a greater interest in teaching wanted more of the convention devoted to pedagogy and those interested in choral singing wanted more time for choral practice” (pp. 132-133). Thus, another type of musical convention was developed, the *normal institute*, designed for pedagogical purposes for teachers of group and private music instruction.

The first *normal institute*, as it was called by Root, was held in New York City during the summer of 1853. According to Root’s autobiography, it was he who coined the term *normal musical institute* (p. 87). Root described his developing interest in such an institute after having observed the improvement of teachers who received instruction under the leadership of Lowell Mason and George Webb. He noticed, however, that the time devoted to musical instruction was inadequate for vocal development, the teaching of harmony, and “general musical culture” (p. 85). Root approached Lowell Mason in 1852 and described his plan to organize a training institute in New York City which would last for three months during the summer of 1853. According to Root, Mason did not believe there would be sufficient interest for teachers to travel that distance to attend such an institute. Root said, “Well, I am going to have such a class. You are the proper person to appear at the head of it and to be the real head when it comes to the teaching, but I do not expect you to do any of the work of getting it up; I’ll see to that” (p. 85).

Root convinced Mason that a three-month institute would provide Mason with the opportunity to “thoroughly ... indoctrinate people [with his] ideas of notation, teaching and church music” (p. 85). Mason, almost sixty at the time, finally agreed to this endeavor, although he said he would be spending much of his time that year in England, working with Reverend John Curwen, “founder of the tonic sol-fa method of notation” (p. 87).

(According to Root, Reverend Curwen attended many of Mason's lectures and lessons in England and expressed great interest in the teaching capabilities of Mason.) Root notes that the tonic sol-fa system was "in its infancy then ... and that Mr. Mason spoke of it as a simple notation for the poor people of Mr. Curwen's congregation. He had no idea that its use would extend much farther than that" (p. 88).

The first normal musical institutes, which were held in New York City from 1853 to 1855, were so popular that in 1855 Root decided to discontinue his class teaching in New York City and devote himself "wholly to conventions, Normal [institutes] and authorship" (p. 101). Root states in his autobiography that "[I] had no books of my own then for such work" (p. 87). During the remainder of Root's life, he was committed to composing and compiling instructional manuals, collections of music, and tune books for the purpose of training teachers at these normal institutes.

### **The Antebellum to Postbellum Years: 1856-1871**

Another normal musical institute began in North Reading, Massachusetts, in 1856. The faculty included Mason, Webb, Bradbury, and Root, with Kreissman of Boston assisting with private lessons. Root noted in his autobiography that "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 of their sections" (p. 107). It was at the North Reading Institute that Root, Mason, and the students of the institute had the opportunity to meet Henry Ward Beecher who accepted an invitation to speak at the institute (pp. 108-110).

The normal musical institute, now called by Root the *Normal*, continued at North Reading, Massachusetts, for some time. Members (teachers) attending included George Loomis, former superintendent of music in the Indianapolis public schools, and Luther Whiting Mason, musical superintendent and principal teacher in the primary department of the Boston public schools. Root mentioned that Theodore Seward, “the present energetic leader of the tonic sol-fa movement in America,” was a member of the North Reading Institute. Other prominent musicians included James Murray, editor of *The Musical Visitor*, and Chauncey Wyman, an oratorio conductor and teacher/author, just beginning his musical career in New Hampshire (pp. 143-144).

The normal institutes continued to draw teachers from distant communities. The popularity of these institutes was increasing each year across the country. According to Mark and Gary (1999), normal institutes were conducted by such leading teachers of the period as pianist William Mason, Frederick W. Root (Root’s brother), William Killip, Charles Perkins, and Loomis (pp. 132-133).

The last normal institute in which Lowell Mason participated was held in Wooster, Ohio, during 1862. According to Root, George Loomis, Lowell Mason, and Root were the principal teachers. The sessions continued for six weeks. This normal institute was held during the beginning of the Civil War. Root stated that attendance at the normal was good, but occasional war meetings kept an excitement among the participants that “worked against us, not only in the people’s minds but in our own” (p. 144).

During the period 1859-1871, Root engaged in composing tune books, music education instructional manuals that were progressive in nature, songs, sheet music, cantatas, and collections of music for choirs and singing

societies. Instructional manuals published during this period include *The Sabbath Bell* (1856), *The Festival Glee Book* (1859), *The Diapason* (1860), *The Musical Curriculum* (1864), *The Forest Choir* (1867), *The Triumph* (1868), and *The Prize* (1870). These works served as models for the pedagogical approach presented by Root at his numerous music sessions and *normal institutes* for teachers during the second half of the nineteenth century.

Root also wrote an instruction book for instrumentalists at the request of Henry Mason and Hamlin, of the new publishing firm, Mason and Hamlin. This firm was engaged in the manufacturing of melodeons, harmoniums, and cabinet organs. According to Root's autobiography, he was asked "if I thought I could make an instruction book for these instruments" (p. 129). In 1863, he published *The School for the Harmonium and Cabinet Organ* which he described as "my first work of importance in my new quarters ... [and] it inaugurated a much better graded method than any previous book had contained ..." (p. 129).

The struggles facing the American people during the Civil War period of the 1860s prompted Root to compose numerous Civil War songs. According to Carder (1971), some of his best known war songs included the following: *The Battle Cry of Freedom*; *Just Before the Battle*; *Mother*; *Tramp, Tramp, Tramp*; *The Vacant Chair* (p. 1). Of his 200 or more songs, almost thirty are Civil War songs, some composed under the pseudonym of G. Friedrich Wurzel. Hitchcock (1969, 1974, 1988) suggests that Root chose this name because of the popularity of German composers during this period, and that the name of *Wurzel* might help boost sales of his compositions (p. 77).

Root and Cady entered the publishing field in 1859 in Chicago by establishing the new publishing firm, Root and Cady. According to Carder



(1971), the Civil War “stimulated the business of the firm” since so many songs were printed during this period in sheet music format (p. 35).

Root moved his family to Chicago in 1863 and during the ensuing years he devoted himself almost totally to composing, publishing, and organizing normal institutes around the country. Few such institutes were held during the war years, but they flourished again following the Civil War. In his autobiography, Root states that during the Civil War “so many young men of the North were in the army that I made no attempts to hold the Normal until the war was over” (p. 145).

Root’s most memorable normal institute following the war period was held in South Bend, Indiana, in 1870. He states that “Dr. Mason and Mr. Webb had left the work to younger hands ... and that Mr. Bradbury had passed away.” This left Root as the only member of the original four Boston teachers to continue the work of organizing normal institutes (p. 145). For the South Bend institute, Root engaged the services of the well-known vocal teacher and performer, Carlo Bassini, and the distinguished pianist, William Mason, to give lessons to advanced pupils, perform recitals, and offer lectures twice a week to participants of the institute. According to Root, these recitals “inaugurated a new department in Normal work, which has been kept up even since” (p. 145). Other teachers included Chauncey who served as choral and oratorio conductor, and Bliss, Towne, and F. W. Root (Root’s son) who assisted in other departments of the institute. Other assistants included Case, McGranahan, and Straub, who became new teaching assistants at the normal institutes.

During the 1870s, normal institutes flourished in Illinois, Pennsylvania, Chautauqua Lake in New York, Wisconsin, as well as numerous other states.

Details of these institutes, their teachers, and the success of the programs are described in detail throughout Root's autobiography.

In 1871, the great Chicago fire consumed the publishing house of Root and Cady. The publishing house contained not only volumes of publications and sheet music but also many valuable pianos, organs, and string instruments. Left in the vault were two valuable plates, those of *The Song King* by H. R. Palmer and Root's *The Musical Curriculum* (1864). Root described this event in his autobiography as follows:

When the flames enveloped the beautiful building I thought of their fine instruments, some of which had been left there, and my mind also ran over a list of the familiar and valuable objects belonging to us that were then being offered up in that fearful holocaust — the costly counters, desks, and general fittings of oak and maple, the long lines of shelves of sheet music, the cords of books in the basement, the hundreds of elegant pianos and organs, fine violins, guitars and band instruments, the still greater number of accordeons [sic], and other small instruments, strings, reeds, etc., the printing office and presses, and the fine room in which F. W. [Root], Mr. Murray and myself had done so much pleasant and successful work. In a few minutes all were gone. It was sad, but the calamity was so general and so overwhelming that individual losses seemed insignificant in comparison, even though they reached the sum of a quarter of a million [dollars], as ours did. (p. 155)

Root received letters from associates around the world. In his autobiography, Root states that Reverend John Curwen, having heard of the disastrous fire, wrote from England enclosing a check for "Twenty Pounds to be used for the help of your people or any other sufferers by the fire.

Kindly let them know that it is from one who has delighted in your music and has spread it abroad in England” (p. 156).

Following the fire, two publishing firms were formed, one consisting of E. T. Root (Root’s brother), Cady, and William Lewis, a well-known violinist. This firm continued under the name of Root & Cady and dealt primarily with the sale of pianos, organs, and the merchandise of Lewis’ department which included the instrumental properties. The other firm consisted of Root’s two sons, his brother William, and himself. This firm, known as Geo. F. Root and Sons, began by publishing sheet music, music books, and other music publications including Root’s instructional manuals.

Root, according to his autobiography, later formed a connection with John Church of Cincinnati, to whom had been sold Root’s book catalogues, plates and copyrights. After a period of time, the publishing firms of Root & Lewis and Geo. F. Root & Sons merged with John Church & Company of Cincinnati (p. 157). Root stated, “This Cincinnati firm were [sic] now the owners and publishers of our former books, which were still successful, and they desired to continue the works of the same authors on their list” (p. 158).

Root described the events of the normal institute of 1872 which was held during the vacation period at Chicago University [sic] in their “fine building overlooking Lake Michigan” (p. 158). The honorary degree of Doctor of Music had been conferred upon Root shortly before this period by Chicago University. In his autobiography, Root humbly comments on this event in the following manner:

... I speak of it [the degree] to remark that in this country that title is only a matter of courtesy. No examinations are required before it is given and therefore it does not necessarily imply high musical attainments on the part of the recipient. I know of but two or three

American-made Doctors of Music that I think could pass the examination required for that degree in England, and I regret to say I am not one of them. (p. 158)

### **The Composing, Publishing, Lecturing Years: Chicago, 1872-1895**

Root continued to organize normal institutes during the 1870s and 1880s and composed numerous works for teachers attending these sessions. During this period, Root published numerous instructional manuals including *The Glory* (1872), *The Normal Musical Handbook* (1872), *The New Musical Curriculum* (1872), *The Männerchor* (1873), *The National School Singer* (1875), *The Choir and Congregation* (1875), *The Palace of Song* (1879), *The Empire of Song* (1887), and *The Paragon of Song* by Root and Casey (1894).

In 1886, Root sailed again for Europe, this time visiting Glasgow and London. While in England, Root attended classes at the Tonic sol-fa College in London and mentioned that “it was like being at home to be there, for they have our plans for their work” (p. 177). Root comments on the teaching of harmony at the College indicating that “the idea and value of [teaching] ‘ear harmony’ as distinguished from ‘eye harmony’ they fully understand in this institution” (p. 178). *Ear harmony* refers to the development of aural skills, also known as the *inner ear*.

During Root’s visit to England, J. Spencer Curwen (son of Reverend John Curwen and head of the tonic sol-fa movement in England) arranged for Root to hear several “celebrated choirs in the kingdom” and attend choral society competitions and children’s music classes. Root was impressed by the level of musicianship and performance he observed, especially in the boys’ choirs. He stated that “it was the *singing* that struck me and delighted

me as no boys' singing up to that time had ever done ... . They sang without accompaniment, but there was no flatting nor singing out of tune in any way" (p. 180).

Root's comments about the tonic sol-fa movement reflected his respect for the work being done in England. While Root admitted that he did not "teach nor write" using the tonic sol-fa method of notation, he wanted to clarify the notion among American musicians that this method of notation had validity. In his autobiography, Root states the following:

Right here let me say that if any one has an impression that these tonic sol-fa people and their accomplished teachers do not know the staff notation, they are wonderfully mistaken. I only wish our people knew it as well. Why, the Curwen house prints everything it issues in the staff notation as well as in tonic sol-fa. It is a curious fact that at first the other houses, Novello's for instance, printed no tonic sol-fa and the Curwens printed no staff. Now the Curwens print staff and Novello a great deal of tonic sol-fa music. I am quite sure I am right in saying that all sol-fa-ists look forward to a knowledge of the staff notation as their crowning acquirement.

Somehow or other the impression has been extensively created in America that 'Sol-fa' was to sweep all other notations out of existence. I don't know who did it ... for the usefulness of the work as done there [in England] can not be denied, and the teaching that has grown with it that may be applied to the staff notation is of a very superior order. (pp. 183- 184)

Root continued his compositional efforts during the 1880s publishing more than thirty works of considerable length. A group of delightful secular

cantatas for children were printed during this period, and an increasing number of Christmas and Easter selections were published for church choirs.

## Summary

Throughout his lifetime, Root's music continued to reflect the times and tastes of the American people. During the war years, he devoted his compositional efforts to the writing of Civil War songs. His music also reflected the culture of the period. Root understood the role of music in the lives of individuals, as well as in the church and home. He established a relationship with the American people as he attempted to educate them in the art of music. He wrote music *for the people*, music which expressed the simplicity of life as well as compositions written for concert performance. Root himself stated in his autobiography "that mine [my music] must be the 'people's song' and ... that not until I imbibed more of Dr. Mason's spirit, and went more among the people of the country, that ... I could write something that all the people would sing" (p. 83).

According to Carder (1971), Root's teaching was characterized by responsiveness to the musical tastes and abilities of the American people. He believed that through music education, natural emotional expressions could become aesthetic experiences as well. Much of his music was designed to express the emotions of joy, exultation, courage, tranquility, and vigor. Root, according to Carder, believed that the "music of the people" or "simple music" (hymns and secular songs which were easily sung) was as valid an aesthetic expression as "higher" music (art songs and works of European composers), and that both forms of musical expression should coexist in the lives of the American public (pp. 43-45).

Root died in 1895. He was respected by his contemporaries as a successful teacher, musician, composer, publisher, and director of numerous normal institutes for teachers of music education. Root's music was written for a generation of Americans that had endured the travesty of war followed by the experiences of rebirth and Reconstruction. Carder (1971) summarizes Root's contributions as a teacher and composer during a period that covered over fifty years:

By personally teaching thousands of students, by providing instructional materials designed to facilitate mass instruction, and by offering professional training for music teachers, [Root] made vital contributions to the establishment of mass education in music.

(Doctoral Dissertation Abstract)

Wilcox (1996) observed that Root was one of America's most prolific composers and leading teachers in the field of music education during the nineteenth century, yet one of the least-known figures in the emerging movement of teacher education. Root's sensitivity to the needs of mass instruction, and his ability to convey this sensitivity through his musical compositions and training programs for teachers, led to his widespread popularity during his lifetime. His emerging importance as one of America's great pioneer music educators is now being established more than a century later.

## ***Chapter IV. The Influence of European Educational Reform Movements on Root's Pedagogy***

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts. The purpose of this chapter is to examine the pedagogical approach and philosophy of European education reformists, especially Pestalozzi, whose principles provided a foundation upon which the American educational system would be influenced. This approach, adopted and adapted by Lowell Mason as well as Root and others, would lay the foundation for Root's pedagogical approach which later appeared in his writings and teaching methods.

In addition, the pedagogical approaches of English musicians associated with the *tonic-sol-fa* method of choral instruction such as Glover and Curwen, were influential in shaping Root's thinking as he developed his methods for teaching musicianship and vocal pedagogy.

### **The Pestalozzian Educational Movement**

The American public education system was in its developmental stage during the nineteenth century. Models of successful education methods were being sought in other countries, especially those popular in Europe. The educational philosophy and principles of Johann Heinrich Pestalozzi (1746-



1827), a European theologian and educator, had a profound influence on American educational reform. Root, like other American pedagogues, including Mason, embraced the philosophy and teachings of Pestalozzi and soon adopted these principles as the foundation for his writings.

Pestalozzi studied theology at the University of Zurich but was unable to enter the ministry because of his political reformist views and activity. He opened a school for abandoned children near Zurich, then wrote several publications about his educational principles. Other teaching positions included a convent in Stans where he taught orphaned children and a position at Burgdorf followed by a position as master of a local school for older children. It was in Burgdorf that he petitioned for the use of a castle for research, teacher training, and the development of new educational materials. It was here that textbooks and other materials about his method were produced. In 1801, his most influential work was published, *How Gertrude Teaches Her Children*. Soon thereafter, he was forced to leave Burgdorf at the request of the French government and opened a school in Yverdon where he taught until his retirement in 1825.

According to Mark and Gary (1992/1999), Pestalozzi believed that only through education could the social and economic status of impoverished Swiss peasants be improved (p. 113). He replaced strict discipline and the accepted memorization teaching methods of the day with a system based on love and acceptance of the individual child.

Pestalozzi was concerned with specific principles of teaching rather than general theories of education. He advocated educational principles that would permit students to relate life activities to education in order to prepare them to live more profitable lives. The two broad goals of his educational philosophy were the development of morality and principles of citizenship.

To Pestalozzi, morality became more important than religion. He believed children must first show respect for humans if they were to love a Supreme Being. He demonstrated this love for orphaned children by giving them food, clothing, and shelter, in addition to academic training, in his work at Stanz. According to Tellstrom (1971), Pestalozzi cared for about eighty children of varying backgrounds, providing them with daily care in a nurturing environment (p. 25).

Pestalozzi also emphasized physical education in the educational setting because he believed in the importance of good health and physical development for sharpening the senses among young children. Children's mental faculties also had to be trained in order to help the child achieve self-realization, which then allowed the child to make correct judgments about moral issues. Tellstrom (1971) states that "Pestalozzi relied upon the senses as the pathways through which the outer world could be transmitted to the mind of man . . . . [and that ] gymnastics also served the development of certain more intangible values, such as courage, industry, and a spirit of togetherness among children" (p. 26).

Pestalozzi believed that intellectual and moral education were to proceed together, and that people learn from life's experiences. Their first great teacher was nature, the source of truth. He believed that children learned first through their senses, and therefore sights and sounds should precede symbols. According to Mark and Gary (1992/ 1999), Pestalozzi believed that "learning comes from sounds (spoken and sung), the study of form (measurement and drawing), and the study of number" and that a natural progression of study occurs from the simple to the complex in each of these modalities (p. 114). Some of the teaching principles promoted by Pestalozzi are based on bringing together things which are related to each other

(patterns and symbols) and allowing important objects to be experienced through different senses.

According to Tellstrom (1971), “Pestalozzi dealt with the *whole man*. He considered the entire human organism a compound of three faculties; mind, body, and soul. These areas included every portion of man rather than just ... the mind ... ” (p. 28). The goal of *self-activity* became an important ingredient in Pestalozzian principles. He proposed that *interest* on the part of a student served as the prime stimulant for learning. He was concerned with the development of the child according to the laws of nature and believed that the *scientific* or *inductive method* of teaching should be used in the classroom, a method that focused on the principle of *observation*. He believed that concepts were best understood and received through the senses by seeing, hearing, touching, and feeling, and that verbal instruction alone was insufficient for promoting conceptual development. The educational method of *whole to part to whole* was promoted by Pestalozzi as he stressed the importance of separating objects into separate elements, naming or defining them, and then generalizing about the object in a linguistic manner which allowed for deeper understanding (pp. 30-31).

Pestalozzi incorporated music into the lives of children for the purposes of developing morality, patriotic sentiment, and inspiring devotional attitudes. According to Tellstrom (1971), music was not taught as a formal subject but was used to instill a feeling of nationalism and a “right spirit” which would elevate feelings of devotion in children (pp. 25-26). According to Efland (1984), Pestalozzi did not include music in his educational system even though he regarded music as an appropriate intellectual activity (p. 22). According to Raynor (1978), Pestalozzian pedagogical principles were first incorporated in a music method by Pfeiffer and Nægeli in 1812 in a

publication entitled *Gesangbildungslehre nach Pestalozzischen Grundsätzen Pädagogisch Begründet von Michael Traugott Pfeiffer Methodisch Bearbeitet von Hans Georg Nägeli* (1812). (Tellstrom gives the publication date as 1810.)

Pfeiffer and Nägeli's instructional book was divided into several sections with emphasis being given to theory. The contents were divided into sections on rhythm, melody, dynamics, and a combination of all three. Children were expected to master the contents of each area before proceeding to the next. According to Efland (1984), elements were not integrated until a system of notation had been presented. The *movable do* system was used when studying melody. Singing of songs was rarely encouraged until theoretical exercises had been completed (p. 23). Apparently, the book was not well accepted by the children, and Pestalozzi soon came to the realization that the inclusion of music in the curriculum should be for the purposes of self-expression and development of morality, and formal study was abandoned in his curriculum.

Pestalozzi, according to Raynor (1978), was a colleague and mentor for Nägeli who had organized singing classes in Swiss schools for the purposes of promoting social unity and religious values. He also believed that adults should be engaged in music as a source of enrichment for their lives and for social value. Nägeli formed the Zurich Singinstitut in 1805, an adult musical organization which also included a children's choir (p. 89).

As interest in music began to appear in the American educational setting, Pestalozzian principles began to make their way into instructional methods. William Channing Woodbridge, a geographer, respected scholar, and an influential speaker, presented a speech in Boston before the American Institute of Instruction entitled *On Vocal Music as a Branch of Common*

*Education*. According to Mason (1834), in the *Manual of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi*, Woodbridge traveled to Europe where he developed an interest in European instructional methods. During his trip of 1824-1829, Woodbridge observed Nägeli teaching children using Pestalozzian principles in his instruction. These principles, which were modified for music instruction, included such principles as teaching sounds before signs, leading children to observe similarities and differences through hearing and imitating sounds, teaching musical elements (rhythm, melody, dynamics) separately before combining them, having children practice each step until they have achieved mastery, introducing principles and theory after practice, analyzing and practicing the elements of sound in order to apply them to music, and having note names correspond to those found in instrumental music (pp. 25-28).

Woodbridge was impressed with the results of European pedagogical principles and was convinced that music had a place in the American educational system and that American educators should adopt these principles as a part of their instructional program. Following his return to America, Woodbridge worked with Elam Ives, Jr., who began an experimental summer music program for children in Hartford, Connecticut, using Pestalozzian principles.

According to Mark and Gary (1992/1999), Ives' impact on American music education has gone almost unnoticed. It was Ives who was the first to introduce Pestalozzian principles to music teaching beginning in 1830. He and Woodbridge translated some European materials and during the summer of 1830, Ives introduced these materials to a volunteer group of children, ages six to twelve, in a summer program known as the *Hartford Experiment*

(p. 117). A few months later, Ives published his first book advocating the use of Pestalozzian principles, *American Elementary Singing Book*, followed by *The Juvenile Lyre*, published in 1831 by Ives and Mason, which according to Mason, as quoted by Mark and Gary, served as the first school song book published in this country (p. 124).

The incorporation of the Boston Academy of Music in 1833 eventually led to the inception of music into the schools of Boston in 1838 with Lowell Mason as its first teacher. George Webb, an English pianist and organist and Mason were employed as the Academy's professors. The Boston Academy conducted vocal music programs in private schools, sponsored lectures on music, offered classes to children and adults and promoted the improvement of church music. In 1834, Mason published his *Manual of Instruction of the Boston Academy of Music, for Instruction in the Elements of Vocal Music on the System of Pestalozzi*, which, according to Mark and Gary (1992/1999), closely resembled the writings of a German author, G. F. Kübler, in 1826 (p. 127). Mason's book became the handbook of singing school teachers throughout the country. Mark and Gary state that "the use of the name Pestalozzi in connection with American music education ... became so closely associated with perceived excellence in music instruction that the name became a generic term that implied quality but not necessarily authentic Pestalozzianism" (p. 128).

Mason became convinced that Pestalozzi's principles could be applied to music education in the United States. Mason embraced Pestalozzi's philosophy believing that the purpose of education was to develop the entire being, the intellect (head), morality (heart), and the soul (spirit and truth). He began writing song materials for the edification of morality and purifying the thoughts and feelings of children. Mason believed that the character of a

child could best be elevated through music. He also believed that music could lead to better physical development and promoted the fact that vocal training was good for the lungs and could help prevent consumption. He believed in the development of aural discrimination by teaching the ear to recognize differences in pitch as well as rhythm duration. Mason adopted Pestalozzi's theory that the child's curiosity and attention could be stimulated through music, and that the study of music leads to disciplining the mind, thereby causing the child to make proper moral decisions. Root was also influenced by Pestalozzi's principles regarding the effects of musical training on the mind and spirit of the individual.

Mason focused on the development of the individual rather than society as a whole. According to Tellstrom (1971), Mason recognized that his classes learned at different paces from each other and that educational strategies had to be adapted to the level of his students. The child had to progress at his own rate of speed and according to his own particular ability and growth sequence (pp 42-43). Following Pestalozzi's principles, Mason also believed that the child should *learn by doing* rather than through verbal instruction. Learning, therefore, became a discovery process for the child and the role of the teacher was to stimulate the interests of the child. Lessons still contained content and moral value, but the child's attention span was considered in the formation of lessons.

According to Tellstrom (1971), Mason applied Pestalozzi's inductive method to his own writings as shown in the 1871 publication, the *Pestalozzian Music Teacher*, by Mason and Seward (p. 45). Children were taught using the rote method, enabling the child to first experience music before signs or symbols were introduced. After experiencing the *whole*, specific elements were introduced. In the final step, parts were reassembled

and the child was encouraged to express verbally his understanding of the elements being taught. In order to assess the level of understanding of the child, Mason promoted the use of a question-answer technique throughout his works (pp. 52-52). This strategy was also used by Root in his writings. Mason never placed music reading as his primary goal in teaching. He, like Root, believed that the purpose of music in the curriculum was to assist in the development of the *whole person*. Root was observant of the teaching methods of Mason and others and gave credit to Mason for assisting him in the early years of his teaching career. Root states in his autobiography, “It was also a great delight to go with Mr. Mason ... to the day school Teachers’ Institutes, which were conducted by Horace Mann and other great educators of that day. They prized Mr. Mason’s lessons exceedingly ... . That work helped me greatly, for there the principles of teaching as an art were more clearly set forth than they were in our musical work” (p. 43).

According to Root’s autobiography, it was not too many years before that time in which Woodbridge, author of a popular geography text, “called Mr. Mason’s attention to Nägeli and Pfeiffer’s method of adapting Pestalozzi’s idea of teaching to vocal music”(p. 52). Mason liked what he could see of the method, and Woodbridge volunteered to translate the work for him. According to Root, Woodbridge said, “If you will call together a class I will translate and write out each lesson for you ... as you want it, and you can try the method; it will take about twenty-four evenings” (p. 52). According to Root, this was done and the class was held at Park Street Church in Boston. Root also states that “Dr. Mason has often described how he took Mr. Woodbridge’s translation in one hand and his pointer in the other and developed, as well as he could, what was afterward embodied in



the ‘Teacher’s Manual of the Boston Academy of Music,’ as the Pestalozzian method of teaching vocal music in classes” (p. 52).

Root states that this “was undoubtedly the first class of its kind ever taught in the English speaking world, and its essential principles exist now wherever the ideas of key relationship and the movable “do” prevail” (p. 52). These classes were very popular, and approximately five hundred students paid five dollars each to attend Mason’s twenty-four lesson course.

Root also makes note of the teaching methods of Louis Agassiz, a well-known naturalist, whom he observed at an institute near Boston. He states that it was “most interesting and instructive to listen to his clear Pestalozzian teaching” (p. 43).

Root’s philosophy of teaching was centered around these words issued early in his career:

How true it is that to every music lover and learner there is a grade of music in which he lives, so to speak — where he feels most at home and enjoys himself best . . . .

People change their musical homes, or rather add to them, as they progress in musical appreciation. At first they care only for the little way-side flowers and simple scenery of the land of tonic, dominant and subdominant. They regard the musical world outside of that boundary as a kind of desert, entirely unfit to live in, and I may add once more, what has often been said in substance, that many people remain in this musical condition all their lives. But those who progress, begin, by and by, to see some beauty in the sturdier growths and the more varied scenery, and after awhile realize that the still unexplored regions beyond may be yet more beautiful when they are reached. But here there is a danger. People in this state are

apt to grow conceited, and to despise the simple conditions they once enjoyed ... The way-side flower has its place in the economy of God's creation as truly as the oak, and the little hill and the brooklet are as truly beautiful as the mountain and torrent are grand. (pp. 54-55)

Root embraced Pestalozzian principles, believing that musical instruction should be available to all. He spent most of his life composing music and writing instructional manuals for teachers that would enable all students, regardless of age or academic background, to find pleasure in their musical pursuits by performing for friends and family at informal social gatherings.

### **The English Choral Tradition**

Root knew of the success of the English choral tradition through discussions with Mason. Following his travel to England, Mason commented favorably on Reverend John Curwen's lessons in the elementary principles of music. Root noted the respect that existed between these musicians. In his autobiography, Root stated: "The Rev. John Curwen, ... founder of the tonic-sol-fa method of notation, was present at many of Mr. Mason's lectures and lessons and was greatly interested in both. Tonic-sol-fa was in its infancy then ... . It is certain that these two men — the one having exercised a vast influence for good on the singing of the people in America, and the other destined to perform a similar use in England — were sincerely attached to each other" (pp. 87-88).

Some of Mason's methods, adapted from Pestalozzian principles, first appeared in Root's *Academy Vocalist* written in 1852 for his first normal music institute in New York City. He states in his autobiography that "about

this time I gathered the best of the material together that we had been using in Rutgers and Spingler Institutes, and with some new music, and an elementary course taken from Mr. Mason's books, embodied all in the 'Academy Vocalist,' my first work of any pretension for schools. Through the energy of the publishers, and the fact that other teachers and schools experienced the same needs that we felt, the book had considerable success" (pp. 88-89).

Root was aware of the popularity of the tonic sol-fa movement in England. Reverend John Curwen, the well-known English choral master, had discovered Root's song materials, and began using them with his classes. Root reports the following:

Mr. Curwen, the elder ... had found my little lessons and part- songs for singing classes helpful in his tonic-sol-fa enterprise in England, and wrote very kind and appreciative letters of acknowledgment for the same. He was accustomed to say, 'We have in England plenty of high-class music, and more than enough of the Captain Jinks kind of songs, but there is a wholesome middle-ground in regard to both words and music in which you in America greatly excel.' ... Soon my cantatas and songs were issued there to an extent that I am not fully aware of until a recent visit, when I saw the list of them in the catalogue of the British Museum. (pp. 121-122)

Root states that his acquaintance and correspondence with Curwen continued until the time of Curwen's death, and that "every year revealed to me more and more of his noble and beautiful character" (p. 122).

Curwen and Root knew each other on a personal level. Curwen wrote a letter of concern to Root following the Chicago fire of 1871 saying, "I am very sorry. Will you kindly accept the enclosed cheque for Twenty Pounds,

to be used for the help of your people or any other sufferers by the fire? Kindly let them know that it is from one who has delighted in your music and has spread it abroad in England” (p. 156).

Following the visit of Root’s sons to observe Curwen’s teaching in Europe, Root states that they “were delighted with the excellent working of his system; and I may add that we are really tonic-sol-faists in this country as to the matter of key relationship, the difference being in notation” (p. 156).

Root returned to Europe in 1886, just nine years before his death. In his memoirs, he speaks extensively about the fine performances he attended, the lively and inspiring renditions of hymns and other church music, and the excellent quality of voices he encountered throughout his travels. He states that “my readers doubtless know that the English people have been using our American music for many years.” According to Root, the first American cantata to be printed in England was *The Flower Queen* which he composed in 1852, and “since then nearly, if not quite, all our cantatas have appeared there, soon after their issue in America, proving not that we are better composers than the English, but that we are nearer and more in sympathy with those for whom we write” (p. 174).

Root goes on to state that “years ago, when Rev. John Curwen was commencing the tonic-sol-fa enterprise he used a great deal of our American singing-school music, which is free there, there being not international copyright law” (p. 175). He further states that, following Curwen’s death, his sons continued publishing American music, “such music as suited their purpose, but since the tonic-sol-fa movement has grown stronger, and its adherents have made higher attainments, it is not the simpler music they take so much as the cantatas ... these, beginning with ‘The Flower Queen’ and

ending with ‘Florens, the Pilgrim’ — fourteen in all — are printed by them in the staff notation as well as in ‘tonic-sol-fa’” (p. 175). Root states that he neither teaches nor writes in tonic sol-fa but was the recipient of “unbounded kindness” from many friends, including the son, J. Spencer Curwen, “the present head of the movement, at whose home I stayed” (p. 175).

During this trip of 1886, Root visited the normal term at the Tonic sol-fa College in London. He states that “it was like being at home to be there, for they have our plans for their work — teaching class, voice class, harmony class, etc., but with some improvements not dependent upon tonic-sol-fa notation which we might well adopt” (p. 177). Root states that he was very interested in the harmony work done by “Mr. Oakey and Mr. McNaught” and that “some exercises in the way of noting harmonies as they were heard were especially good. The idea and value of ‘ear harmony’ as distinguished from ‘eye harmony’ they fully understand in this institution” (p. 178).

Root continues to state in his autobiography that “they do know how to treat boys’ voices in England” and that Curwen (the son) arranged for him to hear the best (p. 179). He spoke of a “tonic-sol-fa choir” made up of boys from a *work-house*, a large establishment with people of all ages, including boys who were “the veriest waifs of [the] community” but trained in such a manner as to produce “extraordinary results” singing in three well-balanced parts with “not a harsh voice in the whole number, nor one chest-tone forced beyond its proper place” (p. 179-180). The boys sang a couple German songs, plus “four or five of mine . . . . Wherever the tonic-sol-faists [sic] have worked, American music has found a use and a home” (p. 180).

Root spoke of another choir in Burslem, Staffordshire, where Wedgwood pottery is made. The choir consisted of men, women, and children who worked in the potteries or were connected with the industry.

He described the choir as “one of the most celebrated choirs in the kingdom” and they had “exceptionally good voices.” Root mentions that the choir “had sung my music a good deal in former years” and that he and Curwen had been given a very warm and appreciative reception (pp. 181-182).

Root describes his observation of children learning music using the tonic sol-fa method. A test given by Curwen to the young singers is described as follows:

Two blackboards were brought on to the platform and two children called up to write what Mr. Docksey, the conductor, sang, he using the syllable *la*. The music in two parts had been prepared by Mr. Curwen before entering the hall, and was, of course, entirely unknown to the choir. The work was promptly and correctly done in the tonic-sol-fa notation, and the six other children — three on a part — were called up to sing what had been written, which was easily and well done, much to the delight of the audience. I presume they could have used the staff notation, but this was shorter. (pp. 182-183)

Root comments on the poor quality of chanting done in some of the English chapels, describing these performances as “race-horse chanting.” He states, “But we have reason to be thankful that Dr. Lowell Mason, a half a century ago, inaugurated the better mode that prevails in our other churches; that is, the chants so arranged that the words are uttered about as fast as the reverent reader reads” (p. 189).

On another visit to an orphanage outside of London, Root comments on the exquisite performance of the boys choir referring to their musical attainments and masterly training of their voices. The choir master, Richardson, told Root that “we take all the care of their voices that we can.

The little fellows are not allowed to shout or talk boisterously at their play or at any time, and we are constantly on the watch to keep their tones soft and sweet, and in the proper registers” (p. 190). He states that Curwen gave some excellent examinations in tonic sol-fa, and that he, Root, followed with a moderately difficult three-part exercise on staves. “After they had sung it I only wished it had been three times as difficult — they made no more of it than if it had been the scale. It was another proof that tonic-sol-fa and staff notations go hand in hand in England, whatever may be thought about the matter in America” (p. 191).

At a reception arranged for Root by Curwen, he was introduced to many teachers and conductors who “had taught and conducted my music, more or less, from the beginning of their work — indeed, as one said, some of them ‘had been brought up on it’ before they became teachers and conductors” (p. 192).

Root was especially honored when taken to the British Museum to view the musical catalogue which contained a listing of many of his works. He found twenty-three pages and a part of the twenty-fourth occupied with his compositions. Many compositions had been entered numerous times because of various publications of each entry.

Root speaks of other performances he attended by London choral societies, each of which he described as a *tonic-sol-fa choir*. His music was performed frequently by these choirs, and members spoke highly of his music. He states that “when I alluded to their having outgrown my music, cries of ‘No! no! no!’ came from all parts of the room” (p. 196).

When Root returned to America, he continued writing and composing several songs, anthems and cantatas, some of which were immediately published in London. Regarding his cantatas, he comments, “It is interesting

to note the popularity of the idea of ‘cantatas for the people.’ We know at once what is meant when we say ‘songs for the people.’ In that sense I use the term ‘cantatas for the people’” (p. 201). Root describes the various types of cantatas he had written including juvenile, scriptural and secular. “They have multiplied greatly of late years, especially in England. Mr. Curwen spoke to me while I was at this house about sending me librettos when he should find those that he thought would suit me. This he has done ... and I am now at work upon others” (pp. 200-201).

Root was influenced by the level of musicianship and excellence in choral training he had observed in England and frequently offered praise for the contributions of English choral masters such as the Reverend John Curwen.

## Summary

Root, along with Mason and others of the period, embraced many of the educational and philosophical principles of Pestalozzi. His writings and music reflect such principles as the development of morality and patriotism through music, presenting sounds before symbols, teaching from the *whole* to the *part* and returning to the *whole*, emphasizing the *inductive* method of teaching in which the student observes and experiences learning through discovery, and the importance of separating objects into separate elements, naming and defining them, and then verbally and musically generalizing about the subject for deeper understanding. Root believes that musical learning must be pertinent and experienced by the student to be understood and appreciated. He believes in *music for the masses* with the understanding that music is for everyone to enjoy and share with others.



During his travels to Europe, Root developed an appreciation for the work of *tonic-sol-fa* teachers within the English school of choral training. While Root did not adopt the pitch and rhythm notational symbols used within this system, he was aware of the high standards of performance developed through the use of this approach. In his writings, Root encourages the teacher to demand the same artistic qualities found in the English choral training program, and recommends the use of hand signs and specific exercises related to this system in his later works, especially in *The Empire of Song* (1887).

## **Part II: Root's Pedagogy for Group and Private Instruction**

### ***Chapter V. An Analysis of Pedagogy in Root's Instructional Manuals for Group Instruction***

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts. The purpose of this chapter is to examine the content and sequencing of Root's theoretical introductions in his instructional manuals for group instruction and to compare them, in Chapter X, with Root's integrated pedagogical approach found in his two editions of *The Musical Curriculum*.

Some materials, written by other authors such as Lowell Mason, have been included for purposes of analysis. Since Root was influenced by the writings of his mentors and colleagues, especially those of Mason, these works provided the foundation upon which Root would build his own philosophy of teaching.

#### **A Collection of Church Music (Root and Sweetser, 1849)**

*A Collection of Church Music* (1849), by Root and Sweetser, was Root's first manual for use with choirs, congregations, singing schools, and singing societies. The Preface states that compositions were taken from the best of

present-day modern composers as well as “old composers” and included a variety of styles and effects. The pedagogy of the Elementary Department was based on the Pestalozzian System with “such modifications as the editors and others have found in their experience, to be improvements” (Preface).

Different rhythmic and diatonic interval combinations were inserted for two purposes: to aid in overcoming the “two greatest difficulties — of Time and of Tune — with which the singer had to contend, and to illustrate the manner in which other exercises should be practiced but which could not be fully addressed within this work” (Preface). The reader was asked to refer to *The Singer’s Manual*, prepared by E. A. Adams, to gain information on the principles of *vocal culture*. Dynamic markings were omitted because the authors deemed them to be unnecessary.

Chapter I of the *Elements of Music* defines the *divisions of the subject*, known as departments, and includes *rhythmics* (long or short sounds), *melodics* (high or low sounds), and *dynamics* (loud or soft sounds). Root and Sweetser define the difference between noise and musical sound stating that noise contains only two properties, length and power, while a musical sound, known as a tone, contains length, power and pitch (the precise place of the tone within the musical scale) (p. 5). Specific questions are given to the students defining these terms. (As in all of Root’s works, and those of other authors of the period, a *chapter* may consist of a page or less of material.)

***Rhythmics.*** Chapter II begins with a discussion of measure and meter stating that there are “two general kinds, even and uneven, as one, two — one, two — one, two, three — one, two three, and are readily distinguished by their accent,” and that it is common to find “one, two, three, four” and

“one, two, three, four, five, six” (p. 5). The authors further define measures as having two parts (double measure) represented by the figure 2, or three parts (triple measure) represented by the figure 3, four parts (quadruple measure) represented by the figure 4, and six parts (sextuple measure) represented by the figure 6. In essence, Root and Sweetser begin the instruction by addressing simple and compound meters.

The inclusion of the bar line is explained. Students are encouraged to “beat time” with the hand to “aid in the accurate measurement of time” using the appropriate hand motions found in today’s conducting patterns ( p. 6). A slight change in the conducting pattern for meter of 6 is suggested, including down, left, right, left, right, up. Students are told to use the “hand or forearm alone, [in a] prompt and decided [manner]” (p. 6). Again, specific questions are given to the student regarding the given information.

Chapter III of rhythmic includes specific information about note values. The “length of a tone” is said to be represented by characters called *notes*. Note values begin with an explanation of the whole note represented by a 1, half note represented by a 2, quarter note represented by a 4, eighth note represented by an 8, sixteenth note represented by a 16, and a thirty-second note represented by a 32. An explanation of note equivalents follows beginning with the whole note being equal to two halves, four quarter notes being equal to eight eighth notes, etc. Note values are given and stems are shown to move upward or downward (p. 6).

Dotted rhythms are then addressed. The instruction, “a dot adds to a note one half its length,” is clearly stated beginning with the dotted whole note being equal to three halves. The dot is placed after a figure; thus, the dotted half note is represented by a 2. (2 dot). A note twice as long as a whole note is called a *double note* and is represented by a double bar on either side of

the whole note (p. 6). The student is reminded that notes have no *positive length*, only a *relative length*, a principle not usually taught in today's theory classroom. Questions concerning rhythm values and notation are included.

Chapter VI presents meter signatures to students explaining that "the kind of measure in which a piece of music is to be performed is usually indicated by the figure ... placed at the commencement" and that the value of the kind of note that belongs to each part of the measure is indicated by the lower figure at the commencement of the measure (p. 8). The term *time signature* or *meter signature* is not used by the authors but meter signatures are illustrated.



The use of the term *primitive form* refers to the most basic form of each measure. Hence 4/2 means the measure contains four half notes; 4/4 shows the primitive form of the measure to contain four quarter notes. 1st and 2nd derivatives and their classes are shown in the following manner (See *Figure 1*).


Practical musical exercises in rhythmic and melodic follow to include scale patterns to be sung using various meter signatures and note values beginning with meter signatures of 2/2 and 3/2, followed by signatures of 4/2 and 6/2 (pp. 9-11).





















Chapter VII includes information on rests beginning with the whole rest, then the half rest, quarter rest, eighth rest, sixteenth rest, and thirty-second rest (p. 11). Additional exercises incorporating rests are given using meters of 2/4, 3/4 (shown only with a 3), and 4/4 (shown only with a 4) (p. 12).

The next series of exercises begins on the anacrusis, with the instructions that "a piece of music may commence on any part of a measure ... [and] the last must be just enough to fill it" (p. 13). Exercises beginning on the anacrusis are given in meters of 3/4 and 4/4 (p. 13). Some exercises are

Figure 1. Primitive and derivative measures.

§ XXXVII. Measures that are formed with one note to each part, or beat, are said to be in their primitive or simplest forms, thus if the figures at the commencement are  $\frac{4}{2}$ , the primitive form of the measure is four half notes, ; if the figures are  $\frac{4}{4}$ , the primitive form is four quarters, , &c.

§ XXXVIII. Measures with a note or notes occupying more than one part or beat are said to be derived forms, as a whole and two halves,  Primitives and derivatives are regularly classed as follows:

$\frac{2}{2}$ Primitive  $\frac{2}{2}$ Derivative 	$\frac{3}{4}$ Primitive  $\frac{4}{4}$ 1st Derivative  2d Derivative 	$\frac{3}{4}$ Primitive  $\frac{4}{4}$ 1st Derivative  2d Derivative 
$\frac{4}{2}$ Primitive  $\frac{2}{2}$ 1st Derivative  2d Derivative  3d Derivative 	$\frac{4}{4}$ Primitive  $\frac{2}{2}$ 1st Derivative  2d Derivative  3d Derivative 	$\frac{4}{4}$ Primitive  $\frac{2}{2}$ 1st Derivative  2d Derivative  3d Derivative 

From *A Collection of Church Music by Root and Sweetser*, 1849, p. 8.

intended to be performed simultaneously giving the students their first experiences in complimentary rhythm or rhythmic counterpoint. Some exercises begin on the first beat of the measure while later examples begin on the anacrusis.

Chapter IX introduces the student to beat divisions beginning with eighth notes in 2/4 meter. The student is instructed about the compound primitive form of a measure in which two sounds are sung to each beat (beat divisions) and the derivatives are given as follows (See *Figure 2*).

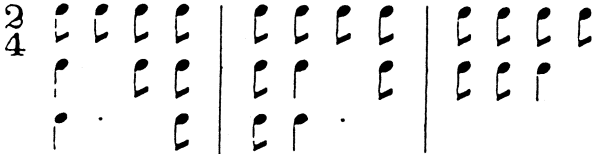
Of interest is the placement of the dot following the quarter note. The dot is placed under the second eighth note, not beside the note as is found in notational practices today. (This method of notation visually represents the rhythm in its most accurate form because rhythmic notation and dots align vertically.)

Syncopation is introduced with the following instruction: “When a tone commences on the last half of one part of a measure and continues through the first half of the next, it is syncopated and should be strongly accented” (p. 15). Syncopation is first introduced in the quadruple measure with emphasis on “two double measures” (p. 15). Syncopation is then shown using the triple measure and signature of 3/4, followed by instructions for

Figure 2. Compound primitive form

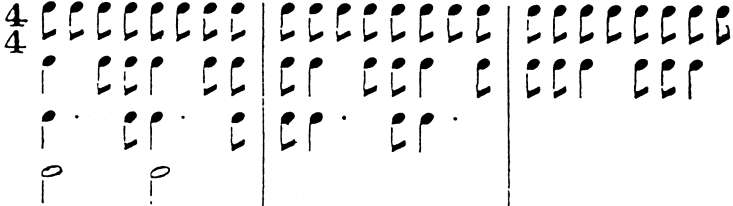
RHYTHMICS.

§ LIV. When in a measure, two sounds are sung to each beat, the measure is said to be in a compound primitive form, and derivatives are made as from simple forms, thus :

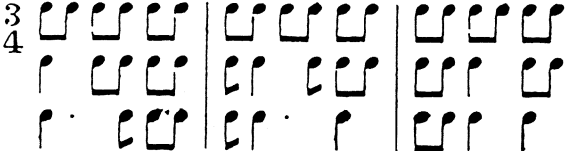


§ LV. When a tone commences on the last half of one part of a measure, and continues through the first half of the next; it is syncopated, and should be strongly accented.

§ LVI. Quadruple measure is treated as two double measures, thus :



§ LVII. Triple measure.



From *A Collection of Church Music* by Root and Sweetser, 1849, p. 15.

sixtuple measures which are treated as two triple measures. The teacher is asked to supply musical examples since “it is thought unnecessary to give examples of compound forms in other varieties of measure [since] the principle is theoretically and practically the same in all” (p. 16).

Scale exercises in primitive and derived forms of measures are given, including compound forms of double measure with dynamic markings and accent markings. Also included are *promiscuous exercises* containing rests and rhythmic counterpoint intended to be performed together in two parts. The next several exercises are presented in the bass clef in triple measure (triple meter) and are intended to be performed as rounds.

Chapter X introduces the student to triplets beginning with exercises in double measure (duple meter). Triplets are defined as “three tones [being] sung to one part of the measure” (p. 18). Exercises continue to be based on scale patterns (p. 18). Exercises in triple and quadruple meter follow.

Students are introduced to sixteenth notes in Chapter IV. Sixteenth notes are defined as “four tones [which] are sung to each part [of a measure]” (p. 20). Meters include 2/4 and 4/4. Examples include dotted rhythms and syncopated patterns within the sixteenth note pattern. Additional *promiscuous exercises* are presented and are intended to be sung as rounds.

***Melodics.*** Instruction in melodics is interspersed throughout the manual in a sequential manner. Chapters IV and V deal with *melodics* (itches) and staff notation of the treble and bass clefs and present the first eight tones of the scale. Students are required to use their knowledge of rhythm by performing and reading scale patterns using various rhythmic devices.

Chapter XII presents scale exercises in different varieties of measures including meter signatures of 2/1, 2/2, 2/4, 2/8, 2/16, followed by 3/1, 3/2, 3/4, 3/8, 3/16. Exercises are given in bass clef. All exercises are intended to be performed by two groups in rounds and are marked as such (pp. 23-26).

The extended scale is presented in Chapter XIII and shown in exercises written in treble and bass clef (pp. 27-30). Meter signatures include 2/2, 2/4,



2/8, followed by 3/2, 3/4, 3/8, 4/2, 4/4, 4/8, 6/4, 2/2. Exercises are systematically given in treble clef, then bass clef, using all meter signatures.

Chapter XIV, and those following, deal with melodic intervals, chromatic scale, and transposition of the scale using various key signatures around the circle of fifths (pp. 30-41). The minor scale is presented in Chapter XVII (p. 42).

Chapter XVIII deals with additional markings called *characters* and includes legato and staccato markings, pause (fermata), brace showing how many parts are being performed at the same time, double bar, passing notes, appoggiatures [sic], and *After Notes* (passing notes which succeed long notes) (p. 42).

***Dynamics.*** Chapter VIII includes information about dynamics, dynamic markings and crescendo/decrescendo markings. These markings are incorporated throughout the manual. Students are expected to perform exercises musically and adhere to the dynamic markings given (p. 15).

A collection of Root and Sweetser's church music follows. Music is written in four parts and utilizes a variety of key signatures, meter signatures, and metrical settings. Figured bass is included for continuo.

### **The Academy Vocalist (Root and Mason, 1852)**

*The Academy Vocalist* by Root and Mason (1852) was a collection of vocal music arranged for use by seminaries, high schools, singing classes, and other vocal organizations. The musical portion was written by Root when he was Professor of Music in New York's Abbott's Collegiate Institution, Spingler Institute, New Jersey's Rutgers Female Institute, and the New York Institution for the Blind. It includes a complete course of

elementary instruction, vocal exercises and solfeggios written by Lowell Mason.

In the *Prefatory Remarks*, the teacher is encouraged to “convey to the minds of his pupils ... a knowledge of things, doctrines, or facts, and afterwards ... a knowledge of signs, symbols, or characters” following the Pestalozzian theory of instruction (p. 3). The author continues to remind the teacher of the need to address the ear first before the eye:

The inversion of this order is one of the principal causes of the difficulties attending the learning of music, and of the obscurity that so often accompanies the well-meant attempts of the teacher at explanation. It is so directly at variance with the true philosophy of science of teaching that it is to be rejected by every enlightened teacher in every department of instruction. ... Music, the perception of which can come through the sense of hearing only, can never be taught by signs or by characters which are addressed to the eye ... . Let *music* be taught first, and *musical signs* will follow easily enough afterwards. (p. 3)

Since the *Elements of Vocal Music* was written by Lowell Mason, according to Root’s introduction, only an overview of content will be given, the purpose of which is to compare the organization of material with that of Root’s later books.

***Rhythmics.*** Chapter I contains instruction on divisions of time, measures, parts of measures, counting, *beating time*, and accent (p. 4). Chapter II discusses length of tones (called notes), bars, and rests (pp. 4-5). Chapter III refers to rhythmic classification, prolonged tones, primitive and derived forms of the measure, long notes, and rests (p. 5). Chapter IV deals

with triple measure (meter) giving examples of primitive and derived forms of the measure. The *first derivative* is defined as “the union of the first and second parts of a measure” and the *second derivative* as “the union of the first, second, and third parts” of a measure. The use of *parts* refers to elongation of the beat (p. 5). Chapters V and VI deal with quadruple and sextuple measures and mixed measures (p. 6). Chapter VII introduces divided parts of the beat (beat divisions), called compound forms of the measure, and corresponding notes and rests (p. 6-7). Chapter VIII presents triplets (p. 7). Chapter IX introduces sixteenth notes and rests (p. 7). Chapter X deals with various meters referred to as *varieties of measures* (p. 7). Chapter XXVI introduces various signs or *characters* to include passing notes, appoggiatures [sic], after notes, trills, turns, legato and staccato markings (p. 18).

***Melodics.*** Chapters XI-XXIII introduce melodics, notation of pitches on the staff, intervals, the chromatic scale, diatonic intervals, major and minor intervals, transposition of the scale by fifths (key signatures using sharps), relation of tones using numbers, transposition of the scale by fourths (key signatures using flats), and the minor scale (pp. 8-17).

***Dynamics.*** Chapters XXIV-XXV introduce dynamics and their markings (pp. 17-18).

***Vocal Training.*** Chapter XXVII gives vocal instruction and includes proper expression of words, tonic sounds, consonants, accent, pause, emphasis, opening of the mouth, taking a breath, quality of tone, and correcting faults. The author ends this section by quoting from Lablache

regarding exercising the voice, vocalizing, position of the mouth, and respiration (pp. 19-21).

*Music. Practical Exercises* for singing begin with scale passages in C major using quarter notes which are named by numbers and letters. Beginning exercises are in 2/4 meter although the meter signature is not included. Some half notes and quarter rests appear, but instruction does not begin with a rhythmic emphasis (pp. 21-23). Beginning with No. 17, students are to perform these exercises in two parts as rounds (pp. 22-23).

By exercise No. 29, the student is introduced to the scale in triple measure (meter) (pp. 23-24). No meter signature is shown for beginning exercises. The upper figure of the meter signature for meters of 2, 3, and 4 begins to appear in No. 34 when skips (intervals) are first presented (pp. 24-25). Pitches include 1, 3, 5, 8, 7, 4, 2, and 6 in that order (pp. 24-25). Rhythm training in beat divisions does not appear until No. 88 when eighth notes, dotted rhythms, and sixteenth notes are introduced (p. 28). These are presented using scale patterns. Dynamic markings are introduced in No. 102 along with legato and staccato markings (p. 30). Rounds are presented again in exercise No. 113 (p. 31). Part singing is encouraged beginning with No. 121 followed by exercises written in two parts (p. 32). Exercises using various key signatures and meters follow. Numbers are frequently used to assist the reader. Some examples by European composers are included for sight reading purposes followed by numerous vocalizes.

Vocal music includes compositions written by Root, Bradbury, William Mason, Lowell Mason, and arrangements from works by European composers such as Rossini, Mendelssohn, Donizetti, and Sarah Glover

(English choral director known for her work with children's choirs and the use of hand signs).

### **The Shawm (Bradbury and Root, 1853)**

*The Shawm; Library of Church Music; Embracing about One Thousand Pieces, Consisting of Psalm and Hymn Tunes Adapted to Every Meter in Use, Anthems, Chants, and Set Pieces; To Which Is Added an Original Cantata, Entitled Daniel, or, The Captivity and Restoration. Including, Also, The Singing Class; An Entirely New and Practical Arrangement of the Elements of Music, Interspersed with Social Part-Songs for Practice* (1853), was written by William Bradbury and Root, assisted by Thomas Hastings and T. B. Mason. This book contained many hymns used in most denominations of the period.

The Preface is addressed to “teachers of music, choristers, singers, and all interested in American church music” (Preface). Comments are offered regarding the completeness of the work, a chorister's index, hymns used by different denominations, peculiar meters of the methodist hymns, a variety of old and new tunes, and the singing class.

The authors give credit and gratitude to the “assistance from abroad ... and our access to the best German and English composers” (Preface). However, they continue by crediting their American colleagues in the following statement: “But we value none the less our *Home Department*. In this we have had the valuable aid of many of our best American writers and teachers. We believe, that a book of Church Music to be extensively useful in this country, should be mainly *American* in its leading characteristics, though it may and should contain much that is foreign” (Preface). They also give credit to Lowell Mason for being able to present “a large number

of his most popular and choice tunes ... [including] many valuable new tunes” (Preface).

The authors clearly state their purpose for including the *elementary department* as part of this collection for adult learners as follows:

We confidently believe, that the novel method of so arranging the elementary studies, as to intertwine the practical with the theoretical from the very first lesson, combining simplicity and progressiveness with pleasure in study, will meet the approbation of all. The introduction of easy Glees and Part-Songs in the different keys, is a feature which will help to keep in active exercise the interest of a class. (Preface)

According to the Preface, the editorial responsibilities for this book were divided between Bradbury and Root, Bradbury being given the “principal charge of the Tunes, and the arrangement of the Elements” while Root was in charge of the “preparation of the Cantata” (Preface). (Upon analysis, however, it is believed by this writer that Root may have written many of the directions for the teacher as the writing style appears to be similar to that used by Root in his later works. The sequencing of materials is somewhat different than that found in Root’s later works, which perhaps was due to the “arrangement of the elements” being assigned to Bradbury. The use of the term *Lesson* may be attributed to Bradbury since Root usually refers to his topics by *Chapter*. It is important to mention, however, that the philosophy of “intertwining the practical with the theoretical,” as stated in the previously quoted remarks, continues to be the driving force behind all of Root’s later works.)

**Rhythmics.** The first mention of rhythm occurs in Lesson II with a description of the length of sounds (divisions of time), measures, bar lines, parts of measures, beats, beating time, and accent. In No. 13, the student is asked to beat “down, up, d., u., d., u.” while singing a *Song of Praise* containing pitches up and down a four-tone scale (p. 6). (See *Figure 3*).

*Figure 3.* Beating time while singing.

SONG OF PRAISE

13. Measures of Two Beats,

Down, Up, D. U. D. U. D. U. D. U. D. U. D. U. D.

Do, do, re, re, mi, mi, re, re, mi, fa, sol, fa, mi, re, do.  
 Praise the Lord, ye heav'ns a . dore him, Praise him an - gels in the high!  
 Sun and moon re - jice be - fore him, Praise him all ye stars of nigh

From *The Shawm* by Root and Bradbury, 1853, p. 6.

A pedagogical message of great importance is given to the teacher as follows:

“*One thing at a time*” must be kept in mind. Training the voice to follow written characters representing different degrees of pitch is now the principal business in hand. We have always found it much less difficult for the pupil to understand the subject of Rhythmics than that of Melodics, in Musical Notation. How printed characters placed upon different degrees of the staff can so indicate the exact pitch of sounds as to be a sure guide to the voice, is always to the beginner a mystery, and the mystery can only be solved by systematic and persevering *practice*. Who ever learned to read music by studying the Elements or “Rules?” or who ever learned to read by being *told how*? Little theory and much practice is best. We have often wished to whisper in the ears of some of our excellent teachers

— “Less talk and more sing,” and have, perhaps, often needed the same gentle hint ourselves. (p. 6)

It should be noted that in Root’s writings, and in those of many other writers of the period, the knowledge of musical notation and theory had a purpose, that being to improve the musical performance in the worship service and to contribute to the enjoyment of music within social circles.

Following the introduction of measures of two beats (written with whole notes and no meter signature), a description of notes (*length of sounds*) and rests is presented (pp. 6-7). No musical exercises are given in this section but rhythmic notation is shown.

The *rhythmical characters* are resumed in Lesson IV with the introduction of the meter signature of 4/4, 3/4, and 2/2, the order of which is reversed in later works by Root. Instruction in the *four kinds of measures* and *three varieties of time* in double measure (2/2, 2/4, 2/8), triple measure (3/2, 3/4, 3/8), quadruple measure (4/2, 4/4, 4/8), and sextuple measure (6/2, 6/4, 6/8) is presented (pp. 8-9). Hand motions (conducting patterns) are described for each meter.

Beginning rhythm exercises are combined with pitch and are entitled *rhythmical exercises in connection with the scale, for beating time and singing* (p. 9). In No. 24, the student is asked to sing quarter notes in 4/4 meter while conducting. Pitches are to be sung using numbers and syllables before performing with text. Specific conducting instructions are given such as *down, left, right up* and *D., l., r., u.* In No. 25, half notes are performed in a similar manner (p. 9). Numerous other exercises involving various rhythmic durations and meter signatures are presented. A round is found in No. 32. (p. 10). A simple scale-wise song using triplets in double measure (2/4) is shown in No. 33 and rewritten in sextuple measure (6/8) in No. 34



(p. 10). A scale with rests is shown in Nos. 35 and 36 (p. 10). A humorous little round in F major (without the key signature) is presented in No. 37. Root often wrote humorous texts and this one may well have been one of his contributions (p. 10). (See *Figure 4*).

*Figure 4.* Humorous round.

37. ROUND. ONE between the first and second lines.

1 2 3 4

WATDN.

1st. Do, re, mi, mi, fa, fa, sol, sol, la, sol, fa, fa, sol, fa, mi, mi, fa, mi, re, re, mi, re.

2d. Do, re, mi, mi, fa, fa, I am tired of this solfing, And I know not what you're saying.

From *The Shawm* by Root and Bradbury, 1853, p. 10.

Exercises using dotted quarter-eighth note patterns are found in No. 76. Exercise No. 78 shows a melody using “plain and dotted” rhythms, those with and those without dotted rhythms (p. 18). Sextuple measure and meter of 6/8 are introduced in No. 88 with a song illustrating the key of A major (p. 21).

**Melodics.** In Lesson I, students learn about the ascending and descending scale and their pitch syllables. The scale is shown on the staff (beginning on first line E) with numbers and syllables, and again beginning on first space F with syllables. Students are asked to read and listen to both. A scale beginning on middle C (with ledger line) is also shown (p. 4).

The first vocal exercise begins with the use of two pitches, *do* and *re* (1 and 2) beginning on the first line of the staff. This exercise is referred to as *ascending and descending one degree of the scale* (p. 5). Similar exercises follow showing two degrees of the scale (*do, re, mi*), three degrees (*do, re, mi, fa*), and four, five, six, and seven degrees of the scale until the entire

major scale can be read and sung. Texts are included for interest (p. 5).

Directions to the teacher read:

In the following Exercises the teacher will give the pitch generally, as indicated by the numeral 1 ... simply saying to the class, “Now *Do* (1) is on the lowest (or first) line.” ... By thus frequently changing the position of the scale, the beginner learns from the first to regard the intervals in their relative position, irrespective of any given place upon the staff. This we deem of much importance in teaching the art of reading music *vocally*. (In learning to play upon an instrument the case is different.) After getting some practical idea of what reading music is — by the preparatory exercises that follow — the pupil will easily understand and appreciate the importance of *fixed sounds* as indicated by the letters and clefs. “One thing at a Time,” must be the successful teacher’s motto. (p. 5)

This *motto* of “one thing at a time” becomes another Pestalozzian principle adopted by Root in all future writings.

Scale tunes involving *do* on the first line (pitch E), then *do* below the first line (pitch D) follow. These tunes are written in half notes, then quarter notes with no bar lines and no meter signatures. Numbers, syllables, and text are provided (p. 5).

In Lesson II, an analysis of musical sounds is presented to include the three *distinctions in the nature of musical sounds* (long or short, high or low, soft or loud), the three properties of sound (length, pitch, power), and the three *departments* in the elements of music (rhythmics, melodics, dynamics) (p. 6). They are shown in *Figure 5*.

In Lesson III, referred to as *Melody* or *Melodics*, the student is introduced to skips (intervals) of a third, fourth, fifth, and sixth. Simple non-

metrical examples are given with numbers and syllables added. The first use of a meter signature is found in Nos. 18-19 with the use of a 2 (indicating 2/2 meter, labeled as two part [double] measure). *Do* is shown below the first line (pitch D) and in the first space (pitch F) resulting in the performance of the tune in different keys although the student is not aware of that at this point (pp. 7-8). In No. 21, the same melody (previously shown in No. 20) is rewritten without syllables and uses different rhythms (quarter notes being substituted for half notes in several places). In No. 22, the

*Figure 5.* Analysis of musical sounds.

**LESSON II.**  
**ANALYSIS OF MUSICAL SOUNDS, &c.**

§ 1 A musical sound or tone may be

1. <b>LONG</b> , or <b>SHORT</b> .	§ 2. <i>Properties of sounds</i> .—	1. <b>LENGTH</b> .
2. <b>HIGH</b> , or <b>LOW</b> .	A sound has therefore three	2. <b>PITCH</b> .
3. <b>SOFT</b> , or <b>LOUD</b> .	essential qualities, viz.:	3. <b>POWER</b> ,

§ 3. *Departments in the Elements of Music*.—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:

1. <b>RHYTHMICS</b> , treating of the <i>length</i> of sounds.		
2. <b>MELODICS</b> , treating of the <i>pitch</i> of sounds.		
3. <b>DYNAMICS</b> , treating of the <i>power</i> of sounds.		

§ 4 *General view* :—

<i>Distinctions.</i>	<i>Properties.</i>	<i>Departments.</i>
<b>LONG</b> , or <b>SHORT</b> .	<b>LENGTH</b> .	<b>RHYTHMICS</b> .
<b>HIGH</b> , or <b>LOW</b> .	<b>PITCH</b> .	<b>MELODICS</b> .
<b>SOFT</b> , or <b>LOUD</b> .	<b>POWER</b> .	<b>DYNAMICS</b> .

From *The Shawm* by Root and Bradbury, 1853, p. 6.

melody (called a *tune*) begins on *do* on the first line and incorporates eighth notes. Another tune follows in No. 23 showing *do* on the second line (p. 8).

The *rhythmical exercises in connection with the scale* (previously referred to in the rhythm section) begin with No. 24. The student sings scales written in various rhythm durations ascending and descending while conducting. Numbers, syllables, then text is provided. In No. 25, the student

is asked to *sing backwards*. The second line reads, “*Rosy beams in beauty springing While all nature’s voice is singing*” (p. 9). (See *Figure 6*).

Scales written in a variety of meters and rhythm durations (including dotted half notes, eighth notes, and triplets) continue through No. 46. As has previously been stated, many exercises combine rhythmic and melodic elements so they can be performed musically. Exercises in skips written in bass clef begin with No. 47 and include skips using pitches 1, 3, 5, 8 (p. 12).

*Figure 6*. Singing backwards: An exercise for sight-reading the scale.

25. *Sing backwards.*  
D., l., r., u., l., l., r., u., & c.

Do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, si, si, do, do.  
Shepherds from their sleep are waking. Morn-ing light is gent-ly break-ing,  
gni - gnis si eciov s'erutao lla elihW gni-gnirps yt- uacb ni smacb ys - oK

From *The Shawm* by Root and Bradbury, 1853, p. 9.

Lesson VII introduces intervals including whole and half steps and intervals of the scale. High and low pitches of the octave are shown on the staff. Key signatures are introduced beginning with No. 54. Numbers and syllables are given. Several exercises and short melodies follow in the key of G major, including several rounds (pp. 12-13). The *Song of the Sharps*, as seen below, is a clever rendition based on the tune *Yankee Doodle* for assisting the student in learning the order of key signatures up to four sharps (p. 15). (See *Figure 7* which cannot be clearly reproduced because of the tight binding.).

Classification of voices is shown in No. 64 (followed by two songs in four part harmony which include some syllables along with text (pp. 15-16).

Figure 7. Exercise for learning key signatures.

THE SIGNATURES OF SHARPS IN GENERAL USE.

SONG OF THE SHARPS

One sharp shows the key of G, And two the key of D, sir; While  
la, la, la, &c.

Three sharps show the key of A, And four the key of E, sir

From *The Shawm* by Root and Bradbury, 1853, p. 15.

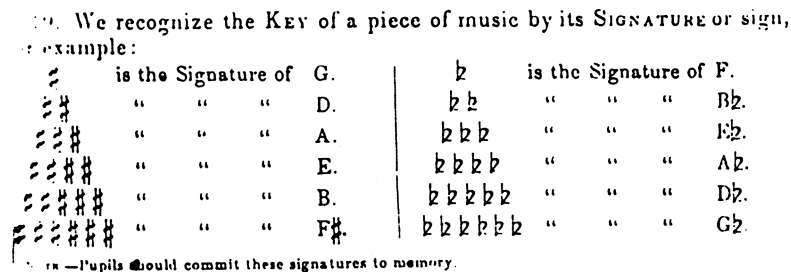
The key of D major is introduced in No. 67 followed by rounds and tunes in the key of D major (pp. 17-19).

The subject of transposition and scales begins with No. 80 and includes several diagrams showing scale construction beginning with C major, then progressing to D major and E major (p. 19). A discussion of accidentals follows. Succession of keys (transposition by fifths for sharp keys) is shown in written scale form beginning with No. 82. Numbers and syllables are given. Flat keys (transposition by fourths) are introduced in No. 83 followed by all key signatures up to six sharps and six flats (pp. 20-21). An interesting diagram showing a pyramid of accidentals with key names is reproduced below. (See *Figure 8*).

The key of A major is introduced beginning with No. 85 and contains several songs and exercises, some with syllables (p. 21).

The chromatic section follows and is entitled *the chromatic scale and exercises, to be introduced whenever needed*. A discussion of the diatonic and chromatic scale follows along with notation for the chromatic scale. Numbers, pitch (letter) names, and syllables are given. Easy exercises with texts are included showing the use of sharp four (F sharp) in two melodies in

Figure 8. Pyramid of key signatures.



From *The Shawm* by Root and Bradbury, 1853, p. 21.

C major (p. 23). Other exercises become progressively more difficult and include the use of flat seven (B flat) in C major, flat seven and sharp four in the key of D major (C natural and G sharp), sharp two (D sharp) in C major, flat three (E flat) in C major, flat six (A flat) in C major combined with other accidentals, sharp five (G sharp along with G natural and A flat) in C major, sharp six, flat two and sharp two (A sharp, D flat, D sharp) in C major, and a chromatic scale exercise in bass clef (pp. 23-24). Other scale exercises incorporating the use of chromatics are included (pp. 24-25). The key of E major is shown beginning with No. 11 followed by exercises and songs including a singing class glee, a humorous song entitled *Call John* (pp. 25-27). Diatonic intervals, including major and minor intervals, are introduced in No. 116 (p. 27). Minor scales are introduced in No. 117 followed by several exercises and songs in A minor (p. 28). Songs in the key of F major begin with No. 123. followed by other songs in flat keys up to four flats (p. 29-32).

**Dynamics.** Lesson VIII is devoted to the introduction of dynamics (*power of sounds*) followed by tunes showing dynamic markings.

***Part-singing:*** Lesson VI contains instructions for part-singing including male and female registers, clefs, and the common chord (tonic) using pitches 1, 3, 5, 8. Tunes in two and four parts are included *The Shawm* (1853) concludes with a section of hymns and chants followed by Root's sacred cantata in three parts, *Daniel: or the Captivity and Restoration* (pp. 297-340).

### **The Young Men's Singing Book (Root and Mason, 1855)**

*The Young Men's Singing Book* (1855) was written by Root with the assistance of Lowell Mason who wrote *The Singing School* portion of the manual. According to the Preface, Root published this "singing-book" for the purpose of providing a collection of music specifically arranged for male voices. The Preface reads, "Certainly, no singing-book is more needed. The practice which, from a lack of properly arranged music, has been prevalent in our Colleges and Seminaries, and wherever there have been choirs of male voices exclusively, of singing music arranged for mixed voices, is offensive to good taste and a hindrance to the advancement of music" (Preface).

The singing-school department (instructional section), according to the Preface, was taken from Lowell Mason's "excellent work, '*The Hallelujah*'" (Preface). In notes to *Part First. the Singing School; or the Elements of Musical Notation ...* written by Mason, a date of 1854 is given as the copyright date at which time this portion of the manuscript was "entered, according to Act of Congress ... by Mason Brothers, in the Clerk's Office of the Southern District of New York (p. 5). Although *The Singing School* portion of the book was written by Mason, there is value in analyzing its contents for purposes of comparison with Root's later writings.

**Rhythmics.** Chapter I serves as an introduction to the *properties* of tones and the *departments* in the elements of music (p. 6). A discussion of measure, counting and beating time, double measure, manner of beating time in double measures, accent, bar lines, notes, rests, double bars comprise Chapter II (pp. 5-6).

Chapters IV, V, and VI deal with prolonged tones, primitive and derived forms of the measure, and long notes in double, triple, and quadruple measures (duple, triple, and quadruple meter), and syncopation (pp. 8-10). Chapter X deals with sextuple measures and introduces the term compound meter (p. 13).

Chapter XII begins the *Second Course* of the book and deals with divided parts of a measure (beat divisions) beginning with eighth notes, then triplets, sixteenth notes, and thirty-second notes and corresponding rests (p. 14). Chapters XIII-XV introduce triplets, complex forms of measure with corresponding notes and rests, and varieties of measures as shown below (pp. 15-16). (See *Figure 9*).

*Figure 9.* Varieties of measures.

EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.

$\frac{2}{1}$ 0 0	$\frac{3}{1}$ 0 0 0	$\frac{4}{1}$ 0 0 0 0	$\frac{6}{1}$ 0 0 0 0 0 0
$\frac{2}{2}$ ♩ ♩	$\frac{3}{2}$ ♩ ♩ ♩	$\frac{4}{2}$ ♩ ♩ ♩ ♩	$\frac{6}{2}$ ♩ ♩ ♩ ♩ ♩ ♩
$\frac{2}{4}$ ♩ ♩	$\frac{3}{4}$ ♩ ♩ ♩	$\frac{4}{4}$ ♩ ♩ ♩ ♩	$\frac{6}{4}$ ♩ ♩ ♩ ♩ ♩ ♩
$\frac{2}{8}$ ♪ ♪	$\frac{3}{8}$ ♪ ♪ ♪	$\frac{4}{8}$ ♪ ♪ ♪ ♪	$\frac{6}{8}$ ♪ ♪ ♪ ♪ ♪ ♪
$\frac{2}{16}$ ♫ ♫	$\frac{3}{16}$ ♫ ♫ ♫	$\frac{4}{16}$ ♫ ♫ ♫ ♫	$\frac{6}{16}$ ♫ ♫ ♫ ♫ ♫ ♫

\* Seldom used. *Elementary Exercises, 90 and 97.*

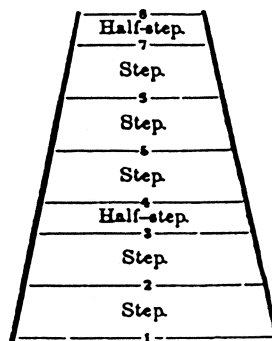
From *The Young Men's Singing Book* by Root and Mason, 1855, p. 16.



**Melodics.** Chapter III introduces melodics and includes information on the scale, staff, leger lines [sic], syllables, pitch names, positioning of pitches on the staff, and G and F clefs (treble and bass). The addition of syllables is a notable change from the previous manual (pp. 6-7). Chapters VII-IX present skips (intervals), extension of the scale using the grand staff, classification of voices and corresponding clefs, and notation of each octave on the keyboard beginning with the lowest C on an organ to the “highest c on the piano-forte” (pp. 10-13). A picture of the *musical ladder*, used today in the Kodály method, is shown in *Figure 10* (p. 13).

*Figure 10.* Musical ladder.

Illustration of the musical ladder, with its rounds and steps, or tones and intervals.



From *The Young Men's Singing Book* by Root and Mason, 1855, p. 13.

Chapter XI introduces the minor scale (p. 14).

Chapters XVI-XXV of the *Second Course* cover the chromatic scale, use of accidentals, diatonic intervals, major and minor intervals, three forms of the minor scale and other derivatives including modes, transposition of the scale, transposition by fifths, relation of tones and tones of transposition from one key to another (the third of the dominant chord although not mentioned as such), transposition by fourths, key signatures, non-harmonic

tones (passing tone and appoggiatura), and other embellishments (pp. 16-24). It is interesting to note that key signatures are not introduced until a thorough understanding of scale transposition is attained by the student. When the student has studied transposition of the scale by fifths, sharp key signatures are then introduced. Similarly, when scale transposition by fourths is presented, flat key signatures are shown. The circle of fifths is presented at this point (pp. 23-25).

***Dynamics.*** Dynamics are covered in Chapters XXVI-XXX and include the *degrees of power* (piano, forte, etc.), *organ form* or *organ tone* (tones commenced, continued, and ended with equal degree of power; such tones are rarely found in vocal music but frequently encountered in organ music), crescendo and diminuendo, articulation (legato, staccato, etc.), emission and purity of tone (basic concepts of vocal production), expression of words (vowels, consonants), accent, and pause. An extensive list of *common errors* for vocalists is given, along with *hints* for producing correct vocal sounds (pp. 24-28).

*Elementary Exercises*, which provide the musical examples corresponding to the preceding *Singing School* portion, begin with exercises based on scale passages written in quarter and half notes. Syllables or numbers are not shown but text is provided. Meter signatures are given with the top figure only (except for the first example) and move from 2, to 3, to 4 in both treble and bass clefs, followed later by examples in 6 (pp. 29-37).

Interval skips begin with the major third and by No. 35 melodies outline a C tonic chord pattern. The first example of four part harmony written for male voices is found in Exercise No. 64 (p. 37). Exercises beginning with No.73 omit text and are presented for the purpose of developing reading

skills. Triplets are introduced in No. 89, and rounds are presented in No. 91. Tenor clef is found in No. 98 and the use of accidentals begins with No. 99. Accidentals are first introduced within the context of the C major key signature with instructions such as “sharp-two. [Tone] three will serve as a guide to this tone” (found in No. 101) or “Sharp-one, and flat-three. Two will serve as a guide to either of these tones” (found in No.102) (p. 42). Such examples are not usually found in current theory texts.

Exercises No. 111-117 are based on interval skips and systematically move from the third, to the fourth, fifth, sixth, seventh, and octave. Introduction of major and relative minor key signatures begins with No. 118 (G major) and No. 120 (E minor) with numerous musical examples following. Subsequent exercises move through the circle of fifths up to four sharps, then begin with one flat moving to four flats. Vocalizing exercises begin with No. 264 and include a variety of note values, scale patterns, intervals, and C, G and F major key signatures.

**Music.** *Part Second* contains glees and part songs including a four part arrangement of the *Star-Spangled Banner* for male choir. Four verses are included. Verses 1, 2, and 4 are found in present day versions, but verse 3 has been omitted from today’s publications, the text perhaps being too gory for today’s culture. Each verse is written under one of four parts to conserve room on the page. For example, verse one is placed under the top staff while verse two is found under the alto staff.

*Part Third* contains choir tunes (hymns), some of which come from Lowell Mason’s *The Hallelujah*.

*Part Fourth*, beginning with *The Old Hundredth*, contains congregational tunes with the melody being written in large notes and the harmony in small print.

*Part Fifth* contains hymns, anthems, and chants for use with mixed choirs.

### **The Sabbath Bell (1856, Title page; 1857, Binder)**

*The Sabbath Bell* (1856, Title page; 1857, Binder) consists of three parts including training in theory and vocal pedagogy with music for the singing-school, church music, and occasional and concert music. This was Root's first book without assistance from other authors of the day. According to the Preface, this work extended back through several years. Root states that the "singing-school department ... has been prepared with great care and labor. The plan is new, and music and words, [are] almost without exception, original. It is believed that the character of the music, and the progressiveness and variety of the exercises will make the singing-school unusually pleasant and profitable both to Teacher and Pupils" (Preface). Root states that many of the hymns came from the "Plymouth Collection," which had been loaned to him by Rev. Henry Ward Beecher, while others had been taken from manuscripts of Lowell Mason.

Root's aspiration to write *music for the people and for the times* is confirmed by statements found in the Preface of *The Sabbath Bell*. He states that "the third department will be found to contain music for very many of those extraordinary occasions in which singing has a part, as well as for the more quiet enjoyment and devotion of that place 'dearest of all on earth' — HOME" (Preface). He also states that "*The Sabbath Bell* is sent forth with the earnest prayer that it may serve well the cause of human improvement,

both in that which relates to this and that which relates to another life, and to all who use it may it be that when its last tone has floated away on the silent air, the stillness which follows shall only precede the bursting forth of the eternal song of ‘Moses and the Lamb’” (Preface).

Unlike the preceding books, *Part First* begins with a discussion on vocal training and includes instructions pertaining to body position, inhalation and exhalation of the breath, breathing places in words, resonance and delivery of tone, pronunciation and accentuation or enunciation, and different qualities of tone, and style in performance (pp. 3-7). Root also states that “to suppose that one must learn to read music before attending to vocal training or cultivation of the voice, is an error, the evil effects of which are seen throughout the land, in teachers and singers, who seem to think that vocal music consists only in singing in time and tune” (p. 3). He states that he is describing a “system in which this course is [to be] taken” and that the skillful teacher “will find it advantageous and popular” (p. 3). Root’s interest in the development of pupils is clearly stated in his admonition to the teacher to modify the sequencing of the course of study when necessary depending on the “age and attainments of Pupils, the time to be devoted to the subject, and many other circumstances” (p. 3).

In the portion of *Part First* indicated as the *Elements of Music*, Chapter I is devoted to the three departments in the elements of music including *Rhythmics* (treating of the length of tones), *Melodics* (treating of the pitch of tones), and *Dynamics* (treating of the power of tones) (p. 7).

***Rhythmics.*** Chapter II deals with rhythmics and includes a discussion of measures and parts of measures, beats and beating time (meter including double, triple, quadruple, and sextuple), notes, (including whole note, half

note, quarter note, eighth note, sixteenth note and thirty-second notes), rests, and dotted rhythms (pp. 7-8). Primitive and derived forms of rhythm notation in double and triple measures are given. Accent and *syncope* (syncopated tones) are explained followed by “divided parts of a measure” including eighth notes, triplets, and rests, and *complex forms* of a measure including sixteenth, thirty-second, and sixty-fourth notes and rests. *Varieties of measures* are indicated by various meter signatures from 2/1 to 6/16 (pp. 8-9). Root gives the following definition for varieties of measures: “... the two figures are written as in the representation of fractions, the number of parts on which the *kind of measure* depends being indicated by the numerator; and the kind of note used on each part on which the *variety of measure* depends being indicated by the denominator” ( p. 9).

***Melodics.*** Chapter III deals with melodics (pp. 9-11). Chapter IV introduces the chromatic scale and minor scale (pp. 11-12). Chapter V presents transposition of the scale and basic information on key signatures (pp. 12-13).

***Dynamics.*** Chapter VI introduces dynamics including *degrees of power* (forte, piano, etc.), *form of tones* including *organ tone*, a steady tone which has no dynamic changes, and articulation (legato, staccato, and pause). An explanation of musical terms follows (pp. 13-15).

***Rhythmics and Melodics.*** The *Singing School Music* portion of the manual begins with unbarred exercises with text written in quarter notes and based on scale passages. Exercise No. 1 presents only the first five tones of the C major scale grouped in fours with no meter signature. No. 2 begins on

pitch 5 and incorporates the entire scale. Bass clef is introduced in No. 3 using the same patterns. Pitches are grouped in 3s with no meter signature. No. 4 begins on pitch 3 and incorporates dynamic markings, a change from earlier works. The use of bar lines and measure, along with tempo and dynamic markings, are presented beginning with No. 5 in both treble and bass clefs.

Beginning with No. 9, harmony is introduced and is intended to be sung by *ladies* and *gentlemen*. The bass line introduces a skip from 5 to 1. Rests (half and quarter) are introduced in No. 11. Two delightful pieces for two parts using counterpoint are presented in Nos. 13-14. Triple measure (meter) is shown in No. 15 and extends through No. 21. Melodic skips are introduced beginning in No. 16 using pitches 1, 3, and 5 of the scale along with the dotted half note and dotted half rest. Quadruple time (meter of 4) is introduced in No. 22. The whole note and tenuto are presented in No. 23 and the whole rest in No. 24. Sextuple measures (meter of 6/4) is introduced in No. 30 along with new dynamic and legato markings. The dotted whole note and staccato are introduced in No. 32. Melodic skips from 6 to 4 begin in No. 33.

Several short songs follow, all sung in two parts. Four part music begins in No. 38 under the headings of *extended scale* and *classification of voices*. They remain in the key of C major but use various meter signatures. Unison examples using the chromatic scale with various pitches being sharped or flatted begin with No. 49. Four part examples are included in Nos. 57-58. Exercises using key signatures begin with No. 59 and proceed around the circle of fifths in both major and minor keys. The scale of D major begins with No. 77 and continues around the circle of fifths up to five sharps (G

sharp major) followed by the flats beginning with F major and continuing to five flats (D flat major).

**Quality.** The section on *vocalizing exercises and solfeggios* begins on page 94 with instructions for improving pronunciation and enunciation. Students are encouraged to sing using “various vowel elements, separately and combined, legato and staccato” and “other words, separately and in combination, with especial [sic] reference to enunciation” (p. 94). The use of pitch syllables is recommended along with text. *Part Second* of the manual includes tunes, hymns, sentences, motetts [sic], anthems, and chants for use in the church. Some of Root’s compositions are included along with hymns by various composers including Lowell Mason, Thomas Hastings, William Bradbury, some by European composers, and G. W. C., a student at the Normal Music Institute, Class of 1854-55 (p. 107).

While *The Sabbath Bell* contains the necessary theoretical information in the *Elements of Music* portion, only a few notational examples are given. Integration of music theory with music performance is not as apparent as in later works of Root. The first direction given in the beginning of the *Singing School Music* portion is indicative of his philosophy at this stage of writing: “When the teacher shall have introduced the scale, quarter notes, staff and clefs, the following lessons may be commenced” (p. 16). However, Root continues to state that “the order commonly found in singing books is observed in the arrangement of rules and explanations, but not in the lessons [musical portion]. Whatever is needed is brought in, and it is thought that teachers will generally agree that many things, commonly supposed to be among the last, are properly among the first to be studied, as for example,



the different movements — *Adagio, Andante*, etc. — and the dynamic forms” (p. 16).

Root’s change in pedagogical thinking begins to appear in this work. His emphasis on the introduction of theoretical material when needed is clearly stated in this manual.

### **The Diapason (Root and Mason, 1860)**

*The Diapason* (1860), edited by Root, is a collection of church music with a “new and comprehensive view of ‘music and its notation’” written by Lowell Mason (Title page). According to the Title page, the manual contains exercises for reading music, vocal training exercises, songs, part-songs, rounds, and other works arranged for choirs, singing schools, musical conventions and social gatherings.

While the theoretical introduction to this work will not be analyzed since it is the work of Mason, Root does offer some interesting comments in the Preface. He notes that he has been “occupied much of the time [since issuing *The Sabbath Bell*] in composing, arranging, and selecting music for this work; and it is now offered to teachers, choristers, and singers, with the assurance that it has, at least, been carefully and laboriously prepared” (Preface). Root gives tribute to Mason regarding the “Singing School Department, which is believed to be unusually full and complete” because of its “new and admirable presentation of ‘Music and its Notation’ by Dr. Lowell Mason, who is eminently the great philosopher and teacher of this subject, and who has done more than any other man living to render logical and perspicuous the subject, nomenclature, and arrangement of the elementary principles of vocal music” (Preface). Root also gives credit to William Bradbury for “valuable assistance and contributions” (Preface).

The elements of music, authored by Lowell Mason, are presented in the first section, referred to as *Music and its Notation*. Its contents and sequencing have been studied for purposes of comparison with Root's later works. The integration of *rhythmics* and *melodics* was adopted by Root in many of his later publications. Root also used Mason's *nomenclature*, as he called it, when referring to specific musical elements. It should be noted that Mason had intended to include some "hints as to some of the leading principles of the art or science of teaching" but found that it occupied too much room in this book. This paper subsequently was published separately under the title "How Shall I Teach" (p. 21).

### **The Forest Choir (1867)**

*The Forest Choir* (1867) is a collection of vocal music for use in the *day school* by young people. It begins with *Our Song Birds' Singing School*, an introductory sections used for teaching musical elements to young children. According to the Preface, this book was the "first complete juvenile singing book since *The Silver Lute*," written in 1862 (Preface).

Root encourages the teacher to devise his own way of communicating to students. In the Preface, he quotes from *The Musical Curriculum* (1864) which was written three years before *The Forest Choir* (1867) stating:

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. (Preface)

Root also suggests 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” (Preface). Root states that the singing lessons “have been prepared with care, and are attractive, progressive and thorough” and students will become “good singers and ready readers, if they [lessons] are carefully practiced in the order in which they occur” (Preface).

The instructional manual begins with specific instructions for the teacher, such as “The teacher asks the class to notice how many times he sings *la*. He then takes the pitch G and singing eight sounds about as fast at the pulse naturally lasts. After they have imitated him, he turns to the blank side of the blackboard and makes eight notes thus: | | | | | | | | and says, ‘These marks may stand for the sounds we have been singing; they are called quarter notes.’” He then writes the word *la* under each note, and says, “Now look on the blackboard and sing these sounds again, and you will be singing by note” (p. 3)

***Rhythmics.*** Rhythm lessons proceed from there. Half notes are presented using text. Children’s names are used for singing purposes. Specific questions are given the teacher to “show how well the class understand what has been done and also serve to keep them in mind of the important things of vocal training” (p. 5). Several more exercises are suggested placing the half note in various places within the context of a quarter note phrase. Staff notation is not yet introduced.


*Melodics.* Chapter II continues with half notes, but introduces higher and lower pitches from the beginning, helping young children listen for exact pitch in addition to rhythmic values. The children are told that “we may have half notes or quarter notes different in *highness or lowness*, and highness or lowness in music is called PITCH” (p. 5). The teacher is given specific instructions regarding rhythm patterns for use with pitch. The first five pitches of the C major scale are introduced aurally by letter name, and pitch recognition is integrated with rhythmic skill development. Pitch syllables are introduced along with letter names.

In Chapter III staff notation is introduced beginning with a one line staff, progressing to a two line, three line, and four line staff before presenting the traditional five line staff. Initially, Root presents an interesting and non-traditional way of having children begin their pitch reading skill. The teacher is asked to point to each line, calling it a different pitch (top line = G, line below G = F, line below F = E) until the five line staff is presented, each with a different note around each line. Students are then instructed that “it is customary to let the spaces between the lines stand for pitches, as well as the lines themselves; if the upper line stands for the pitch G, the space next below it will stand for F. *What will stand for E? What for D? What for C?* Sing half notes while I point, according to this plan” (p. 6). Exercises using scale patterns in the *movable do* system are then presented. The pitch *So* first begins on the space above the staff (No. 8) (p. 7). *So* is then placed on the fifth line, then the fourth space, then the third line, etc., all the way down to the second line where G is located in the treble clef. Exercises continue to use both quarter and half notes. Clef signs, bar lines, and meter signatures have not yet been introduced (pp. 7-8).

Chapter IV introduces the use of leger lines (called a short line below the staff). Treble and bass clef signs are introduced in exercises No. 15 and 16 with the connection being made to the pitch G (second line of the treble clef and fourth space of the base [sic] clef) (p. 9). The text of exercise No. 16 presents names of the lines and spaces in a clever way to spark the interest of children (p. 9). (See *Figure 11*).

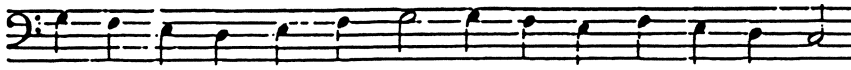
*Figure 11.* Sight-reading exercise.

**No. 15.**



Sol, fa, mi, fa, mi, re, do, re, mi, fa, mi, re, do.  
 Tre - ble clef, tre - ble clef, C, up - on the nd - ded line.  
 Lit - tle May, come and play, with my pret - ty paint - ed sled,  
 I will guide, you shall ride, till the west - ern sky is red.

**No. 16.**



Sol, fa, mi, re, mi, fa, sol, sol, fa, mi, fa, mi, re, do.  
 Space the fourth for base clef G, and the sec - ond space for C.  
 Line the fourth for let - ter F, (mind this is no tre - ble clef.)  
 And the let - ter A has place on the fifth line and first space.  
 Line the third has let - ter D; line the sec - ond stands for B.  
 O'er the staff make care - ful search, let - ter E must have a perch.

From *The Forest Choir* by Root, 1867, p. 9.

Chapter V begins with the introduction of bar lines and measures in meter of 2 although meter signatures are not yet given. Quarter and half notes are used for pitches *sol, fa, mi, re, do* in both treble and bass clefs (pp. 9-10).

Chapter VI deals with the scale, octave, key note, scale letter and number names, and scale exercises in treble and bass clefs. Rhythms include quarter and half notes. Only double measures (meter of 2) are shown minus the meter signature (pp. 11-14).

**Dynamics.** Chapter VII introduces dynamic terms mezzo, forte, and piano, and refers to these elements as *power*. Instructions are given to the teacher to sing “two sounds, one loud and the other soft, but making them alike in length and pitch” (p. 16).

**Rhythmics.** The student is first introduced to the definition of *Rhythmics* with the following questions:

What is that department in mathematics called in which you study about taking one number from another? What is it where you study about taking one number from another? Well, it is just on that principle in music. When we are studying especially about the length of sounds, we are in a department called *rhythmics*. (p. 16)

Chapter VIII introduces triple measure which is defined as “measures that have three parts are called *triple measures*; those that we have been practicing are called *double measures*” (p. 17). Several exercises are given using quarter notes and dotted half notes which are introduced at this time. Pitches are based on scale patterns in both treble and bass clef. Pitch syllables and text are given and dynamic markings are used.

Quadruple measures (meter of 4) are introduced in Chapter IX. Exercises incorporate the quarter note, half note, dotted half note, and the whole note which is introduced at this time. Pitches move scalewise except for an occasional skip from *sol* to *do* at the ends of phrases (pp. 19-21).

Chapter X introduces sextuple measures (meter of 6) using quarter notes, half notes, dotted half notes, whole notes, and the dotted whole note which is presented at this time. Meter signatures are not used as yet (pp. 22-23).

In Chapter XI, students are asked to “make motions of the hand ... called *beating time*” (p. 23). Students beat time in 2s and 3s (duple and triple

meter) and are asked to speak or sing at the same time. The conducting pattern for triple time is given as “down, left, up” while the pattern for “beating quadruple measure” (meter of 4) is given as “down, left, right, up,” the pattern traditionally used by conductors (p. 23). The conducting pattern for sextuple measure (meter of 6) is given as “1st. The hand half down. 2nd. The rest of the way. 3rd. Left. 4th. Right, 5th. Half way up. 6th. The remainder, or down, down, left, right, up, up” (p. 23).

***Melodics and Rhythmics.*** Chapter XII introduces interval skips and rounds. Students are first asked to sing scale patterns using pitch syllables while reading pitch numbers from the board. Pitches of the tonic chord are introduced first (*do, mi, sol*). Quarter and half rests are introduced at this time using the word *hark*. Students are asked to sing the word *hark* on half notes, and then are asked the following:

If you wished to listen to anything, would you say *hark* in this way, or would you speak it shorter? Will all give four measures again, and in each measure sing *hark*, but let the sound continue only half through the measure or during one beat. Be silent in the last part of the measure, only occupy it by the beat. This is called *resting*, and the sign for silence during one beat is called a quarter rest. (p. 25)

Students are similarly instructed regarding the half rest and the dotted half rest.

Root encourages the teacher to engage students in active learning experiences and not to rely on memorization of material in the following statement:

It might be mentioned here, that when a measure rest occurs in any kind of time, a whole rest is used to represent it. But anything that is

told to learners will not be likely to be remembered unless it is put into something for them to do, as it is only by doing that we really acquire. (p. 26)

Bar lines are introduced in Chapter XIV. The teacher is instructed to sing twelve quarter notes on the pitch G without “beating or accenting ... the measure” (p. 28). The class is asked to discern whether the exercise is performed in double, triple, quadruple, or sextuple measure (meter). When the class cannot decide, the teacher then accents the first beat of each measure in double measure (duple meter) and defines *accent* as “the notes which are sung louder ... and those that are sung after, *unaccented notes*” (p. 28). Similarly, students experience other meters aurally first, and then sing former exercises from written notation, accenting various beats to show different meters.

Bar lines are introduced along with examples of anacrusis (exercises beginning with a partial measure), although the term is not used. When performing the example in triple meter, students are asked to determine the appropriate tempo. Exercise No. 75 shows the use of the double bar at the end. This charming song about a swallow is written in C major and contains repeated phrases for easy reading. A second rendition includes the use of a repeat sign, D.C. (Da Capo), and FINE (pp. 29-30).

Chapters XV through XXIII introduce the upper, middle and lower scales using both treble and bass clefs, accidentals and key signatures, and musical examples in keys up to four sharps and four flats (pp. 30-51).

Eighth notes in various meters are presented in Chapter XXIV. Single and double-beamed notes are shown with examples in double measure (meter) (pp. 28-30). Chapter XXV uses eighth notes and half notes as “the standard” beat of measure leading to the introduction of meter



signatures such as 2/2, 2/4, 2/8, and 3/2 (pp. 53-56). Musical examples are given in 4/8, 6/8, 3/4, and 2/2 meters. Before singing these exercises, the student is asked to “name, first, the tones that make the key, then give the scale names of the tones that make the lesson, and then sing syllables” (p. 54). Students are constantly encouraged to review material previously learned. The chapter ends with a three-part round in 2/2 meter.

Chapter XXVI begins with a review of 2/2 and 3/2 meters and introduces the *tie* (the “beat and a half” note) although the term *tie* is not used. Students are encouraged to “beat [time] and sing” although this will “require to be practiced some time” (p. 56).

Triplets are presented in Chapter XXVII followed by sixteenth notes and the dotted eighth-sixteenth pattern. Examples using *double time* (meters of 2/4 and 6/8) show the use of dotted rhythms. Other exercises follow in meters of 3/4 and 4/4 (pp. 57-61).

***Melodics and Dynamics.*** Chapter XXVII deals with major scale exercises and enharmonic changes using key signature up to six sharps and six flats with the F sharp becoming its enharmonic, G flat (pp. 38-40). Chapters XXIX through XXXIII introduce intervals, steps, half steps, modulation, accidentals, chromatic scale, legato markings, minor key, and harmonic minor scales (pp. 64-72). Chapter XXXIV presents dynamic markings and exercises in two parts beginning with thirds, and ending in four parts with No. 177 (pp. 72-78).

A section follows containing songs for concert, school and home. Several songs include directions for body and hand motions. Another song presents multiplication facts using a humorous text. Several songs are presented with directions for physical exercise. Of interest is *The Burlesque*

*Band*, a song which has been reprinted and recorded in twentieth century music texts for children (pp. 124-126). A temperance song and a version of the familiar song, *Up on the Housetop* entitled *Santa Claus* with its six verses, (the composer of which is listed as B. R. H.), are included (pp. 184-185).

A set of songs, hymns, anthems, and chants for worship are included at the end of the manual. Among them is found *America* with two texts, *God Bless Our Native Land* and *My country, 'tis of thee* [sic] (p. 239).

### **The Triumph (1868)**

According to Root's autobiography, *The Triumph* (1868), written by Root, was the last successful large-sized book written for choirs and conventions. It sold ninety thousand copies (at \$13.50 per dozen) the first year at a profit of thirty thousand dollars.

The manual begins with an introductory course for lay singers. Rhythm is presented first by showing a series of note heads (no stems or bar lines) utilizing quarter and whole notes. A second example shows the same exercise with pitches 5 and 6 being raised and lowered. The teacher is instructed to sing these pitches a whole step apart. The use of one line, two, and three line staves is then introduced. Traditional texts and metric settings are used (pp. 5-12).

The *Theory of Music and Teacher's Manual* begins with a discussion of tone, length, pitch, and power. A separate department, known as the *Quality of Tone*, is presented in this work. This appears to be Root's first instructional manual to identify *quality* as a separate department (pp. 15-16).

**Rhythmics.** Chapter II presents rhythmics, notes and rests. An overview of quarter notes, half notes, dotted half notes, whole notes, dotted whole notes, and rhythmic equivalents showing eighth notes and sixteenth notes in double measure and sextuple measure, is presented at the beginning of this chapter. The student is asked to “deliver” the tone in a way that is most favorable by “taking the breath fully ... using the right muscles both in taking and giving it out ... [and assuming] a position of the throat as will not be either pinched up or choked ... nor distended and cavernous” (p. 17). Rests for all rhythm equivalents are presented along with a table showing the frequently used note values and dotted rhythms from the whole note to sixteenths. Several questions directed to the student follow (p. 16-18).

Chapter III deals with measure, beating time, accents, bar lines, double measure, triple measure, quadruple measure, and sextuple measures using quarter notes, half, dotted half, whole, and dotted whole notes. No melodic notation is introduced at this point (pp. 18-19). A brief discussion of syncopation follows with numerous questions for the student.

Chapter VI introduces *varieties of measures* (various meter signatures) in the following order as shown in *Figure 12*.

*Figure 12.* Varieties of measures.

LIX. There may be as many varieties of measures as there are kinds of notes. The following, however, are those only in common use.



From *The Triumph* by Root, 1868, p. 23.

***Quality of Tone.*** *Quality of tone* first appears in this manual as a separate subject. Root describes *quality of tone* in the following manner:

Different qualities of tone are needed to express the different emotions that man experiences; and there are, and of course must be, 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 can produce as great a variety of tones as to quality, as the heart can experience as to emotions, each emotion having its own peculiar sound. (p. 15)

In addition to questions about the properties, length and pitch of tones, Root includes such questions as “Are sounds produced by different instruments alike or different as to quality?” and “How many qualities of tone can be produced by the human voice?” (pp. 15-16).

***Melodics.*** Chapter IV deals with the staff, clefs (treble, tenor, and base [sic]), and contains numerous questions for the student (pp. 20-21). Chapter V introduces the scale, intervals, steps, and half steps (pp. 22-23).

The first vocal exercise of this chapter uses the familiar melody, *Twinkle, Twinkle Little Star*, to demonstrate meter signatures of 2/4, 2/2, and 2/8, with the instructions that “the above three examples all represent the first part of the same tune, and would be sung in the same time, and they show that notes do not represent positive, but only relative length” (p. 23). Questions with answers are included regarding tone quality.

Chapter VII introduces the extended scale and classification of voices (male and female), brace (two staves), and a measure rest (silent measure indicated by a whole rest). Examples are given showing the scale in bass and

treble clef with rests for the opposite voice part. Extensions of the staff (shown by use of ledger lines known as *added degrees*) follow. Tenor clef is presented at this time. Examples showing the common ranges of all four vocal parts are given including the entire compass (range) of the seven octave piano (pp. 24-27). Within this chapter, however, Root integrates rhythmic training by introducing measure rest within the context of a vocal exercise (p. 24).

Chapter VIII introduces transposition (use of key signatures) presented in a more concise way than the previous manual. A table showing all key signatures up to six sharps and flats is included (pp. 27-30). Chapter IX deals with modulation and accidentals with one musical example (pp. 30-31). Chapter X presents chromatic scales shown using key signatures of C, D, and F. Numbers, letter names, and syllables using the moveable do system are shown. The number system uses 1, sharp 1, 2 sharp 2, etc., for the ascending scale, and 8, 7, flat 7, etc., for the descending scale. Examples of the harmonic minor scale follow with key-notes [sic] in all key signatures up to six sharps and flats (pp. 31-32). Chapter XI introduces the minor scale and shows its use in a song. Also given is a table showing key signatures and key-notes of minor scales through six sharps and flats (pp. 32-33).

***Dynamics and Articulation.*** Chapter XII introduces dynamics, expression, organ tone, and other dynamic markings (pp. 33-34). Chapter XIII, referred to as *Miscellaneous*, presents articulation (legato, staccato, marcato), fermata, repeat sign, and D. C. (Da Capo), Fine, and D. S. (Dal Segno) (p. 34).

***Vocal Pedagogy.*** Chapter XIV deals extensively with the voice including breathing, delivery of the voice, pronunciation and enunciation, vocal elements (vowel sounds), consonant elements, registers, qualities of tone, and various sounds of the English language for each letter of the alphabet taken from Palmers's *Rudimental Class Teaching* (p. 37).

Chapter XV introduces elementary harmony beginning with the tonic chord (referred to as the C chord) in four part harmony. The dominant chord (named the G chord) follows. The student is asked to identify the third and fifth pitch from its root (referred to as the pitch on which the chord is built). The chord built on pitch four (subdominant) is introduced next. Examples in four part harmony, showing tonic, dominant, and subdominant harmonies, are presented. Use of the seventh pitch is added to the dominant forming the dominant seventh chord. Exercises in meters of 2/4 and 3/4 follow using these harmonies. Discussion of positions of the common chords (primary chords) and their inversions are presented (p. 38-42).

The manual is divided into several parts beginning with the *Elementary Course*. Rhythmics and melodics are so well integrated throughout these exercises that it is difficult to separate them into categories. This manual is unique in that it exemplifies Root's ability to integrate material for group instruction, although keyboard instruction is not included as it is in his two volumes of *The Musical Curriculum*.

The first two exercises of the *Elementary Course* are presented in both treble and bass clef and include scale patterns using quarter note values with no bar lines and no mention of meter. Text includes letter names, numbers (referred to as relative pitch), pitch syllables, and words (p. 43).

The next group of exercises is entitled *Building the Scale* and methodically introduces tones one and two, then one, two and three, etc.,

until all seven tones are introduced. Double measure, meter signatures (called *figures*), half note, bar lines, and double bar are introduced in this section. Beginning with Exercise 4, the student is introduced to *beating time*, beginning on pitch five, then three, of the scale. Skips within the tonic chord and dynamics are presented at this point (pp. 44-45).

Triple measure and dotted half notes begin in No. 9 and quadruple measure and whole notes are introduced in No. 12 (pp. 45-46). The student is encouraged to use proper vocal position, breathing, enunciation, pronunciation, articulation, and an open throat and mouth while performing these exercises. Sextuple measure and dotted whole notes are introduced in No. 14 (p. 47). Legato markings and ties are introduced in No. 16. Rests (quarter, half, dotted half and whole are presented in No. 17 (p. 47). The next several exercises incorporate these rhythmic elements but are presented as two and three-part rounds. Beginning with No. 26, exercises are written to show differences in pitch between male and female voices. These exercises move scalewise up and down the bass and treble clefs, introducing middle C and the brace.

The measure rest first appears in No. 35 in a four-part exercise written in 3/4 meter followed by several other short pieces utilizing all the rhythmic devices presented thus far. Suggestions for other similar exercises are given at the bottom of the page. Other pieces are presented in various keys up to four sharps and four flats and include several selections from *The Musical Curriculum* (1864).

Eighth notes begin in No. 41 in a piece written in the key of G major in 2/4 meter. No. 42 utilizes eighth notes in 3/4 meter. The key of D major is introduced in No. 43 and uses only quarter notes and half or dotted half notes in meters of 2/4 and 3/4 (p. 59). Dotted eighth, sixteenth, and dotted

quarter notes are introduced beginning with No. 53. No. 60, presented under the heading of *Varieties of Measure*, is written with a meter signature of 3/8.

The next several exercises present harmonic elements such as perfect authentic cadences (I, IV, V, I) in all keys sung with the transposing key note at the end of each exercise introducing the next key, a technique not usually found in today's theory texts (p. 79). These exercises are followed by all major scale patterns with syllables (p. 80).

The *Intermediate Course* begins with three short pieces in which a modulation occurs to the dominant (today referred to as the tonicization of the dominant). Pieces utilize a Da Capo or Dal Segno sign and repeat back to the beginning ending on the tonic. No. 66 uses the *sharp four*, modulating from C to G, back to C (p. 81). No. 67 includes two pieces, the first of which presents the *flat seven* utilizing a secondary dominant with the C7 chord moving to the F chord (p. 82). The second piece, in the key of F major, also uses a secondary dominant (G7 moving to C).

Minor scales are presented beginning with No. 68. Movable do pitch syllables are used in all exercises. The seventh pitch of the scale uses the syllable *si* which was traditionally used in Europe and America during this period. Several minor pieces in four part harmony and rounds are included. Other pieces utilizing accidentals for passing tones, neighboring tones, and secondary dominants are included (pp. 83-86). Exercises combining minor scales with tonic arpeggiated figures are found in No. 94 (p. 110).

The *Advanced Course* includes songs, hymns, and Civil War songs written in four part harmony. Tunes, church hymns, anthems and chants follow. These selections are set in various meter signatures, in various keys, and include accidentals throughout. Three songs at the end of the manual are written by hand and include short pieces by Lowell Mason, Thomas



Hastings, and William Bradbury. According to Root's notes, these men had been asked to send a composition in their own handwriting. Both original tunes and text are included (pp. 338-340). An extensive index of tunes, hymns, anthems, pieces and chants follows. A metrical index of tunes is given along with titles of all singing school and concert music within the text. An index of first lines is also included.

In many ways, this manual simulates the format of *The Musical Curriculum* (1864) with the use of song material for the teaching of each new element. While exercises are found in the section entitled *Theory of Music and Teacher's Manual*, the portion called the *Elementary Course* contains mostly song materials, much of which is in four part harmony. The first few pages, encompassing exercises Nos. 1-25, include unison, one-staff exercises for purposes of rhythmic or melodic instruction (pp. 43-48). Beginning with No. 26, reading exercises are presented for male and female voices using scale patterns written in treble and bass clef (pp. 49-50). Exercises involving extension of the scale for four voices is shown followed by songs in four parts which become increasingly more challenging (pp. 51-54). From this point on, songs are written in all the keys up to four sharps and flats with occasional instructional exercises interspersed when the student is ready for them. For example, major scales up to six sharps and flats with syllables are shown at the end of the *Elementary Course* while minor scales are shown at the end of the *Intermediate Course* (p. 80, p. 110). Integration appears to be the driving force behind the format of this book and much emphasis is given to the performance of music, both solo and ensemble songs, which illustrate the various musical elements being presented. This manual is representative of the growth and meticulous effort displayed by Root during the writings of this period of his life.

In two letters dated July 27, 1868 and July 31, 1868, Lowell Mason writes to Root concerning his assessment of *The Triumph*. In these letters, Mason is critical of Root's writings. He states the following: "With some things in it I am much pleased, others I deeply regret" (1868, letters). While Mason states that he "cannot go into a minute examination of it because of my eyes ... I feel it due to the cause of musical education, to the cause of ch. [sic] music, and to yourself to touch some points ... "(1868, letters). Mason is critical of some of Root's pedagogy, definitions, sequencing, and directions. He also expresses dismay at the omission of song materials written by himself and his son, William Mason. (See Appendix B.)

### **The Normal Musical Hand-Book (1872)**

*The Normal Musical Hand-Book* (1872) is a theoretical book of instruction and reference written for teachers of "notation, voice culture, harmony and church music, [and] classes." While this book is not an instructional manual containing music, as are the others of focus in this study, it warrants examination because of its connection with *The Glory* (1872) and *The Empire of Song* (1887). In *The Empire of Song*, the teacher is asked to refer to a section of *The Normal Musical Hand-Book* (1872) entitled "Imitation Practice and Special Vocal Training, No. 3, and then look at the same kind of work after every chapter in that part of the book" (p. 11).

*The Normal Musical Hand-Book* (1872) is a collection of five books for adult instruction covering the topics of *Statements of Elementary Principles* (Book I), *Short Lectures, Short Methods and Devices* (Book II), *Full Method for Singing Classes* (Book III), *Elementary Harmony and Composition in Classes* (Book IV), and *Dictionary, Defining and Pronouncing, and Index*

(Book V) (p. 2). Root gives three reasons for writing this book. In the Explanatory, he states the following:

When grown people commence any study that should have been attended to in childhood, they generally find that they can see what ought to be done a great deal easier than they can do it.

This makes teaching them a very different thing from teaching children . . . .

Our adult singing classes are largely composed of persons who are somewhat trained and cultivated in other things, however undeveloped their musical powers may be; consequently they reason more than children do, and may have a system of more scope and investigation.

*Secondly.* Their vocal organs being grown, are more inflexible and harder to manage than those of children, and require more “vocal training.” . . .

*Thirdly.* Long dormant or perverted tastes make their owners prefer, at first, music that is childish or untasteful; and as such persons can grow out of these states only through what they like, it follows that both the instruction and the music adapted to their conditions will differ in some important respects from what would be best for children.

As no published system for adults has, thus far, recognized these facts, this work is undertaken, in the hope that it may meet the want and supplement what has already been so well done by Dr. Mason and others. (pp. 3-4)

In the *Explanatory of The Normal Musical Handbook* (1872), Root gives credit to others for the teaching ideas and strategies he has collected, but

refers to the method promoted in this book as “My Method” or “system ... of teaching” (1872, p. 4). He states that “where it differs from others, he [Root] expects ‘a fair field and no favor;’ will be glad if he has contributed something to the general stock, but not cast down if he has not, because so much remains that all agree in” (p. 4).

Book I of *The Normal Musical Hand-Book* (1872), referred to as *Statements*, is written for the teacher. Chapters I-VII contain technical terms with definitions and descriptions of the properties and elements in music in great detail. Material includes discussion of the *properties* of a tone, *departments* in music, and differences between *names* and *representations* in music (*names* referring to the verbal identification of an element or character and *representation* referring to the visual symbol used in the notation of that element or character in music). Some reference to music history is given with an explanation of the development of the staff shown by the use of a one line staff to a staff containing nineteen degrees (including lines, spaces and ledger lines) (pp. 9-10). Root mentions that “the writer has seen quite large books of the Seventeenth century, in which the standard staff consisted of three lines and of four lines” (p. 11). The book continues to address measure, accented and unaccented beats, movement (tempo), relative and positive length, simple and compound measures (meter signatures), and relative and absolute power (dynamics) (pp. 5-24).

Beginning with Chapter VIII, tones and pitch relationships are addressed including intervals, chords, scales, keys, modulation, transposition, and diatonic and chromatic pitches (pp. 24-32). Staff notation (referred to as *representing keys to the eye*), key signature, accidentals, and minor keys are covered in Chapter IX (pp. 32-38). Chapter X presents the *full naming of a key* and shows the grand staff with vocal ranges (pp. 39-40). The

classification of *qualities of tone* is covered in Chapter XI which makes reference to the *three degrees of intensity* (grief, reverence, joyfulness). Examples of phrases are included which show “Somber (toward grief), Somber (toward reverence and awe), Clear (toward gaiety), and Clear (toward joyfulness)” (p. 42). Book I concludes with a section on *vocal training in class teaching* (p. 44).

Book II is addressed to the teacher and contains short essays and lectures which deal not only with musical subjects but “upon other subjects that are kindred and helpful to the main one” (p. 4). In the introductory remarks, Root reminds the teacher that “music is to the ear and not to the eye ... ” and that students must hear music before they begin a formal “amount of description or blackboard illustration ... ” (p. 45). The questions to be answered in this book include: “What is it to know? and what kind of knowledge is necessary for our work? and how shall we use our knowledge in teaching?” (p. 45). Root speaks of “knowledge through eye or ear,” systems of notation, and the importance of voice culture (training of the voice). In reference to his younger sister, he says that she “is studying music on the plan of generals before particulars” and speaks of the way in which she “astonishes the older members of the the family by talking about [harmony ... while] she delights them by the pleasant joining of her voice with some of the lessons she practices upon the piano” (p. 53). He reminds the teacher that music should be a “pleasant study” and that “there is no study in the world so easily made pleasant as music, and if it is not made so, the teacher should not scold his pupils — the fault is not with them ... . Teachers, let us prepare ourselves to do good work — first, by fitting ourselves to give good examples; and secondly, by acquiring well the art of teaching” (p. 53).

Within *The Normal Musical Hand-Book* (1872), Root also addresses qualities of a successful teacher and outlines his philosophy of teaching in a manner not found in his other writings. In Book II of this work, Root defines the attributes of a “real and apparent” teacher and emphasizes the importance of teacher preparation and “practice” when providing instruction for students (p. 55).

Chapter V of Book II deals with the “art of teaching” (p. 54). Root gives three criteria which the artistic teacher must possess including “first, the ability to present that which is to be taught according to its nature; second, the ability to make the pupils see what is to be done to possess the knowledge the teacher has; and third, the ability to make them work until they get it” (p. 54). Root describes specific qualities of a gifted teacher by describing the presentation of a teacher not trained in music who was asked to give a lesson at a session of the National Normal Musical Institute. This teacher had never taught a music lesson before but, after one day’s preparation, presented a lesson which Root described in the following manner:

In the art of music her attainments were limited; in the art of teaching, they were great. What did she do? Ah, now we come to an impossibility, viz.: Representing good teaching on paper. The self-poise that was full of energy, the magnetism that drew, and the modesty that compelled respect. The perfect familiarity with everything that was to be done. The well-ordered steps from the simple to the more difficult, that never required retaking; the quickness with which unexpected issues (caused by pretended ignorance or stupidity were met and disposed of; the impossibility for the leaden hand of delay ever to find an instant in which to pull

down and dampen the interest that was constantly increasing. The unostentatious manner, without a superfluous word, tone or motion. the manner that constantly impressed all with the feeling that the work was for the good of the pupils, and not for the glorification of the teacher. These and many other things cannot be adequately described, but they were plainly the result of training in the art of teaching. (pp. 54- 55)

Root challenges teachers of the importance of preparation and practice before presentation of a lesson. He states, “Teachers, we can no more give a lesson well without practicing it — every tone, every word, every motion — than we can do other things without practice, and the time has come when those who would be most useful and successful in our profession must put themselves in the way of training for this work, however good they may be as practical musicians” (p. 55).

In Chapter VI, physical health is addressed along with the importance of proper “food, exercise and rest” (p. 55). Care of the throat and lungs is addressed along with the importance of proper dress so as to promote “unrestricted motion of the lungs” (pp. 59-60). A very specific description of the effects of poor clothing choices on breathing is stated in a manner which, at the very least, evokes a smile while perhaps sounding a bit contemporary in thought and language. Root states the following:

Even the best adjusted clothing impedes this motion [breathing] to some extent; for instance, a man capable of inspiring 130 cubic inches of air, as his maximum when dressed in loosely fitting clothing, will inspire 190 cubic inches when naked. So the effect of tightly-laced corsets in the one sex, and pantaloons buckled about the waist for support, instead of suspenders, in the other, may be

imagined. Pressure around the abdominal muscles is, in fact, as reprehensible in man as in woman, and more injurious to the voice; because in the man, motion of the lungs reaches downwards to the abdominal muscles to a much greater extent than in woman. If this were not so, very few women, in the ordinary style of dress, with skirts buttoned or tied around the waist, and corsets tightly laced, would be able to sing at all. But woman is so constructed that she uses, largely, the upper portion of the chest in breathing, and thus can sustain an amount of pressure from bands and laces, and a weight of hanging clothes around the abdomen, which would make a man gasp for breath. It is not to be inferred, however, that she can do this without injury to other functions, because her voice and breathing do not suffer. It is sufficiently well understood that back-aches, special weaknesses and other ailments are caused by this unnatural compression. (p. 60)

Root concludes this section by stating that “singing, in itself, is one of the best forms of exercises. And if to this be added an intelligent obedience to the other laws of hygiene, including a symmetrical mental culture, the singer should be among the noblest types of manhood and womanhood” (p. 60).

Root addresses the importance of mental health in Chapter VII by stating that “professional musicians, both vocal and instrumental, are shorter lived than either clergymen, lawyers or physicians” (p. 61). He goes on to say that individuals in these professions tend to live life-spans of fifty-six to fifty-seven years while the average life of a musician is less than forty years of age. While there is no documented cause for this diversity in life-span, Root gives his reasoning for this factor in the following statement:



The study of music ... involves the special and almost exclusive development of the passional and emotional qualities of the mind; and these qualities, like many other things we have to deal with, though good servants are bad masters. Their special development, uncontrolled by cooler reason, leading to ill- balanced minds, which are subject to unfounded jealousies, caprices, and, not unfrequently [sic] graver evils. In fact the irregular habits of so many professional musicians, as well as their reduced average of life, are to be traced directly to this cause, while the longer average lives of the three classes above mentioned are due to the more symmetrical development required by their respective professions. (p. 61)

Root admonishes the musician to be mindful about the “health of the mind as well as of the body, and diseases of the mind as of the body” (p. 61). He warns of the “‘evils that afflict us’ — envy at the success of others; unkindness to those who prevent our gratification, disregard of the rights of others, and of the claims of ‘holy times and places’” (pp. 61-62). He reminds musicians of the day that “unselfishness and desire for the good and pleasure of others” brings about a healthy attitude that is “wholesome and nutritious to the mind” (pp. 61-62).

Root goes on to admonish the teacher about the *rights and wrongs* of motives. He makes the following statement regarding professional motives:

Teaching to make money is right. Teaching to increase reputation and influence is right. Teaching for the love of it is right. Teaching to do the pupils good is right. The wrong is in the excess, or wrong motives connected with these things, not in their existence. The one who cares more for making money than for the good of the pupils is wrong. The one who seeks to be popular and influential that his

vanity or pride may be gratified is wrong. The one who cares for nothing but the excitement of the work is wrong. He is wrong who is so full of the desire for the advancement of his pupils that he gives no attention to the business part of his school, his own reputation, and other things of good order. (p. 62)

Root summarizes the qualifications of a good teacher in a manner commensurate with twenty-first century teacher preparation:

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;
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 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. (p. 62)

Chapter IX addresses affections, emotions, and powers of the mind including the relationship of music to the act of worship. Root discusses the role of music in the worship service, the appropriateness of practice, the quality of music used within the worship service, and the role of parishioners as performers, not audience, in the worship service (pp. 63-67).

Chapter X is entitled *A Short Course Preparatory to Praise Meetings of Congregational Singing* and offers beginning instruction for “all the people” (p. 68). The opening sentence reads, “It is not only right in itself, but it is good business policy for every teacher of music to encourage the singing of ‘all the people,’ and on every proper occasion to get as many as possible to join in a singing exercise” (p. 68). The instructions in this chapter are given to the teacher for purposes of leading “grown people who have never learned singing in a regular way ... [to] be led to know something of the principles of notation and sing plain tunes by the following method, which has been found useful in awakening a general interest in the subject, either for congregational singing or class instruction” (p. 68). Many easy exercises are suggested for encouraging group speaking and understanding simple notation are given (pp. 68-73). Chapter XI introduces beginning exercises for understanding scale, tonal relationships, reading by numbers, notation on the staff, use of clefs, measure, notes, and singing in four parts (pp. 74-79). Chapter XII, entitled *Devices*, presents the departments of music, rhythmic, melodic, and dynamics (pp. 79-86).

Book III of *The Normal Musical-Handbook* (1872), entitled *Full Method for Singing Classes*, begins with a preparatory section covering the basic concepts for understanding the performance and reading of notation. This book is representative of theory books of the period and covers all essential information needed for theoretical understanding including properties of tone, departments, rhythm elements, notes, absolute pitch and staff notation, key and scale, relative names of pitch, key-note, tones of each octave in a key, rests, tie, dynamics, key signatures, transposition of the scale, all key signatures up to six sharps and four flats, triple measure, movement (tempo), quadruple and sextuple measure, modulation, transposition, intervals, minor

keys, varieties of measure, and chromatic tones (pp. 87-221). Lessons are presented using the interrogatory method (question-answer) and include frequent review sections throughout. Brief notational examples are given but music is generally not included. Frequent opportunities for *imitation practice and vocal training* provide students with training in breathing, diction, vocal production, and expression.

Book IV, entitled *Elementary Harmony and Composition in Classes*, provides instruction in chord construction, chord positions, tonic and dominant harmonies (I, V) in keys up to four sharps and four flats, introduction of the sub-dominant harmony (IV) and I, IV, V in keys up to three sharps and flats, the seventh chord, seventh chord used in modulation in various keys, sub-mediante chord (VI) in various keys, chord inversions, inversion of the seventh chord, supertonic chord (II) mediant chord (III), sub-tonic (VII), and beginning practices of figured bass. Harmonization of minor keys, diminished seventh chords, and *chord of the extended sixth* (augmented sixth chords), and ninth chords are included with specific musical examples. This book ends with non-harmonic tones including passing notes, appoggiaturas, and suspensions (pp. 222-328).

Book V, entitled *Index and Dictionary: Defining and Pronouncing*, contains an extensive glossary of musical terms with definitions, and offers instruction in pronunciation of vowels and consonant sounds (pp. 329-346).

This collection of books, *The Normal Musical Hand-Book* (1872) served as the basis of instruction for several of Root's later manuals which were written for teachers attending the normal institutes of the period.

## **The Glory (1872)**

*The Glory* (1872) is a “collection of new music for singing classes, musical conventions and choirs” (Title Page). According to the Preface, the Singing-School Department of this manual is based on *The Normal Musical Handbook* (1872). Root writes that “*The Glory* is for the class — *The Handbook* exclusively for the teacher . . . . *The Glory* furnishes music for practice — *The Handbook*, theory, analysis, methods of teaching and meanings of technical terms” (Preface). Root adds that the music is “more than new, the Editor being especially responsible for that to which no author’s name is attached” (1872, Preface). He goes on to say that the words are generally new and well known hymns and poems are newly arranged, either with choruses and or with additional stanzas (Preface). Root continues by acknowledging contributions from his friends, but especially acknowledges Lowell Mason “who, notwithstanding his advanced age, has yet given *The Glory* some of its brightest rays” (Preface).

Material in the *Elementary Course* is generally presented in question-answer form and is written for an adult audience. Root includes only a few musical examples in this manual because it was to have been used in conjunction with *The Normal Musical Handbook* (1872). In *The Glory*, Root adds a fourth property, that of tone quality (referred to as *quality*). As in Root’s previous instructional manual, the departments of rhythmic, melodic, dynamics, and quality are so well integrated that it is difficult to categorize exercises into various departments or elements.

***Quality (Quality of Tone)***. Chapters I-IV deal with the nature of sound and tone quality, both vocal and instrumental, properties of sound (length, pitch, power, quality), departments (rhythmic, melodic, dynamics), and

description of technical terms (pp. 3-4). Chapter XXXV introduces dynamics, articulation, “more varied expression,” and proper use of breath and voice as they relate to expressive singing (p. 14).

***Rhythmics.*** Rhythmic elements, including beat, accent, measure, bar line, beating time, and quarter and half notes, are introduced in Chapters V-VIII (pp. 4-5). Chapters XVI-XVII present rests and ties (p. 8). Chapter XXII deals with eighth notes (p. 10). Chapter XXIX introduces triple measure, dotted half note and rest (p. 12). Chapter XXXI presents *movement* (tempo) (pp. 12-13). Chapters XXXII-XXXIII introduce quadruple measure, whole note and rest, sextuple measure, dotted whole note and rest, and triplet (p. 13). Chapter XXXVI deals with sixteenth notes and dotted rhythms (p. 14). Chapter XXXIX introduces *varieties of measure* (other meter signatures) (p. 16).

***Melodics.*** Chapters IX-XV present pitch and staff, clefs, division of voices and tenor clef, key, key-note and pitch relationships within the scale, absolute (letters) and relative (numbers) names of pitches, and scale (pp. 5-7). Chapters XVIII-XXI introduce key of G major, characteristics of tones of a key (scale), and key of D major (pp. 8-10). Chapter XX is devoted to a discussion of the *characteristics of the tones of a key* in which each tone of the scale is given a different description. Some examples include, “What is the key-note or do sound? — *A sound of repose — a good pitch for beginning or ending.* What is the character of two or re? — *It is restless; not good for beginning or ending, but good for connecting*” (p. 10). (Twenty-

first century texts generally do not reinforce this concept of *characteristics of scale tones*.)

Chapters XXIII-XXVIII introduce keys of A, E, F, and B flat major and transposition (pp. 10-12). Keys of E flat and A flat major are presented in Chapters XXVIII and XXX respectively (p. 12). Modulation is presented in Chapter XXXIV (pp. 13-14). Chapters XXXVII-XXXVIII introduce intervals and minor keys (pp. 14-16). Chapter XL presents diatonic and chromatic tones (pp. 17-18).

***Dynamics.*** Dynamics are introduced in Chapter XVIII and revisited in Chapter XXV (p. 8, p. 14).

Throughout the theoretical introduction, references to musical examples in the manual are given. It is obvious by the format of the manual and the choice of music that this manual is written for an adult population.

The music portion of the manual begins with several short hymns, chants, and anthems which demonstrate a suitable order of worship for a service. Root states, “So let us become properly familiar with these Services musically, before we try to use them for *real* worship” (p. 18).

Music for class and conventions contains musical examples which correspond to chapter notes in the *Elementary Course*. This section opens with four short pieces in unison written in four clefs, one of which is the tenor clef. Rhythms include quarter and half notes. Melodies are scalewise and are written in double measure (duple meter). Syllables and text are given (pp. 21-22). Examples in four part harmony begin on page 23 and include music in various keys.

### **The Männerchor (1873)**

*The Männerchor* (1873) is a collection of music for men's voices beginning with a section entitled *Elementary Instruction and Lessons, Suited both for Quartet and Chorus Singing* (Title Page). The book was intended for use by men in universities, colleges, and seminaries. Root comments on the need for this publication at this time in the beginning of the Preface:

This book is an attempt to meet three wants, viz: 1st. Concise musical instructions and short lessons for beginners in universities, colleges, and seminaries; 2d. Quartets, anthems, and chants for religious services; and 3d. Part-songs, glees, and choruses for society and concert performance. The first want was brought to the author's notice by a short connection with the University of Chicago, where many of the students could not read music, and for whom no suitable book could be found. The second want was brought to his notice by a friend whose quartet of men's voices was in constant requisition by one of our prominent churches, at whose evening services their rich harmonies told with thrilling effect . . . . The third want had long existed, but has not been well supplied; that is, good music for men's choruses has not been available for us, not having been published in a way to be easily obtained and used.

(Preface)

Root ends the Preface by stating that "we hope the *Männerchor* will in some degree meet all these wants, and at the same time stimulate the formation of men's choruses and quartets in general, and more vocal practice by the young men of our colleges, seminaries, and universities" (Preface).



The *Elementary Course* is written for adults and consists of a brief explanation of theoretical concepts, principles of musical notation, and an analytical music table describing the three departments of music (rhythmics, melodics, dynamics) and their properties. All of this material has been abbreviated to four pages (pp. 3-6). A few musical examples are given to illustrate musical signs and notation. The *Elementary Course* is not divided into chapters, as is found in previous writings, but topics are grouped and categorized by Roman Numerals.

***Rhythmics:*** Sections I and II provide a brief description of musical sounds (tones) and refer to rhythm duration as the *length* of tones. Both systems of note values are shown, including dotted rhythms, in Section III (p. 3). Beats, accents, double, triple quadruple and sextuple measures are presented in Sections XV-XX (p. 3-4). Rests are introduced in Sections XXI-XXII (p. 5).

***Melodics.*** Sections IV-XI introduce lines, spaces, leger lines, staff and each clef. Examples of accidentals and key signatures are shown (pp. 3-4).

***Dynamics.*** Sections XII-XIV describe dynamic terms and signs (p. 5).

***Quality.*** Section XXIII introduces vocal training and instructs the students in proper position, breathing, qualities of tone, and pronunciation. A very concise *analytical music table* showing and explaining the components of rhythmics, melodics, and dynamics is presented (p. 5).

An *Analytical Music Table* follows which contains detailed information on the three departments of music and properties of each department. Of

interest is the placement of *powers*, *qualities*, and *expression* within the department of *dynamics* (p. 6).

At the beginning of the musical portion of the *Männerchor*, the instructions are given: “With each lesson are the names of the new topics to be taught, before the lesson is practiced” (p. 7). Lessons 1 and 2 require knowledge of the key note, pitches of the scale, and syllables. Students are asked to sing scale passages using numbers, letter names, syllables and words, while reading notation in tenor and bass clef. Rhythm is not introduced other than the use of quarter notes.

***Rhythmics.*** Rhythm is introduced beginning with No. 3. Students are introduced to double measure, quarter and half notes, and double bar. Several examples are given based on scale passages (p. 8). Students are asked to *beat time* in meters of 2/4, 3/4, 4/ 4, and 6/ 4 in Nos. 4-15. Other durations are introduced as needed with each meter signature including dotted half note (3/4), whole note (4/4), and dotted whole note (6/4). Students are encouraged to use proper vocal production, interpret dynamic markings, consider enunciation, tempo, and articulation, and use appropriate changes in dynamics as they perform each exercise (pp. 9-11). Exercises beginning with incomplete measures (anacrusis) are found in Nos. 15, 17, and 19 (pp. 11-12). Rests are shown in Nos. 14-16 (pp. 11-12). The use of rounds is found beginning with Nos. 18-24 (p. 12). Eighth notes are introduced beginning with No. 28 (p. 14). Dotted quarter notes and eighth rests are shown in No. 31 (p. 15).

***Melodics.*** Pitch reading begins with simple scale exercises written without bar lines or meter signatures in both tenor and bass clefs. Pitch

names (letter names), scale numbers (relative pitch), syllables, and text are included from the beginning (p. 7). Exercises, called *Building the Scale*, contain patterns which gradually add one pitch of the scale until all eight pitches have been performed (p. 8). Exercises beginning on pitches 5 and 3 begin with No. 4. Root reminds the students to “give out the tone without obstruction from tongue, teeth, or lips” and “fill the lungs at each inspiration” (p. 9). Two-part pieces, beginning with a unison example, are found starting with No. 25. A description of “higher and lower tones of the key” is included (p. 13). Instruction in the use of key signatures begins with No. 30 and continues through four sharps and flats (pp. 16-22). Several rounds are found throughout the manual such as those beginning with No. 19 (p. 12). The *Elementary Course* concludes with several songs and hymns written for male quartet or chorus in three and four parts including *There’s Music in the Air* and *The Star Spangled Banner* (p. 39, p. 56).

***Dynamics.*** Dynamics and proper diction are introduced in No. 6 with the directions to “give the right sound to the vowels. Give out the consonants distinctly” (p. 9). Legato markings, tie and slurring two tones to one syllable are mentioned in No. 15 (p. 11).

The book concludes with quartets, anthems and chants for religious services, and part-songs, glees, and choruses for society and concert performance.

### **The National School Singer (1875)**

*The National School Singer* (1875) was a compilation of songs, hymns, and devotional exercises appropriate for the school classroom. Contributions to this work came from a variety of composers, but the name of Root

appears by the copyright date of 1875. Root also lists this work with his own publications in the Appendix of his autobiography.

According to the Preface, *The National School Singer* was written for convenience “in size and price” for use in the schools. The Preface reads that “songs of study, order, promptness, obedience, and kindred subjects, [are] so constructed as to have a direct bearing upon the different ‘situations’ in the school-room where music would be appropriate and helpful” (Preface). The closing statement serves as a commitment to the promotion of music education for all students. “We have secured the services of competent persons in the preparation of this work, as will readily be seen, and we send it forth in the full belief that it will be a decided help to the cause of “Music in Schools” (Preface).

No theoretical introduction appears in this manual, but the subject of each lesson is included with each exercise. An introductory statement at the beginning of the *Song Lessons* reads, “The topics that the lessons illustrate are named over them, and may be explained before the lessons are sung, if thought best; but *practice* is the main thing for young singers” (p. 3).

***Rhythmics.*** Exercises are written on the five line staff from the beginning. Pitches move scalewise and are limited in the first few exercises allowing the focus to be on rhythmic elements. Rhythms begin with quarter and half notes using double measure (duple meter) in exercises 1-4. Bar lines and beating time are presented in Nos. 2-3. Repeat sign is found in No. 3 (p. 3). Triple measure and dotted half notes are introduced in Nos. 5-6 (p. 4). Quadruple measure and whole note are introduced in Nos. 7-10 (pp. 4-5). Sextuple measure and dotted whole note are found in Nos. 11-12 (pp. 5-6). Whole note and quarter rest are shown in No. 13 in double measure (p. 6).

No. 14 is a round in triple meter and presents the half rest (p. 6). No. 15, a three-part round in duple meter, introduces the dotted half rest (p. 6). Eighth notes are found in another four-part round in No. 16 (p. 6). Anacrusis (beginning on the last beat of a measure) is found in No. 17 (p. 7). No. 18 introduces the slur as a legato marking (p. 7). Dotted eighth and sixteenth notes are found in No. 19 (p. 7).

***Melodics.*** The first exercise contains repeated pitches on C enabling the student to focus on quarter and half notes. No bar lines or meter signature is included. No. 22 contains pitches C and D, and uses syllables and text which reinforce understanding of *double measure* (p. 3). Pitches, 3, 4, and 5 (*mi, fa, so*) are presented in No. 3 at which time the student is asked to *beat time* and learn about the repeat sign (p. 3). The remainder of the scale is shown in No. 4 with the instructions that a “*scala*” means “ladder” (p. 4). Two songs, and an exercise using whole notes, follow based on the C major scale before skips of 1, 3, 5, and 8 are presented in Nos. 8-9 (pp. 4-5). Several rounds appear with a variety of new rhythmic elements. Pitch syllables are used when introducing new pitches or accidentals. The *movable do* system is used when key signatures are introduced, the first of which appears in No. 22 in the key of G major (p. 8). Phrases resembling “Go Tell Aunt Rhody” are used to introduce the key of F major (p. 10). Syllables to the first phrase of “Twinkle, Tinkle Little Star” are given for the key of B flat major (p. 10).

Dynamics and key signatures are introduced several exercises later. Octaves, Da Capo and Fine markings, keys of F and G, dynamic markings, and keys of D, A, F, B flat, and E flat major are found in Nos. 20-33 (pp. 7-11). Nos. 34-35 present accidentals using neighboring tones (p. 11).

The remainder of the book includes songs utilizing the previously learned material. Many of these songs were “written for this work,” according to Root (pp. 12-13). A section at the end of the manual includes hymns, some with familiar tunes but new text.

Texts in the *National School Singer* are appropriate for young children since this book was intended for use in day-schools. Some familiar tunes are used such as *Twinkle Twinkle, Little Star* and a version of *Go Tell Aunt Rhody* (p. 10).

### **The Choir and Congregation (1875)**

*The Choir and Congregation*, published in 1875, is a collection of music “on a new plan” for use in the worship service. While this work does not contain a theoretical introduction, Root makes some poignant comments in the *Explanatory* or Preface regarding his philosophy of the performance and choice of music in the worship service, and the responsibility of both the “trained voices” and members of the congregation. Because much of the singing school instruction given during this period was focused toward the improvement of singing within the worship service, there is validity in making some connection between the performance of music and how it is offered and received by both choir members and parishioners alike.

Root first addresses the role of performers and audience by stating the following:

‘Performers’ and an ‘audience’ are certainly not the true elements of [a] worshiping assembly. There should be neither ‘lookers on’ to see others worship, nor persons to be entertained by what is done. All should receive the instruction, all should unite in the prayers, all should join in the singing, and, more important still, there should be

union and cooperation on the part of all, however varied their conditions and attainments. (Explanatory)

He then addresses the performance of music as follows:

So far as the music is concerned, when the trained voices sing, the people should neither listen as outsiders who have no part, nor as an audience, to be entertained; and when the familiar tunes are sung, the trained voices should not lose interest by feeling that their best powers are not called into action. (Explanatory)

According to Root, when the congregation becomes aware of the words being sung by the choir, and why they are sung, they are much more “removed from the temptation now so common, to listen to the trained voices for musical entertainment instead of devotional assistance; and the choir realizing the higher nature of their work, will be equally relieved from the temptation (or perhaps necessity) also common, to sing for the mere entertainment of their listeners” (Explanatory).

After a lengthy description of the “new plan” or order of worship, Root suggests that all be invited to participate in vocal instruction for the betterment of music within the worship service. He states:

Let teachers, or choristers and choirs, who desire to interest their communities in this subject, first meet themselves, and prepare their part of these services, and then on some convenient evening invite ‘all the people’ to join in their practice; and, while seeking the musical results which may be obtained by right qualities of tone, correct phrasing, distinct articulation and careful dynamic shadings, it is hoped that the main object of this book will be kept in mind, and that it may prove to be of real use to ‘the Service of Song in the House of the Lord.’ (Explanatory)

## **The Palace of Song (1879)**

*The Palace of Song* (1879) is a collection of “new music adapted to the wants of singing classes, choirs, institutes and musical conventions” and contains “instruction, rules, tables of reference and review questions” for teachers and students (Title page). The *Preparatory* section serves as a glossary of music terms. Also included are instructions for “the distinct and effective utterance of words in singing” and “explanation in regard to the staff” (pp. 5-6). While there is no Preface to this book containing Root’s philosophy or purpose for having written this manual, it must be noted that this book is a remarkable example of a work combining instructional sections and theoretical explanations with musical examples and songs throughout. Its integration is thorough and shows a cohesiveness begun in Root’s more recent writings but not perfected until this time. The purpose for each exercise or song is clearly stated in a way that conveys the instructional objective to the student, yet does not destroy the musical integrity or interest of the piece.

The *Elementary Course* begins with explanations of tone properties and their departments (rhythmics, melodics, and dynamics). Questions for students and exercises are included throughout the elementary course. Chapter I specifically defines the characteristics of a tone in the following manner:

1. Every musical sound is called a *Tone*.
2. In every tone there is a *Length*, a *Pitch*, a *Power* and a *Quality*.
3. The *duration* of a tone is called its length.
4. The *highness or lowness* of a tone is called its pitch.
5. The *loudness or softness of a tone* is called its power.



6. The *character* of a tone is called its quality.
7. The study of music really consists in the study of the lengths, pitches, powers and qualities of tones.
8. These are called *tone-lengths*, *tone-pitches*, *tone-powers*, and *tone-qualities*, and are known as the *properties* of tones. (p. 7)

Root continues to state that *tone-lengths* belong to the department of rhythmic, *tone-pitches* to the department of melodic, and *tone-powers* and *tone-qualities* to the department of dynamics (p. 7). Root further defines *tone-qualities* to include the “sweetness, or sadness, or joyfulness of the tones” as well as “clear ... and somber tone(s)” (p. 7).

***Rhythmics:*** Chapter II introduces quarter and half notes, beats, measures, bar lines, and *beating time*. Students are asked to sing these note values without emphasis on any pitch (pp. 7-8). Chapter VI introduces rests in 2/4 meter (p. 14). Triple measure, dotted half notes, rests, and movement (tempo) are found in Chapter VII with examples written in treble and bass clef (pp. 15-16). Chapter VIII introduces quadruple measure, whole notes and rests. Students are asked to *beat time* before singing these lessons with attention begin given to tempo markings (pp. 16-17). Root’s sense of humor may be seen by the musical example and text in Figure 13.

Figure 13. Introducing rests.

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

ho will make the first mis - take? Who will make the next? Who will sing in - to the rest? Who will then be vexed?

o will make the first mis - take? Who will make the next? Who will sing in - to the rest? Who will then be vexed?

From *The Palace of Song* by Root, 1879, p. 17.

Chapter IX introduces sextuple measure and dotted whole notes. Students again are asked to “beat notes” as before (p. 18). Examples are presented in 6/4 meter in treble and bass clef.

***Melodics.*** Chapter III introduces pitch, staff and clefs. Students are asked to sing the notation of Chapter II beginning on *do*, or the pitch C, followed by an exercise using *do* and *re* “without beating time or trying to make measures” (p. 9). (See *Figure 14*).

Notation of pitch and rhythm is introduced after the student performs this beginning exercise using syllables.

Similar exercises methodically introduce each new pitch up the scale, step by step. Exercises 51-57 introduce the concept of *movable do* without use of key signatures (pp. 11-13). (Such methods of teaching movable do are seldom found in current texts.) Chapter V introduces relative pitch names and base [sic] clef. Numbers, syllables, and text are used. Example No. 66 is to be sung as a round (p. 13).

Chapter X is devoted to keys, key characteristics, higher and lower tones, and two, three and four part harmony showing soprano, alto, tenor, and bass lines. Students sing scale passages and small skips using numbers, pitch syllables, and words. Two part singing begins with the use of unison octaves (pp. 19-21). Two continuous octaves are shown in Chapter XI exercises followed by easy three and four part exercises (pp. 21-25). Exercise 129 clearly shows the integration of two octaves with pitches pivoting around the middle C ledger line. This humorous little song for both ladies and men is intended to assist students in discovering their vocal



ranges and develop sight-reading skills while experiencing some light-hearted moments during their vocal class. (See *Figure 15*).

This section ends with pitches of the great staff including the seven octave range of the piano. Vocal ranges are shown accordingly (p. 25).

***Dynamics and Quality.*** Chapter IV introduces *tone-powers* and *tone-qualities*. Students are asked to sing various tones attending to dynamics. Other exercises ask students to sing using different tone-qualities. Exercise 61 states that “the following lesson combines Tone-lengths, Tone-pitches, Tone-powers and Tone-qualities, and the measures in which all Tone-properties must flow in order to make music” (p. 12). Students are asked to sing some phrases “somber” while others are to be sung “clear ... joyfully ... [and] plaintively” with the instructions that Italian terms will be introduced later (p. 12).

A collection of songs follows. Songs are written with the tenor clef on top and the treble or soprano clef on the third staff. Songs are musical and melodic lines flow smoothly due to the linear arrangement of pitches. Rhythms begin with quarter, half and dotted half notes followed by eighth notes in 4/4 and 2/4 meters. Because melodics and rhythmic are carefully sequenced and integrated, the following departments are listed sequentially as they appear in the manual’s collection of songs.

***Melodics:*** The next group of exercises, entitled *First time through the Keys*, introduces key-tones, transposition, and key signatures up to four sharps and flats. Examples in one, two, and four parts are given, many with syllables and occasionally numbers, and all with text (pp. 29-59). Each exercise or song is meant to be sung and some performed. As so often has



been seen, Root continues to include humorous texts to keep the interest of his students. A round entitled *What Financial Troubles?* contains the text: “What financial troubles have the birds on summer mornings? Poor things! their little bills are all over dew (due) (p. 47).

***Rhythmics.*** Meters include 2/4, 4/4, 3/4, and 6/4. Durations include, quarter, half, dotted half, whole, and dotted whole notes, and rests. Each section of exercises is followed by several questions for students (pp. 29-59).

***Melodics.*** A section entitled *Second time through the Keys* (although written in with the text and almost unnoticed) contains songs materials which introduce new rhythmic elements such as the dotted eighth-sixteenth pattern, and “more difficult rhythmic forms” (p. 60). Not all keys are represented in this section. Intervals are introduced in the next group of exercises including major and minor seconds, steps and half-steps. Diatonic and chromatic tones (called *tone pitches*) are explained (p. 68). Examples of chromatic scales in the keys of C, D and B flat are presented along with letter names and chromatic syllables. Modulation and minor keys are presented (pp. 69-70).

***Rhythmics.*** As previously stated, in the section *Second time through the keys*, more difficult rhythms are encountered (p. 60). Triplets are introduced in the familiar round, *Sing, [Sing] Together* (p. 61). Syncopation and irregular accenting are presented with an exercise intended to be performed by two parts, one part syncopated, the other part not syncopated (p. 70). The importance of presenting a theoretical concept in a musical setting is

demonstrated in this example. This is consistent with Root's belief that symbols should be introduced only when experienced through the music.

***Melodics.*** Key signatures are revisited in the section entitled *Third time through the keys (chromatic tones, modulations, and minor keys)* but incorporate chromatic tones and modulation (p. 71). One exercise, modulating from the key of C to G, to C, F, and C, provides syllables which change depending on the pitch function within the new key. A chart showing relative minor scales up to four sharps and flats in both treble and bass clef is included (p. 73). This section ends with a *Review* of all material presented regarding the preceding lessons (p. 91).

***Quality.*** A section entitled *Voice Culture* includes instruction on breathing, delivery and quality of tone, vowel and consonant elements, followed by execution exercises with chordal accompaniment, transposition exercises, and exercises for articulation (pp. 92-94). A delightful and humorous little tune in four parts, entitled *Round the Rough Rocks (the ragged rascal ran)*, challenges the students to roll their *Rs* (p. 95). Several accompanied solfeggio exercises (or pieces) follow demonstrating phrasing, expression, and theme and variation (pp. 96-97). This section concludes with several short songs, hymns, and rounds in various keys, many of which are written for four parts and some with accompaniment (pp. 98-127). The book concludes with devotional exercises, songs, and anthems in various meters (pp. 128-207).

## **The Empire of Song (1887)**

*The Empire of Song* (1887) by Root was written to meet the needs of teachers of singing classes, institutes, conventions, choirs, and choruses. Root was conscious of the need for change in materials and pedagogy. In the Preface, Root states that “it has been my custom to ask how they [instructional manuals] could be improved — what could be omitted and what should be changed or added in their plans or material to make them better ... [and these changes] have resulted in the production of *The Empire of Song*” (Preface).

Noticeable differences in this manual include the placement of the soprano line at the top of the score, the use of the syllable *ti* instead of *si* for the seventh degree of the scale, and making the proper distinction between *long permanent spaces* and *short occasional spaces* on the staff (Preface).

Chapter I describes the characteristics of *tone-properties* including *length, pitch, power, and quality* p. 3). *Departments of rhythemics, melodics, and dynamics* are described in Chapter II (p. 3).

***Rhythemics.*** Chapter III introduces lengths and notes (note values) and Chapter IV presents beats and measures (p. 3). *Measure to the eye — bar and measure sign*, along with double (duple) measure are described in Chapter V (pp. 3-4). Rests, signs, and tie are covered in Chapter VII (p. 4). Triple measure is introduced in Chapter X followed by movement (tempo) in Chapter XI (p. 5). Quadruple and sextuple measure are presented in Chapters XII and XIII (p. 5). Eighth notes are introduced in Chapter XVI (p. 6). Varieties of measures ( $4/8$ ,  $3/2$ ,  $2/2$ ,  $2/4$ ,  $3/2$ ,  $3/4$ ,  $3/8$ ) are introduced in Chapter XX. The term *variety* refers to the lower figure in a given meter. For example, double measure may refer to measure (meter) signs of  $2/2$  (*half*



*variety*) or  $2/4$  (*quarter variety*). Triple measure includes *half variety* ( $3/2$ ), *quarter variety* ( $3/4$ ), and *eighth variety* ( $3/8$ ) (p. 7).

These terms are not found in current texts but clearly represent the numerical value represented in rhythm notation. The first phrase of *Yankee Doodle* is notated using meter signatures of  $4/8$  (written primarily in eighth note durations),  $4/4$  shown in quarter note durations, and  $4/2$  written in half note durations with the directions that “the first representation *looks* the movement the best, but the last would have to be the same” (p. 7). Sixteenth note durations are presented when the key of F major is introduced in Chapter XXI (p. 8).

***Melodics.*** Instruction in *melodics* begins with Chapter VI which presents pitches, staff, clefs, and syllables (p. 4). After several chapters dealing with rhythm, key-tone with higher and lower tones, and division of voices is covered in Chapter XIV (p. 5). Chapter XV introduces absolute pitch names and notation of pitches on the grand staff (p. 6). Introduction of key and key signatures is found in Chapter XVII followed by instruction in the keys of D, A and E major in Chapters XVIII and XIX (pp. 6-7). The key of F major is introduced in Chapter XXI at the same time as sixteenth note durations are being presented (p. 8). Keys of B flat, E flat and A flat major are found in Chapter XXI (p. 8). The student is told to “omit E from the key of F, and substitute E flat, and the key of B flat will be the result” (p. 8). Intervals are presented in Chapter XXIII with a discussion of major and minor seconds, steps and half-steps (p. 8). Diatonic and chromatic tones, chromatic scale, natural sign, and accidentals are explained in Chapter XXIV (pp. 8-9). Chapter XXV deals with modulation, and Chapter XXVI presents major and minor keys and transposition (pp. 9-10).

**Powers.** Instruction in *powers* (dynamics) begins in Chapter VIII followed by a chapter entitled *test-qualities*. The instructions read as follows: “The following lesson combines Tone-lengths, Tone-pitches, Tone-powers, and Tone-qualities, and the measures in which all Tone-properties must flow in order to make music” (p. 4). The student is asked to perform a song based on a C major scale passage written in 2/4 meter using quarter, half and whole notes. Dynamic markings are included. Four measure phrases are to be performed in the *quality* of *somber*, *clear*, *joyfully*, or *plaintively* respectively (p. 4). Root states that “while lengths and pitches must always be represented, *powers and qualities may often be left to the discretion of the performer*, or are plainly enough indicated by the sense and sentiment of the words that are sung” (pp. 4-5). Root appropriately refers to notes, lines and spaces as “length and pitch signs” (p. 5).

**Pronunciation.** Sections on *words in music that are liable to be mispronounced* and the *distinct and effective utterance of words in singing* (consonants and vowels) follow the theoretical introduction (pp. 10-11). Students are also instructed not to “run your words together” (p. 11).

Following the theoretical introduction is found *Practice Lessons*, which includes songs utilizing pitches and rhythms described in the introduction. Before encouraging the reading of staff notation, the teacher is instructed to teach “Quarters and Halves and the Notes that represent them” plus beats, double measure, measure sign, bar, double bar, pitches C, D, E, F, G, A, B, C, and lines and spaces used for pitches in both treble and bass clefs (p. 13). Root defines a staff as including *five long lines* and *six long spaces*. He refers to the space below the staff (pitch D, as well as pitch G above the

staff) as a *long permanent space*, and recommends the counting of spaces below and above the staff when naming staff degrees (p. 13).

The inclusion of tonic sol-fa notation with most beginning exercises and songs is of interest. Root had observed the use of hand signs with English choirs at the Tonic sol-fa College in London during his visit in 1886. In his autobiography, he makes reference to the “tonic-sol-fa notation which we might well adopt” ( p. 177).

Root does not refer to the use of hand signs until his later works. In *The Empire of Song*, Root (1887) recommends the use of tonic sol-fa hand signs and includes a description of each hand sign with the directions that “the tonic sol fa plan of printing the initial letters of syllables instead [of] the syllables entire, is here adopted” (p. 13). Root also encourages the teacher to have students perform “enough of key relationship to have the class feel the home effect of key-tone” singing scale pitches and also one, three, five (*do, mi, sol*) in so as to establish the feeling for the key tone (p. 13). Beginning exercises are written in treble and bass clef and include the pitches *do, re, mi, fa, sol* with skips between *do-mi*, and *sol-mi*. The practice of performing skips in early exercises differs from Root’s previous manuals. He states that the use of *chord form* (*do, mi, sol*) is “very important, and should be taken up early” (p. 13). Letters showing sol-fa notation (use of *d, r, m*, etc.) are given for the first several exercises and songs in each key.

Keys and key signatures are not presented in the usual sequence of one, two, or three sharps and flats. Rather, keys are introduced based on each degree of the scale. The teacher is instructed to have students sing “one, two, three, four, five, six, seven, eight, to the syllables ... starting at any pitch” (p. 113). Therefore, exercises commence in the key of C major, then progress to D and E major, followed by F major (one flat), and so forth (pp. 13-14). The

introduction to exercises in the key of D major reads, “Class, we must get accustomed to every degree of the staff as representing one or do (key-tone) . . . . The do, re, mi, or do, mi, sol will sound just as before, only starting at a little higher pitch, D instead of C. No farther [sic] explanations needed at present. Just learn to sing these tones as here represented” (p. 14).

Instructions prior to E major exercises read, “The voices now start at a little higher pitch, E instead of D” (p. 14).

When a flat sign is introduced in the key signature of F major, Root does not offer a detailed explanation of the change in key signature because, as has been stated before, an element is not introduced until needed by the student. His goal is to have the student read pitches using lines and spaces. The only explanation in this exercise is as follows: “When one flat is so placed at the commencement of the Treble Staff, the second long space and fifth long line are key-tone places. Reasons later. The great thing is to be able to apply the syllables in these different ways” (p. 14).

Prior to exercises in G major, the student is told that “we may take a key-tone and go downward from it just as well. In fact, we may go either way from it, for the key-tone is in the center of the family, having tones above and below it. So key-tone is both one and eight . . . ” (p. 15). The teacher is asked to “practice the class on eight, seven, six, five (do, ti, la, sol) before singing the following lessons” (p. 15).

Prior to exercises in A major, the student is asked to *beat time* while singing. The teacher is asked to have students “spend a few minutes at each lesson, just beating time without singing, *in all the different measures* . . . . [Then] beating time should become automatic, so that the singer will not think about the motions while he makes them. Of course it is understood that ‘beating time’ is to be laid aside when the rhythmic habit is formed, or when

singing under a conductor, but it is valuable in the early stages of the work” (p. 15). Triple measure is introduced with the presentation of exercises in A major.

The last exercise in this series is in B major after which the teacher introduces quadruple measure, whole note, tenor clef and brace (p. 16).

Songs in four part harmony for soprano, alto, tenor, and base [sic] begin in the key of C major and progress stepwise up the staff including D, E, F, G, and A major. Each song is also used for the purpose of introducing new musical element such as rests, dynamics (*powers*), sextuple measure, tempo, dotted whole notes, and anacrusis (pp. 16-20).

Discussion of key signatures ensures beginning with one sharp. Exercises and songs continue to display sol-fa syllables and text. *Power* and *quality* are also emphasized as new key signatures are introduced (p. 23). While dynamic markings are not given, the directions read, “The words here easily indicate *power* and *quality*” (p. 23). Another direction reads, “*Length* and *Pitch* must always be indicated, but *Power* and *Quality* may often be left to the singer” (p. 25).

The dotted quarter-eighth note pattern is introduced with songs in A major (p. 28). Prior to songs in the key of B major with its five sharps, instructions to the teacher read, “It is supposed that the class always sing something in the previous key, just before forming the new key, that the change of key-tone caused by the new tone may be clearly felt.” The student is instructed to “stop the staff from representing A which does not belong to this key, and make it represent A sharp in addition to the arrangement for the key of E, and the staff will be prepared for the new key” (p. 32). In addition, the student is asked not to “leave this lesson until you can ‘beat time’ while

singing it” (p. 32). The section on key signatures concludes with pieces in F sharp major.

Subsequent exercises and songs in C major demonstrate *varieties of measure* and include pieces written in 2/2, 4/8, 2/4, 3/4, and 4/4 meters before the introduction of the flat signatures (pp. 34-37).

Songs using flat key signatures follow beginning with one flat (F major) and continuing to six flats (G flat major). Other musical elements are also presented including sixteenth notes, movement (tempo), enunciation including consonants and vowels, new meter signatures (4/8), expression markings including *forzando* (a sudden burst of sound), dotted quarter-eighth note pattern, articulation (*marcato*), and sextuple measure (6/8) (pp. 38-49).

A page entitled *Recapitulation* follows. This song is derived from a set of brief phrases, one in each key displaying each key signature, which contains both text and pitch syllables. Each phrase leads from one key to another as keys progress around the *circle of fifths*. The student is instructed as follows: “Every singer should be able to change quickly the *mental effect* of a tone, while using it to pass from one key to another . . . . This ability to change the mental effect of a tone may be acquired by practice. The author has found the tonic sol-fa hand signs of great benefit in this work” (p. 50). This exercise could serve as a useful training tool in twenty-first century theory classes. (Missing text is due to the inability to reproduce the page without causing damage to the binding.) (See *Figure 16*).

The introduction of chromatic tones is systematically presented in exercises in various keys and both clefs. Text and sol-fa syllables are included. Double sharps and double flats, along with their partial cancellations, are described and utilized within musical examples (pp. 58-

Figure 16. Exercise for changing keys.

Every singer should be able to change quickly the *mental effect* of a tone, while using it to pass from one key to another. For example, the G which is in the first key, should instantaneously have the *feeling* or mental effect of one (do) when it commences the next key. This ability to change the mental tone may be acquired by practice. The author has found the tonic sol-fa hand signs of great benefit in this work (see Church's Musical Visitor for October, 1887, article entitled "Here and There.") Sing syllables first. Do not rely upon instrumental help after taking the pitch. All will be interested to see if this is right.

This is the key of C, do mi sol sol. This is the key of G, mi do sol sol. This is the key of D, do mi sol sol.

This is the key of A, mi do sol sol. This is the key of E, do mi sol sol. This is the key of B, mi do sol sol.

This is F sharp and by the en-harmonic change is G flat, do sol sol. This is the key of D flat, do mi sol sol.

This is the key of A flat, mi do sol sol. This is the key of E flat, do mi sol sol. This is the key of B flat, mi do sol sol.

This is the key of F, do mi sol, and here we are at home a-gain. Now touch the key and let us see, if we do all agree with the key of C.

From *The Empire of Song* by Root, 1887, p 50.

Figure 17. Modulation exercise.

55. Going to another key during a piece of music is called *modulating*. The strain in another key is called a *modulation*. In modulation accidentals may represent diatonic tones of the new key introduced. Where the modulation is short, it is usual to keep the syllables in the key of the piece and treat the diatonic visitors as chromatic tones, but the true application of syllables will change syllables with keys, and so keep diatonic syllables to diatonic tones. The two initials just before the change of key, is to aid in changing the mental effect of the tone from one key to the other. The second syllable may be touched lightly or it may be only thought.

Key of C.

m r d t l s l t s f m r d s t l s t d t d  
On a lone-ly sea-gull isle Where the waves dash mournful-ly, Stands a cas-tle old and grand, Look-ing out-ward to the sea.

56. After a modulation the ear always demands a return to the original key.

Key of C.

d t m m f r d s l t s l t d s d t f m r s s d  
On a lone-ly sea-gull isle Where the waves dash mournful-ly, Stands a cas-tle old and grand, Look-ing out-ward to the sea.

57. There are no chromatic tones here, all are diatonic in one key or the other. Accidentals sometimes help to represent chromatic tones and often (in modulation) diatonic tones.

Key of A.

m s d t m s r s l t d r m t d s d t d s d t s t m r  
Ripe the harvest! ripe and yel-low, Standeth up each gold-en sheaf, While the fruit-age, bright and mel-low, Hides beneath the shell'ring leaf.

58. The reason we know that G sharp is diatonic here, is that at end of the second line we feel that A is, for the moment, key-tone.

Key of A.

d t l s d t l s l f r m f s l t d s m s f m s f m f s s d  
Ripe the harvest! ripe and yel-low, Standeth up each gold-en sheaf, While the fruit-age, bright and mel-low, Hides beneath the shell'ring leaf.

59. The tone of the modulation which does not belong to the first key is called the "modulating tone," or the "tone of modulation." A modulation may be prepared for by changing the mental effect of the tone or tones, just preceding it.

Key of D.

d r m r d t d sr f f r d r ml t s d r s m d f m r d d t d  
Oft the harp un-swept by fin-ger, Trem-bles 'neath some vi-brant sound; And the ten-der strain will lin-ger, Fill-ing all the world a-round.



60. When two or more parts are sung together a tone of modulation in one part affects the others, so that the key may change in some parts without there being a tone of modulation in that part.

Key of D.

Key of A.

d t d f s s d d s t r f m r d f r r d m s s d d r m f l s s d  
 Oft the harp un-swept by lin-ger, Trem-bles 'neath some vi-brant sound; And the ten-der strain will lin-ger, Fill-ing all the world a-round.

61. A modulation can often be anticipated to advantage by changing the mental effect of one or more tones preceding it.

Key of B flat.

Key of F.

m f s s l l s f m t r r d d f m l s f m r d  
 Tramp, tramp, tramp, O bit-ter-ly blows the blast, In-to my face the blind-ing show'rs Of i-cy sleet are cast.

62. When the syllables are not given in a modulation, the teacher will have to decide where they shall begin and end.

Key of B flat.

Key of F.

d r m f f m t d s f f m r d f s s s d  
 Tramp, tramp, tramp, O bit-ter-ly blows the blast, In-to my face the blind-ing show'rs Of i-cy sleet are cast.

63. The hand signs prepare the way for modulation more successfully than any other plan that we know of. (See page 3.)

Key of F.

Key of B flat.

d t l s t l s m l s d t d r m r ds d t l s t l s m f s l t d  
 Dusky shadows on the hill-side, Mist-y va-pors on the moor; Am-ber light up-on the mead-ow, Wil-low fring-es on the shore.

64. In all these lessons, keep in mind right powers and qualities, good enunciation, and all the other requirements for a good performance.

Key of F.

Key of B flat.

d d d d f f m df s s s t s s ds d d d f f m d f m r m f s d  
 Dusky shadows on the hill-side, Mist-y va-pors on the moor; Am-ber light up-on the mead-ow, Wil-low fring-es on the shore.

From *The Empire of Song* by Root, 1887, pp 62-63.

59). Songs in four part harmony using accidentals are presented. Text and syllables are provided (pp. 60-61).

Modulation is introduced in a creative work which wanders through the keys. Keys are labeled and syllables are provided. The pivot tone is clearly marked. Students are encouraged to use hand signs in preparation for this type of exercise. This piece, shown in Figure 17, would serve as a helpful exercise for students studying modulation in twenty-first century classes.

Examples of minor keys are presented beginning with A minor (no accidentals), progressing to E minor (one sharp), G minor (two flats), F sharp minor (three sharps), and F minor (four flats.). Exercises demonstrating tonal movement from a minor key to its relative major key are included. Text and syllables are given and keys are clearly marked (pp. 66-67). Songs in four part harmony demonstrating modulation are provided (pp. 68-70).

Instruction and exercises demonstrating voice culture are provided. Emphasis is given to breathing, vowel and consonant elements, and exercises showing transposition through the keys (pp. 71-72). Several solfeggio exercises follow. These include melodies with syllables which focus on breathing, phrasing, articulation, rests, expression, dynamics, and tempo (pp. 73-75). Exercises for articulation, using different vowel and consonant sounds and rhythm durations, are included (p. 76). A collection of songs for choirs and choruses follows.

This manual differs in its approach from Root's other manuals by its emphasis on hand signs and the extensive use of tonic sol-fa syllables. The introduction of exercises by pitch degrees (C, D, E, etc.) rather than by key signatures (C, G, D major, etc.) marks a change in Root's pedagogical order and sequencing. The influence of European pedagogical traditions, as found

in the English tonic sol-fa singing school curriculum, is evident in *The Empire of Song* (1887).

### **The Paragon of Song (Root and Case, 1894)**

*The Paragon of Song*, by Root and Case (1894), was written for use with singing classes, musical institutes, and musical conventions. It was Root's last instructional manual written just prior to his death in 1895. According to the Preface entitled *To The Teacher*, Root states that the time has come "not only to make a 'new book,' but a book of *entirely new music*, and we have done so in this work. No tune, song or piece, as here given has ever before been printed ... [although] there are some arrangements from operatic and other sources that ... are practically new pieces, being comparatively unknown and unused in their original form" (Preface). The Preface gives no indication regarding Case's contributions to this manual other than to say, "Mr. Case's views agree with mine in all the above matters" (Preface).

Root does not make use of the terms *Rhythmics*, *Melodics*, *Dynamics*, and *Quality* in this manual. The manual begins immediately with training in harmony (tonic chord) and sight-singing, and assumes that students possess a minimal understanding of pitch and rhythm notation. Singing exercises begin with scale and arpeggiated patterns, quarter and half notes.

Root suggests that each lesson begin with approximately fifteen minutes of preliminary exercises, including the following:

- (1) Singing the major scale with the class imitating proper breathing voice production, enunciation, pronunciation, qualities of tone, intervals and execution.

- (2) Practice of minor and chromatic scales, beginning with two or three tones or short phrases, imitating the teacher, being performed “without note or blackboard or a word of explanation ... for by *doing they know*” (1894, Preface).
- (3) Beating time in all the measures.
- (4) Use of Tonic-sol-fa [sic] hand signs. Root states: “I have found the Tonic-sol-fa hand signs of great interest and value in these preliminary exercises. They are as follows: Closed hand (fist), back up, *do*; open hand, back up, level, *mi*; same raise obliquely from wrist, *re*; same lowered obliquely (drooping), *la*; open hand, side up, *sol*; first finger pointing obliquely downward, *fa*; first finger pointing obliquely upward, *ti*; upper *do*, *re*, *mi*, etc., same as lower, only the hand held higher. (Preface)

Root continues to state that “the plans and lessons for instruction will be found new in some respects, and we are confident that teachers will see that they are better than usual” (Preface). He outlines the four series of lessons as follows:

**First series:** Students are to practice exercises in all keys with “only so much knowledge of the facts as is necessary for the class to see what to do, leaving the deeper knowledge to its proper place in the course” (Preface). Melodies are made of phrases either in scale form or in chord (arpeggio) form. Some harmony terms, such as tonic chord, are introduced at this point. Also introduced in the first series are different kinds of measures (meters), rests, eighth notes, dynamics, and singing in four parts.

**Second series:** Recognition of key signatures, absolute pitches within keys.

**Third series:** Recognition of chromatic tones, modulations, and intervals

**Fourth series:** Minor keys. (Preface)

The First Series, *Preparatory Practice in Different Keys*, assumes that students can sing major scales with syllables, and can read quarter and half note, double measure and its notation, pitch names of the tones of the scale, and pitches on the treble and bass clefs. Students review the meaning of *keeping time*, beats in music, and measures of twos, threes, fours, and sixes. Students are asked to *beat time* in all measures (meters) before beginning each exercise. Immediately thereafter, students are introduced to the concept of a chord, and its arpeggiated form. A description of staff notation and leger lines begins the commentary. Beginning exercises are constructed using scales forms and arpeggiated forms. The concept of stepwise motion is introduced. Preliminary sight-reading exercises, in three and four-parts are based on the tonic chord in C using quarter and half notes.

The first few pages present exercises in keys based on the next step of the staff, e.g., C, D, E, F, G, A, and B major. Keys of E flat, A flat, B flat, D flat, G flat, and F sharp are found at the close of this section. It is not assumed that the student should understand the use of accidentals in the key signature at this point except for the location of *do*. Root places the syllables of the tonic chord on the staff calling them the *guiding syllables* from which all others are located (p. 5). By exercise No. 7, the student is instructed about key signatures: “When sharps compose the signature, ‘do’ will be on the next degree above the last sharp, and when the signature has flats, ‘mi’ will be on the next degree below the last flat” (p. 6).

Exercises begin in 2/4 meter, then progress to 3/4 meter with the addition of the dotted half note. Melodic material is based on scale passages

and arpeggiated tonic chord patterns. Exercises are in treble clef and bass clef and may be combined as part-singing exercises.

Beginning with the key of E flat, exercises are written in 4/4 meter and introduce the whole note and rests. Regarding the key of B flat, Root informs the student that “this key is much used. I found myself in it for most of my war songs” (p. 9). Sextuple measure (meter) and the dotted whole note are introduced in No. 21.

Tonic, sub-dominant and dominant chords are introduced in the following section. Students are asked to sing *do, fa, sol, do* each time before every exercise in each key. Tonic, subdominant, and dominant triads are shown and labeled as T., Sd., and D. with the command that “these chords would not sound well sung in this order ... but their arpeggios will be all right and that is what we want those chords for now” (p. 10). Students are asked to notice the formation of these triads being written as “line, line, line, or space, space space, according to which they start on” (p. 10). The root of each chord is referred to as the “foundation tone” of each chord (p. 10). Exercises based on the tonic, sub-dominant, dominant, and dominant seventh chords in the keys of C, G, and D major are presented in various meters (p. 10). Four part exercises showing the use of tonic, sub-dominant, and dominant seventh chords are presented in keys of C, A, and F major (pp. 12-14). Students are asked to “practice tones with different *powers*, mezzo, piano, pianissimo, forte, and fortissimo, and give their abbreviations, also crescendo and diminuendo” and to observe the repeat sign (p. 14).

The Second Series of exercises formally introduces the student to key structure, key signatures, using diatonic tones only. Students are asked to know the absolute (letter) names of the tones sung. The key tone is referred to as the *home tone* or the *father of the family* known as the “key of G,” for

example (p. 15). Students are asked to sing the seventh pitch of the scale as *ti* instead of the formerly used *si*. An exercise is included showing the use of scale forms, arpeggios, and chords within the same example (p. 15).

The five principal movements (tempo) are introduced at this point, *moderato*, *allegretto*, *allegro*, *andante*, and *andantino*. Root points out that “the words and music generally show how fast or how slow it ought to go” but occasionally the composer wishes to make sure of the “movement mark” (p. 15). Exercises in all keys are introduced according to the circle of fifths, C, G, D, A, E, B, and F sharp major. Students are given examples of scale and arpeggio patterns using tonic, subdominant, and dominant chords in each key. These are to be sung prior to the exercise in any given key. In order to find the key-tone, the student is asked to refer to the previous key and locate the new key-tone from that key in the following manner. For example, to locate the key of E major, “the key of A being in your mind, omit D and substitute D-sharp and E becomes [the] key-tone” (p. 18). On page 19, the student is told that in order to find the key of B, “omit A from the key of E and substitute A-sharp and the key of B will be the result” (p. 19).

An exercise in meter of 2/4 introduces the dotted quarter note (p. 18). Students are asked to *beat time* while singing this exercise but are reminded “they may find some difficulty at first in *beating time* here” (p. 18). Anacrusis (beginning on the last beat of the measure) is found in exercises beginning on page 19. Sixteenth notes, followed by the dotted eighth-sixteenth pattern, are found on page 20 in a delightful little tune called *Come, Brothers ... 'tis the Merry Month of May*. Students are asked to sing “syllables first, then *la*, then the words” to these rhythms (p. 20). First and

second endings are introduced on page 21. Exercises in 3/4 meter are found on page 26.

An exercise showing a series of phrases “going through the keys by fifths” is presented with text and is meant to be sung. The enharmonic change of F sharp to G flat is shown and is woven into this little piece. A similar exercise is given for the flat keys going “through the keys by fourths” Students are asked to “sing without instrument and see if you come out right” (p. 27). (See *Figure 18*).

*Figure 18*. Exercise in enharmonic change.

SECOND SERIES.—KEY STRUCTURE. DIATONIC TONES ONLY. 27

**GOING THROUGH THE KEYS BY FIFTHS**—that is, the pitch which is five (sol) in the key you are in, becomes one (do) in the key to which you go. From F-sharp to G-flat is said to be an *Enharmonic change*. Practically that means changing name and representation without changing pitch. Taking away a flat is the same as adding a sharp. Syllables first. Do not let the signatures interrupt. Sing right along from beginning to end. Sing without instrument and see if you come out right.

do ti la sol sol sol sol do ti do (same formula all through).

Now from C we go to the key of G. Now from G we go to the key of D. Now from D we go to the key of A.

Now from A we go to the key of E. Now from E we go to the key of B. Now from B we go to the key of F-sharp, and the En-har-mon-ic change gives the key of G-flat. Now from G-flat go to the key of D-flat.

Now from D-flat go to the key of A-flat. Now from A-flat go to the key of E-flat. Now from E-flat go to the key of B-flat. Now from B-flat go to the key of F. Now from F we go to the key of C. To our starting point, the key of C.

**THROUGH THE KEYS BY FOURTHS** Taking away a sharp is the same as adding a flat. It will be interesting to go through both transpositions (by Fifths and by Fourths) without touching the instrument, and then see if you come out right.

do re mi do fa fa fa do ti do

Now from C we go to the key of F. Now from F we go to the key of B-flat. Now from B-flat go to the key of E-flat.

Now from E-flat go to the key of A-flat. Now from A-flat go to the key of D-flat. Now from D-flat go to the key of G-flat, and the En-har-mon-ic change gives the key of F-sharp. Now from F-sharp go to the key of B.

Now from B we go to the key of E. Now from E we go to the key of A. Now from A we go to the key of D. Now from D we go to the key of G. Now from G we go to the key of C. To our starting point, the key of C.

From *The Paragon of Song* by Root and Case, 1894, p 27.

“An exercise in rests” is presented in the song *The College Boys*, a humorous description of “the awful noise of the college boys at the great



[world's] Fair [where] they raced pell-mell, they rang the bell, and then they gave their college yell ... that horrid yell” (p. 28).

*Varieties of measures* (different meters) are introduced during the next set of exercises. Root states that “so far the quarter note has been [the] beat-note ... but any other note may be [the] beat-note” (p. 29). An exercise shown in a meter signature of 2/2 is also presented in 2/4 and 2/8. Likewise, the triple measure example given in 3/2 is rewritten in 3/4 and 3/8. The quadruple measure example given in 4/2 is reproduced in 4/4 and 4/8. Likewise, the 6/4 example of sextuple measure is rewritten in 6/8.

Root gives an interesting answer to the student who asks: “What, then, is the use of having these different varieties of measure — why not have the quarter note always the beat-note?” His answer is that there “is no *real necessity* for these varieties ... but musicians *have* a reason for the present custom ... . They think, for dignified music, ‘half variety’ *looks* the movement [tempo] better than quarter or eighth, and for ordinary music of a cheerful or bold or bright kind, the quarter or eighth seems more appropriate” (pp. 29-30). Root uses an example making reference to the *Mighty Ruler of the Skies*, writing it in 2/2 meter. He asks: “Does not that look more dignified for such words, than quarter or eighth variety would? ... All notes must go fast or slow according to the ‘movement’ of the music” (pp. 29-30).

Compound measures are presented in the next section. Root uses such meter signatures as 2/4. (2 dot), 3/4. (3 dot), and 4/4. (4 dot) showing meters of 6/8, 9/8, and 12/8 respectively. He defines this process as follows:

When sextuple measure (6-8) goes so fast that it is difficult or impossible to give six beats to it with hand or baton, musicians compound those six beats into two beats, each containing three, or a

triplet, of the rapid beats. This is called compound double measure. As the three eighths are equal to a dotted quarter, the dotted quarter is the beat-note in this kind of measure. It is usual to mark this measure 6-8, but that creates an element of uncertainty. You don't always know from that sign whether Sextuple, or Compound Double is meant. In this book we avoid that uncertainty by having for Compound Double measure a 2 for the upper figure and a dotted 4 for the lower. Whatever is equal to a dotted quarter, goes to a beat. (p. 30)

An explanation is also given for Compound Triple measure (9/8), and Compound Quadruple measure (12/8). Several songs follow using these meter signatures.

Intervals, chromatic tones, and modulations are introduced in the Third Series. Examples of notation are meant to be sung on numbers, syllables and words. In a measure with the pitches C, E, G, F sharp, G, students are asked to sing one, three, five, sharp four, five, or *do, mi, sol, fi, sol*. Similar examples are given with the flatted sixth and sharp four in keys of B flat and E major (p. 35). Accidentals are explained along with the chromatic scale in the keys of C, E, and D flat major. Numbers and syllables are used. Songs follow showing examples of the use of chromatic pitches.

Songs illustrating modulation from one key to another are written in four-part harmony. However, Root suggests that modulations can be so short that a change in syllables to the new key may not be necessary. In a piece moving from C to a phrase ending on the dominant, Root states, "All must feel that at the word 'sky,' G, for the moment, is key-tone, not C. The F-sharp, therefore, is not there a chromatic tone but a regular member in good standing in the key of G (ti), but as the modulation is so short, apply the

syllable ‘fi,’ as if it were a chromatic tone” (p. 40). Root has marked the modulations clearly in other short pieces which follow. The use of a natural sign canceling a sharp or flat is clearly shown in two short pieces (p. 42).

Minor keys are introduced within the Fourth Series of exercises. Root states that “if you take five (sol) from either of the keys we have been singing in and substitute sharp five (si) not only a new key will be the result, but it will be a key of a different kind — more sad or plaintive. It is called the Minor Key” (p. 43). Relative major and minor keys and their key signatures are explained. He further states that “in these relative keys the syllables apply to the absolute pitches precisely the same whether you are in the major or the minor key. For example, in the key of C major and A minor, C is do whether it is one of the major or three of the minor ... ” (p. 43). Root’s system for applying syllables to major and minor scales is known in current theory texts as the *movable do* system. Musical examples are given in the keys of A, E, and B minor using sharps in the key signature, and D, G, and C minor using flats in the key signature. A delightful little piece in A minor, called *The Dreary Day*, is rewritten in the relative major and is called *The Brighter Day* (p. 44).

Voice culture is addressed in the following section. Students are instructed regarding breathing techniques, delivery and quality of tone, and vowel and consonant elements. Exercises for execution follow. These examples are written one-half step apart. Students are told not to “strain the voice” (p. 47). Additional exercises are presented for articulation and phrasing. Students begin each exercise using quarter notes, then proceed to eighth notes doubling the speed as they continue. Root’s humorous side is displayed in the text which accompanies these exercise (p. 48).

The last section of the manual includes part songs, glees, and opera choruses.

## Summary

Root's theoretical introductions in these manuals are similar in style to those written by other authors of the period, including those of Mason, upon whose works Root's writings have their foundation. However, Root's works provided materials for various segments of the population for whom no instructional manuals were available. In the Preface to each of his instructional manuals, he gives the purpose for the compilation of that particular work, and states the audience for whom it is written.

In *The Young Men's Singing Book*, by Root and Mason (1855), Root speaks of the need for properly arranged music suitable for male choirs in colleges and seminaries. He states, "Certainly, no singing book is more needed" because most music arranged for male voices up to this time "is offensive to good taste and a hindrance to the advancement of music" (Preface).

In the Preface to *The Sabbath Bell*, Root (1856/1857) states that "the plan is new, and music and words fare], almost without exception, original. It is believed that the character of the music, and the progressiveness and variety of the exercises will make the singing school unusually pleasant and profitable both to Teacher and pupils" (Preface). According to Root's autobiography, *The Sabbath Bell* was the "first book to grade carefully lessons and part-songs for singing classes" and was designed for choirs, singing classes, and conventions. He goes on to say that it was written "as needed for the grade wanted" (p. 112). In his autobiography, he describes the need at that time for music with appropriate words and states the following:

I presume I should never have attempted to do that [become a composer] if I could always have found some one to do what I wanted. But this I could not do. Sometimes the trouble was with the meter, sometimes with words that followed each other roughly, jolting, like a wagon over a rocky road; sometimes a thin vowel for a high soprano tone, and sometimes wrong emotional expression for the music I had in mind. (p. 112)

It was out of this need for appropriate music and texts that “the beginning of this work” came to its fruition in his first book for singing classes and conventions (p. 112).

*The Diapason*, by Root and Mason (1860), is described as a collection of church music with a “new and comprehensive view of ‘music and its notation’” and was intended for use by choirs, singing schools, musical conventions, and social gatherings (Title page). Root describes Mason’s contribution in the *Singing School Department* as being “unusually full and complete” because of its new presentation of music and notation (Preface). Root had previously visited the western states and comments in his autobiography, “My first sight of the West impressed me strongly, and some songs about the prairies naturally followed” (p. 112). These were included in *The Diapason*.

Root states in his autobiography that, by 1859, he was so involved in his work with directing normal institutes or in conducting musical conventions in various parts of the country, that he “could easily have occupied every week of the year in the latter work” and that he and Bradbury were “almost the only prominent people in it for a while” (p. 121). By 1862, Root writes in his autobiography that “Normals had now sprung up all over the land” (p.

146). It was during the next couple years that Root wrote his first edition of *The Musical Curriculum* (1864), his unique and integrated work for use with private students. In addition, he wrote numerous other instructional manuals, collections of music, and works for keyboard instruction during the 1860s.

*The Triumph* (1868) sold ninety thousand copies during the first year and was written for use with choirs and conventions. *The Triumph* reflects Root's growth in his writing and organizational style. In some ways, it is modeled after *The Musical Curriculum* (1864) in that it is more integrated and presents theoretical elements within the context of musical selections. However, keyboard instruction is not addressed.

*The Normal Musical Hand-Book* (1872) is a theoretical book of instruction written for teachers of "notation, voice culture, harmony, ... church music and classes." References are made to *The Normal Musical Hand-Book* in both *The Glory* (1872) and *The Empire of Song* (1887). The *Normal Musical Hand-Book* is a collection of five books for adult instruction concerning principles and methods of instruction for singing classes, harmony classes, and composition instruction. It provides teachers with directions for working with adults in instructional settings, and addresses the qualities and criteria of a successful *artistic teacher*. Root states in the beginning pages of this work that "no published system for adults has, thus far, recognized these facts, [and] this work is undertaken, in the hope that it may meet the want and supplement what has already been so well done by Dr. Mason and others" (p. 4).

*The Glory* (1872) contains new music for singing classes, musical conventions, and choirs. According to Root, *The Glory* was for the class what the *The Normal Musical Hand-Book* was for the teacher (Preface). He states that the music "is more than new, the Editor being especially

responsible for that to which -no author's name is attached" (Preface). While some previously written material is included, Root has rearranged hymns and poems by adding choruses and additional stanzas. The departments of rhythmic, melodic, dynamic, and quality are well integrated within this manual, a style of writing which is so noticeable in *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872).

*The Mannerchor* (1873) is a collection of music for men in universities, colleges, and seminaries, and was written to meet the needs of male students at the University of Chicago "for whom no suitable book could be found" (Preface). The book contains quartets, anthems and chants for religious services, and part-songs, glees, and choruses for concert performance.

The 1870s were very productive years for Root. He continued to write at least sixteen instructional manuals and collections of music, all of which were used with teachers in his normal institutes. *The National School Singer* (1875) was a compilation of songs, hymns, and devotional exercises for use in the school classroom. Even though Root incorporated numerous contributions from other composers, his name appears by the copyright date of 1875. No theoretical introduction is included in this work, but Root addresses the subject or musical element being studied in each lesson. Instructions before the *Song Lessons* reads, "The topics that the lesson illustrate are named over them, and may be explained before the lessons are sung, if thought best; but practice is the main thing for young singers" (p. 3).

*The Choir and Congregation* (1875) was written to encourage congregations to adopt a *new plan* or order of worship within the worship service. In this work, Root gives a lengthy description of the order of service, and suggests that all be invited to participate in vocal instruction for the betterment of music within corporate worship. Root addresses the role of

the performers (choir) and of the congregation. He reminds them that performers and audience “are certainly not the true elements of [a] worshipping assembly,” but that the purpose of their gathering is to receive instruction, be united in prayers, join in the singing, and cooperate as a worshipping body (Explanatory).

*The Palace of Song* (1879) is a collection of new music “adapted to the wants of singing classes, choirs, institutes, and musical conventions,” and contains instructions and questions for teachers and students. In this work, Root successfully combines instructional sections and theoretical explanations with musical examples and song materials. The purpose of each exercise or song is clearly stated throughout the work.

*The Empire of Song* (1887) was written to meet the needs of teachers of singing classes, institutes, conventions, choirs and choruses. Root was conscious of the need for change in materials and pedagogy, and states that “it has been my custom to ask how they [instructional manuals] could be improved--what could be omitted and what should be changed or added in their plans or material to make them better . . .” (Preface). *The Empire of Song* was the result. This manual includes many changes not previously seen in his other works. Of considerable interest is its emphasis on hand signs and the extensive use of tonic sol-fa syllables. Root had observed classes being trained by English choral masters, and had been greatly influenced by the success of their work with the tonic sol-fa system. The influence of European pedagogical approaches is evident in *The Empire of Song*.

Root’s last work before his death, *The Paragon of Song* (1894), was also written for use with singing classes, musical institutes, and musical conventions. he states that the time has come “not only to make a ‘new book,’ but a book of *entirely new music*, and we have done so in this work.



No tune, song or piece, as here given has ever before been printed . . .”

(Preface). Root states that some arrangements from operatic sources and other unknown works have been included, but that they are “practically new pieces, being comparatively unknown and unused in their original form”

(Preface). Root also states that “the plans and lessons for instruction will be found new in some respects, and we are confident that teachers will see that they are better than usual” (Preface). This work was co-authored by Case, but no indication regarding his contribution is given. From observing the style of writing, it is believed that Root took the predominant responsibility for its content.

## ***Chapter VI. The Musical Curriculum (1864): An Analysis of Pedagogy and Materials for Private Instruction***

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts. The purpose of this chapter is to examine the pedagogical approach used by Root in his first manual for private instruction, *The Musical Curriculum* of 1864. In this work, Root integrates the teaching of theory, harmony and sight-singing with piano instruction and vocal training.

*The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) are manuals for teaching vocal and piano technique as well as the *departments* or elements of music (rhythm, pitch, harmony, dynamics, expression, tone quality) in a progressive and musical manner. These manuals are unique because of the integration of theoretical knowledge, ear training, vocal pedagogy, piano technique, and musical expression presented in one comprehensive, well-sequenced program, intended for use by all students regardless of age or musical ability. Root states that, in addition to exercises and pieces for developing understanding of tonic, dominant and subdominant harmonies, scales, and arpeggios, he has included "exercises and pieces for forming and delivering the voice, management of the breath, phrasing, enunciation, pronunciation, and quality of tone, together with

exercises for accompanying and transposition. In all these things, such Rhythmic, Melodic, and Dynamic combinations occur, as are adapted to the state of the pupil, and all are designed to improve his reading, execution and taste” (p. 14).

These works, although similar in nature, differ somewhat in content and sequencing. The plates for *The Musical Curriculum* (1864) were destroyed in the Chicago fire of 1871. The 1872 manual was rewritten by Root and named *The New Musical Curriculum* on the binder, but retains the title of *The Musical Curriculum* on the title page. Root himself considered these works to be uniquely different from other programs and texts of the period. He states the following in the introduction to *The Musical Curriculum* (1864):

Certainly no book has ever before undertaken to cover this ground, and I venture to say that few have ever been made with so much labor, it having been written and re-written, arranged and rearranged, with interpolations, subtractions, and other changes, many times, before it assumed its present order and form. This would not have been the case had I adopted the plan of any other book, and will, I doubt not, be regarded as some excuse for such imperfection as may after all be found in it. (p. 3)

Root does not assume credit for every idea encompassed in these texts. He modestly admits that “it would be wrong in me to claim all the ideas and plans in this book as my own — many of them are from other teachers, modified and carried out, however, according to the light that I have on this subject, and as a whole will be found new” (p. 3).

In the Preface to *The Musical Curriculum* (1864), Root addresses the goal of personal satisfaction which is attained through the development of

musical skills and the joy of public performance. He speaks of “the importance of learning music ... for the benefit and pleasure it may be to others than to feed and gratify vanity and self-love, since right views and corresponding motives ... will go far toward keeping the pupil in the right course and practicing in the right way” (Preface). He also states the importance of selecting a good instrument for the student because “it is a mistake to suppose that some worn out or cheap affair will ‘do to begin with’ ... and [that] all the other things of execution depend upon practicing upon an instrument that has a *good action* ... [and] a *good quality* of tone, and that can be easily kept in tune” (Preface).

One of Root’s goals in writing *The Musical Curriculum* is to provide the teacher with a *legitimate way* of presenting material to the student. He states, “It is not always the one that can perform the best that can teach the best, though all other things being equal, the one who can give a good musical example is to be preferred ... . It is not unreasonable that you should desire to enjoy as soon as possible the fruits of your expenditure and the labor of the pupil, and it is one object of this Curriculum to provide the means of doing so to a reasonable extent in a legitimate way” (Preface).

Another of Root’s goals is addressed to the student. He encourages a learning process which is based on the attainment of theoretical knowledge and skill development through musical performance with the use of the students’ physical, emotional, and intellectual powers. He believes that the student should accompany himself at all times, and states the following:

I should daily impress the pupil’s mind with the importance of learning to make his own accompaniments; for this purpose I should take great pains with the exercises designed to accomplish this object. I should try, to have him realize that true improvement in

music is like *growing*, slow, and accomplished only by taking proper musical food and exercise, in proper quantities, and at proper times, and by these means adding little by little to this muscle and that muscle of the hand and vocal organs, and to this power and that power both of the intellect and the affections. (p. 14)

Root is aware of practical considerations of the student's need for a proper schedule and a balanced life-style. He states, "A prominent fault in this country is that our young people are required to take too many studies and spend too much time in school for their best growth" (Preface). He gives practical suggestions to the parent and student concerning adequate and careful practice time. He admonishes parents not to require students to practice "when the pupil is exhausted with other studies or duties" (Preface). He continues to state that overworked people should not try to "undertake the systematic study of music unless a sufficient amount of time can be given for practice when the pupil is fresh and vigorous" (Preface).

Root strongly believes in the cultivation of all the musical "powers of the pupil" as well as the student's "general musical intelligence" (Preface). With regard to the performance of music, Root suggests that only music "which is correct and tasteful" and text which is "pure and unobjectionable" should be used with students ... and that lessons and exercises "should cover ground enough to afford the means for cultivating *all* the powers of the pupil ... not leaving the execution behind the reading and appreciation, nor *vice versa*; not making time and tune all, and leaving taste and good expression out of the question; and ... not cultivating a parrot-like style of performance that ignores all knowledge of keys and harmonies, as well as general musical intelligence" (Preface).

### **Remarks to the Teacher: *Method of Teaching***

The *Method of Teaching* consists of fifteen pages of instructions for teachers and contains Root's pedagogical philosophy for both teacher and student. Detailed instructions, using a question-answer format, are included under various subject headings. While these subject headings do not appear to be organized into any specific order, they correspond with the progressive nature of the manual and address areas of study as needed by the student as he/she progresses through the course of study.

The *Method of Teaching* is not divided into chapters as was done in Root's previous manuals, but rather by subject sections. Within each section, Root's pedagogy is carefully explained with sample questions and activities for the student. Eighteen pages of instructions are provided for the teacher followed by four pages of glossary. The use of the term *departments* (rhythmics, melodics, dynamics) is not mentioned until page five of the *Method*. Dynamics and expression are so well integrated into the student's lessons and experiences that these subjects are not dealt with separately in these works as they are in the theoretical introductions of manuals for group instruction. For purposes of this study, and because of this integrative process, the subjects of dynamics and expression are addressed within the areas of *rhythmics* and *melodics*.

Throughout his writings, Root promotes the *discovery method* of teaching which had its roots in Pestalozzian principles. He begins the *Method of Teaching* with remarks to the teacher by discussing "two ways of teaching; one shorter, and the other longer" (p. 3). His philosophy of teaching is clearly stated in the following remarks:

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 do for himself. That which is told or done by the teacher is not thus always made known to the pupil; that which he finds out and does himself always is. That which is told or done by the teacher does not tax the powers of the pupil; that which he finds out and does himself, does tax them. That which does not tax the powers of the pupil, gives him no exercise, and causes no growth; that which taxes his powers rightly both strengthens and expands them. That which taxes some of his powers and not others, produces deformity; that which taxes them all according to their need, tends to [develop] symmetry. (p. 3)

In the following statement, Root emphasizes the importance of the role of the teacher in guiding the student's development:

Things that exist in the nature of musical sounds, can be found out by well guided investigation. Things that man has invented must generally be told. Finding out and doing the things of music is primary in importance. Learning their names, signs or description [is] secondary. This method [manual] is to show, as well as may be, what the pupil can find out, and what the teacher should tell, — how the teacher should guide and conduct the investigations of the pupil, and what the pupil should do, and how he should do it, to become an intelligent and skillful interpreter of music for the piano-forte and voice. (p. 3)

Root believes in the introduction of concepts and skills when needed by the student, another principle based on the principles of Pestalozzi. His sequencing of materials and skills is summarized as follows: “Such things as are adapted to the powers of the pupil should be introduced and acquired by him when they are needed. This plan is adopted here, and it brings in some

things early which have usually been late, or omitted entirely, as will be seen” (p. 3). Root’s understanding of an integrated and comprehensive approach to teaching is clearly stated as follows:

I should simply *tell* the pupil so much of this as he needs to play [exercise] No. 1. I would tell him no more than where to play C, D, and G, because anything more would be useless at present, and that which is useless, or that which cannot be put into immediate practice, is forgotten soon, and like rubbish, only in the way while it remains. Introducing and explaining only that which can be put right into the work and thus begin to be incorporated into the musical life of the pupil, is a matter of great importance. (p. 3)

Root asks the teacher to consider “which is the better way” of teaching, the *shorter* or the *longer* way as described in previous statements. The first step, according to Root, is to “bring that which is to be taught to the perception of the pupil, and ... that which is to be perceived by the eye, to the eye; that which is to be perceived by the ear, to the ear, &c.” (p. 3). When presenting new material, the teacher must decide whether to “present this to the eye of the pupil, or to his ear” (p. 3). Root suggests that this be decided “by the nature of the thing — is it a thing seen or heard?” (p. 3).

When presenting a concept *by ear*, such as an interval, Root asks the teacher to consider whether “an interval [is] something to the eye, or to the ear?” (p. 3). The teacher is asked to consider whether the student will learn an interval “by your telling him to manifest an interval with his voice, or by the instrument. Not unless he has previous knowledge on the subject, for he cannot be supposed to know what the word *interval* means ... since that is an invention of man. Will he succeed any better if you point to the sign of an interval ... and ask what its name is? Certainly not, and all because names



and signs do not come first in the orderly and right presentation” (p. 3). Root then suggests an appropriate procedure for introducing *intervals* to the student by playing two keys on the piano, showing both small and large intervals, followed by their identification as a *second*, a *third*, a *fourth*, etc. (p. 3).

Root states that lessons and exercises up to No. 187 include the study of harmony and contain the “common chord and the chord of the seventh in all their positions” including tonic, dominant and subdominant harmonies, and one octave scales and arpeggios (p. 14). These exercises are intended to “aid the pupil in acquiring the requisite skill and knowledge to commence successfully the study of harmony, and through that to understand more fully the structure of all the music he plays and sings — to have a more interior acquaintance with this art than heretofore” (p. 4).

The subjects introduced in this manual are presented sequentially. Each subject is discussed and questions are posed to the student. Musical diagrams or examples are given when needed. Students are referred to musical examples within the manual which illustrate each subject. The sequence of subjects found in the *Method of Teaching* is as follows:

Position (of the hands at the keyboard). Letters as Names of tones.

Intervals.

Middle C. Staff. Treble Clef, Quarter Notes, Intervals on Staff.

Finger Marks.

Base clef [sic].

Measures. Counting. Bars. Figures. Brace

Octaves.

Half Note. Accent. Moderato.

Metronome Marks.

Mezzo. Forte. Tie.  
Rhythmics. Melodics. Dynamics.  
Triple Measure. Dotted Half Note.  
Rests.  
Long and Short Lessons.  
Right and Progressive Lessons.  
Quadruple Measure. Whole Note.  
Piano. Half Rest.  
Five Finger Exercises, or Technics.  
Section. Repeat.  
Reviewing.  
Preparatory Singing.  
Key note.  
F Sharp. Key Note G. Signature.  
Sextuple Measure. Dotted Whole Note.  
C Sharp. Key Note D.  
Steps, and Half Steps.  
Marcato. Crescendo.  
G Sharp. Key note A.  
Da Capo. Fine.  
Legato Mark.  
Manner at the piano.  
First Time. Second Time.  
B Flat.  
Eighth Notes.  
Syncopation.  
Appoggiaturas.

Playing by Ear.  
Varieties of Measures (other meter signatures).  
Staccato.  
Cadence. Transposition.  
Keeping Time.  
Ritardando.  
The Scale.  
Harmony. The Common Chord.  
Positions.  
Tonic and Dominant.  
Subdominant.  
Voice Culture for Singing.  
The Lungs.  
The Muscles.  
The Windpipe, or Trachea.  
The Larynx.  
The Pharynx and Mouth.  
Delivery of the Voice.  
Taking Breath.  
Use of the Breath.  
Vowel Sounds.  
Form of Tone.  
Arpeggios — Melody Made of Chords.  
Passing Notes.  
Accompanying.  
Phrasing.  
Qualities of Tone.

Words for Singing.

Registers.

Vowel and Consonant Elements.

Enunciation. Pronunciation. Articulation.

Resume.

Suspensions.

Chromatic and Diatonic Scales, Accidentals.

Inversions of Chords.

Vocal Execution.

The Chord of the Ninth.

Modulation.

Solfeggios.

Minor Scales and Chords.

Major and Minor Thirds.

Harmonic and Melodic Minor Scales.

Relative Keys.

Technical Terms.

Tonic, Dominant and Subdominant in the Minor.

Shock of the Glottis.

Double Dotted Notes.

Étude.

Cadenza.

The Grand Practice of the Scales.

The Imperfect Common Chord. (Diminished Chord).

Supertonic. Mediant. Submediant. Leading Note.

The Chord of the Diminished Seventh.

the Chord of the Extended Sixth.

Embellishments.

Pedals. (pp. 3-18)

*The Musical Curriculum* (1864) seeks to develop the student's piano skills along with vocal technique while studying the rudiments of music. In the *Method of Teaching*, specific instructions are presented for developing keyboard and vocal skills. Root explains in great detail the manner in which he would introduce each subject to his student. Such an example follows as measures, counting, and bar lines are introduced:

Before playing No. 5, I would ask the pupil to play No. 3 again, but without looking on the book; and while he played I would count one, two, one, two, one, two, and so on, repeating the words all through. I would then have him play and count himself, speaking the words promptly and evenly. I would then say, this is what is called measuring music, and the time which is taken for each one, two, is called a measure. It might be a good plan here to manifest measures in other ways, as by motions of the hand, or striking gently with the pencil on a book, or by tapping with the foot upon the floor; ... I would then say, play and count two measures — then four — ten eight — all this without looking at the book. I would then point to the lesson and say; signs, or representatives of measures are those sections or spaces of the staff which are made by the little perpendicular lines, and these lines are called bars, and the two bars at the end of the lesson make a double bar. (p. 4)

The student plays both exercises, Nos. 3 and 5, as shown in *Figure 19*.

Root encourages the student to incorporate conducting skills and movement in the study of music. Regarding *keeping time* in music, Root states the following:

Keeping time is an interior operation. If the pupil thinks too fast, the counts or hand will go too fast . . . . I should try to have my pupils *feel* the right time, using hands or counts as regulators, and to aid, perhaps, in keeping the place in the music. By the time the pupil reaches the second series for daily practice, it is probable that he will be ready to give up the first. I should endeavor to interest him in transposing, accenting, and giving the staccato and other expressions to these *exercises*, as they are of great importance. (p. 10)

Throughout the *Method of Teaching*, Root addresses the importance of individualizing lessons for each student. In discussing *right and progressive lessons*, Root states the following:

Lessons should be adapted to the states of the pupil, in the various stages of his advancement; at first not only easy of execution, but so constructed as to embody and express only simple musical ideas or feelings . . . . These right lessons should be so gradually progressive, that the pupil shall find in each one successively, that only an agreeable and reasonable tax upon his time and powers is required to learn and understand it thoroughly. (p. 6)

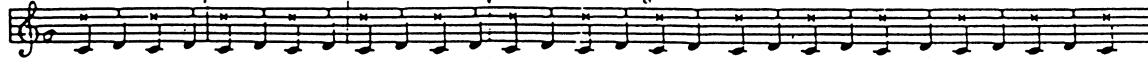
Root offers two scenarios for the teacher to consider showing the results of a *right lesson* and those of a *wrong lesson*. He describes these two as follows:

Let me make two pictures. Number *one*. Note or word from pupil. “I havn’t [sic] learned my lesson; please excuse me,” or “please do not come today,” or if no such note is sent, pupil appears, looking anxious and discouraged — perhaps muttering. “I can’t play my lesson I know.” Being seated, commences — all goes wrong — no proper conception of the music — no love for it — can neither

Figure 19. Beginning exercises for sight-reading and piano pedagogy.

**No. 3. Quarter Notes. Staff. Treble Clef. Places on the Staff representing middle C, and the D next above it. Intervals on the Staff. Marks of Fingering.**

**RIGHT HAND.**—Keep the hand still. Do not leave one key down while striking the next. Name the interval that occurs here.



**No. 4. Bass Clef. The C next below middle C, and the G next below that.**

**LEFT HAND.**—Do not tip the hand sidewise. Observe the other directions. Strike with the thumb and finger only. Hold the hand perfectly square and still, as if a glass of water stood on it that you dare not spill.



**No. 5. Brace. Measures. Double Time. Figures. Bars. Counting. Double Bars.**

**BOTH HANDS.**—Hands and body in good position and still. Keep the eyes upon the notes. Play steadily and slow. Observe the intervals to be played, on the piano and on the staff, and let those of your hand correspond.



From *The Musical Curriculum* by Root, 1864, p. 23.

execute nor understand it — or being energetic and desperate, dashes over it with many faults of omission and commission.

Teacher annoyed and perplexed says to himself, “Now I must either let this lesson go with the difficulties not half conquered, and so send him on unprepared to meet the next, or I must keep him here until he is utterly disgusted with the whole subject, or, I must give up trying to keep him in the instruction book, and must spend half my time in music stores, selecting what is adapted to his state and attainments. Picture No. *two*. Pupil comes in — is evidently glad to see you, — goes straight to the piano and plays his lesson tastefully and well. He has mastered it completely, and enjoys it thoroughly.

You have nearly all the hour for the next lesson, which being adapted to the state of the pupil, is well started before the time is up. If at the house of the pupil, mother or sister comes in, and compliments you on the progress that is being made, and perhaps

says that although the lessons are simple they give a good deal of pleasure, and that there is very little difficulty in having the practice hours observed. I fully believe that these pictures are true and that number one shows the results of wrong lessons, either in quality or quantity, and number two of right ones. (p. 6)

After Exercise No. 20, Root recommends a review for the student. He states as follows:

I should have the pupil review in this part of the book about twenty lessons, dropping off old ones as he adds new ones, but keeping about three pages in practice. If the lessons are well learned, this will be neither a long nor disagreeable task. I think for the present about one-eighth of the time allotted to practice, should be given to the daily exercise of technics, and about one-eighth to reviewing. More than this will be required by and by. (p. 7)

Exercises Nos. 1-20 involve development of piano skills. Beginning with No. 21, the student is asked to begin singing while accompanying himself. In the section for *Preparatory Singing*, Root states the following: “At No. 21, the pupil commences singing — not the study of singing, though it might be well to correct any faults that could be corrected without turning him too much from the main work” (p. 7). Root suggests that “the idea for singing thus with the playing, is to tune the voice” and prepare it for the more challenging skills of vocal technique in future lessons (p. 7).

Root encourages proper body position for both piano and vocal presentations. He gives the following suggestions for executing proper *manner at the piano*:

It is the experience of every one, that he who excites your sympathies by appearing to labor very hard while playing, or who



undergoes various unpleasant contortions of the features at the hard places, who moves his head, body, or arms unnecessarily, or who makes an undulating motion of the wrist, lifting the hand as though the ends of the fingers were sticking to the keys, as well as he who is rigid like a block of stone at the instrument, detracts much by these things from the pleasure and usefulness of his musical performances. I should, therefore, think it a part of my duty to see that the manner of my pupil at the piano is not ostentatious, but natural and graceful. (p. 9)

Root believes that *playing by ear* should be encouraged because it develops the memory and gives freedom to expression. He states the following:

[Playing by ear] ... is sometimes objected to, but I am inclined to think it an advantage, especially when connected with a regular course of musical study, for it strengthens the memory, and gives more freedom and naturalness to the expression, and ... it delivers the pupil from the bondage of being always obliged to have his 'notes' when performing for the pleasure of others. ( p. 9)

Root also encourages knowledge of *voice culture* for singing. He states that while it is not "necessary to know the forms and names of the muscles and other organs of the fingers, hands and arms, in order to play upon the piano or violin ... or of the throat in order to sing, still it is interesting to know something of the way that the voice is produced, and of the organs that have to do with singing" (p. 10). Root describes the use of the lungs, muscles, windpipe, larynx, pharynx, and mouth in vocal production, and illustrates their effects on the delivery of the voice, breathing techniques, use of breath, vowel sounds, and forming of tone.

Root frequently refers to *qualities of tone* and the expressive nature of the voice. Before practicing No. 206, Root reminds students that “all persons who have the capacity to experience the different kinds or grades of joy and sorrow, fear, reverence, awe, &c., have the organs and powers for giving them exact and true expression, and the different sounds of the voice that are used for this purpose are technically called *qualities of tone*” (p. 13). However, he cautions the performer not to think too much about the pharynx or allowing the “deep quality that he delights in” to prevail throughout every song, for then “such a person seems always to be thinking of his voice, instead of what he is singing about, and of course never gives a true expression, excepting to words that belong to that quality ... and other qualities ... are liable to similar objections” (p. 13).

Root expresses his opinions regarding the choice of proper texts for singing. He admonishes that “words to be good for singing, must be of a kind to excite emotion; that those which are addressed to the head rather than to the heart, are not fit for music ... . I should endeavor to have the pupil perceive the true correspondence that exists in the nature of things between a certain emotion and the *kind of sound* or quality of tone which is its natural expression” (p. 13).

Root encourages the use of speaking for matching specific emotions with different qualities of tone. In expressive performances, the “quality of tone will be exactly correspondent to the emotion which is experienced.” He continues to state:

How unfortunate that in so much singing this naturalness is thrown off, and words are compelled to be united to qualities of tone that they have no affinity for, while true and correspondent companions are rent asunder ... There can be only pain where one hears the

words and knows their meaning, and desires to be moved by their true expression, and it is not given. (p. 13)

The teacher is encouraged to sing words for the student with “right and wrong qualities of tone” so the student can discern the proper vocal technique for different types of texts.

At the same time the student is developing vocal technique, he/she is also developing piano accompaniment skills. This is presented in a very logical and sequential manner. The student is asked to play the chord of C and then arpeggiate the chord in the third measure of No. 202. Creativity is encouraged in the student’s accompaniment patterns. The student is asked to perform the same exercise using the chord of F, and then “make up an accompaniment [sic] to this lesson, by putting into chords with a base, the arpeggios it is composed of ... sometimes accompanying ... with the first position of the chord of C ... and sometimes with the second position, and sometimes the third, singing, of course, the same melody” (p. 12).

Root includes training in figured bass for the purpose of helping students become more familiar with harmonic progressions. Students learn how to *fill out the chords* as indicated by numbers found over the bass line. Historical reasons for using figured bass are presented. He states that “Playing *through the base*, or *thorough base*, as it is commonly called, I do not regard as very important, but as it renders the pupil more familiar with chords, and takes but little room, I insert it” (p. 15).

Simultaneously, with the development of piano and vocal technique, Root states that “the instrumental lessons up to No. 187 were to aid the pupil in acquiring the requisite skill and knowledge to commence successfully the study of harmony, and through that to understand more fully the structure of all the music he plays and sings — to have a more interior acquaintance with

this art than heretofore” (p. 14). Up to this point, the student has become familiar with exercises containing the tonic, subdominant, and dominant harmonies, including the dominant seventh, scales and arpeggios one octave, and also exercises for *delivering the voice*, breathing, phrasing, enunciation, pronunciation, and quality of tone, along with exercises for accompanying and transposition. In all these exercises, the student has been studying “rhythmic, melodic, and dynamic combinations ... as are adapted to the state of the pupil, and all are designed to improve his reading, execution and taste” (p. 14).

Root’s emphasis on musicianship and expression are inherent throughout his writings. Even when practicing technical exercises, *études* and *solfeggios*, the student is asked to perform with at least three types of expression, *plaintive*, *gay*, and *commanding* (p. 16). Root believes that “an effective vocal performance depends not only upon a correct observance of the usual rhythmic, melodic, or dynamic rules and right quality of tone, but very much upon distinct and neat enunciation, pure pronunciation, and an appearance and manner in every way accordant with the motion to be expressed” (p. 16).

Individualized instruction is encouraged throughout the manual. The teacher is encouraged to allow the student to advance at his own pace, and “about two series of daily exercises [should be kept] going at once, though there must be exceptions to this as a rule, from the fact that certain pupils need more practice in certain things” (p. 15). By the time the student reaches page 150, Root states that “if he has done his work well, he will have become well grounded in the things which this time going through is intended to teach, and ... will have improved in reading, execution, and

taste.” Root states that, by this time, the teacher’s lesson plan “is probably fixed” (p. 16). He remarks:

If it is thorough, if no lesson is left until it is so well learned that the pupil can play it easily, surely, and gracefully, under any circumstances, if the singing, especially that which relates to qualities of tone, is well understood and practiced, if reasons for all things are so clear that everything is viewed in rational light, if reviews are well made and the whole work well balanced, then I am sure the pleasant picture drawn a few pages back, is, in your case realized. (p. 16)

Root encourages the student to memorize scales and play them *by heart*. He states, “Need I say a word here, fellow teacher, about the paramount importance of having our pupils now know all the scales and their fingering **by heart** . . . . The models occupy but little room here, [but] if rightly practiced, [will] occupy an important place in the time and interest of the pupil . . . ” (p. 17).

At the close of the *Method of Teaching*, Root addresses the three kinds of études presented for study. He explains that the “études progressives, have for their principal object improvement in various things of execution, the Études Élégantes, though still designed to help the pupil in execution, have especial [sic] reference to taste, while the études caractéristiques endeavor to embody both the former things in some of the more unusual and characteristic styles of music” (p. 18).

Pedaling is the last technique to be addressed in the *Method of Teaching*. Root states that “the use of *loud pedal* is an unfortunate one, as it leads to wrong ideas of its use . . . . Holding the pedal down for the purpose of making the instrument loud . . . is a bad habit, injurious to the perceptions

and taste of the player, and disagreeable to persons of musical culture (p. 18). Specific directions for use of the pedal are given.

Root always encourages the student to play musically, to develop an understanding for what is being performed, and to address the composer's intentions as well as the student's interpretation of the music. He states that "the remaining pieces and songs should in turn be analyzed and understood as to their construction, and as far as possible the intention of the author with regard to their performance should be carried out" (p. 18). Root addresses practicing strategies stating that the pupil should practice these pieces slowly and observe the "different things of their harmony" (p. 18). However, the more difficult challenge "consists not only in observing and doing all the external things, such as giving each note its exact value, taking the right movement, executing with grace and neatness, using the pedal skillfully, giving the *cres.* and *dim.*, [sic] and all other dynamic expressions well, but in having him [the student] enter ... into the feeling of the composer, and give forth the true musical thought from his own affection" (p. 18).

In his closing remarks, of the *Method of Teaching*, Root reminds the teacher that this instruction book is to be used only as a preparatory tool for the developing the student's musicianship. He describes the instruction book as "a gate which admits the pupil to the extensive and beautiful fields ... of the greater masters" ( p. 18).

Prior to the body of the work, an extensive glossary is presented. Brief examples of notational items are given to clarify written definitions.

### **Musical Portion**

The musical portion of *The Musical Curriculum* (1864) consists of 216 pages. Each exercise is numbered and contains the focus or subject being

addressed in that specific example. Rhythm, pitch, harmony, reading skills, and technique, both vocal and keyboard, are skillfully integrated and sequenced in a way that the student can easily understand and perform each exercise musically and with perception. Illustrations or diagrams are frequently included to show proper keyboard position.

One of the unique features of this instruction book is that it is written for students of any age and ability who wish to develop both vocal and keyboard skills along with music reading skills. Root believes that any student interested in developing musical skills could gain knowledge and performance ability through following a sequenced course of study, and that the study of music is not restricted to the musically gifted. In this regard, Root addresses the student throughout the book giving suggestions for performance techniques, reminding the student of proper playing position, and challenging the student to play musically and with understanding. His first comments to the student are as follows:

To the Pupil. — I write over the lessons the substance of what you teacher will be likely to tell you in the course of his instructions.

This is done that you may not forget important directions, while you are practicing by yourself; for bad habits are formed or kept up by forgetting or neglecting such directions, and good ones are acquired only by constantly observing them. You will therefore do well to read over these hints and directions, and to look at the cuts that illustrate good positions, every time you sit down to practice, and continue to do this until good habits in all things are formed. (p. 23)

The musical portion of this manual begins with the expectation that the student knows nothing about the keyboard, pitches, or notation. The student is given instruction regarding body position at the keyboard and begins by

locating all Cs, Ds, and Gs on the keyboard followed by intervals of seconds, thirds, fourths, and fifths all over the keyboard using white keys only. The first exercises in treble clef, then bass clef, begin with quarter notes. The right hand plays pitches C and D while the left hand plays pitches C and G. These pitches are played separately at first, then together. The student is playing harmony by the third exercise, No. 5, and all exercises thereafter incorporate the use of two hands.

### **Rhythmics.**

Exercises begin with quarter notes in an unspecified meter of 4 followed by the introduction of *double time* (2/4 meter) and bars (p. 23). By exercise No. 7, the half note, accent, and moderato tempo have been introduced. The student is instructed, “Do not count faster at the half notes” and “Do not sing the counts, but speak them promptly and steadily” (p. 24). The tie is introduced in Exercise No. 8. Triple measure (3/4 meter) and dotted half notes are found in No. 9 followed by quadruple measure (4/4 meter) and whole notes in No. 12 (pp. 24-25). The quarter rest is presented in No. 11 followed by the half rest in No. 14 (pp. 24-25). Anacrusis (beginning on the last part of a measure) is introduced in No. 19 (p. 26).

By exercise No. 21, the student is asked to sing the melody of the right hand using a delightful little tune, *O Music, Sweet Music* (p. 26). Even though vocal study does not begin at this point, the student is encouraged to sing in tune with the piano “giving out the voice freely and naturally” (p. 26). (See *Figure 20*).

The first of many duets is found in Nos. 22 and 23. The student is instructed where to place himself at the keyboard and “do not let the finger nails strike the keys” (p. 27).



Sextuple measure (6/4 meter) and dotted whole notes are introduced in No. 25 in the key of G, key signatures having been introduced in No. 24 (pp. 27-28).

Figure 20. *O Music, Sweet Music*

**“O MUSIC, SWEET MUSIC.”**

**No. 21. Change of Position of Right Hand. Singing.**

Let the principal effort in singing be directed to keeping in exact tune with the piano, and in giving out the voice freely and naturally. Although we do not commence the study of singing yet, you may make this little song sound as well as you can.

O mu - sic, sweet mu - sic thy prai - ses we will sing. And tell of the pleas - ure and joy that thou dost bring. At

morn - ing and eve - ning and in the si - lent night, O mu - sic, sweet mu - sic thou art my heart's de - light.

From *The Musical Curriculum* by Root, 1864, p. 26.

Root encourages the student to perform musically. In directions prior to No. 27, the student is encouraged to “make the melody *sing* as much as you can, but do not sing yourself. Remember that your musical perception, or ear, can be improved as well as your fingers — as can also your taste and appreciation” (p. 28).

Root’s belief in the importance of *playing well* in order to play for pleasure is stated at the beginning of No. 28 as follows:

While you are singing, observe all the things necessary to playing well. Do not hold the hand stiff. Let the strength come from the fingers alone. Right lessons and pieces well learned, although simple, will give pleasure to yourself and friends at every step, while at the same time they are exercising and developing all your musical powers. (p. 28)

The student is constantly reminded of proper position, practicing techniques, and musical elements. A lesson in *Da Capo* and *Fine* is preceded by the following: “Are you becoming confirmed in a good position of the hands? Remember that playing *fast* is not playing *well*. To read well, look a little ahead of where you are playing, that you may not be taken by surprise” (p. 31).

The student is challenged with tempo and *legato* in No. 48 in a piece for two hands in 6/4 meter in the key of E major. The opening remarks are as follows: “Slow at first — allegretto at last. It will not be perfect until you can play it at least three consecutive times without a mistake. Do not let the fingers bend inward when striking the black keys. Remember that the legato mark indicates closely connected tones” (p. 34). In the primo part of a duet, No. 52, the student is asked to perform certain tones legato while others receive “some accent ... somewhat as if it had the sign of the marcato attached to it. You perceive that this breaks in upon the natural accent of the measure, but that is often set aside for higher expressions” (p. 35).

First and second endings are presented in a song *Banish Your Sadness* written in 3/4 meter in the key of E major (p. 34).

Eighth notes are first presented in No. 66 in a song, *Sing, Brothers, Sing!* written in F major. The easily-played bass line consists of quarter notes using intervals of the fifth or sixth while the melody line incorporates a rhythmic motive consisting of quarter, eighth, and half notes based on scale passages, plus an occasional tie and quarter rest. This is another example of Root’s simple, but musical, exercises for students in their beginning stages of musical development (p. 37). (See *Figure 21*).

The next piece, No. 67, places eighth notes in the bass using a repetitive and easily-played Alberti-bass motive (*do-so-mi-so* pattern) (p. 37). Another

piece, No. 77, written for two hands in the treble clef, places eighth notes in the left hand as an accompaniment. The student is admonished as follows:

“Do not allow yourself in any unusual motion or grimace when you happen

Figure 21. Sing, Brother, Sing! Eighth Notes.

**“SING, BROTHERS, SING!”**

**No. 66. Eighth Notes.**  
Do not prolong the counts in a singing tone. Speak them promptly. Try to play the sixths in the base neatly and accurately, without looking down.

The musical score consists of two systems. Each system has a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand plays eighth notes, and the left hand plays sixths. The lyrics are written below the staves.

**System 1:**  
 Sing, brothers, sing: Sing, brothers, sing: Time's on the wing. Time's on the wing. Bear - ing a - way. Hope that to - day. Close round the young spr - it - ling.  
 Yes, brothers, sing: Yes, brothers, sing: Time's on the wing. Time's on the wing. Still af - ter night. Coun - eth the light. And af - ter win - ter the spring:

**System 2:**  
 But do not sigh. That thus they fly, Oth - ers will come. When they are gone. Sing, brothers, sing: Sing, brothers, sing: While time is fly - ing a - long.  
 Do do not grieve, Sor - rows will leave. When comes the day. With cheering ray. Yes, brothers, sing: Yes, brothers, sing: Tho' time is fly - ing a - way.

From *The Musical Curriculum* by Root, 1864, p. 37.

to make a mistake. Preserve your self-possession” (p. 40). In a similar piece, No. 78, the suggestion is given, “Holding down one key while striking the next is one of the greatest enemies to neat and tasteful playing; and yet each note should have its full time” (p. 40).

Syncopation is first observed in No. 72 in an easy piece incorporating quarter, half, dotted half, and whole notes. The pattern, using a quarter, half, quarter note, is found in the right hand and is accompanied by repeated half notes in the bass (p. 39). This exercise again demonstrates Root’s ability to write musical, but easy pieces for students as they begin to learn a new musical skill and concept. (See *Figure 22*).

The appoggiatura (grace note) is introduced in No. 75 in the primo part of a delightful duet written in 3/4 meter in the key of B flat major. The student is also asked to observe dynamic markings of *m*, *p*, *f*, *crescendo*, and

the *Da Capo-Fine* markings. It is interesting to note that the dots inside the double bar (usually placed where *Da Capo* is found) are placed at the end of the piece where *Fine* is located (p. 40).

Figure 22. Syncopation.

**No. 79. E Flat. Key Note B Flat. Syncopation.**  
 Observe the accent required by the syncopation. You perceive that accents sometimes fall on parts of the measure usually unaccented.

From *The Musical Curriculum* by Root, 1864, p. 37.

Meter, referred to as *varieties of measure*, dotted quarter note, and *dal segno*, are introduced in No. 85. The meter signature of 6/8 is first found here in a piece written in E flat major. The student is told, “You can count six in this measure, or two” (p. 42). The eighth note patterns, grouped in threes, are found in the bass line in an easily-played arpeggiated manner. The dots surrounding the repeated pattern are placed under the *dal segno* sign in measure three and again at the *Fine* sign in measure ten (p. 42).

After the introduction of the key signature for A flat major, another piece in 6/8 meter is presented. This piece, *Merrily Over the Water*, uses a pattern of measures with six eighth notes followed by two dotted quarter notes. This is another example of Root’s ability to write music which is accessible for playing and singing, and yet functional for introducing new musical material (p. 43).

A duet for two hands in A flat major, Nos. 90-91, contains both quarter and half rests and numerous legato markings with skips of thirds, fourths, fifths, and sixths in the right hand. The student is told, “Do not count faster at the rests. Leave the notes neatly” (p. 44). The left hand uses a simple accompaniment of half, dotted half, and quarter notes, with an occasional rest (p. 44).

In a piece in G flat major, No. 93, the student is asked to analyze this and another piece, No. 58, and compare what is *alike* and *different* (p. 44). These two pieces are enharmonics of each other, the former one being written in C sharp major while No. 93 is in D flat major. The words *alike* and *different* were not commonly found in Root’s writings. In current pedagogy, students are frequently asked to compare *like* and *different* patterns, and the use of such terms demonstrates Root’s understanding of effective teaching methods.

A series of five-finger exercises, called the *First Series*, is included in this portion of the manual. These exercises are intended to be practiced along with others presented previously. Root suggests that the student practice these during the first half hour of each two hour practice session. An exercise is given for each of the seven sharp and flat key signatures. These begin with quarter or eighth notes, proceeding up and down the scale against whole notes in the opposite hand, followed by several measures of unison playing. These exercises are easy to read and play. The student is instructed that “these exercises ... are for the fingers what gymnastic and calisthenic exercises are for the rest of the body, and should ... be practiced every day” (p. 45). The student is asked to practice them in various ways such as legato or marcato, and with crescendo or diminuendo (pp. 45-47).

Staccato practice is begun in the tenth duet. Root provides a simple bass clef quarter note accompaniment in the *secundo* part played in rhythmic counterpoint. This duet is very accessible for beginning students (p. 48). Several other exercises follow incorporating both legato and staccato passages.

The dotted quarter note and interval of the seventh is introduced in No. 110. The student is instructed as follows: “Do not jerk the eighth notes that follow the dotted quarters. Make them smooth and graceful” (p. 51). Root constantly reminds the student to play musically. Prior to No. 111, the student is told to “name the key-note, intervals and movement, and keep in mind all things necessary to an intelligent and tasteful rendering of the piece” (p. 51).

A *Second Series* of keyboard exercises incorporating scale and chord passages in various meters begins with No. 112 in 6/8 meter. The student is instructed to transpose these exercises into a variety of keys and to practice accenting various notes within the measure as indicated using eighth notes in each direction. The student is also asked to “give variety, as *cres.*, *dim.*, *legato*, *staccato*, &c” (p. 52).

The rhythmic values previously studied continue in the many pieces written for *double notes* in the right or left hand beginning with No. 126 (p. 54). The student is now playing three part harmony. Two or three short pieces are included for each of the seven sharp and flat key signatures. Duets and a delightful trio in C major intended for three players at one piano, *The Three Friends Waltz*, are also included (p. 63). Another trio, *the Three Friends' Sleigh Ride*, contains appoggiaturas and repeating notes. Students are asked to listen for the sleigh-bells, the song of the sleigh-riders, and the clatter of the horses' feet (p. 68).

Scales and exercises for daily practice are found in the *Third* and *Fourth Series* of the manual. In exercises Nos. 177-183, the student is reminded to perform with different fingerings, accenting the first note slightly in each group, and practicing slowly at first (pp. 66-67). Exercises with chords in various positions and both clefs commence with No. 187. The root of each is played in the bass clef. It is at this point that the terms *tonic* (I chord) and *dominant* (V chord) are first introduced (p. 69). The subdominant chord appears in No. 194 (p. 70).

*Singing as an Art* is first introduced in exercise No. 199 along with concepts in harmony (p. 71). Young students learn about vocal production and are cautioned not to strain the voice. They are directed to “avoid fatigue” and maintain good health.

In Exercise 200, scale syllables are introduced, and the student is asked to analyze the chords while singing. Passing notes are introduced in No. 201. The student is expected to provide an accompaniment in No. 202 which is based on tonic, subdominant and dominant chords. (See *Figure 23*).

Instrumental and vocal exercises and scales are provided throughout this section which is referred to as *Third time through the Keys* (p. 76). In No. 222, sixteenth notes are first introduced. The student is asked to identify where tonic, dominant and subdominant harmonies occur while playing passages containing sixteenth notes (p. 76). The reader is reminded here that Root has carefully sequenced this manual to provide for the student’s ability to play specific rhythms musically before introducing a new skill or rhythmic concept. Root again demonstrates his belief that the concept must be able to be executed by the student. If not, presentation of the concept should wait until a later time in the student’s development (p. 76).

Figure 23. Singing as an art. Melody formed on chords. Melody on scale.

Passing notes.

### SINGING AS AN ART.

Heretofore, in this book, you have been singing as the child talks before learning its letters, without reference to the rules of the art—except as they applied equally to the piano. You may have received hints when some fault has been prominent, but your singing thus far has only been preparatory to the study of the voice, which we now commence.

Children, and especially young persons who are near the time when the voice changes, should be exceedingly careful not to strain their vocal organs, and some should not sing at all during this process. All should avoid fatigue, practicing at first but a little while at a time, and no one should sing when the throat is sore. Keep yourself as healthy as possible if you wish to sing or do any thing else well. If, however, you attend to all the things here given, and which are designed to aid you to become an intelligent and accomplished musician, the singing will not be apt to occupy too much of your time.

#### No. 199. General view of the Voice and its Use.

Sing the scale without the instrument if you can, that the difficulties which you have to overcome may the more easily be perceived, especially by yourself. Learn well the syllables and their application, as they are great aids to pronunciation and enunciation. Adhere to the right position of body, throat and head. Deliver the tone freely and naturally, without obstruction from lips, tongue or teeth. Try, just here, more to throw out the voice than to make it very musical. Fill the lungs quietly and quickly. Use little breath. Let the tone be neither thin or hollow. Get the exact vowel sounds of the syllables, and give the consonants distinctly. Sing this scale once at least, for each of the points above mentioned.



#### No. 200. Melody formed on Chords.

Observe that you are singing the tones of the tonic, dominant and subdominant chords—arpeggios for the voice. Name the chords of which the melody and accompaniment are composed. Notice carefully the intervals you produce in singing, and have, as soon as possible, their sounds in your memory, that you may give them with readiness and accuracy. Your teacher will probably here explain to you those things about the organs of the voice, that are most necessary for you to know; or you may read a description of them among the explanations in the fore part of the book. See that the tone is well formed and delivered. This will depend upon the pharynx, and the opening of the mouth, together with the position of the lips, tongue, teeth, &c. See that the intonation is exact, and that the breathing is right. Attend also to the utterance of the words.

Do sol mi sol do sol do la fa la do la si sol re sol si sol do sol mi sol do do sol mi sol si sol re sol do....

#### No. 201. Melody on Scale. Passing Notes.

You observe that a melody may consist of arpeggios of chords, as in the preceding lesson, or of scale forms, as here. You perceive that the phrases in this lesson rest on, and are accompanied by tonic, dominant and subdominant chords, though there are some tones in each phrase that do not belong to the accompanying chord. These are called passing notes.

Do Fa Si Sol Do Sol Do

No. 202. You can probably see what chords should accompany this lesson—as you can tell what chord would be made if the notes of each measure were struck together. The accompaniment of the preceding lesson would do, though different positions in some cases would bring the upper note of the chord nearer to the vocal part.

Do mi sol mi do mi fa la fa do fa re sol si sol re sol mi do mi sol do sol do sol mi re sol si sol do....

From *The Musical Curriculum* by Root, 1864, p. 71.

Dotted eighth notes first appear in a duet in A major found in Nos. 256 and 260 (pp. 84-85). Other exercises in A major are included for singing purposes. The student is asked to sing the melody using solfège against a



simple chordal accompaniment which encompasses tonic, dominant, and subdominant harmonies. No. 258 is a vocal duet with accompaniment. Solfege is given for both vocal parts (p. 85).

Dotted quarter notes are introduced in No. 264 in an exercise emphasizing the use of tonic, dominant and subdominant harmonies in the key of E major (p. 86). In this section, all previously-learned rhythmic devices are incorporated in exercises written in all keys up to six sharps and six flats (pp. 76-99).

Triplets are introduced in No. 280 in an exercise written in A flat major. They are performed by the right hand playing chords using tonic, dominant, and subdominant harmonies. An easy one-line bass accompaniment is provided (p. 89).

The *Fifth Series* of keyboard exercises begins with scales and arpeggios in all keys up to six sharps and flats (pp. 100-101). This section is followed by exercises referred to as *Fourth Time through the Keys* (pp. 102-104).

The dotted eighth-sixteenth pattern is presented in No. 332, a short piece containing arpeggiated and scale passages in the right hand with a chordal accompaniment using tonic, dominant and subdominant chords in the left hand (p. 103). The student is asked to accent the first note of the legato groups.

The *Sixth Series* of finger exercises follows. These exercises, using primarily eighth notes in various meter signatures, are presented in the key of C major. The student is then asked to transpose these exercises into a variety of keys (pp. 104-105). A *Seventh Series* of exercises using scale and arpeggiated passages in all key signatures is found beginning with No. 365 (pp. 112-113). Another series of eighth note exercises, beginning with No. 407 and referred to as the *Eighth Series*, is designed to

develop skills in modulation. These exercises begin on the dominant seventh of each key and resolve on the tonic (p. 120). The *Ninth Series* of exercises incorporated rhythmic devices of augmentation and diminution, although these terms are not shown. The student is asked to perform scale passages using eighth notes against quarter note, sixteenths against quarter notes, and a combination of eighth note and triplet figures against quarter notes. These exercises are presented in C major. The student is asked to practice them “sometimes crescendo, sometimes diminuendo, sometimes legato, sometimes staccato; but never hurriedly” ( p. 121).

Exercises in minor keys begin with No. 452 in the key of A minor. Tonic and dominant chords in various positions are placed in the right hand with chord roots in the bass. Exercises introducing the subdominant and dominant seventh chords follow. Chord inversions are found beginning with No. 454 (p. 128). The student is then referred to page 148 where the tenth series of keyboard exercises begins using scale passages in all minor keys (pp. 148-149). Pieces in other minor keys using tonic, dominant and subdominant chords, follow. E minor exercises begin with No. 460 (page 131), B minor (page 133), F sharp minor (page 135), C sharp minor (page 137), G sharp minor (page 138), D sharp minor (page 138), E flat minor (page 139), and so on through the flat keys. Pieces in the relative major keys are interspersed with exercises in minor keys. The student is constantly asked to play musically through all these technical exercises.

In the midst of these technical exercises are found numerous songs to be played or sung for enjoyment. One of Root’s Civil War songs is included here, *The Dying Soldier*, a song expressing “anguish and joy” (p. 145). This brief song (No. 505) in B flat major, with its three verses sung by a soldier as he laments his last few moments before death, utilizes an accompaniment

motive in 3/4 meter of two eighths, quarter, quarter. The melody line is simple and vocally accessible. Another piano piece of some technical difficulty (No. 509) is named *Proudly Floats the Banner* (p. 146).

*Thorough Base* [sic] exercises commence with No. 513. These utilize simple rhythmic durations, such as quarter, half, and dotted half notes, enabling the student to focus on harmonizing the figured bass. The first two exercises are in C major and A minor. Subsequent exercises are written only in major keys up to four sharps and flats (pp. 150-151). (See *Figure 24*).

*Figure 24*. Thorough base [sic].

**No. 513.** You will remember that the *s* indicates the first inversion, and *2* the second inversion of the common chord; also, that *3* indicates the first, *4* the second, and *5* the third inversions of the chord of the seventh. You will also keep in mind that *3* or the absence of figures indicate the common chord direct; also, that a sharp, flat, or natural alone, or over or under a figure, always refers to the third. In naming these chords describe them quite fully, as, tonic common chord direct, tonic common chord first inversion, &c. When you come to the chord of D in the fourth measure say "dominant in G common chord," the next will be tonic in G, but the next being a chord of the seventh will of course be a dominant chord, and so it you return to the key of C.



From *The Musical Curriculum* by Root, 1864, p. 150.

The *Eleventh Series* of keyboard exercises begins with No. 536. These C major exercises generally incorporate scale or interval passages utilizing sixteenth note durations. The student is asked to transpose them into at least one other key (p. 153). The *Twelfth Series* of exercises written in eighth notes includes harmonic minor scales and arpeggios in all keys up through five sharps and six flats (pp. 154-155).

Double dotted notes are introduced in No. 553 in an exercise in A minor. The double dotted half note and double dotted quarter note (followed by the sixteenth note) are found in the right hand with a simple chordal accompaniment in the left hand (p. 156). The dotted eighth rest, followed by

a sixteenth note, is presented in the *Études Progressives — The Woodland Ramble* (p. 156). This étude is another example demonstrating Root's ability to create an accessible piece for the student when introducing a new and challenging skill.

Études, solfège exercises, scales, arpeggios, use of chromatic tones, and other technical exercises in major and minor keys are found beginning with exercise No. 553 (p. 157). *Solfeggio Eight* consists of an eighth note arpeggiated pattern in the right hand, half or whole note durations in the the left hand, and a plaintive melody to be sung with the accompaniment (p. 157). The student is challenged to “transpose this if it is not adapted to your voice in this key” (p. 157). Another similar example is found in *Solfeggio Nine*, No. 591, in D major. The accompaniment consists of accented notes and chords, arpeggiated figures, and passages incorporating rhythmic counterpoint using eighth note durations (p. 162). Again, the melody is to be sung by the student with the accompaniment. The student is instructed to “select your own places for taking breath, and thus to make the phrasing. Do not disturb the meaning and good effect of the music by taking breath in wrong places” (p. 162). This is another example of Root's insistence on musical and expressive renditions of all technical exercises, both with the voice and at the keyboard.

The *Thirteenth Series* of keyboard exercises incorporates arpeggiated patterns in various positions for both hands. Examples of the same exercise are given in every key up to six sharps and five flats. The I-IV-V-I progression at the end is creatively and musically written (pp. 158-159).

Other *Études Progressives* follow, each with a particular musical or technical focus of its own (p. 160). No. 580, written in 4/8 meter in the key of E minor, emphasizes accents, anacrusis, and rhythmic counterpoint (p.

160). No. 581, written in B minor in 3/4 meter, uses anacrusis, triplets, and dotted eighth-sixteenth patterns (p. 160).

The *Fourteenth Series* of technical exercises begins with No. 582. Arpeggiated patterns are performed in various positions using triplet and sixteenth note durations in all keys up to five sharps and six flats (p. 161).

In the *Fifteenth Series* of keyboard exercises, the student performs sequences of passages, one in 6/8 meter and another in 3/4 meter using sixteenth notes patterns (p. 163). The *Sixteenth Series* follows with more arpeggiated patterns using the “chord of the seventh” in all keys up to four sharps and five flats. The student is asked to play the “proper tonic chord at the close of each lesson” (p. 164).

The *Seventeenth Series* of keyboard exercises uses sixteenth note durations and incorporates arpeggiated patterns beginning on the dominant seventh chord in all keys commencing with F major, proceeding through the flat keys up to six flats, and then returning to sharp keys, beginning with five sharps, ending in C major. Root purposely reverses the order of key signatures (beginning with flats, progressing to sharps) because of the intervallic relationship of the fourth between keys as they progress around the circle of fifths. By playing these passages on the dominant seventh of each key, the student discovers that the resolving tonic pitch becomes the key note of the dominant seventh of the next key. For example, in the key of F major, the dominant seventh chord of C7 progresses to its tonic, F major, which then becomes the dominant seventh (F 7) of the next key, B flat major. The student is asked, “Which way is the transposition here, by fifths or by fourths?” (p. 165). The student is thoroughly prepared technically and theoretically for each new challenge as he/she proceeds through a variety of keyboard and vocal exercises which increasingly become more difficult.

As has been seen before, Root frequently includes some *Études Progressives* following exercises intended for technical development. Root always wants the student to be involved in “music making” rather than simply practicing exercises for technical development. The first étude, *Sounds from the Chapel*, is written in F minor with a melody that is intended to be performed “as connected as possible” while the left hand “strike(s) the accompaniment neatly” (p. 166). The sustained half note melodic passages are accompanied by eighth note patterns in rhythmic counterpoint against the melody. The second étude, in C minor, uses a rhythmic motive of a sixteenth-dotted eighth note figure in 3/4 meter. The étude is “characterized by delicacy rather than power.” The student is asked to “notice the repeat of two measures. It is necessary to the correct rhythmic form” (p. 166).

*Solfeggio Ten* moves back and forth between patterns in A major and those “little minor phrases” in C sharp minor (p. 167). A momentary modulation to the dominant (tonicization of the dominant) brings some harmonic interest to this little piece. Again, the student is asked to sing the melody line while accompanying himself with a broken eighth note figure in the right hand and easily-accessible half note durations in the left hand. Some examples of eighth note rhythmic counterpoint are included toward the end to provide musical interest in the bass line. The student is asked not to take a breath between certain measures because “this style of passing from one phrase to the next should be well learned” (p. 167).

The *Eighteenth Series* of keyboard exercises incorporates several varieties of scale passages presented in C major only but intended to be performed in all major and minor keys. The first exercise in 2/4 meter uses eighth notes, the second in 6/8 meter incorporates the usual eighth note patterns grouped in threes, and the third is based on sixteenth note patterns.

The fourth exercise, written in 6/8 meter, uses two groups of six eighth note patterns per measure. The student is reminded that “the first note of each group should have a clear, prompt accent given with the *right finger*, and that the others should be rather light” (p. 169). The fifth example incorporates a combination of eighth and sixteenth note figures with each phrase beginning on a new pitch of the scale (pp. 168-169).

The *Nineteenth Series* is a set of arpeggiated exercises using in all positions, written using sixteenth notes and shown in several keys up to six sharps and five flats. Examples are given only when fingerings are to be changed. For example, the exercise written in the key of C major displays the instruction, “G [is] fingered like this” and the key of D major is labeled, “A and E [are] fingered like this” (p. 170).

The *Twentieth Series* of exercises consists of examples of chromatic scales in 3/4 and 12/8 meter written in contrary and parallel motion, in thirds, in sixths, and with neighboring tones (p. 172). Following these exercises are found two *Études Progressives* and *Solfeggio Twelve*. No. 637, *Kitty by the Fireside*, a short ternary form piece beginning in G major, modulating to the dominant, and concluding on the tonic, incorporates chromatic tone passages. The student is encouraged to imagine the purring of a cat when performing this piece. The introduction states:

“You perceive that your great work just now is the practice of technics or daily exercises. These études and solfeggios are however of great importance, as they appeal to the taste and imagination . . . . The chromatic groups should be very smoothly and closely linked together, if you would make it a good musical picture. With a little aid of the imagination the contented purring of this favorite of the household may here be quite pleasantly represented.” (p. 173)

Étude No. 638, *Sadness, Hope, Joy*, is a short piece in 6/8 meter which begins in G minor and modulates to the more joyful sounds of G major. The introduction reads, “You may substitute other expressions for those indicated here, if you can by that means make the music more descriptive of the emotions spoken of in the title” (p. 174). Root continues to intersperse these delightful musical pieces within groups of technical exercises giving the student an opportunity to perform music expressively for personal satisfaction and for the enjoyment of the audience.

The *Twenty-first Series* of exercises is described by Root as *The Grand Practice of the Scales*. Written in C major and A minor and notated in sixteenth notes, the student is given examples of each scale form using contrary and parallel motion, thirds, sixths, and beginning on other scale pitches. The student is asked to practice several forms daily with “various accents and other expressions” (p. 176).

Two *Études Progressives* follow. No. 652, a delightful little piece entitled *Apprehension, Suspense, Certainty*, contains an interesting, yet simple syncopated motive beginning with an appoggiatura (grace note). The piece commences in D minor, then modulates briefly to F major, followed by several sequential passages which wander through a variety of harmonies before ending in D major. The student is asked, “Into how many keys does the lesson go?” (p. 177). The student is also reminded about the purpose for studying technical aspects of performance. “Remember, that before you can give your imagination free play in these études, the mechanical part of the work of playing them must be very perfect. Time, fingering, accents, &c, must be so mastered that you seem to give them scarcely a thought” (p. 177). (See *Figure 25*).



Figure 25. Études Progressives. — The Return of the Regiment. Syncopated Motive. Modulation.

No. 653.

ÉTUDES PROGRESSIVES.—Apprehension, Suspense, Certainty.

Remember that before you can give your imagination free play in these études, the mechanical part of the work of playing them must be very perfect. Time, fingering, accents, &c., must be so mastered that you seem to give them scarcely a thought. Into how many keys does the lesson go?

MODERATO.

The musical score for Étude No. 653, 'The Return of the Regiment', is presented in six systems. Each system contains a piano (left) and right-hand (treble) staff. The piece begins with a 'MODERATO' tempo marking. The first system includes dynamics *p*, *cres.*, *dim.*, and *///*. The second system includes *cres.*, *f*, *dim.*, and *ff*. The third system includes *m*, *f*, *m*, and *f*. The fourth system includes *m*, *p*, *f*, and *dim.*, ending with a *ritard.* marking. The fifth system is marked *a tempo primo.* and includes the dynamic *f*. The sixth system concludes the piece with a double bar line and the number 23 below the piano staff.

From *The Musical Curriculum* by Root, 1864, p. 178.

Étude No. 653, *The Return of the Regiment*, is a homophonic piece which utilizes the appoggiatura in a manner which develops facility in the wrist motion. The piece begins in F major, modulates to the subdominant of

B flat major, then moves through D minor before its return to F major. The student is reminded, “Do not play so fast as to make this irregular or indistinct. It is hoped that these harmonies are now so familiar to you, that your thoughts can be given to the subject you wish to describe, and the emotion you wish to express” (p. 178).

The *Twenty-second Series* is a set of arpeggiated exercises written in sixteenth notes and triplets in 4/4/ meter. Models are first given in C major. the student is asked to transpose them into all keys, major and minor. Various sets of fingerings are given in other models with the instructions to “play this exercise with the same fingering in keys of ... ” (p. 179).

Two more études follow. No. 664, *Dance of the Rustic Masqueraders*, begins in G major, moves briefly to the dominant, returns to G major, moves to C major before the *Da Capo*, then returns to G major. This piece incorporates rhythmic counterpoint, accent, motives beginning with anacruses, appoggiaturas (grace notes), and broken arpeggiated sixteenth note patterns moving from hand to hand. The student is reminded to perform the anacrusic sixteenth note figure as part of the musical phrase and not as a triplet. It is interesting to observe the use of the term *musical education* found in these introductory remarks as follows:

It is only when you can play this étude perfectly in time and tune that you will be ready to practice to bring out or develop its musical meaning — a most important part of your musical education. Do not make the first three notes in the base [sic] a triplet — join them to the first note in the treble as though they all formed one group of four. (p. 180)

Étude No. 665, *The Chase of the Chamois*, written in D major, contains arpeggiated patterns, accents, dotted eighth-sixteenth patterns, sequences,

appoggiaturas, chromatic tones, scale passages, and use of the upper octave (register) of the keyboard. As with all of these études, the student is again encouraged to perform this piece musically and with *interest*. The introductory remarks read as follows: “These études will be interesting to your friends and useful to yourself, only as they are thoroughly played, and their meaning fully brought out; many excellent pieces are pronounced uninteresting simply because they are not understood, or are not well played” (p. 181).

The *Twenty-third Series* of instrumental exercises are chromatic in nature and written in sets of eighth notes and triplets. In No. 666, a chromatic version of the scale written in parallel motion, using the interval of the descending second in an ascending progression, the student is asked to “play this sometimes even — sometimes accenting the first of each two, and sometimes *cres.* ascending, and *dim.* descending” (p. 182). The next exercise, No. 667, is a chromatic version of the scale in 4/4 meter using triplets in contrary motion.

No. 668, another étude entitled *The Wind among the Forest Trees*, utilizes sixteenth note passages with chromatic tones and sequences in the treble clef accompanied by the left hand, then transferred to the bass clef with a chordal accompaniment in the right hand. The student is encouraged to practice this in a “slow, distinct and perfect” manner in order to gain “a certain degree of velocity” for producing the “right effect” (p. 183). However, the student is also reminded when practicing this étude to “let the memory call to mind the various fitful sounds of the wind in the forest, and let the imagination clothe the music with a corresponding expression” (p. 183).

Exercise No. 669 serves as a model for practicing scales in seconds (dichords), accenting the first note of each group of two while making the second staccato (p. 183).

Beginning with exercise No. 670, the student is introduced to secondary chords, supertonic (II), mediant (III), submediant (VI), leading note [sic] (VII), diminished seventh (oVII), and extended sixth (augmented sixth). Clear descriptions of each are given with examples in a variety of keys (pp. 184-185).

No. 677, *Études Élégantes — L'Angelus*, a piece of less rhythmic difficulty, is placed at this point to remind the student that performance of a slow, flowing melody may contain its challenges just as much as one with *rapid execution*. The étude features a simple flowing melody in C major with a reiterating eighth note figure in the alto line. At one point, the melody drops to the bass clef with the accompaniment pattern being placed in the right hand. The piece begins in the tonic, moves toward the dominant, and returns to the tonic. The student is asked to “give every tone here indicated its *exact value*, no more, no less, and the melody its cantabile character . . . . Some of the most subtle and troublesome [difficulties] are of this unobtrusive kind, and require not only great control of the fingers in a certain way, but considerable taste and musical culture” (p. 186). The reader is reminded of Root’s continual efforts in stating the purpose of each exercise in a concise and personal manner for the student prior to each exercise within the manual, which in these introductory remarks is referred to as “this Curriculum” (p. 186).

Another étude, *Songs of the Wanderer — Mother*, No. 678, features a flowing melody line with three verses describing a mother’s love for a wandering child. This piece in 3/4 meter, written in A flat major, contains a

legato broken chord accompaniment within the inner voices. The performer is expected to sing the melody and accompany one's self in performance (p. 187).

Syncopation is introduced in No. 679, an easy two-voice piece in C major containing syncopated patterns (shown with ties) in the treble line against a quarter note bass line. The student is asked to “first play without the ties, then with them, counting promptly. Think of the two tied eighths as making a quarter” (p. 188). This technique of removing ties, then inserting them (externalization before internalization), is found in the Dalcroze method of teaching, a European method popular in the early twentieth century which is being revived in today's music education classroom. Another *étude*, using syncopation in 3/4 meter, follows. In No. 680, *second form* (first and second endings) are introduced (p. 188).

Skips in the left hand are found in No. 681 in a piece in 3/2 meter in A major. The student is asked to “name the chords and inversions formed by the left hand” (p. 188).

The turn and mordente, both examples of embellishments of the melody line line, are introduced in No. 682 in a piece which initially looks intimidating for the student with its numerous thirty-second notes and embellished melodic figures. Another Dalcroze-type instruction is given in the introductory remarks to this piece. The student is asked to “play the melody first ... *without* observing the signs of embellishment — afterwards the whole piece, not too fast” (p. 189). A thorough description of the technical aspect of playing embellishments is given in the introduction to this piece.

A piece in 6/8 meter, No. 683, introduces *pedal harmony*, a term used to describe an Alberti-type bass line (a broken chord bass). The first section of

the piece is void of this technique. Pedal harmony is found in the second section with the instruction that “after a time the latter will be preferred” (p. 190).

Two études by A. Loeschorn are included herein. Étude No. 684, *Études Élégantes — Le Chanson du Matin*, features pedal harmony and more turns which are “indicated by appoggiaturas — notes which have no value of their own, but borrow from their neighbors” (p. 190). The student is reminded that “a considerable difficulty in this piece consists in giving an accent to the first note of the short legato marks, making the last one short and soft, and linking closely all that are connected” (p. 190). Étude No. 685, *Études Élégantes — Souvenir d’Enfance*, is rhythmically more challenging with its fast legato sixteenth note passages followed by staccato eighth note figures. Patterns appear in both right and left hands (p. 191).

The *Twenty-fourth Series* of instrumental exercises begins with arpeggios of the diminished seventh chord in various positions. These exercises serve as models for other diminished chords. Arpeggios are written using eighth notes followed by sixteenth note patterns (p. 192).

A series of songs and piano pieces in “various keys and various harmonies in various styles of études, song and technics” follow. *Songs of the Wanderer — Retrospection* includes diminished seventh chords in the accompaniment. A melody line with text appears, but the melody is also found in the treble voice of the piano accompaniment making the song accessible as a work for voice or piano (p. 193). In *Études Caractéristiques — Song without words*, the student is asked to connect the melody so as to make it “sound as much as possible like a voice” (p. 194). The piece is written in 3/4 meter with the melody in the right hand against a simple bass line with chordal accompaniment in the inner voices.

Exercise No. 700 introduces the trill including some measures with the added appoggiatura preceding the trill. The student is given very complete directions regarding the definition of a trill and its execution on the piano with the instructions to “play the piece thoroughly, giving four tones to each count in the trill, then try eight, as indicated in the group of choice notes. Ascertain carefully the right fingering” (p. 195). A simple accompaniment is provided enabling the student to concentrate on the execution of the trill.

Two études follow, *Études caractéristiques — Polonaise* and *Études Élégantes — Le Printemps*. These études provide the student with experience in performing octaves while building on rhythmic devices introduced in the *Twenty-fifth Series* of instrumental exercises. The first of these études is written in 3/4 meter while the second is in 9/8 meter giving a feeling of subdivisions of three (pp. 196-197).

Another of the *Songs of the Wanderer — The Absent One*, follows. This song is written for voice and piano accompaniment and the student is expected to accompany himself while singing. The use of text painting (music describing the text) is very evident in this song which focuses on the death of a young man’s lover as he dreams of her present “angel radiance” within her heavenly home. The melody moves quickly and gracefully as he sings of her “dancing feet” and her “sunny smile” followed by broader rhythms as he describes his sadness and continual search for his “darling May” in his dreams (p. 198). Other études follow which require greater technique in the execution of sixteenth note passages against eighth note melodic lines (pp. 200-201).

There is an omission of the *Twenty-fifth Series*, but it is assumed that this is a publisher’s error. Several series of exercises exist in this section, and it is presumed that they encompass the *Twenty-fifth Series* of exercises.

The *Twenty-sixth Series* of instrumental exercises focuses on scales written in thirds for both hands preceded by nine examples of technical exercises for improving finger strength with suggested fingerings. Instructions are given to “play each measure ten times ... [striking] the notes exactly together ... . Transpose” (pp. 202-203). Exercises are given in major and minor keys up to four sharps and five flats.

Several other compositions follow including *Songs of the Wanderer*, *Études Progressives*, and *Études Caractéristiques*, all of which represent different styles and contain a variety of rhythmic challenges. Some of these works are compositions of other composers. The student is reminded that analysis and theoretical knowledge should accompany the practicing of every piece. Preceding Étude No. 730, *Nocturne*, the student is instructed that “all the pieces in this part of the book should be thoroughly analyzed that every harmony and every modulation may be known” (p. 207).

The *Twenty-seventh Series* of instrumental exercises presents scales in sixths in major keys up to four sharps and five flats with the instruction that the student should “practice successfully the same in the various relative minor” (p. 211).

Études contained in the final portion of the book require considerable technique and facility at the keyboard. *Études Progressives — The Wild Horse on the Prairie*, contains repeated sixteenth note octaves throughout the piece in both treble and bass lines. The student must observe first and second endings, repeated sections, dynamic markings, pedaling, and other signs of interpretation (pp. 212-213). *Études Élégantes — La Frileuse* requires the student to perform triplet sixteenth and eighth note patterns in 2/4 meter at tempi described as *vivo quasi presto*, then *moderato*, followed



by *quasi presto*, changing to *poco ritendendo*, followed by *allegro giusto*, with several right and left hand jumps.

Tremolo, measure repeat, and other abbreviations are introduced in No. 747. Tremolos are written first in thirty-second note patterns with the instructions that “it is not uncommon in the tremolo to make the tremulous motion of the hand as fast as may be, keeping the general time of the measure, rather than attending to each note.” Later in the piece the tremolo figure is given with the instruction to perform “like the first” (p. 219).

In the introduction to Étude No. 748, the student is again reminded to analyze the material so that his/her musical performance may be played with *intelligence and appreciation*. Root states the following:

A careful examination should be made of the chords, modulations, suspensions, passing notes and general style of these études, that they may be played from intelligence and appreciation. It is expected that the pupil who learns everything thoroughly as he goes on in this Curriculum, will enjoy them [the études]; but it is not so certain that his friends, who have not had a similar training, will at first perceive their excellence — but to all they will improve. (p. 220)

Études which follow continue to challenge the student rhythmically and technically, and encompass all the previously introduced musical material.

A section of vocal exercises, the *Fourth Series*, begins with No. 750. The introduction reads, “These exercises include the practice of the Turn, and some preparation for the Shake. They also afford means for the practice of the chromatic scale and the arpeggios of major and minor common chords, as well as those of the dominant, and diminished sevenths. Use syllables, and vowels” (pp. 224-225). Exercises are written in sixteenth note groupings and are very challenging for the vocalist. They are intended to

develop ear training, sight reading, and an understanding of harmony. A simple piano accompaniment outlining the harmonic progression is given. Exercises are written in C major and C minor (pp. 224-225).

Other piano études, written by various composers, follow which challenge the student rhythmically and technically. Every musical element presented thus far is utilized in these works. Even though these works are technically challenging, Root continues to remind the student of the importance of performing with musical expression. In the introduction to *Études Caractéristiques — Transcription*, the student is reminded that “the theme should sound like a baritone song” (p. 226). Other études are entitled *Reverie* (No. 763), *Cradle Song* (No. 764), and the final work, *Potpourri* (No. 765). *Potpourri*, a piece by A. Baumbach, begins with the *Russian National Hymn*. After a transitional section, a version of *Comin’ thro’ the Rye* is presented, followed by *Di Pescatore* from “*Lucrezia Borgia*.” Another transitional section leads to the concluding portion featuring one of Root’s most famous Civil War songs, *The Battle Cry of Freedom*. The piece ends with a stirring variation of that familiar song which remains one of the few familiar works by this prolific, yet little known, composer (pp. 235-239).

A lengthy and thorough index of all the songs and exercises contained in *The Musical Curriculum* is included at the close of the book (p. 240).

### **Melodics.**

Some reference to the sequencing of pitch concepts has been presented in the former section dealing with rhythm. Root effectively integrates musical concepts which enables the student to perform and understand both rhythmic and melodic elements simultaneously. This section focuses solely

on the sequencing of pitch and harmony-related materials. Because student instructions make reference to methods of teaching and performance, they are also examined.

Exercises No. 1 and 2 give instruction regarding position at the keyboard, height of the seat, and body position. Cuts (illustrations) are presented throughout the beginning of the book showing proper playing and hand position at the keyboard. The first cut is given on the second page of the manual's music portion (p. 24). Beginning instructions ask the student to locate all Cs, Ds, and all Gs on the piano. The student is then asked to play seconds, thirds, fourths, and fifths all over the keyboard with each hand "reckoning them both upward and downward — using white keys only" (p. 23). In exercises No. 3 and 4, pitches are read and performed with one hand only using the pitches C and D in the right hand and C and G in the left hand (p. 23-24).

In exercise No. 5, the student begins reading and performing quarter notes at the piano using these same pitches of C and D in the right hand and C and G in the left hand, allowing the ear to perceive the movement from tonic to dominant harmonies (chords built on the first and fifth pitches of the scale), although these terms are not yet introduced. Beginning with exercise No. 5, the student uses both hands simultaneously throughout the book. The student is reading these pitches on the treble and bass clefs (p. 23). E is next introduced creating a basic scale passage of three tones in the right hand, C, D, E, against the previously used tonic-dominant bass line (p. 24). All beginning exercises are written in the key of C major.

The pitch F is added to the melodic line while the bass line adds pitches B and A, allowing the student to perform simple skips and scale passages in the left hand which outline the tonic, subdominant, and dominant harmonies

(p. 24). By exercise No. 11, the student is performing and reading simple pieces in treble and bass clef which incorporate scale passages and complimentary rhythm (one hand moves while the other hands holds a rhythm) using both hands. The pieces are musical even though very simple.

The student is continually encouraged to perform musically. Directions for No. 9 read, “When there are no marks of expression, such as *Mezzo* or *Forte*, exercise your own taste — make the lesson sound as well as possible” (p. 24). The student is also encouraged to analyze, label and read all aspects of notation thereby building an understanding of the theoretical aspects of musical performance. Prior to No. 7, the student is asked to “name the intervals that occur here. What indicates the pitch of these tones? What is their length?” (p. 24). The introduction to No. 8 reads. “What interval is indicated at the third and fourth notes of the treble here? What is a third below the second finger of the right hand?” (p. 24). Before playing No. 10, the student is encouraged to “name the sounds indicated by the degrees of the staff while pointing at the lines and spaces, before playing the lesson” p. 24).

Perfection in performance is also encouraged from the beginning. Root ask the student to “Play the lesson so slow that you can make it perfect in regard to striking the right keys the first time you try it. This will be done by reckoning the intervals in the lesson and at the fingers as you play — a process, slow at first, after a while accomplished at a glance” (p. 24).

By No. 12, the student is playing five-finger patterns in both right and left hands against a slow moving accompaniment pattern (p. 25). As each new rhythmic device is introduced, the execution of these rhythms is simplified using easier finger patterns or simpler rhythms. Fingerings are usually given for all beginning exercises. The nineteenth century practice of

marking the thumb with an X and fingers with 1, 2, 3, 4 (1 referring to the index finger and 4 to the little finger) is used throughout the text. (This type of fingering system. would be challenging for twenty-first century students.) Proper finger technique is stressed throughout the manual. Instructions to No. 12 read, “Do not tip the hand sidewise [sic] — keep it level. Observe expression. Avoid all grimaces and distortions . . . . Make the fingers strike like little hammers. Do not let the finger nails touch the keys” (p. 25).

Throughout the work, Root continually encourages the student to analyze the performance, play with expression, and be cognizant of body maneuvers which might detract from the performance. Instructions to No. 14 read, “Find your place by middle C. Do not strike the little finger on its side. Look quiet and pleasant. After you have learned this lesson so that it will go through in time and tune, play it once applying the same degree of strength to every part of it; then play it according to the dynamic marks and observe the difference” (p. 25). No. 15 requires more skips in the left hand. (See *Figure 26*).

The student is then asked to move to Exercise No. 16 found later in the manual under a section named *Five Finger Exercises*. Root explains his reason for printing them in this manner as follows: “These exercises . . . are for the fingers what gymnastic and calisthenic exercises are for the rest of the body, and should, like them, be practiced every day; as it is only in this way that muscular improvement can be made. Although not learned at once, these lessons are printed together, that time may not be lost in searching for them in various parts of the book” (p. 45).

As other tones are added, the student is instructed in No. 18 to “observe that the hands are now changing their position, so as to bring other tones into the field. Notice the different effects of the music in the different positions. Try to keep in mind the names of the tones, also the intervals on

Figure 26. Five Finger Patterns. Whole Note, F in Base. Dynamics. Half Rest.

No. 12. G in Treble. Quadruple Measure. Whole Note.

Do not tip the hand sidewise—keep it level. Observe expression. Avoid all grimaces and distortions. Do not look on your hands. Keep the fingers on the right keys by observing the intervals as they occur. Make the fingers strike like little hammers. Do not let the finger nails touch the keys. Observe carefully and imitate closely the position of the hand in this sketch, especially the finger that is raised to strike; and let each finger assume the same position as it is raised. The thumb is raised without curving.

No. 13. F in Bass.

Keep the thumb of the right hand over C. All care that you bestow at this stage of your practice, will strengthen the foundation on which to build a beautiful superstructure. When the marks of expression are not given, try experiments until the different degrees of strength are so used as to make the lesson sound well.

No. 14. Piano, and its Abbreviation. Half Rest.

Find your place by middle C. Do not strike the little finger on its side. Look quiet and pleasant. After you have learned this lesson so that it will go through in time and tune, play it once applying the same degree of strength to every part of it; then play it according to the dynamic marks, and observe the difference.

From *The Musical Curriculum* by Root, 1864, p. 25.

the hands as well as the notes. Do not look down” (p. 26). Throughout these exercises, new rhythmic devices are systematically being added including rests, dotted half notes, and whole notes, and repeat signs.

Reference to the first vocal exercise was previously mentioned in this study but bears repeating. Instructions to No. 21 encourage the student to “let the principal effort in singing be directed to keeping in exact tune with the piano, and in giving out the voice freely and naturally. Although we do not commence the study of singing yet, you may make this little song sound as well as you can” (p. 26).

The first duet appears in Nos. 22 and 23. Musical material utilizes all the previously taught skills and technically is very accessible for both

performers. Performers are instructed about the placement of the body at the keyboard and correct hand positions (p. 27). (See *Figure 27*).

*Figure 27*. The First Duet. Key note G. Signature

**No. 22.**

**THE FIRST DUET.---SECONDO.**



In playing the second of four-hand pieces, sit opposite the center of the lower half of the piano. Remember to have the intervals on the hand correspond to those on the staff. Do not let the wrist fall below the knuckles. Do not let the finger nails strike the keys.

**THE FIRST DUET.---PRIMO.**

**No. 23. Change of Position. Treble Clef for Left Hand.**

To play this lesson sit opposite the center of the upper half of the piano. This and No. 22 may be played together. Observe that the right hand commences two octaves above middle C, and the left hand one octave above it.

**No. 24. F Sharp. Key Note G. Signature.**

Find your place by middle C. Play F sharp instead of F. Each two degrees of the staff that are next to each other represent a second—whatever tones they stand for. So F sharp is a second from E, or from G: and on the piano it is not only a second from E to F, but from E to F sharp; not only a second from F to G, but from F sharp to G; and a third from F sharp to A, and so on.

From *The Musical Curriculum* by Root, 1864, p. 28.

The first mention of key signature and key note is found in exercise No. 24 with the introduction of the key of G major. Specific instructions are given to “play F sharp instead of F” with the explanation that the student is now playing an interval of a second (p. 27). (See *Figure 27*). The concept of *key note* and *key signature* is not explained until the next exercise, No. 25, in which the student is given a hint that “the place on the staff which sometimes represents F, now represents F sharp. F would not sound well” (p. 28). Even though these instructions do not reference key signature and key note specifically, directions had been previously given in the theoretical introduction to the manual. The student is encouraged, however, to understand what he/she is performing. The instructions to No. 25 go on to read, “Name the intervals, and think of them while you play. Be determined, from the beginning, to *understand music* — to know the structure and meaning of that which you play and sing, as well as you do the story you read” (p. 28).

Exercise Nos. 24-31 are written in the key of G major and include a song, *Welcome, Hour of Song*, written also in this key (p. 28). In the instructions to this song, Root continues to give direction and purpose as the student progresses in his knowledge of musical skills and concepts. The instructions read as follows: “While you are singing, observe all the things necessary to playing well. Do not hold the hand stiff. Let the strength come from the fingers alone. Right lessons and pieces well learned, although simple, will give pleasure to yourself and friends at every step, while at the same time they are exercising and developing all your musical power.” (p. 28). Root often refers to a student’s *musical powers* in his writings. This term refers to the total integration of body, mind, and spirit as the student



continues to develop his/her thinking and performance skills simultaneously. This principle is promoted in the Dalcroze method of teaching.

Following several exercises in each new key, one exercise number is missing. The student is to skip to the section on *Five Finger Exercises* which offers opportunities for the fingers to be strengthened by practicing a simple finger exercise shown in all seven sharp and flat keys. These exercises, shown on pages 45-47, are expected to be practiced daily. The student is also challenged to perform these exercises musically and with expression.

The second key signature, D major, is introduced in No. 32. Body and hand positions are described, and the student is told to locate “F sharp and C sharp, instead of F and C, to make the key note right” (p. 29). While a definition of scale and key signature has not yet been given, Root does refer to the *key note* in these directions. Throughout the manual, the student is given only enough information to perform that exercise correctly. Root does not introduce new theoretical concepts until needed by the student in performance.

Even though vocal training has not officially begun in this manual, the student is instructed to attend to both singing and keyboard performance skills. Prior to the song, *Over the Meadows*, No. 33, the student is reminded to be attentive to breathing, accuracy, and hand position. It reads as follows:

When you can play and sing these lessons readily, notice whether you take your breath between the syllables. Do not sing the piece until you can play it quite easily. Pay constant attention to the correct position of the hands ... *Now* is the time to do this, as you will soon have other things to attend to, and the hand will be left to take care of itself (p. 30).

(See *Figure 28*).

Figure 28. Over the Meadows. Song with Accompaniment.

**No. 33.** "OVER THE MEADOWS."

When you can play and sing these lessons readily, notice whether you take your breath between the syllables. Do not sing the piece until you can play it quite easily. Pay constant attention to the correct position of the hands, so that the minute you place them over the key-board they will take the right position. *Now* is the time to do this, as you will soon have other things to attend to, and the hand will be left to take care of itself.

O - ver the mead - ows so pear - ly, Soft - ly the breez - es stray, Bear - ing the song of the  
wild a bird, Far to the woodlands a - way. . . . A - way! a - way! a - way! . . . Far to the woodlands a - way. . . .

From *The Musical Curriculum* by Root, 1864, p. 30.

A third duet, Nos. 35-36, is written in the key of D major and contains numerous skips and broken chord patterns in the right hand. Root makes a profound statement prior to the Primo part (No. 36) as he stresses the importance of working with a suitable performer. The following instructions are given to the student::

Agree with your companion about expression. If you learn the lesson in the book imperfectly, or more especially if you seek others, out of it, that are not suited to you, you will dread to play or sing when asked, and give little or no pleasure when you do. You may persist in this course, thinking you will learn after a while, but that is a delusion, and like the Jack-o'-Lantern, will lead you into quagmires and impenetrable thickets of difficulty. *Only* those pieces that you can perform to any body, and at any time, are right ones for you. (p. 31)

Root, along with his interest in the student's musical development, is also perceptive to the importance of personal gratification within the student as

he/she shares musical experiences with family and friends. These types of statements are made throughout each edition of *The Musical Curriculum*.

Exercises in the key of A major begin with No. 38 which uses a meter signature of 6/4. Instructions refer to finding “F sharp, C sharp, and G sharp [which are] necessary to make the lesson sound well, and to make the key-note A” (p. 31).

Even though Root continues to challenge the student with new skills and concepts, he cautions the student not to perform pieces which are above his level of capability. In the introduction to No. 40, the student is admonished to perform music which suits his *present condition and attainments*:

A piece that has some places in it that you can not get right, or that by great labor and care and the most favorable circumstances, you can just get through in time and tune, without expression, is *not suited* to you, and will give no pleasure to tasteful people. Neatness, ease and finish, in a performance, are much more agreeable than the appearance of difficulty; so do not be anxious to play or sing music too difficult for you, but rather strive to give with finish and elegance that which is adapted to your present condition and attainments. (p. 32)

Along with instructions pertaining to expression, good practicing strategies, and theoretical understanding, the student is continually reminded about body and hand positions at the keyboard. In directions prior to No. 42, the secondo part of a duet in A major containing numerous rests, the student is instructed as follows: “Do not throw the hand up at the rests, but let it stay quietly in its place until it is wanted again” (p. 32). Directions prior to the primo part (No. 43) give specific suggestions regarding hand position.

Students are also reminded to “endeavor to keep the time perfectly together” (p. 33).

The key of E major is introduced in No. 45. The exercise uses the five-finger position enabling the student to concentrate on the new pitch of D sharp and the placement of fingers which need to strike the keys “like little hammers ... without tipping or moving the hand” (p. 33). In No. 46, the student is introduced to a cross-over pattern utilizing the thumb and first finger. Instructions read, “When the first finger reaches over the thumb to strike the black key, the thumb should roll a little, so that the hand shall not move at the wrist. You observe that the first and second fingers here are obliged to extend themselves so as to make a third” (p. 33). In directions to No. 47 which focuses on crescendo and diminuendo, the student is reminded not to look down at the keys before playing, but to listen for the proper interval, looking later if necessary. However, “if you make a mistake do not nod your head, or make a face” (p. 33).

Subsequent pieces in E major focus on legato markings, first and second endings, and another duet which utilizes the previously learned material (p. 34). The student is reminded that “your object is intelligence in regard to all things that you acquire, as well as facility and correctness in execution” (p. 34).

The key of B major is introduced in No. 53. As with other pieces which introduce a new key, the student needs only to use five-finger patterns in the execution of the piece, allowing for concentration on the new key signature and placement of the fingers in the new key (p. 35).

The key of F sharp major is introduced in No. 56 with the reminder that “E sharp is the same as F” (p. 35). Only one exercise is presented in this key at this point in the book. No. 58 introduces the key of C sharp major. Both

exercises are based on scale passages utilizing five-finger patterns in the right hand against a simple bass line of whole notes (p. 35).

The interval of the sixth is formally introduced in No. 60 in a piece in C major written in 6/4 meter. The student is asked to review former pieces before beginning this exercise. Directions read, “Can you play any of the preceding lessons without a mistake? It will be unwise to go on until you can” (p. 36). The interval of the sixth is found in the outline of a dominant chord in which the student must perform B to G within an arpeggiated treble pattern. The same melody is performed by the left hand in No. 61. The instructions read, “You observe that in these lessons there is a new interval, (the sixth,) and that the fingers must be a little extended to reach it” (p. 36). Prior to No. 64, the student is instructed as follows: “It will be necessary to become so familiar with this sixth that you will not only recognize it at a glance, but that the hands will play it accurately without the aid of the eyes” (p. 36).

Flat key signatures are introduced in No. 65 which is written in the key of F major. As before, the piece utilizes a five-finger pattern against a simple bass line. Several pieces follow written in F major including a song, *Sing, Brothers Sing*, which introduces eighth notes in 2/4 meter. The melody consists primarily of scale passages and a quarter-two eighths-half note rhythmic motive against a simple quarter note bass line outlining the tonic and dominant harmonies. This piece is another example of Root’s attempts to write music which is easily accessible for the student when introducing a new concept or skill (p. 37). No. 67 utilizes the same melody as No. 66 but eighth notes beamed in fours are used in the left hand accompaniment. The student is reminded that “your left hand will be very quiet in this lesson . . . . Notice that the eighth notes do not all look alike. It is convenient often to

join them together in a group by the mark which makes them eighths” (p. 37). Dynamics markings are added in this exercise with the admonishment, “Do not begin the crescendos too loud, nor the diminuendos too soft” (p. 37). Other exercises, including a duet in 6/4 meter, follow utilizing the dotted half note, legato markings, and ledger lines (p 37).

The key of B flat major is introduced in No. 72 in a simple exercise utilizing the five-finger pattern in the right hand against a simple bass line of whole notes. Syncopation is also introduced in this exercise using an easy quarter-half-quarter note pattern in the right hand. Instructions read, “You perceive that accents sometimes fall on parts of the measure usually unaccented” (p. 39).

A duet in B flat major is found in Nos. 74 and 75. The student is asked to focus not only on the musical elements being performed, but also on the expressive nature of the music. Instructions read, “Think, as you play, of names of tones, intervals, dynamic degrees, expression, position of hands, and movements of fingers” (p. 39). The appoggiatura is introduced in No. 75, the Primo part of the duet (p. 39).

Several other pieces in B flat major follow including a song, *Swiftly O'er the Tide*, with the challenge to “practice as carefully and diligently as if your teacher’s eyes were upon you. He can only guide and aid you — he can not learn for you” (p. 40).

The next three exercises in B flat major include more challenging rhythms, especially the use of eighth notes in both hands. Directions to No. 77 read, “Do not allow yourself in any unusual motion or grimace when you happen to make a mistake. Preserve your self-possession” (p. 40). Prior to No. 78, the student is instructed, “Holding down one key while striking the

next is one of the greatest enemies to neat and tasteful playing; and yet each note should have its full time” (p. 40).

The key of E flat major is introduced in No. 80. The composition of this exercise is much like other introductory pieces with new key signatures with its five-finger pattern using quarter notes in the treble against a bass line of whole notes written in 4/4 meter. No. 81, also in E flat major, is written in 6/4 meter, a meter used frequently by Root when new elements are being introduced. The use of 6/4 carries with it the feeling of a subdivision of three as opposed to 4/4 meter which suggests an underlying feeling of two. The introductory remarks to No. 81 remind the student to count aloud while playing if necessary because “you will never become a good player without being a correct timist” (p. 41).

Several other exercises in E flat major follow including a song, *Sitting Round the Hearth-Stone*, an easy duet containing repeated rhythmic phrases and a rhythmic motive in the bass line. In No. 85, the dotted quarter note as found in 6/8 meter and the dal segno sign are introduced. The instructions state that “you can count six in this measure, or two” (p. 42). Root usually introduces a new rhythmic device each time a new key signature becomes familiar, thereby extending the student’s knowledge and skills.

The key of A flat major is introduced in No. 87 in a delightful and simple exercise incorporating ties, slurs, staccato, syncopation, and dynamic markings. In No. 88, the student is reminded to “keep both hands well over the black keys. Remember that the expression is just as important as the time and tune” (p. 43).

A song in 6/8 meter written in A flat major, *Merrily over the Water*, follows. This piece features repeated eighth-dotted quarter note phrases and

is easily sung and played. The student is reminded to “give the right pronunciation to the second syllables of ‘merrily’ and ‘cheerily’” (p. 43).

A duet in 3/4 meter follows. This duet requires that the person playing the secundo part puts “the right arm over the left of the one who plays the primo” because of overlapping melodic lines. Both parts are based on broken chord patterns in the right hand with sustained rhythmic values in the left hand making them quite accessible for either student (p. 44).

The next three exercises each introduce a new key, D flat major (No. 93), G flat major (No. 95), and C flat major (No. 97), the last of the flat keys with its seven flats. Each exercise is easy to play as it uses the five-finger pattern in the right hand against a sustained bass line.

After playing No. 93 in D flat major with its five flats, the student is asked to review No. 58, a piece in C sharp major using the same treble and bass lines but written with seven sharps. The student is asked to notice “in what respects they differ, and in what respects they are alike” (p. 44). Root introduces the concept of *enharmonics* in these exercises but has not yet used the formal term. The same concept is repeated in the next two exercises. The student is asked to compare No. 95 in G flat major (six flats) with No. 56 in F sharp major (six sharps). These notes also are enharmonics of each other (p. 44). No. 58 in C flat major (seven flats) is compared with No. 53, written in the enharmonic key of B major with its five sharps (p. 44).

The student is constantly being asked to make connections and develop analytical skills throughout this manual. The student is also being challenged to compare, distinguish, analyze, assess, and utilize other higher level thinking skills, a teaching strategy which is promoted by twenty-first century educators and *The National Standards* (2000).



Root inserts a series of finger exercises which utilize knowing key signatures in all seven sharp and flat keys, most meter signatures, and various rhythmic values. Beginning with exercise No. 99 and continuing for the next several pages, five-finger exercises are given in each major key. These are not numbered in order as they are meant to be performed along with previously learned exercises when new key signatures were being introduced. The student is reminded that “as you acquire legato, marcato, crescendo, diminuendo, and other styles, apply them, a part of the time, in the practice of these exercises” (p. 45).

The student is continually asked to perform these exercises with expression, notice the intervals that are occurring in the music, determine the key of the exercise, “play slow enough to be exact in time and graceful in execution,” “strike the black keys evenly and surely,” and “if you make mistakes, you are playing too fast” (pp. 46-47.) The exercises end with the admonishment that “no one has even become a good pianist without practicing five finger exercises” (p. 47).

Two pages of exercises for *Staccato Practice* follow. These exercises are all written in C major for purposes of concentrating on the technical aspects of performance. The first exercise, No. 100, uses quarter notes in rhythmic counterpoint played on a total of three notes in the treble and three notes in the bass which outline the tonic, subdominant, and dominant chords. A variety of fingerings are suggested. The student is asked to “exercise each finger in succession, on any key of the pianoforte, producing staccato tones” before practicing these pieces (p. 48). Other exercises utilize a variety of rhythmic values showing the difference between staccato quarter or eighth notes and longer durations of half and whole notes which must be held. The student is reminded that “the half notes are not staccato, but are held their

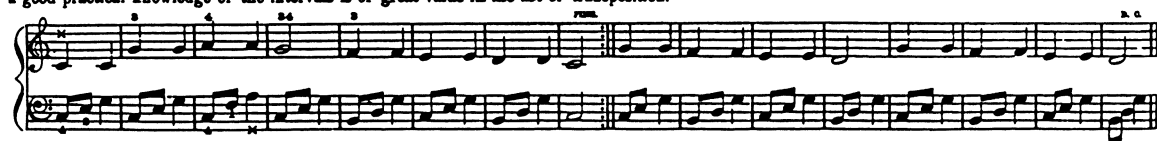
full time. The others have a short, sharp, sudden stroke, making the tone like a point” (p. 48). Instructions to No. 102 read, “Let the hand remain as quiet while producing the staccato tones, as is consistent with a quick, springy movement of the fingers.” (p. 48). This exercise incorporates staccato eighth note patterns in both the right and left hands against sustained whole or half note patterns in the opposite hand.

No. 104 contains both legato and staccato passages. The student is instructed to “make the legato tones sing. Do not let the staccato tones be coarse or too abrupt.” But lest the student forgets about intervals which were introduced many pages before, the student is reminded, “It is hoped that the intervals as far as the sixth are now familiar, and that they can be named and played without the least hesitation” (p. 49).

*Lessons for the Practice of Transposition* begin with No. 106 with examples demonstrating cadences in all keys up to six sharps and flats. Examples are given using a I-V-I progression followed by a I-II<sup>6</sup>-I<sup>6/4</sup>-V-I progression, then an excerpt with melody and text demonstrating the cadence in a musical setting. The student is instructed to “play and sing this little phrase of greeting in all the keys” (p. 50). The student is also asked to transpose a harmonized version of *Twinkle, Twinkle Little Star* into “such keys as your teacher directs” (p. 50). (See *Figure 29*).

*Figure 29. Transposition. (Twinkle, Twinkle Little Star)*

**No. 109.** Transpose this into such keys as your teacher directs, Perhaps you can play it in all the keys, though that would be difficult. You perceive that it is the same tune, wherever you play it, and that transposition is but changing the place as it were of a tune or lesson. Remember that a good practical knowledge of the intervals is of great value in the art of transposition.



From *The Musical Curriculum* by Root, 1864, p. 50.

Throughout the book, the student is asked to observe musical elements besides the subject of that particular exercise. For example, in Nos. 110-111, while the dotted quarter note is being introduced, the student is also learning about the interval of the seventh, key-note, intervals, and movement (tempo) (p. 51). In *Exercises for Daily Practice — Second Series*, the student is performing short exercises which develop technical facility using trichords (scale passages of three notes) and arpeggiated figures in 6/8 meter while transposing these into various keys up to six flats and sharps (p. 52). In Nos. 119-120, the student is transposing exercises up an interval of a second or a third. In exercises Nos. 121-125, the student performs exercises which require the holding down of keys indicated by tied whole notes. The student is then asked to transpose pitches from the key of C major to D flat major (p. 53).

The study of three-part harmony begins with exercise No. 126 in C major where the student is asked to perform thirds (double notes) in the right hand against roots of the tonic and dominant chords in the left hand (p. 54).

Succeeding exercises are presented in various keys beginning with G major and progressing up to six sharps, then six flats back to one flat. Various keyboard techniques are introduced during this series. The first of these exercises, No. 127, is a rondo in G major using double notes (thirds) in the left hand. In No. 130, the student is asked to perform an octave in the left hand with thirds in the right hand (p. 54).

The first exercise in D major is a song written in 6/8 meter. The student is asked three questions covering theory, piano technique, and vocal technique: “What is the key note here? How are you to strike the double notes? Should you take breath between syllables?” (p. 55). Another rondo

follows in No. 136 and incorporates the use of eighth notes and dynamic changes.

The first exercise in A major, No. 138, also written in three-part harmony, requires the performance of rhythmic counterpoint between both hands (p. 56). Exercise No. 140 requires considerable left hand motion.

Exercises in E major begin with No. 141 and are written in a variety of meters and tempos. No. 143 requires the student to play staccato, marcato, and legato (p. 57).

Exercises in B major begin with a duet in which easy four-part harmony is introduced in the secundo part by the use of octaves in the bass. The student is told that “if the hand is not large enough to strike an octave, omit the upper note” (p. 58). During this section, the student is asked to go back and practice some of the technical exercises previously given in the book for the purpose of building familiarity with the fingering for the key of B major. The student is continually being asked to analyze each piece. The introduction to No. 146 reads, “What key is this piece in? What kind of time? What movement has it? Have you practiced No. 145?” (p. 58).

Enharmonic changes are introduced in No. 149 in a piece written in G flat major. The student is instructed, “You perceive that the only difference between this and No. 147, is in the representation” (p. 58).

(See *Figure 30*).

Other enharmonic exercises follow in the keys of D flat, A flat, E flat, B flat, and F major. These exercises are written in three-part harmony and each contains a unique keyboard or theoretical problem to be mastered. Even though the student is receiving theoretical and keyboard instruction, the singing of songs is always encouraged. The introduction to No. 157 reads, “It will be a good plan to select from these pieces and songs such as you

like, and learn to play them without the notes, that you may play or sing for your friends when asked” (p. 60).

*Figure 30. Enharmonic Change.*

**No. 149. Enharmonic Change.**

You perceive that the only difference between this and No. 147, is in the representation.



From *The Musical Curriculum* by Root, 1864, p. 58.

Careful practicing is always encouraged. Prior to No. 159, the student is instructed as follows:

Impress upon your mind the idea that you are striving, by slow and careful practice, to play smoothly and correctly, and you will then acquire rapidity, together with beauty of execution; whereas if you attempt to carry things by storm, and try to make a rapid player by practicing rapidly, you will probably fail in all of these things. (p. 60)

Exercises emphasizing *melody and accompaniment* begin with No. 164. The introduction to No. 164 reads, “You observe that the base[sic] has a kind of song to sing. Let it be well connected, and varied as to loud and soft, according to your taste. You will find that, generally, a melody sounds well to be crescendo as it ascends, and diminuendo as it descends” (p. 61) A summarizing statement at the end of the series of exercises entitled *Second Time though the Keys* reads as follows: “You have probably observed that the principal objects in going through the keys, this time, has been to strike double notes neatly from the wrist, and to play single scales, moving the

hand laterally only. If you have not accomplished these objects, you had better by all means review until this is done” (p. 62).

Root continually encourages the student to become a “thorough musician” (p. 62). Prior to No. 168, the student is reminded to “keep in mind the key, intervals, movements of hands, position, expression, and all things which will make you a thorough and intelligent musician” (p. 62). The first trio is found in Nos. 169-171. These delightful exercises, which comprise a waltz in C major, may be played independently or together (p. 63).

The *Third Series* of exercises through the keys includes scales generally written in quarter and eighth note patterns requiring different tempi, dynamics, and articulations. Keys include C major, F sharp major (six sharps), G flat major (six flats), and F major (one flat) (pp. 64-65).

The *Fourth Series* of exercises begins with No. 172 and requires the holding of harmonic intervals while other fingers perform pitches moving around them. Other exercises follow which involve scales and intervals written in contrary motion (p. 67).

Exercises for practicing appoggiaturas and repeated notes begin with No. 184 in the second trio, *The Three Friends’ Sleigh-Ride*. Even though the student is practicing new piano techniques along with the introduction of a new theoretical element, Root encourages the student to be mindful of the character of the piece. Instructions regarding the performance of the appoggiatura read as follows: “Remember that the appoggiatura has no time of its own, but borrows from the note which follows it, so it will be right to commence playing each appoggiatura when you commence the count or part of the measure on which it comes. ... Do you hear the sleigh-bells?” (p. 68). (See *Figure 31*).

Instruction in the *Common Chord of C* begins with No. 187. Three positions of the chord are shown in the right hand with roots in the bass. The student is asked to name the intervals in the chord. In No. 188, the lesson is repeated but chords are in the lower octave. A similar exercise using the chord of G is found in No. 189. The first mention of tonic and dominant harmonies (I and V chords) is found in No. 190 in which the student is asked to identify these chords in addition to the position of each. Other positions of tonic and dominant chords in C major follow. These exercises are clearly written and questions are direct (p. 69).

The subdominant chord (IV chord in C major) is first presented in No. 194 in combination with the tonic and dominant chords. Other positions of these chords are found in subsequent exercises. Chords are first placed in the right hand with roots in the left hand. No. 197 contains all three positions of a chord in each measure. Prior to No. 198, the student is told to “name chords and positions when you first play the lesson through, and *think* what they are as you play it afterwards” (p. 70). (See *Figure 32*).

A new section, entitled *Singing As An Art*, begins on page 71. The student is told that “your singing thus far has only been preparatory to the study of the voice, which we now commence” (p. 71). Children and young persons who are in the process of voice changes are encouraged to be careful “not to strain their vocal organs, and some should not sing at all during this process” (p. 71). The student should also avoid fatigue, and not sing when the “throat is sore” (p. 71). This section begins with a *general view of the voice and its use* and encourages the student to sing the scale with syllables, being careful to “deliver the tone freely and naturally, without obstruction from lips, tongue, or teeth . . . . Fill the lungs quietly and quickly. Use little

Figure 31. The Second Trio. *The Three Friends' Sleigh-Ride*. Appoggiatura.

**No. 184. THE SECOND TRIO.---(THE THREE FRIENDS' SLEIGH-RIDE—PRIMO.)**

Remember that the appoggiatura has no time of its own, but borrows from the note which follows it, so it will be right to commence playing each appoggiatura when you commence the count or part of the measure on which it comes. If the hand playing the upper part is small, use the thumb for the lower note in the third measure. Do you hear the sleigh-bells?

ALLEGRETTO.

**No. 185. THE SECOND TRIO.---(THE THREE FRIENDS' SLEIGH-RIDE—SECONDO.)**

Directions for position and interlocking of arms same as on page 63. Do you hear the song of the sleigh-riders?

ALLEGRETTO.

**No. 186. THE SECOND TRIO.---(THE THREE FRIENDS' SLEIGH-RIDE—TERZO.)**

Give the base firmly, that there may be a good foundation. Do you hear the clatter of the horses' feet?

ALLEGRETTO.

From *The Musical Curriculum* by Root, 1864, p. 68.

breath. Let the tone be neither thin or hollow. Get the exact vowel sounds of the syllables, and give the consonants distinctly” (p. 71).

Subsequent exercises combine previously learned theoretical knowledge (tonic, dominant, subdominant harmonies) with instruction in vocal



technique. The student is asked to sing melodies formed on chords with syllables. Some exercises include syllables and others are to be sight-read. The student is asked to accompany these melodies using chordal accompaniments. Exercise No. 201 is based on the C major scale but introduces *passing notes* between chord tones. In No. 202, only the melody line is given. The student is asked to “see what chords should accompany this lesson” (p. 71).

In No. 203, the student is asked to “draw the muscles under the lungs in and up when you take breath, causing the ribs and top of the chest to expand ... . Sing a phrase in a breath, using little breath especially at the beginning of the phrase ... . Think while you sing, whether you are in tonic, dominant, or subdominant harmony” (p. 72). Syllables are included for the melody and an accompaniment is given.

The *chord of the seventh* (dominant seventh chord) is shown in Nos. 204-205 and is written in various positions.

A section entitled *Harmony. Instrumental and Vocal Exercises and Scales. Fore Arm Movement* begins on page 73. Two songs with text, *Summer Scenes, No. 1, The Little River*, and *No. 2, The Meadow Flowers*, are presented here along with instruction in the *quality of tone*. Specific instruction is given about the position of the pharynx and its relationship to tone quality, breathing, and articulation for expressing “naturally and pleasantly the feeling or emotion that these words would excite were the scene before you ... ” (p. 73). In addition, the student is asked to “point out where the melody in these songs is made of chords, and where of scale forms” (p. 73). The student is also provided with an accompaniment and is

Figure 32. Tonic, Dominant, Subdominant Chords in various positions.

**No. 193. Other positions of Tonic and Dominant Chords.**

Observe that the tones indicated by the base notes in each measure begin at the beginning of the measure—exactly with the first chord in the right hand. A note written in the middle or last part of a measure, must have its sound at the beginning of the measure, if there is no rest or other note before it. Name chords and positions as before.

Musical notation for No. 193. The right hand plays a sequence of chords in the treble clef, while the left hand plays a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The right hand starts with a tonic chord (F major) and moves through various positions of tonic and dominant chords.

**No. 194. The Common Chord of F—Subdominant.**

Before playing this lesson, play the common chord of F in all its positions. Name the chords of tonic, dominant and subdominant as they occur with their positions. Observe the intervals of which these chords are composed.

Musical notation for No. 194. The right hand plays a sequence of chords in the treble clef, while the left hand plays a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The right hand focuses on the common chord of F (B-flat major) in various positions.

**No. 195. Other Positions of Chords of Tonic, Dominant, and Subdominant.**

Observe previous directions Remember that in harmony intervals are counted upwards.

Musical notation for No. 195. The right hand plays a sequence of chords in the treble clef, while the left hand plays a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The right hand explores various positions of tonic, dominant, and subdominant chords.

**No. 196. Other Positions.**

Musical notation for No. 196. The right hand plays a sequence of chords in the treble clef, while the left hand plays a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The right hand explores other positions of the chords.

**No. 197.** Notice that in the first position of these chords the first finger strikes the middle note, and that in the second and third positions the second finger strikes the middle notes.

Musical notation for No. 197. The right hand plays a sequence of chords in the treble clef, while the left hand plays a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The right hand focuses on the first, second, and third positions of the chords.

**No. 198.** Name chords and positions when you first play the lesson through, and think what they are as you play it afterwards.

Musical notation for No. 198. The right hand plays a sequence of chords in the treble clef, while the left hand plays a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The right hand explores various positions of the chords.

From *The Musical Curriculum* by Root, 1864, p. 70.

asked to “touch the accompaniment neatly and firmly, but not loud, and make the whole performance appropriate and natural” (p. 73). (See *Figure 33*).

Figure 33. Summer Scenes, No. 1. — The Little River. Quality of Tone.

## SUMMER SCENES, No. 1.—The Little River.

## No. 206. Quality of Tone.

Observe that the main object of these songs is *quality of tone*. You will see that by distending the pharynx, you can make your voice more appropriate to singing about a "cavern" than a "smiling little river." This would be a wrong quality for this song. Express naturally and pleasantly the feeling or emotion that these words would excite were the scene before you and the words really your own. The pharynx should be nearly in its usual position as when you are talking—just enough distended to permit the coming into the voice of the right feeling. Nos. 206 and 207 are *not* to be sung together—they are separate songs. Sing the one that your voice reaches most easily—your teacher will direct you which to practice. For the female voice, it should be decided carefully which tones are to be sung with the lower, and which with the medium register; probably E should be in the medium. Observe breathing and articulation. Point out where the melody in these songs is made of chords, and where of scale forms.

WITH QUIET CHEERFULNESS.

1. Smiling lit - tle riv - er, From my window secu. Gliding on so gent - ly, Thro' the meadows green,  
 2. May our lives be like thee, Gentle little stream. Sending all a - round us Love's ce - les - tial beau,

Cheering and re - fresh - ing All up - on thy way, Brightly gl - w thy wa - ters At the close of day,  
 Cheering still and bless - ing All up - ou our way, Brightest at the clo - sing Of our earthly day.

From *The Musical Curriculum* by Root, 1864, p. 73.

*Voice Exercises for Daily Practice — First Series* encourages the female student to “discover clearly the lower and medium registers of the female voice” in a series of exercises to be sung on vowels and pitch syllables (p. 74). The student is told that “G be sung in the medium, and all the other tones in the lower register; make the difference very apparent at first by causing the voice to break as it were from the lower tones to the higher, making the former firm, and perhaps masculine, and the latter softer, rounder and more fluty” (p. 74). The student is then instructed to “carry the voice, *portamento*, from the first to the second tone in each measure, as one of the first steps towards equalizing the registers” (p. 74). It is suggested that men practice the same exercise an octave higher. The student is encouraged to “accompany yourself with the chord of C throughout, if you choose” (p. 74). Several other exercises are included for practicing the lower and middle registers of the voice.

Exercises are also included for practicing *vowel elements* and *consonant elements*. Directions are given for proper use of the pharynx, lungs, breath, and vowel placement. Root recommends the use of the syllable *sea* as “used by Mr. Bassini in his works on the voice” (p. 74). (See *Figure 34*).

Directions for the practice of consonants include placement of the tongue within the mouth. Again, it is suggested that the student accompany himself with the tonic, dominant, and dominant seventh chords using “different rhythmic and arpeggie [sic] forms” (p. 75). Exercises with unison pitches and skips of a second are given. Detailed instructions are presented for improving quality of tone, equalizing registers, use of vocal cords and throat muscles, and musical elements including dynamics, articulation, breathing, and phrasing. Instructions prior to No. 220 read as follows:

Breathe only at rests. Let the tones be well joined, and yet distinct. Articulate the tones without separating them. Avoid rigidity or stiffness in the throat and lower jaw. Do not begin the phrases loud, and do not waste any breath. Hold the lungs full by keeping them distended rather than by closing the throat. Leave the organs of the throat free to do their proper work. Strike your accompanying chord at the beginning of each measure. (p. 75)

Tonic, subdominant, and dominant chord markings are given for each exercise from Nos. 217-219 (p. 75). (See *Figure 35*).

A section entitled *Third Time through the Keys. Chords, and the Art of Singing* follows. It begins with a piano duet, *Gallopade*, in which the student is asked to identify tonic, dominant, and subdominant chords and their positions. The primo and secundo parts are shown opposite each other on two separate pages (pp. 76-77). Sixteenth notes are introduced in No. 222

## Figure 34. Vocal Exercises. First Series.

**No. 209. To discover clearly the lower and medium registers of the female voice.**

In this lesson let the G be sung in the medium, and all the other tones in the lower register; make the difference very apparent at first by causing the voice to break as it were from the lower tones to the higher, making the former firm, and perhaps masculine, and the latter softer, rounder and more fluty. After the difference in the registers is distinctly perceived, practice these exercises (Nos. 209, 210 and 211, all of which have the same accompaniment), carrying the voice, *portamento*, from the first to the second tone in each measure, as one of the first steps towards equalizing the registers. All female voices do not need this practice. Men's voices requiring it can take this same exercise an octave higher.

**No. 212. For Female Voices.**

You have often been told that the great object with regard to registers is to strengthen the medium as far down as least as D. You perceive that you can sing several tones in this part of your voice with either register, and it is possible that you have been forcing your lower register too high. The only remedy is patient and persistent practice with the medium register as far down as mentioned above. So in this lesson you only sing C in the lower register—all the rest in the medium. Do not be discouraged if at first the tones are weak, they will become stronger by proper practice. The letters L. and M. stand for Lower and Medium register. You can accompany yourself with the chord of C throughout, if you choose. (Men's voice an octave higher.)

**No. 213.** In this exercise sing first in one register, and then in the other as directed by the letters, and persist in this day after day, until you can pass easily from one register to the other, and until there is some uniformity in their strength. Accompany the E's with the Tonic chord (C), and the D's with the Dominant chord (G).

**No. 214.** Strive to make the medium tones firm. Do not aspirate them when you change from the lower register. Lose as little breath as possible. Accompany the F's with the Subdominant chord (F). In both these lessons, striking the chords only often enough to sustain the voice, will give you a better opportunity to listen to the change of register.

**No. 215. Practice of Vowel Elements.**

Give each vowel its exact sound, and see that the tones are well formed and delivered. Do not distend the pharynx, or in any way try to make the voice *emotional*, for there is here no emotion to be expressed. Simply see that the tones are given out without obstruction from lips, tongue or teeth, that the lungs are well and rightly filled, and the breath properly used, and that the vowel sounds are pure and exact. Give the accompaniment such a form as pleases you, only do not play the chords too loud. Do not carry the lower register above E. If you can, use the medium register down to C. The vowel "ah" is usually the most difficult to get exact. The syllable "Sca," used by Mr. Bassini in his works on the voice, is excellent to aid in getting the right position of mouth and throat for this vowel. Sing two or more measures in a breath, if you can, but do not exhaust the lungs. Connect the four vowels well together.

From *The Musical Curriculum* by Root, 1864, p. 74.

accompanied by the same three harmonies. These notes are shown as single sixteenths and in groups of twos and fours.

Figure 35. Vocal Exercises. Consonant Elements.

Voice Exercises for Daily Practice—First Series.

No. 216. Practice of Consonant Elements.

Observe that you are to give the sounds that these letters stand for in the language, and not the names of the letters themselves. For instance, l indicates the first of the two elements that make the word "la," which is given while the end of the tongue is held against the roof of the mouth just back of the front teeth. The sound of which m is the sign with the mouth closed, n as in no, v as in vow, th as in thou, d as in do, b as in bow, f as in fo, r as in row, which should be rolled or trilled, not much, but enough to give force and distinctness. If you wish your utterance of words in your singing to be distinct, elegant and effective, strengthen the various muscles and organs of articulation. This is a gradual process, and is accomplished only by regular daily practice, on the principle of improving the muscles of the fingers, or any other part of the body, by appropriate exercises judiciously persisted in. Neither the tune nor the poetry is very interesting, but you may accompany your practice by the tonic and dominant chords (the seventh may come into the dominant), making as much variety as you please, by giving the accompaniment different rhythmic and arpeggiated forms. Try the pitch also at C above this G, and accompany with the Tonic and Subdominant. Don't fail to make thorough work of this exercise.

Musical notation for exercise No. 216 with lyrics: l... m... n... v... th... d... b... f... r...

No. 217. See that the tones are closely linked together where the legato mark indicates a connection. Do not carry the lower register too high. Most voices will take F in the medium. You observe that some of the phrases in these exercises come where you can sing the lower tone in the lower register, and the upper in the medium. It is very important that you stop and sing such phrases several times over in your daily practice, that you may equalize as quickly as possible the tones of the two registers, and thus make your voice in that respect symmetrical. Increase the power of the medium register at this point, and modify the quality of the lower.

Musical notation for exercise No. 217 with lyrics: Do... re... mi... fa... sol... la... si... do... Ah... ah... ah... ah... ah... ah... ah... ah

No. 218. In this exercise female voices should be careful to make the transition from the medium to the upper register in the right way and place. Remember that for the upper register it is probable that the vocal cords are brought together and made to vibrate as in the lower register, with this difference, that nearly one-third of their extent is held immovable by the little muscles referred to in the fore part of the book.

Musical notation for exercise No. 218 with lyrics: Do... re... mi... fa... mi... re... do... Ah... ah... ah... ah... ah... ah... ah... ah

No. 219. Remember where the repeat marks are, to sing the upper tone in the medium register, and the lower in the lower. Repeat each phrase so marked at least four times every time you sing the lesson.

Musical notation for exercise No. 219 with lyrics: Do... la... sol... fa... mi... re... do... si... do... Ah... ah... ah... ah... ah... ah... ah... ah

No. 220. Breathe only at rests. Let the tones be well joined, and yet distinct. Articulate the tones without separating them. Avoid rigidity or stiffness in the throat and lower jaw. Do not begin the phrases loud, and do not waste any breath. Hold the lungs full by keeping them distended rather than by closing the throat. Leave the organs of the throat free to do their proper work. Strike your accompanying chord at the beginning of each measure.

Musical notation for exercise No. 220 with lyrics: 1. Oh... oh... oh... oh... 2. Ah... ah... ah... ah... 3. A... a... a... a... 4. E... e... e... e...

From The Musical Curriculum by Root, 1864, p. 75.

Exercises for singing arpeggiated chords, using tonic, subdominant, and dominant chords, are presented in Nos. 223-224. The student is given pitch syllables for a portion of these exercises and is also encouraged to

accompany the exercise. A song in 3/4 meter, entitled *Summer Scenes, No. III — The Forest*, follows. This song is written for the lower and medium registers of the female voice. Tone quality, placement of the pharynx, and expression are addressed in the introductory remarks (pp. 76-77). Exercises for training the delivery of the voice, articulation, phrasing, and proper use of all registers follow. Markings for tonic, subdominant, dominant, and seventh chords are included for purposes of accompaniment. Syllables are given for a few pitches of each exercises, generally for difficult interval skips (p. 78).

The first exercise introducing tonic, dominant and subdominant chords in the key of G major is found in No. 233. The student is told to “observe that what was dominant in C is now tonic, and what was tonic in C is now subdominant; and that the chord of D is the dominant”(p. 78).

An exercise requiring the student to sing a melody and play accompanying chords in G major is found in No. 235. The student is asked to “play the accompaniment first, naming the chords, and think while you sing whether you are in tonic, dominant or subdominant harmony” (p. 79). An exercise containing a G major melody in scale form is found in No. 236. In No. 237, the student is asked to sing long phrases, breathing only at the rests, while accompanying himself in the key of G major. In No. 238, the student sings a melody in G major and creates the appropriate accompaniment using tonic, dominant, subdominant, and dominant seventh harmonies (p. 79). In a duet entitled *Quickstep*, the student analyzes the harmonies and positions of each chord (p. 80). A scale exercise in G major follows which requires changing fingerings and position of the hands.

A song entitled *Summer Scenes, No. IV — The Smiling Land*, asks the student to focus again on vocal skills. The student is reminded to “not let the

throat and mouth be so distended as to make a hollow sound, nor ... so contracted as to prevent the freedom and naturalness of the tone ... . Take breath so as not to interfere with the sense and connection of the words” (p. 80). An accompaniment using both an arpeggiated figure and chords is provided.

The key of D major is presented in No. 244 in which tonic, dominant, and subdominant chords are presented in each of the positions with chord roots in the bass. A similar exercise is given in No. 245 and is to be played using a dotted quarter-eighth note rhythm pattern. In No. 246, the student is asked to focus on vocal position, breathing, phrasing, intonation, pronunciation, and delivery of the voice while singing a melody based on scale passages in addition to playing a chordal accompaniment (1864, p. 81). Exercises for harmonizing a melody in the key of D major while singing are found in Nos. 248-250. In No. 249, the student is asked to “mange the breath” so a whole phrase may be sung without interrupting the breathing (p. 82).

A song, *Summer Scenes, No. V — The Woodland*, includes an upper melody line for male voices. The instructions read, “The upper part here is only for higher male voices — they needing the practice in upper tones — while with female voices the medium register is the one that requires most attention. Tenors should use the falsetto above E, and make the high chest tones as pure and sweet as possible” (p. 83). The student is also asked to “name chords and keep in mind the harmony while you sing” (p. 83).

Exercises in A major begin with No. 254 and include pieces for identifying chords and their positions in A major, scale passages, a duet with dotted eighth notes and solfège exercises in A major (pp. 84-85). A fifth duet entitled *Redowa*, written in A major and in 3/4 meter, contains numerous



dotted eighth-sixteenth note figures throughout. As with other keys, an exercise called *melodies of scale forms* is given for the purpose of practicing a scale-wise melody with its accompaniment (p. 86). Another duet, *Summer Scenes, No. VI — The Hillside*, follows. The student is reminded that “the tone, face and manner of the singer should express interest in the subject of the song, and should be appropriate to it” (p. 86).

Exercises in the key of E major begin with No. 264. The student is asked to play tonic, dominant, and subdominant chords in the key of E major. The rhythm makes use of the dotted quarter-eight note pattern (p. 86). Other pieces allow the student to practice singing in solfège in the key of E major. An exercise entitled *Dispersed Harmony* is found in No. 266. The *dispersed chords* are written in open position in which two pitches are played with the right hand and two are in the left hand (p. 87). In No. 267, the student is given two pitches of a chord and asked to identify chord construction from a two voice melody (p. 87).

Another vocal exercise is given in No. 268. This exercise may be performed as a duet. The students are reminded about breathing and dynamics as follows: “Immediately after filling the lungs full you will be inclined to sing loud, and use a good deal of breath. Do neither — but make a clear, firm, yet soft tone, and increase a little towards the middle of the phrase. Make the change of register as neatly as possible” (p. 87). An accompaniment is provided.

Another duet, *Summer Scenes, No. VII. — The Leafy Dell*, is included. The top line may be sung by a tenor using a falsetto voice or by a female. Students are asked to attend to the harmony. The introduction reads, “You perceive that the harmony of the tonic is always the common chord, and so of the subdominant; but the harmony of the dominant may be the chord of

the seventh. The upper part is intended for the practice of the higher voices, especially of tenors in the upper register” (p. 88).

Exercises in the keys of B and F sharp major are found in Nos. 271 and 273 (p. 88). A similar exercise follows in the enharmonic key of G flat major with the reminder to “observe that the lesson is only to the eye different from No. 273 [in F sharp major]” (p. 89).

Tonic, dominant, and subdominant chords in the key of D flat and A flat major are shown in the next two exercises. In each example, different rhythm patterns are used. Triplets are introduced in No. 280 in an interesting piece in A flat major. Several other exercises are given in A flat major which require the student to practice solfège, harmonize a melody while singing, sing sustained tones in long phrases, and select different types of accompaniments (pp. 89-90). A duet, *Gallop*, and a song in A flat major entitled *Summer Scenes, No. VIII — The Orchard*, follow. Root is always mindful of creating exercises which can stand by themselves as miniature pieces.

Pieces in E flat major begin with No. 288 and extend through No. 295. The student is given similar exercises to others in various keys and is required to practice pieces which include tonic, dominant, subdominant, and dominant seventh chords in E flat major, a duet, *Quickstep*, a song, *Summer Scenes, No. IX — The Silver Lake*, vocal exercises for encouraging *management of the breath*, and scale passages sung with solfège with accompaniment (pp. 92-94).

Exercises in B flat major begin with No. 296 and continue through No. 306. In addition to exercises for practicing chordal accompaniments in B flat major, the student is asked to sing pieces with syllables, practice pure vowel sounds, and perform with various dynamics. In No. 297, the student

performs a march while observing pianissimo, fortissimo, crescendos, and other dynamic markings. A duet and a song for breath management are included (pp. 94-97). Notes prior to a song, *Summer Scenes, No. X — The Vale*, encourage the student to be aware of the emotion which is expressed in the text as follows: “You observe that the emotion to be expressed, in all these songs, is nearly the same. The pupil should be able to give this quality exactly” (p. 97).

The last in this series of exercises, entitled the *Third Time through the Keys*, begins with No. 307 in the key of F major. The student is again required to perform tonic, dominant, and subdominant harmonies in the key of F major along with a variety of rhythmic patterns, and vocal exercises for the purposes of sight reading (pp. 98-99). Root includes an important statement here which defines the philosophy of his method. Prior to No. 309, the student is asked to “remember that an important object of this method is, to make you *understand* as well as *execute*, both in singing and accompanying” (p. 98). This is consistent with directions throughout this work which constantly encourage the student not only to develop performance skills, but also to develop an awareness of the theoretical aspects of music. Root believes that theoretical understanding provides a foundation for musical expression. Almost every exercise is preceded with a question or statement regarding the purpose for that example.

A section entitled *Instrumental Exercises for Daily Practice — Fifth Series*, follows. These exercises are written for developing piano technique and include finger exercises, scales, and arpeggios in all keys from C major through F sharp (six sharps), and its enharmonic key of G flat major, written as one exercise, and D flat major back to F major (pp. 100-101).

Another section entitled *Fourth Time through the Keys, Thorough Base*, begins with No. 316 and provides instruction in transposition and beginning exercises in figured bass, a technique used by Baroque musicians which includes numbers below the bass line for indicating harmonic structure (pp. 102-103). Instructions prior to No. 316 read, “Here is a cadence of four chords, viz.: tonic, subdominant, dominant and tonic. These, taken in their three positions, make a musical section of eight measures. Play this section in all the keys, transposing by fifths and also by fourths. It will aid you, to think, of tonic, dominant and subdominant, and their positions, as you play” (p. 102). A portion in the key of G major is given as an example. A similar exercise follows but adds the seventh chord. The student is asked to “name the chords and their positions as you play. This is a very important exercise; do not stop practicing it until it is perfect” (p. 102).

The first exercise using figured bass (numbers below the bass line) is found in No. 318 and continues through No. 331. These exercises are written in all the keys from G major (one sharp) through F sharp major (six sharps), and G flat major (six flats) through F major (one flat). Each exercise contains melody and bass lines. The student is required to complete the harmonization noticing the location of seventh chords by the inclusion of a 7 below the bass line (pp. 102-103). In No. 326, the use of numbers 5-3 and 8-5, and 3-1 are given in the figured bass indicating the interval above the bass to be played. Harmonic changes from 8-7 are given in exercise No. 330. No. 331 shows the bass line only in C major with the inclusion of three or four numbers indicating the appropriate harmonization (p. 103). A detailed explanation for the performance of figured bass is included.

The *Sixth Series* of instrumental exercises begins with No. 333 and extends through No. 342. All exercises are in C major but are intended to be

transposed into various keys as marked. These exercises give the student experiences with transposition of scale and finger patterns, articulation, dynamics, accents, and include a variety of exercises for developing finger technique. The student is encouraged to sing each exercise with syllables or vowel sounds (pp. 104-105).

Another series of exercises, *Fifth Time through the Keys. Chromatic Scale*, begins with No. 343. Suspensions are addressed in No. 343. The student is asked to play the bass alone, naming the chords, before playing the suspended melody tones above it. By placing the chords in the bass, the student may clearly see and hear the effect of the suspension on the harmonization (p. 106). (See *Figure 36*).

The chromatic scale and accidentals are introduced in No. 344. The student is asked to sing and play the chromatic scale, trying it on tones other than C. Syllables and fingerings are included. Phonetic spellings are given with the new syllables (p. 106). (See *Figure 36*). A piece which includes chromatic tones in the melody line is presented in No. 345. The student is instructed as follows: “You perceive that these chromatic tones must be either passing notes or suspensions, as none of them belong to tonic, dominant or subdominant chords. Point to where both chromatic and diatonic tones form the one, and where they form the other. In which suspension is the interval a half-step? In which a step? Which do you like best?” (p. 106). It is interesting to find this type of questioning included. (See *Figure 36*).

Beginning with No. 346, a series of exercises follows which shows chromatic scale passages written in all the keys from C major to F sharp major, and F major to G flat major. This sequencing differs from the arrangement of previous exercises of this nature. The natural sign is

Figure 36. Suspensions. Chromatic scale. Diatonic scale. Accidentals.

**No. 343. Suspensions.**

You know that a chord may have tones played or sung with it that do not belong to it, and that all such tones we have heretofore called "passing notes." Now when these "passing notes" are somewhat dwelt upon and accented, they form what are called "Suspensions;" probably because they suspend, as it were, for an instant the effect of the true chord. This *suspense* is enjoyed by musical people after they have made a certain degree of attainment. Play the base alone first—naming the chords—then tell which tone of the first chord is suspended or delayed—and by what? Then the next, and so on all through.

**No. 344. Chromatic Scale. Diatonic Scale. Accidentals.**

After learning to play this scale correctly, sing it with vowel sounds as well as syllables. Try it also commencing with other tones than C.

**No. 345.** You perceive that these chromatic tones must be either passing notes or suspensions, as none of them belong to tonic, dominant or subdominant chords. Point to where both chromatic and diatonic tones form the one, and where they form the other. In which suspension is the interval a half-step? In which a step? Which do you like best?

From *The Musical Curriculum* by Root, 1864, p. 106.

introduced in No. 347. Each exercise is introduced by a different statement encouraging the student to focus on such items as fingerings, dynamics, or analysis of harmonies (pp. 107-108).

A series of exercises entitled *Sixth Time through the Keys, Inversions of the Common Chord* begins with No. 359. The student is asked to analyze the common chord (tonic) and determine its various positions and inversions. The student is then asked to transpose this exercise into every key and play the same in arpeggiated form. Examples of both are given in the next two exercises (p. 109).

Inversions of the tonic and dominant chord are shown in No. 361. The student is asked to name both chords and their inversions in the following manner: “Common chord of C direct [no inversion], common chord of G direct, common chord of G first inversion, G second inversion, G first, C direct . . . . Accustom yourself, also, to naming the chords in this way: ‘Tonic direct, Dominant direct Dominant first inversion, Dominant second.’” (p. 109). The student is then asked to transpose this exercise into all the keys in both chordal and arpeggiated forms.

Inversions of the tonic, dominant, and subdominant chords are introduced in No. 362. The student is asked to transpose this exercise into all keys in the same manner. An interesting exercise, No. 63, includes three different bass lines against a simple melody. One bass line consists of chords, another of broken chords with intervals, and a third with arpeggiated figures similar to an Alberti bass line. The student is asked to analyze positions and inversions (p. 110).

Exercises Nos. 364-388 present a series of harmonic progressions using tonic, dominant, and subdominant chords in the right hand with inversions in the left hand. An exercise is included for every key signature up to six sharps and six flats. The student is asked to sing various parts with each exercise and is told that “singing the second part will be good practice for *tuning*” (p. 111).

The *Seventh Series* of instrumental scale exercises begins with No. 365 and continues through No. 389. The student practices two octave scales with arpeggios in every key from C to F sharp major and G flat to F major. The student is asked to “repeat each one as you practice it daily, six times at least, varying the expression each time. Observe the same plan with regard to the arpeggios. Never play so fast as to make a false note, or in any way so as to mar the neatness and elegance of the performance. It is an excellent plan to practice your stated time by the watch or clock, and never to fail in punctuality or faithfulness” (p. 112).

The student is also asked to correct all movements and memorize scale fingerings. “Now is the time to give the finishing corrections to any faults that may remain in your positions and movements. These scales should *by all means* be learned by heart, with the *exact* fingering belonging to each; ... endeavor to know one scale or key just as well as another — be at home in all” (p. 113).

*Vocal Exercises for Daily Practice — Second Series* begin with No. 390 and continue through No. 398. These exercises, unlike others in the book, are printed across two pages for easier reading. The student is reminded, “Besides observing the directions with regard to management of breath and articulation already given, remember that the most important thing about these exercises is their transposition and practice in those keys which will bring within the compass of your voice” (pp. 114-115). Exercises include dichords (seconds) and trichords (three note patterns such as *do-re-mi*, *re-mi-fa*). Other exercises are based on ascending and descending scale patterns and octave skips using different rhythmic patterns. Accompaniment is provided throughout and the student is encouraged to accompany each exercise. The student is admonished to “never pass a lesson because it does



not please you, nor for any other cause, until it is thoroughly learned; as each one is a stepping stone, or stairway to the next. If you can not sing the exercise in this key, transpose it to another” (pp. 114-115).

Exercises Nos. 399-400 provide instruction in crossing hands at the keyboard. Each exercise is based on broken chords using tonic and dominant harmonies. In No. 399, the right hand plays the accompaniment and the left hand crosses over to play upper sustained tones. In No. 400, written in 12/8 meter, the left hand plays the accompaniment while the right hand plays the melody and crosses over (p. 116).

A series of exercises, *Seventh Time through the Keys, Inversions of the Chords of the Seventh* along with *Arpeggios of the Chord of the Seventh*, begins with No. 401 and continues through No. 430. Several questions pertaining to inversions are given to the student prior to this series. The student is given extensive directions before playing these exercises which begin with C major and continue through all the sharp and flat keys. The student is asked to analyze chords, inversions, and positions of the right hand. The function of each chord is given such as “the tonic chord will always be that resting place, and the going of the chord of the seventh to its resting place is called its resolution . . . . You will observe that the third inversion of the chord of the seventh always resolves to the first inversion of the common chord on the tonic” (p. 117).

The student transposes the first five exercises from C major into all the keys. Nos. 404-405 present arpeggiated forms of the same harmonies and are to be transposed into certain keys (p. 117). Before each exercise, the student is given a new challenge or question, some applying to analysis, some applying to vocal performance. In exercises Nos. 410-422, the student is encouraged to sing various parts of each exercise using syllables while

playing them (pp. 118-119). This is an expectation not frequently found in currently used texts.

The chord of the ninth is introduced in No. 432. The student is asked to locate the chord of the ninth and analyze its components including its tones, harmonic connection, and its close relationship to a passing note or suspension. The student is asked, “How do you like it?” (p. 119). Root continually reminds the student to practice carefully and with expression. Instructions prior to No. 432 read as follows:

There should be such thoroughness and solidity in your progress, that you can at any time turn back and execute well any previous lesson or piece. Observe the following two things with regard to them, viz: a piece played or sung straight along, without expression, is like a marble statue, having a certain kind of beauty, but after all cold and dead; while a piece played or sung with true feeling or expression is like the beautiful form which has warmth and life. The power of feeling and expressing music is a gift bestowed in different degrees, but all may cultivate it. (p. 119)

The *Eighth Series* of instrumental exercise, Nos. 407-431, introduces arpeggios on the dominant seventh of each of the keys up to six sharps and five flats (p. 120). Fingerings are given. The student is instructed to “let your daily practice ... begin at the *last* [F major] and play to the first [C major]. You will perceive that the dominant seventh makes the transposition by fourths more agreeable than the other [by fifths]” (p. 120).

The *Ninth Series* of instrumental exercises includes Nos. 433-438. Various forms of the scale are given to each hand. In the first two exercises, one hand plays two octaves of the scale using eighth notes while the other hand plays one octave in quarter notes. Hands are reversed in the second

exercise. Nos. 435-436 show the scale in sixteenth notes in one hand against quarter notes in the other hand. The student is asked to practice these exercises in all keys (p. 121). In Nos. 437-438, scales are written in 3/4 meter and are grouped into two sets of eighth notes followed by a triplet figure against quarter notes in the other hand (p. 121).

The following series of exercises is entitled *Eighth Time through the Keys, Pieces, Solfeggios, Songs and Exercises*. Accidentals used in representing a key are introduced in No. 439 in which a piece in G major is shown without a key signature, only accidentals. A similar piece in F major follows showing no key signature, only accidentals. Instructions prior to No. 440 read, “You see that sharps and flats when used as accidentals have not so much power as when used as signatures, or rather their power does not extend so far. In what key is this lesson? Name the chords”( p. 122). Another example in D major shows the effect of an accidental over the bar line.

Modulation is introduced in No. 442 in a short piece which wanders back and forth between C major and G major. The student is asked to identify chords belonging to the key of C major and those belonging to G major (p. 122).

A section entitled *Modulations, Chords, Scales, and Arpeggios, in the Minor Keys* begins with No. 442. A piece called *The Happy Group* contains chromatic tones, passing notes, and appoggiaturas used as embellishments. In No. 444, modulation occurs by flatting the seventh of a secondary dominant although the chord is not identified as such at this point. The student is asked several questions regarding chord construction and altered pitches (p. 123).

More solfeggios follow beginning with No. 445. Instructions read, “In order to give the imagination more freedom, pieces are composed for the

voice, *without words*, called Solfeggios. The best singers regard the practice of solfeggios important not only for the object mentioned above, but for the improvement in the management of the breath, [the phrasing], and in execution” (p. 124). The student is reminded to be cognizant of the expressive qualities of tone “as there are no words in solfeggios to give definiteness to the expression, as far as it relates to emotion and consequent quality of tone” (p. 124). *Solfeggio One* is a delightful melody written with syllables and phrase markings. Chromatic tones are included with their appropriate syllables. A chordal accompaniment is provided. The student is encouraged to analyze the key, places of modulation, chord inversions, and to “think of them as you sing and play” (p. 124). (See *Figure 37*).

*The Village Green* is a technically more advanced piece for piano written in C major. It contains many scale passages in the right hand and arpeggiated figures in the left hand. A modulation to G major is included (p. 125). A waltz in C major, with a modulation and key signature change to the dominant, appears in No. 447. The student is asked to transpose the waltz with its modulation in keys up to three sharps and three flats (p. 125).

*Solfeggio Two* is found in No. 448. This solfeggio begins in C major and modulates to G major but “may be transposed to a lower or higher key, to suit your voice, if necessary” (p. 126). The student is reminded to “make the musical meaning distinct and clear by right phrasing, and the whole performance effective by means of such things of style as you have practiced. Sustain the long notes generally with the swelling and diminishing tone” (p. 126). No syllables are given for this piece but it is suggested that the piece be performed using the vowel “ah.”

### Figure 37. Solfeggio One. Qualities of Tone. Modulation

In order to give the imagination more freedom, pieces are composed for the voice, *without words*, called *SOLFEGGIOS*. The best singers regard the practice of solfeggios important not only for the object mentioned above, but for improvement in the management of the breath, (and consequently in phrasing,) and in execution: while the effort to express joy, gaiety, cheerfulness, courage, &c., as well as the more plaintive and sad emotions by their means, is of the greatest importance in developing the power to make use of different *qualities of tone*. As there are no words in solfeggios to give definiteness to the expression, as far as it relates to emotion and consequent quality of tone, it is obvious that such an interpretation of the music may be given as will be in accordance with its character. It will be found in all solfeggios that several interpretations can be given with almost equal propriety, and in some cases emotions quite opposite may in turn be expressed without violence to the music.

No. 445.

#### SOLFEGGIO ONE.

To what key do you modulate here? By what tone? Be very careful to notice and name the inversions that occur, and then think of them as you sing and play. Observe that it is not worth while to change the syllables to the key of G in the first modulation, because it is so short.

Do mi fa sol do do si la sol mi sol re mi sol fi la si sol

do mi fa sol do do re do si la sol mi do mi fa sol la do sol mi fa re do

Sol do si sol sol si re do sol sol do mi fa la sol mi re do

do re mi fa sol do do si do si re do si la sol mi do do re mi fa sol re la do sol la sol fa re do

From *The Musical Curriculum* by Root, 1864, p. 124.

A song with three verses entitled *The Happy Return*. — (*Joyfulness*) is found in No. 449. The student is reminded to “give right quality of tone [sic], sufficient force in the enunciation of the consonant elements to give earnestness to the words, and be careful of the management of the breath”

(p. 127). The student is also asked to analyze the piece for accidentals, passing notes, and the chord of the ninth, plus transpose the piece “a little higher or a little lower, if the present pitch does not suit your voice” (p. 127).

An exercise for performing chromatic scale tones within a modulation is found in No. 450. Chords are placed in the right hand while an eighth note chromatic scale occurs in the left hand (p. 128).

Several exercises follow which introduce tonic, dominant, and subdominant chords in the key of A minor. The chord of the seventh, as it appears in A minor, is shown in No. 453. Inversions of chords in the minor appear in No. 454 (p. 128).

Several keyboard pieces and *Solfeggio Three*, written in G major and containing tonic, dominant, and subdominant chords, are found in Nos. 456-459 (pp. 129-130). Prior to the solfeggio, the student is asked, “What emotion will this solfeggio best express — cheerfulness, joy, or the more somber, such as sadness, sorrow, &c.? [sic] What position and form do the pharynx and other organs of the voice take for the somber emotions? What for the brighter and more joyful? Remember that whatever be the expression, there must be a constant undulation of the voice: *res.*, *dim.*, &c.” (p. 130).

An exercise in E minor using tonic, dominant and subdominant chords is found in No. 460. The student is reminded to carefully prepare this and every other piece in the following statement: “You improve in appreciation only by finishing and perfecting every thing you perform to the utmost, according to the taste and knowledge you have” (p. 131).

The next group of exercises and pieces are written in D major and B minor. Each uses the tonic, dominant, and subdominant chords in their respective keys. Chord inversions are included in No. 462. The student is

asked, “Do all the previous lessons, songs and pieces, belong to you? Have you forgotten, or thrown them away?” (p. 132).

Prior to a piece entitled *The Holiday Party*, a few comments regarding one’s character are included. Root reminds the student of the importance of humility in performance. He states:

Nobody likes vanity and self-conceit. Even vain and conceited people dislike it in others. If you wish your musical performances to produce good results, let them be governed by modesty, obligingness and unselfishness — not the appearance of these qualities merely, but the reality of them (p. 132).

Such statements referring to moral character would probably not be found in present-day academic texts.

*Solfeggio Four*, written in D major, contains two-measure phrases which are to be sung using a neutral syllable, then using pitch syllables. The second half of the piece modulates to the dominant. A broken chord accompaniment is provided (p. 133).

In No. 465, inversions of the tonic, dominant, and subdominant chords in B minor are found in this short exercise. The student is asked, “How would the syllables apply here in singing?” (p. 133). The student is also asked about the *five* in the scale, the *five* in the tonic chord, and *five* in the dominant and subdominant chords.

Exercises of a similar nature in A major begin with No. 467. The keyboard pieces are technically more challenging as the student continues throughout the book. The student is told, “Remember that the difficulty of a piece is much increased when you perform it to others. Play only what you are absolutely sure of” (p. 134).

A piece entitled *The Invitation to the Dance*. — (*Gaiety*.) is found in No. 469. In this piece, the principal melody is intended for an instrument. However, if the piece is sung, an optional melody is given which is more sustained and may be used along with an instrument in a duo performance. The student is told to “make the fingers and voice independent of each other as far as may be necessary” (p. 135). Inversions of tonic, dominant and subdominant chords in F sharp minor are shown in No. 470 (p. 135).

Pieces in E major begin with No. 472 and contain tonic, dominant and subdominant chords. In *The Willow by the River*, a modulation to the dominant occurs. The student is also told that “*f* here does not indicate so great a degree of strength as it would in a *maestoso* movement” (p. 136).

*Solfeggio Five* in E major is written in 6/8 meter and is of a different character. The student is reminded to “be careful in all these solfeggios to produce such a quality of tone, and consequently to give such an emotional expression, as the structure of the music will properly admit. Be careful also to make the musical meaning distinct and clear by right phrasing, and the whole performance effective by the right use of the various things of style and expression” (p. 137). The student is also asked, “Do you think what the harmony is as you play and sing?” (p. 137). An exercise in C sharp minor follows.

A series of brief exercises and pieces are included showing tonic, dominant, and subdominant chords and their inversions in B major and G sharp minor, F sharp major and D sharp minor, G flat major and E flat minor, D flat major and B flat minor, and A flat major until all the flat keys have been addressed (pp. 138-140). The double sharp is used in No. 479 (key of G sharp major) and the student is reminded not to confuse the *x* with the character indicating the thumb. (In music of this period, the thumb was



marked by an **x** and the index finger was marked by a number **1**) (p. 138). The student is continually reminded to analyze each piece, name the chords and non-harmonic tones, become familiar with the *peculiarity* of each inversion, and observe tempo and dynamic markings (pp. 139-140).

A delightful and challenging little piece, *Moonlight on the Rippling Water*, is written in A flat major and modulates to the subdominant (G flat major). The student is asked to identify “what key is the third section of this piece in?” (p. 140). Another song, *Adalida. — (Sorrow.)* is included for its expressive qualities. The student is reminded, “Do not exaggerate those movements of the body which properly accompany the expression of emotion, — on the other hand do not cramp yourself with too much restraint, — naturalness and freedom are essential to an effective musical performance” (p. 141). An exercise in F minor follows.

Exercises in the various keys continue with three pieces in E flat major followed by one in C minor (pp. 142-143). No. 499, *The Swallows’ Flight over the Camp*, contains an interesting rhythmic figure. In addition to the dotted eighth-sixteenth note pattern, there also appears an eighth-sixteenth rest-sixteenth note pattern which is to be played more staccato than its usual uneven rhythmic counterpart (p. 142). The student is continually encouraged to perform for others. Instructions read as follows:

Learn these pieces and songs so thoroughly that you can play them at any time, and in any place. If you can perform them without the notes, so much the better. When asked to play for others, do not hesitate and wait to be coaxed, but pleasantly and promptly comply. Select a piece that you *are sure of*, even if it be one of your older and simpler lessons; for they, if *well performed*, will be pleasing — while the most beautiful piece, if bungled, is only listened to out of

politeness, and is painful rather than agreeable. Many injudicious persons will perhaps praise you when you have played for them, and will even do so when you have played very poorly. Do not be misled by such praise, but have a higher motive than a desire for it. (pp. 142- 143)

*Solfeggio Six* in E flat major contains many dotted eighth-sixteenth patterns throughout. Directions read, “You perceive that this solfeggio is best adapted to express boldness or courage. Let the quality of tone correspond to this emotion” (p. 143). The student is encouraged to sing with syllables in addition to a neutral syllable, and to transpose if the key does not suit the voice.

Pieces in B flat major begin with No. 503 and include two piano pieces and a song, *The Dying Soldier*. — (*Anguish and Joy*.) (pp. 144-145). No. 504, *The Butterfly among the Flowers*, contains thirty-second notes, and a modulation to E flat major with a change of key signature. In this piece, and most of Root’s modulatory pieces, the music always returns to the opening key (p. 144). A brief exercise in G minor follows.

The last of this series of exercises through the keys contains three pieces in F major and one in D minor (pp. 146-147). No. 509, *Proudly floats the Banner*, contains numerous sixteenth notes and a modulation to the dominant. The student is asked to “name the chords and the inversions. Think of the harmony while you play. Give the right expression and learn perfectly” (p. 146).

*Solfeggio Seven* incorporates a high melody line against a broken chord accompaniment. A modulation to the dominant is included. The student is instructed to transpose this piece because of its high range and to play arpeggios in different positions if too low when transposed. Regarding the

voice, the student is asked several questions as follows: “Is your voice becoming purer, more uniform and symmetrical? Are you improving in regard to blending registers, sustaining tones, and economising [sic] the breath? Are your pronunciation and enunciation good, and your execution neat and distinct? And last, but not least, can you give the quality of tone corresponding to the emotion that you wish to express?” (p. 147).

The *Tenth Series* of instrumental exercises includes Nos. 455-512. This series contains scales and arpeggios in minor keys beginning with A minor, continuing through D sharp minor (six sharps) which is to be transposed into its enharmonic key of E flat minor, and B flat minor (five flats) through D minor (one flat) (pp. 148-149).

The student is encouraged to know the minor scales as well as the major scales. The student is reminded to “cultivate a taste for minor music, it is indispensable to high attainment in the art” (p. 149).

Exercises entitled the *Ninth Time through the Keys, Thorough Base — Second Series* begin with No. 513 and continue through No. 520. Nos. 221-222 are included and are meant to be practiced with earlier exercises in the book. They are included in this portion for purposes of grouping figured bass exercises together (pp. 150-151). Extensive notes and explanations are given for the performance of figured bass. A *tabular view* (outline) of each chord commonly used and its figured bass abbreviation is included. Melody and figured bass lines are included for each key up to four sharps and four flats (pp. 150-151). (See *Figure 38*).

*Vocal Exercises for daily practice. — Third Series* begin with No. 523 and continue through No. 535. Each exercise is in C major and several are intended for transposition to given keys. Exercises include ascending and

## Figure 38. Thorough Base. — Second Series.

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Ninth time through the Keys. Thorough Base—Second Series.

**No. 513.** You will remember that the  $\flat$  indicates the first inversion, and  $\sharp$  the second inversion of the common chord; also, that  $\flat$  indicates the first,  $\sharp$  the second, and  $\natural$  the third inversions of the chord of the seventh. You will also keep in mind that  $\flat$  or the absence of figures indicate the common chord direct; also, that a sharp, flat, or natural alone, or over or under a figure, always refers to the third. In naming these chords describe them quite fully, as, tonic common chord direct, tonic common chord first inversion, &c. When you come to the chord of D in the fourth measure, say "dominant in G common chord," the next will be tonic in G, but the next being a chord of the seventh will of course be a dominant chord, and so it you return to the key of C.



**No. 514.** Before reminding you of what your teacher tells you about  $\sharp$  it will be well to give you a tabular view of the full figuring of these chords, together with their abbreviations.

Common chord direct full figuring $\flat$ , abbreviation, either figure, or no figures.	Chord of the seventh first inversion $\sharp$ , abbreviation $\flat$ .
Common chord first inversion $\sharp$ , abbreviation $\flat$ .	Chord of the seventh second inversion $\natural$ , abbreviation $\sharp$ .
Common chord second inversion $\natural$ , abbreviation $\sharp$ .	Chord of the seventh third inversion $\flat$ , abbreviation $\natural$ .
Chord of the seventh direct $\natural$ , abbreviation $\flat$ .	Chord of the ninth direct $\sharp$ , abbreviation $\natural$ .

Now if each base note were fully figured, you could play just as correctly by reckoning the intervals from the base note according to the figures.—for example where  $\flat$  is written, a third, fifth and eighth will give you the common chord direct, so when  $\sharp$  is written, a sixth, third and eighth will give you the first inversion of the common chord, but, remember that in this way of finding out chords you reckon from the *written base note*, which you know is not always one, as we have been regarding the chords. If therefore you reckon this  $\sharp$  from the base note you will find you have the second inversion of the chord of the seventh of E, the sharp sixth from the base note being the major third in the dominant seventh chord of this key. It may be well, also, to remind you that chords are often named from their figuring. The first inversion of the common chord being called the chord of the sixth, the second inversion the chord of six four, &c.



From *The Musical Curriculum* by Root, 1864, p. 150.

descending thirds, trichords (groupings of three consecutive notes), and sixteenth note patterns based on intervals within scale passages. No. 533 is intended for "shock of the glottis" which provides an accented sound on every other pitch. A simple scale-wise accompaniment is provided at the bottom of the page (p. 152). (See *Figure 39*).

The *Eleventh Series* of instrumental exercises includes Nos. 536-540. These keyboard exercises, based on scale patterns, contain sixteenth note figures and octave skips. The student is asked to transpose them into "at least one other key" and to play them an octave two higher and lower than written (p. 153).

Figure 39. Vocal Exercises. Third Series.

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## Vocal Exercises for daily practice—Third Series.

**No. 523.** Be careful to sing these exercises in the key best adapted to the compass of your voice. Use syllables and vowel sounds.

**No. 524.** Take breath but once in each lesson. Low voices will sing these exercises well in G, A flat, A, and B flat.

**No. 525.** High voices will do well to take these exercises in D flat, D, or E flat.

**No. 526.**

**No. 527.** Do not attempt to sing so fast as to render the execution labored or indistinct.

**No. 528.** Remember that rapidity in vocal execution, like that of the fingers, is of gradual growth.

**No. 529.**

**No. 530.**

**No. 531.**

**No. 532.**

**No. 533.** Sing either part, or both if you have the requisite compass.

**No. 534.** SHOCK OF THE GLOTTIS.

**No. 535.** If you cannot take the tones easily in this way, practice on a single sound.

From *The Musical Curriculum* by Root, 1864, p. 152.

The *Twelfth Series* of exercises, *Second Time through the Minor Keys*, includes scales and arpeggios in every minor key beginning with A minor and continuing through G sharp minor (five sharps), and E flat minor (six

flats) through D minor (one flat). In addition to the natural or pure minor, the student is asked to perform harmonic and melodic minor forms (pp. 154-155).

A series of exercises entitled *Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth and Fifteenth times through the Keys* begins with No. 553, a brief piece in a minor incorporating doubly dotted half and quarter notes, and dotted eighth-sixteenth note patterns (p. 156). Pieces in this section include études, solfeggios, arpeggios in all keys, and scales based on chord outlines in various positions (pp. 156-163). In No. 592, sequences are introduced. The student is asked to “vary the expression, — soft, loud, *cres.*, *dim.*, *legato*, and *staccato*” (p. 163). The student is also reminded to “have control and mastery of every note in each lesson from the beginning: undertake only what you can perform, and then commence slow enough” (p. 163). This series of exercises through the keys continues with more challenging études and solfeggios following the inclusion of the following instrumental exercises.

Arpeggios of the chord of the seventh are introduced in the *Sixteenth Series* of instrumental exercises. All keys up to four sharps and five flats are represented. The student is asked to “play the proper tonic chord at the close of each lesson” (p. 164).

In the *Seventeenth Series* of instrumental exercises, arpeggios on the dominant seventh chord in each key are given in keys up to six flats and five sharps ending with C major (p. 165).

The *Eighteenth Series* of instrumental exercises includes three octave scale passages in various meter signatures and rhythmic patterns, and with different fingerings. Only the scale of C major is given but the student is asked to play each scale major and minor accenting them in the four ways

indicated. Five different versions of scales are given. Instructions read, “This exercise is regarded by some of the best teachers living, as second to none in importance” (pp. 168-169). The last version of the scale is intended to be transposed in all the keys, major and minor, “observing carefully the fingering of each scale. If you have been thorough in all the preceding lessons, it is believed that you will accomplish this transposing with only a moderate amount of effort. If you have not, it will be formidable” (p. 169).

The *Nineteenth Series* of instrumental exercises includes Nos. 624-629. These arpeggios are written in four positions and are meant to be played in the order of their fingerings: C and G major; D, A, and E major; B major; F sharp and G flat major fingered like C major; D flat, A flat and E flat major; and B flat and F major fingered like C major (p. 170).

A section entitled *Études and Solfeggios. Scales, Arpeggios, and other Technics, Major, Minor and Chromatic* is included along with the *Twentieth Series* of instrumental exercises, a series of chromatic scale and interval exercises in contrary and parallel motion for developing finger technique (pp. 171-172). An example of a cadenza, which can stand for itself as a piece, is given in No. 637 and is entitled *Études Progressives. — Kitty by the Fireside*. Directions read, “You perceive that your great work just now is the practice of technics or daily exercises. These études and solfeggios are however of great importance, as they appeal to the taste and imagination. Make them perfect ... ” (p. 173). The student is encouraged to practice the chromatic groups so they become “smooth and closely linked together, if you would make it a good musical picture. With a little aid of the imagination the contented purring of this favorite of the household may here be quite pleasantly represented” (p. 173).

A number of other études and solfeggios are presented, each for a different purpose, both technically and musically. More scales are included in the *Twenty-first Series* of instrumental exercises which is called *The Grand Practice of the Scales*. Scales are practiced two octaves in contrary motion, in thirds, and beginning on various pitches of the tonic chord, both in major and minor (p. 176).

In the *Twenty-second Series* of instrumental exercises, technical exercises for the keyboard are based on dominant seventh chords and are to be transposed into all keys. Other exercises, based on arpeggios and broken chord patterns, are to be played with various fingerings in all keys (p. 179).

In the *Twenty-third Series* of instrumental exercises, interval and scale exercises incorporate chromatics. The student is asked to include dynamic changes and observe accents (p. 182).

Exercises introducing the *New Common Chord and Chords of the Seventh* begin with No. 670. The *new common chord* is also called the *imperfect common chord* and includes chords based on the supertonic (II), mediant (III), submediant (VI), and leading tone (VII) pitches of the scale. The student is presented with a series of questions regarding common chords and their intervals, and the use of chords based on other scale pitches. After playing an example in C major containing both common (primary) and imperfect (secondary) chords, the student is given the *first transposition* into G major and asked to transpose the exercise into all keys (p. 184). Exercise 671 introduces *new chords of the seventh* which includes seventh chords based on each pitch of the scale. The student is shown the *first transposition* in G major and asked to transpose the exercise into all keys. In No. 674, the student is asked to play the dominant seventh chord in each key and make it resolve to the submediant (p. 184).



The diminished seventh chord and its resolutions are introduced in No. 675. A lengthy description of the construction and use of these chords is provided. Written examples are given up to four sharps and three flats. The student practices the examples in the remaining keys (p. 185).

No. 676 introduces the *chord of the extended sixth* which today is called the *augmented sixth chord*. Several written examples are given. The student is to play these in all keys (p. 185). Études and songs using all these chords are included in subsequent exercises.

Embellishments called the *turn* and *mordente* are introduced in No. 682. These embellishments are written out in full in the beginning of the piece followed by their signs later in the exercise. The student is asked to “play the melody first ... *without* observing the signs of embellishment — afterwards the whole piece ... ” (p. 189).

An exercise in *pedal harmony* is presented in No. 683. The lesson is to be played through without use of the pedal, then with *pedal harmony* (p. 189). Two études follow which requires the use of the pedal (pp. 190-191).

Arpeggios based on diminished seventh chords are found in exercises 686-695. All exercises are presented in the key of C major with the appropriate chromatics and are written in eighth and sixteenth note durations.

Various *songs, études and technics*, including solfeggios, are presented beginning with No. 698. These are written in a variety of keys and with various harmonies. Each is given for development of a particular skill. Directions are clearly given to the students. Notes prior to No. 699 read, “The pupil will observe that the main difficulty in this lesson, consists in connecting the melody, and in making it sound as much as possible like a

voice. Give well the gradual modulations indicated by the dynamic marks” (p. 194).

The trill is introduced in No. 700. Specific directions for its execution are provided. Each trill is written out in the beginning of the exercise, followed by its sign later in the composition (p. 195). (See *Figure 40*).

Several compositions follow including *Études Caractéristiques — Polonaise* by Rein, No. 702. This is a technically challenging piece containing octave skips. The student is asked to review previously learned exercises incorporating octaves. This piece begins in the key of A major, modulates to E major, then to E minor, before its return to A major (p. 196). *Études Élégantes — Le Printemps* by Loeachorn, No. 703, also incorporates octaves. This piece is more legato than the *Polonaise* which is allegretto and contains more rhythmic movement (p. 196). *Études Élégantes — L’Ete*, also by Loeachorn, is a technical piece for development of sixteenth note patterns. It contains chromatic melodic patterns and repeated notes found in both the right and left hands (pp. 199-200). A similar piece, *Études Progressives — The Bees in the Heather Bells*, No. 706, features a melody line using eighth notes against a sixteenth note background (pp. 200-201).

The *Twenty-sixth Series* of instrumental exercises begins with No. 707 and continues through No. 727. These exercises are series of scales played in thirds in all keys, major and minor, through four sharps and five flats. Preliminary exercises are given for the execution of finger technique in playing thirds (pp. 202-203).

No. 728 is a song in E flat major, *Songs of the Wanderer — The Welcome*. This piece is in 9/8 meter and contains an elaborate accompaniment which the student is expected to perform while singing (pp. 204-205).

Figure 40. The Trill.

**No. 700. The Trill.**

You observe that the trill is the rapid alternation of a tone indicated by a written note, with the one a step or half step above it, and that you commence the trill sometimes with the upper and sometimes with the lower of these two tones—that it has a turn at the close to give it a finish, excepting in certain descending phrases, and that it must be *in time*, having just four or eight tones to a count (excepting sometimes in the turn). Notice also that in some cases an appoggiatura precedes the trill when it commences with the lower tone. Play the piece thoroughly, giving four tones to each count in the trill, then try eight, as indicated in the group of choice notes. Ascertain carefully the right fingering.

The musical score for No. 700, 'The Trill', consists of six systems of piano and trill exercises. The first system is marked 'p=88' and 'm', with a 'poco a poco' instruction. The second system includes a 'f' dynamic. The third system is marked '(like the first.)'. The fourth system includes a 'tr' trill symbol and a 'p' dynamic. The fifth system includes 'cres...', 'f', 'dim...', 'p', 'cres...', and 'p poco a poco' dynamics. The sixth system includes a 'f' dynamic.

From *The Musical Curriculum* by Root, 1864, p. 195.

More études follow including *Études Progressives — The Rippling Brook*, No. 729, which features descending thirds, and *Études Caractéristiques — Nocturne*, by Rein, No. 730, containing a broken chord bass against a melodic solo line. The instructions read, “Each of the Études

Characteristiques, you perceive, is a specimen of one of the more unusual kinds of music. The nocturne, or ‘music of the night,’ is usually of this singing, yet fanciful character. All of the pieces in this part of the book should be thoroughly analyzed that every harmony and every modulation may be known” (pp. 204-205).

Another *Songs of the Wanderer. — Reminiscences of the Battle-Field*, No. 731, follows. Root wrote many Civil War songs during this period, some of which appear in this work. This song expresses the thoughts of a young soldier as he projects going out to the battle field again. The boys are encouraged to be “firm and steady, ... strong and true ... for the work that we must do” (pp. 208-209).

The *Twenty-seventh Series* of instrumental exercises includes scales in all keys played in octaves with specific fingerings. By this time, the student has already played scales in thirds and sixths, and with various rhythmic patterns. The student is now asked to perform these scales in major and the relative minor keys up to four sharps and five flats (p. 211). The next étude, No. 743, uses repeated octave intervals in both right and left hand throughout. The student is asked to “strike with a flexible hand” (p. 212). Another étude, No. 744, utilizes staccato octave skips in the right hand (pp. 214-215). Several études and songs follow utilizing the skills previously presented.

Tremolo, measure repeat, and abbreviations are presented in the next set of exercises. Specific directions are given for the execution of the tremolo (p. 219). Études using these elements follow.

The *Fourth Series* of vocal exercises begins with No. 750 and continues through No. 760. These exercise include “the practice of the Turn, and some preparation for the Shake. They also afford means for the practice of the

chromatic scale, and the arpeggios of major and minor common chords, as well as those of the dominant, and diminished sevenths” (pp. 224-225). These exercises are exceedingly challenging and require superior sight-reading capabilities. An accompaniment is provided and the student is encouraged to accompany himself while singing.

The next set of piano pieces are technically challenging and incorporate all the previously learned skills and theoretical knowledge. Some are written by composers other than Root. The final composition, entitled *Études Caractéristiques — Potpourri* by Baumbach, is an interesting setting of various familiar tunes including the *Russian National Hymn*, *Comin’ thro’ the Rye*, *Di Pescatore* from “*Lucrezia Borgia*,” and a rendition of Root’s familiar *Battle Cry of Freedom*, perhaps his best known Civil War song. This piece requires the student to utilize all the keyboard skills and knowledge presented throughout this book. (See *Figure 41*). An index of songs, pieces, études, and solfeggios is given at the end. (See *Figure 42*).

## Summary

In *The Musical Curriculum* (1864) for use with private students, Root integrates the performance of music with the study of theory, harmony, and sight-singing. This instructional manual focuses on piano and vocal pedagogy, and the student is carefully prepared in content and technique for each new exercise or piece. In this manual, the student develops performance skills while learning essential theory material. Musical examples and pieces are composed to demonstrate the use of such new elements as rhythmic patterns, meter, intervals, harmonic structure, dynamics, or form. Theoretical content and music are intertwined in a manner not found in other manuals of the period.

Figure 41. *Études Caractéristiques. — Potpourri.*

No. 705.

## ETUDES CARACTERISTIQUES.—Potpourri.

ALLEGRO MARCATO.

A. Humbar.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics markings include 'rit. molto.' and 'dim.'.

The second system is titled 'Russian National Hymn.' and consists of two staves. The music features a steady, rhythmic accompaniment in the lower staff and a more active melodic line in the upper staff.

The third system continues the piece and includes performance instructions: 'dim.' (diminuendo), 'l'istesso tempo.' (at the same tempo), 'marcato il canto.' (markedly the song), and 'Ped.' (pedal) markings with circled plus signs.

The fourth system features a complex texture with many notes and slurs. It includes several 'Ped.' markings with circled plus signs, indicating frequent use of the sustain pedal.

The fifth system continues the intricate musical texture, with multiple 'Ped.' markings with circled plus signs throughout the system.

The sixth system concludes the piece, maintaining the complex texture and including several 'Ped.' markings with circled plus signs.

The use of Pestalozzian principles is clearly seen throughout this manual. The student is not asked to interpret symbols until he/she is capable of understanding them and executing them at the piano and with the voice. The student is taken from the known to the unknown, and is asked to reflect on the aesthetic aspects of the performance. Expression and dynamics are

Figure 41. *Études Caractéristiques. — Potpourri. (continued)*

The musical score consists of six systems of piano music, each with a treble and bass staff. The first system shows a complex texture with many sixteenth notes and slurs. The second system includes dynamic markings like 'dim.' and 'Ped.'. The third system is titled 'Comin' thro' the Rye. ANDANTE CON MOTTO.' and features 'cres.' markings. The fourth system has a forte 'f' dynamic. The fifth system includes 'rall.', 'cres.', 'pp', 'Ped. \*', and 'brillante.' markings. The sixth system is titled 'Di Pescatore from "Lucrezia Borgia." ANDANTE ESPRESSIVO.' and includes 'Dolce.' and 'Ped.' markings.

stressed. The student is asked to think about the quality of performance and assess the rendition for musicianship and accuracy. Root's goal of developing passion for music within the individual is stated throughout the work. The student is encouraged to progress at his/her own pace. The teacher is encouraged to individualize the content and musical selections for

Figure 41. *Études Caractéristiques. — Potpourri.* (continued)

The image displays six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- System 1:** Ped., *mf*, Ped., *f*, Ped., *p*.
- System 2:** *crs.*, Ped., *dim.*, *rit.*, *a tempo.*, *p*, Ped., \*
- System 3:** Ped., *dim.*, Ped., *crs.*, *dim.*, \*
- System 4:** *p*, Ped., Ped., *mf*, \*
- System 5:** Ped., Ped., \*
- System 6:** Ped., \*

the student based on the student's technical abilities and understanding of the music.

*The Musical Curriculum* (1864) is a unique work for the period because of its integrated and comprehensive approach to teaching musical content



Figure 41. *Études Caractéristiques. — Potpourri.* (continued)

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The notation includes various dynamics, articulation, and performance instructions:

- System 1:** Starts with a *Ped.* marking.
- System 2:** Includes *Ped.*, *\* Ped.*, and *\* cres. Ped.* markings.
- System 3:** Includes *Ped. f*, *\* Ped.*, *cres.....*, *\* Ped.*, and *dim.....* markings.
- System 4:** Titled **The Battle Cry of Freedom.** with **ARRANTISSO.** below it. Includes *cres.*, *dim e rit.*, and *f* markings.
- System 5:** Includes *cres.....*, *Ped. \**, *ff*, and *Ped.* markings.
- System 6:** Includes *Ped. \**, *mf*, *Ped. \**, and *marcato. ff* markings.

and skills. It could well serve as a model for new texts and approaches in current teaching methods.

Figure 41. *Études Caractéristiques. — Potpourri.* (concluded)

The image displays a musical score for a piano piece titled "Études Caractéristiques. — Potpourri. (concluded)". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include "Ped." (pedal), "cres....." (crescendo), "con tutta la forza." (with all the force), "Sra....." (sforzando), and "l'ed." (pedal). The score concludes with a double bar line and a final chord.

From *The Musical Curriculum* by Root, 1864, pp. 235-239.

Figure 42. Index of Songs, Pieces, Études, Solfeggios.

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From *The Musical Curriculum* by Root, 1864, p. 240.

***Chapter VII. The New Musical Curriculum (Revised, 1872) - An Analysis of Pedagogy and Materials for Private Instruction***

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts.

The purpose of this chapter is to examine the pedagogical approach used by Root in the revised edition of his instructional manual for private instruction, *The New Musical Curriculum* of 1872, and to compare this edition with that first published in 1864. In this edition, Root integrates the teaching of theory, harmony and sight-singing with piano instruction and vocal training, but some musical materials have been omitted while others have been rearranged or added. Sequencing of content has been improved in this edition. Some exercises and theory elements have been deleted such as advanced exercises in vocal training, referred to as *solfeggios*, and advanced concepts in harmony. Directions are more concise and objective. In this chapter, Root's teaching strategies and materials are examined in detail and compared with those found in his first edition of *The Musical Curriculum* (1864).

## **A Comparison of *The New Musical Curriculum* (1872) with *The Musical Curriculum* (1864)**

*The New Musical Curriculum* (1872) is a revision of the 1864 edition of *The Musical Curriculum*. It was published following the destruction of the plates of the original work in the Chicago fire of 1871. While the majority of pieces remain the same, some have been omitted while others have been added to this revision for the improvement of content and sequencing. On the binder of the 1872 edition, the title is given as *The New Musical Curriculum revised by Geo. F. Root*, but the title page reads *The Musical Curriculum for Piano-forte Playing, Singing, and Harmony; Containing Progressive Exercises, Pieces, Songs and Technics in All the Keys, in which are Studied Chords and their Progressions, Transposition and Accompanying. To Which is Prefixed A Glossary of Musical Terms and Signs*. The words *solfeggios*, *études*, *modulation*, and *method of teaching*, originally found in the 1864 edition, have been omitted from the title page of the 1872 revision. For purposes of this study, a comparison of both editions is conducted in a page-by-page manner. Separating the analysis of *rhythmics* and *melodics* is not incorporated in this section because the two editions follow a similar format. When material is being compared in both editions, references in the 1872 edition are listed first. If no date of publication is included in the reference, it should be assumed that the reference pertains to the 1872 edition, *The New Musical Curriculum*.

The 1872 edition opens with similar material directed to the teacher. Opening remarks and pedagogy are included in *Remarks and Explanations* instead of *Method of Teaching* as found in the 1864 edition (p. 3). This section contains some different material than is found in the earlier edition.

Root begins the 1872 edition with a discourse on the *Two Ways of Teaching*, omitting an opening paragraph to *Fellow Teachers*. He has abbreviated this section and has removed irrelevant sentences. Many references to the first person have been omitted. The opening paragraphs read more eloquently and are more substantive than in the earlier edition (p. 3). An example of Root's writing style found in the earlier edition is as follows: "Shall I present this to the eye of the pupil, or to his ear?" (p. 3). This question has been rewritten in the 1872 edition as follows: "Shall this be presented to the eye of the pupil, or to his ear?" (p. 3). Many questions in the 1872 edition have been rewritten as statements, and paragraphs have been condensed.

Root has also reordered his remarks in the introduction. In the 1864 edition, Root discusses intervals, staff, clefs, octaves, and rhythms in the beginning of his remarks. In the 1872 edition, a brief discussion of intervals is followed by instruction about metronome markings, long and short lessons, and progressive lessons. Root offers his philosophy of teaching and methodology in the beginning pages of this edition. In the 1872 edition, remarks about keys and key notes are grouped together in a more efficient manner, whereas in the 1864 edition, a discussion of rhythm, sextuple meter, and piano technics are placed in the middle of key signatures. In the 1872 edition, discussions of harmony have been grouped together, as have paragraphs on the vocal production, physiology, and delivery of the voice. In the 1872 edition, discussion pertaining to the keyboard includes arpeggios, accompanying, phrasing, and qualities of tone, which have been grouped together. Chord inversions, modulation, scales, relative keys, chords in minor keys, and other aspects of keyboard performance have also been

grouped together (pp. 4-11). Introductory remarks in the 1864 edition cover fifteen pages. Those remarks in the 1872 edition are reduced to nine pages.

The first page of the manual for students differs considerably from that of the 1864 edition, and provides the student with opportunities to play rhythms before having to read melodic notation. Instead of beginning with two finger exercises, Root has the student playing the pitch C using different rhythms, including quarter, half, dotted half, and whole note values, first with the right hand in the treble clef, and then with both hands in both clefs. The student then practices five finger patterns, one hand at a time, while reading the respective clef. Careful directions are given regarding the location of each key, proper fingerings, position of the hand, and explanation of notation and the staff. The student is reminded to “never play so fast that you cannot look ahead and see what is coming, and do not play to ‘show off’” (p. 17). (See *Figure 43*).

Exercise No. 1 of the 1872 edition shows the five finger scale pattern of the C major scale in both treble and bass clef using the four rhythm durations prepared on the preceding page. Metronome markings are introduced right at the beginning, and the student is reminded not to “count faster at the half notes” (p. 18). In the 1864 edition, the student is presented first with exercises using two pitches, then three, then four pitches, before being introduced to the five finger scale pattern. The 1872 edition prepares the student in a more sequential manner for sight-reading and beginning piano skills.

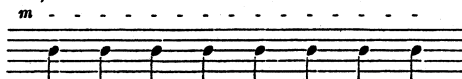
Exercise No. 2 of the 1872 edition is the same as No. 5 of the 1864 edition and contains seconds in the right hand (C and D) against a bass line of C and G. (p. 18). Exercise No. 3 begins with four finger patterns followed

Figure 43. Introducing Rhythm and Keyboard.

## THE MUSICAL CURRICULUM.

Touch with any finger the white key which is just at the left of the two black ones nearest the centre of the piano. You are, of course, producing length, pitch and power at every touch. Your pitch is named C (there are several C's on the piano, so this is sometimes called middle C.) If you are striking this key about as fast as the pulse beats, you are making quarter notes as to length, and if you are not striking the key hard nor soft, but about medium, your power would be called mezzo, and would be represented or indicated by that word or its abbreviation, the letter *m*. Now make eight tones, let each be a quarter note as to length, middle C as to pitch, and mezzo as to power.

Here is a representation to the eye of what you have done. (Explain staff.)



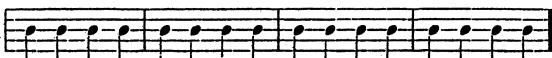
*Note.*—The staff alone stands only for relative pitch, and any line or space may be taken to represent this pitch C. It is only when the staff is arranged with a clef that it can stand for absolute pitch.

Play quarter notes again, and say one, two, three, four, one, two, three, four; while doing it, giving one count to each note.

The pulsations in the mind induced by this regular counting and playing are called *beats*. Count one, two, three, four, four times, accenting one each time it occurs. When such a regularly recurring impulse or accent is given, the beats are by this means grouped into what are called *measures*.

Here the measures consist of four beats each, and are called **QUADRUPLE MEASURES**. They are manifested by both tones and counts.

Play and count four measures again. This would be represented thus:



Play and count four measures again, but let the first tone in each measure be two counts long. This length is called a *half-note*, represented thus:

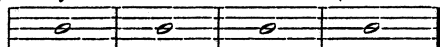


*Note.*—Each measure now contains a half and two quarter notes. Keep in mind that "half-note" is not the name of a tone, but only of one of its properties, viz.: its length. Also, that C is not the name of a tone, but only of its pitch. To be sure, we say half-note, or C, sometimes, meaning all of a tone, but that is for convenience or brevity, and is not strictly correct.

Four measures again, but let the first tone in each be three counts long—these are dotted half-notes.



A tone that is as long as four quarter notes is called a whole note, as to length. Play four measures of this kind of tone (four counts to each).

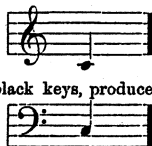


The pitch called middle C is often represented by a short line, called the first line below.

This arrangement of the staff is indicated by a character called the treble clef.

The white key at the left of every group of two black keys, produce a pitch named C. Touch the first C at the left of, or below middle C.

The second space of the staff is often made to stand for this pitch, by a character called the base clef.

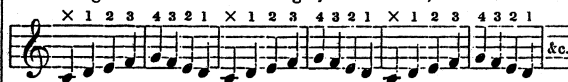


Two staves may be used together, one for each hand. When this is done they are joined by a character called a brace.

In the next lesson put the thumb of the right hand on middle C, and the little finger of the left hand on the C next below, and play from both staves at once, counting *one, two, three, four*, and giving the lengths indicated by the notes.



The next white key above C produces the pitch named D. The next above that the pitch named E. The next above that F, and the next above that G. Put the thumb of the right hand on C again. Now let the first finger play D, the second E, the third F, and the fourth G. Play them one after the other up and down several times. Do not hold one key down while striking the next. Do not take one finger off before striking the next, but let the key that is coming up meet the one going down just half way. Hold the hand like the one in the cut. Keep it still; curve the fingers and make them strike on their ends like little hammers. What you played would be represented thus. The cross over the first note is merely to show that the thumb plays it. The figure 1 stands for first finger, 2 for second, and so on.



Now put the little finger of the left hand upon the C next below middle C, (or, as is commonly said, an octave below,) the third finger will be over D, the second over E, the third over F, and the thumb over G. Play these tones up and down several times, observing the rules of position and movement just given above. This would be represented thus:



Now use both hands. Give the two C's together, then the two D's, and so on upwards and downwards. It will be awkward for you at first to strike with the thumb of one hand and little finger of the other at the same time, then the first of one and third of the other, and so on, but it will grow easier and easier, until by-and-by it will seem as if that were the natural way. Now, if you are wise you will practice this a long time, looking at your hands, and seeing that everything is right as far as you know. Begin now and resolve never to blunder. This you can do by going slowly, and never taxing your powers beyond their ability. Never play so fast that you cannot look ahead and see what is coming, and do not play to "show off."



From *The New Musical Curriculum* by Root, 1872, 17.

by the five finger scale pattern against a bass line of C and G. These pitches are written in the same octave, as opposed to the 1864 edition in which earlier exercises are reproduced in different octaves. The 1872 edition first



introduces the higher octave after the student has sufficiently practiced playing and reading the octave closest to middle C (p. 19).

No. 4 of the 1872 edition introduces the right hand five finger scale pattern in the higher octave against a bass line of whole and half notes using pitches C and B followed by A and G in a carefully created bass line that is melodic as well as harmonic (p. 19). No. 5 of the 1872 edition introduces triple measure (meter) with scale patterns in both treble and bass clef. This exercise gives more movement to the left hand against slower durations in the right hand (p. 19). Both exercises, Nos. 4-5, are not found in the 1864 edition. Again, the 1872 edition provides better preparation for the student in both sight reading and technique.

No. 6 of the 1872 edition begins the same as No. 11 of the earlier edition but is more musical, longer and contains subtle changes in pitches and fingerings. Within this exercise, the quarter rest is introduced. It must be noted that Root meticulously changes many of these exercises for purposes of instruction, technique, facility, and musicality (p. 20). (See *Figure 44*).

Figure 44. Quarter Rest

**No. 6. Quarter Rest.**

Play the lesson so slowly that you can make it perfect in regard to striking the right keys the first time you try it. This will be done by reckoning the intervals in the lesson and at the fingers as you play—a process, slow at first, but after a while accomplished at a glance.

From *The New Musical Curriculum* by Root, p. 20.

No. 7 of the 1872 edition is not found in the 1864 edition. This exercise introduces a change of position for the right hand, pitch B in the treble clef, and F in the bass clef. In this exercise, the student is playing complementary rhythms throughout. While one hand is playing quarter notes, the other is performing whole notes making the hand coordination easier for the student. Similar exercises appear in the earlier edition, but exercises of the 1872 edition are more pianistic, more musical, and better sequenced. In the 1864 edition, other elements are introduced in the beginning such as half rest and meter signature. In the 1872 edition, Root delays the introduction of these subjects until the student is comfortable with reading and playing from both clefs and using basic rhythms and pitches (p. 20).

The use of an arpeggiated and broken chord bass appears earlier in the 1872 edition than in the previous one. By No. 8 and 9, the student is playing broken chords in the bass. These bass lines are similar to ones found in the earlier edition, but the melody lines are more interesting containing other pitches and a variety of rhythm duration. Root's directions to the student are similar for some exercises and different for others than found in the earlier edition (pp. 20-21).

The first song in the 1864 edition, No. 21, *O Music, Sweet Music*, is repeated in the 1872 edition in No. 10. Directions to the student have been changed slightly in the later edition (p. 21). Following this song is the first duet which is also repeated in both editions (p. 22).

In the 1872 edition, a two finger exercise in the key of C major follows whereas an exercise in the key of G major is found in the earlier edition (pp. 22-23). The exercise introducing G major in the later edition varies slightly from the one in the previous edition. Fingerings are given throughout in the later edition. Another exercise, song, and duet in G major are repeated in the

later edition with minute changes in rhythm making them easier to play (pp. 24-25). Also included in the later edition are two three-finger exercises which do not appear at in the 1864 edition (pp. 26-27).

Similar exercises appear in the key of D major but with notable changes. In the 1864 edition, the first D major exercise is in 3/4 meter whereas it is shown in the later edition in 6/4 meter. Directions to the student have been abbreviated and provide more clarity in the later edition (p. 26). Instead of an exercise dealing with marcato and crescendo found in the earlier edition, these elements are dealt with in the duet found in both editions (pp. 26-27). The 1872 edition contains a four finger exercise in D major following the duet (p. 27).

Introduction of the key of A major follows in both editions. Two exercises are found in both editions, one being omitted from the earlier one. The song, *I Love the gleams of Sun-Light*, is repeated in both editions, but directions have been omitted in the 1872 edition. It appears that Root wants to preserve the musical expression of the song and is not asking the student to analyze this as he would an exercise (pp. 28-29). Following the *Fourth Duet*, a five finger exercise is given in A major. these finger exercises do not appear in the earlier edition.

Exercises and songs in E major appear in both editions but the order changes slightly (pp. 30-31). Directions to the student have been clarified and abbreviated in the later edition.

Exercises in the keys of B, F sharp, and C sharp major follow in both editions Directions have been modified in the later edition (pp. 32-33). Also included in the 1872 edition is a five finger scale exercise in the key of C major which introduces accents (p. 33).

The interval of the sixth is introduced in both editions with exercises in C major (p. 34). One exercise has been omitted in the later edition.

Exercises in F major follow in both editions. Most exercises and a duet are repeated. One has been omitted in the 1872 edition (pp. 35-37).

The key of B flat major is introduced in both editions and features many of the same exercises. However, the 1872 edition contains another five finger exercise in C major for holding down and connecting fingers in preparation for playing chords. It is noted that Root generally returns to the key of C major when presenting exercises for the development of technical facility (p. 37). This exercise is found later in the book in the 1864 edition on page 45.

The *Seventh Duet*, found in the 1864 edition in B flat major, has been rewritten in the key of E flat major in the later edition (p. 40).

Other exercises in B flat major remain the same.

The key of A flat major is introduced using much of the same material in both editions. One exercise has been altered slightly in the 1872 edition (pp. 39-41).

The key of A flat major is presented in both editions. An exercise is omitted in the later edition. In the song *Merrily Over the Water*, which introduces eighth notes, first and second endings are also introduced in the 1872 edition. These are referred to as *First Time* and *Second Time* markings (p. 41). A duet entitled *The Ninth Duet* appears in the earlier edition but not in the 1872 edition.

Exercises in the keys of D flat, G flat, and C flat major follow (p. 42). Following these is a finger exercise in C major, No. 69, for the development of playing thirds in 6/8 meter. This exercise is not found in the earlier edition (p. 42).

In the 1872 edition, the student is introduced to *Cadence* and *Transposition* following exercises in all the keys. Simple one measure exercises showing tonic and dominant notes in two parts are given in each key. The terms *tonic* and *dominant* are not used here, but the student is introduced to the interval of a fifth and its inversion of a fourth. The student is given two examples of a cadence and is asked to practice them in all keys (p. 43). Transposition and cadences are not introduced until much later in the 1864 edition. Root's decision to place this material at this point of the 1872 edition is logical and pedagogically sound. The five finger exercises which follow in the 1864 edition have been integrated in the 1872 edition into materials dealing with each key. It is clear that Root intends the later edition to flow more musically. Exercises which appear to be of a technical nature have been omitted and the skill or element has been introduced into short musical pieces.

*Staccato* is the next subject to be introduced in each of the books. Many of the exercises in the 1864 edition are technical and uninteresting musically. Root has replaced many of these in the later edition with interesting short pieces which introduce the same concept and skill (p. 44). Many of these pieces can be used in performance. Exercise No. 75 is an easy piece which introduces *staccato*. (See *Figure 45*).

The eighth rest is introduced in both editions using similar exercises. One exercise, written for the purpose of singing legato tones, has been omitted in the later edition. This exercise appears out of place in the 1864 edition since exercises in this section deal with *staccato* (p. 49).

The 1864 edition presents exercises on transposition at this point whereas the later edition introduces this concept a few pages earlier in the

Figure 45. Staccato

staccato.

playing this lesson, exercise each finger in succession, on any key of the pianoforte, producing staccato tones. Notice the position of the hand, as illustrated by Fig. 1, and after striking, as illustrated by Fig. 2.

From *The New Musical Curriculum* by Root, p. 44.

book. In the 1872 edition, five finger exercises in C major, introducing the finger technique of holding one tone while others move, are presented during the exercises for Staccato Practice. In the first exercise, C is held followed by D, E, F, and G while other fingers move around the sustained pitch. Each lesson is to be transposed into D flat major. This series of exercises has been expanded considerably from those found on page 100 of the 1864 edition. In the directions preceding these exercises, Root states that “these exercises are to be mixed with others lessons and not given all at once” (p. 46). This statement reconfirms Root’s desire to make each practice session for the student a musically interesting experience during which a few technical exercises should be practiced.

The dotted quarter note is introduced in both editions. However, the 1864 edition mentions the introduction of the *interval of the seventh*. The music is repeated in the later edition but no mention of the *interval of the seventh* is given at this point. Root has previously stated his intention not to introduce any element until it is needed (p. 48).

In the *Exercises for Daily Practice* found in the 1872 edition, no mention of *first* or *second series* is given. These exercises are written in C major and include scale patterns played in various groupings and meters.

The student is asked to transpose them into various keys. This series of exercises appears later in the 1864 edition on page 104. Some found in the earlier edition have been omitted in the 1872 edition while others have been rewritten. (See 1864 edition, pp. 104-105, and 1872 edition, p. 49). In the 1864 edition, numerous technical exercises are included for holding down the keys (p. 53). These exercises have been integrated within the 1872 edition.

A song in D major, *Softly The Shades*, is found next in the 1872 edition. This song is also found in the earlier edition (p. 52). Several D major exercises are repeated. One has been omitted. Pieces in A, E, and B, and F sharp major follow. Most are repetitions of those found in the earlier edition (pp. 52-54).

Two exercises showing enharmonic changes from the key of F sharp major to G flat major are repeated (pp. 54-55). Two exercises in D flat major have been omitted in the 1872 edition, and a new one, No. 106, has been used in their place (p. 55). This exercise is more interesting and technically more challenging than the two found in the earlier edition. Exercises in A flat major follow. No. 107 is a repetition but another has been omitted (p. 55).

A song, *Look Away to the Fields*, and two other exercises in E flat major, have been retained, followed by a song, *Rain Drops are Falling*, and one exercise in B flat major (pp. 55-56). One exercise in the earlier edition has been omitted. This section concludes with a song, *O How Sweet*, and a piece in F major (pp. 58-59). Another piece in F major has been omitted from the earlier edition.

The section, *Second time through the Keys*, ends with a trio in C major, *The Three Friends Waltz*, which has been reprinted in the 1872 edition.

Directions to the students remain the same (p. 59).

Following these pieces is a section entitled *Exercises for Daily Practice*. Root has omitted *Third Series* in the title. Prior to the scales in each key is found a set of exercises entitled *Exercises Preparatory to the Scales*. In these scales, the student begins each measure on a new note of the scale.

Fingerings have been given. The first exercise shows these patterns in C major and A flat major. Directions state that “two keys are here given, and in a like manner are all the others to be practiced” (p. 60). Scales and arpeggios are given in all major keys up to six sharps and five flats (pp. 60-62). The F sharp scale is not shown in its enharmonic key of G flat, as is found in the earlier edition, but the directions read, “You perceive that the key of F sharp and G flat differ only in their representation: to the ear they are the same” (p. 61). Scales on these three pages are written differently than those found in the 1864 edition. In the later edition, scales are to be played with two hands as opposed to one in the previous edition. The second measure contains two repeated notes for rhythmic flow. The earlier edition ends with each scale being played in contrary motion. This has been omitted in the later edition.

Two exercises, Nos. 132-133, introducing sixteenth notes follow scale and arpeggio exercises. The first sixteenth note exercise is found later in the 1864 edition and appears to be out of place in that edition (1872, p. 63; 1864, p. 76).

Also found in the 1864 edition, but omitted in the 1872 edition, are extraneous questions and notes preceding each scale which remind the student to “Acquire good habits in the management of the thumb” and “When you are sure these are right, keep the eyes on the notes as much as



possible” (p. 65). Content in the later edition appears more academic and does not contain as many trivial remarks as found in the earlier edition. A two-page series of technical exercises for holding pitches against other moving intervals is found in the 1864 edition (p. 66). Some of these exercises have been integrated within the text of the later edition.

Prior to the trio in the 1872 edition, *The Three Friends’ Sleigh-Ride*, are found two pieces in C major introducing sixteenth notes. One is written in 2/4 meter while the other is in 3/4 meter (p. 63).

Exercises showing the *Common Chord of C* and the *Common Chord of G* are found in both editions. Also repeated are exercises introducing the tonic, dominant, and subdominant chords in each of their positions in the key of C. Directions have been repeated in the 1872 edition (pp. 65-66).

The next section of the 1872 edition introduces the use of solfège and vocal training, as does the earlier edition. The title, *Singing As An Art*, along with a paragraph discussing the development of children’s vocal organs, found in the earlier edition, have been omitted in the 1872 edition. Two exercises entitled *Melody formed on Chords*, and *Melody on Scale. Passing Notes*, have been repeated in the later edition. Three other vocal exercises have been omitted from this section (p. 67).

One exercise introducing the *Chord of the Seventh* is repeated in the 1872 edition, followed by a song entitled *Summer Scenes. No. I — The Little River* (p. 68). The accompaniment is written in regular type as opposed to smaller type found in the earlier edition. A solfège exercise has also been omitted.

Several exercises have been included in the 1872 edition. These exercises introduce *ritard* and *a tempo*, and include a series entitled *Making Accompaniments*. The second group of exercises shows a series of scale

patterns with a variety of rhythms to be sung using solfège. The student is asked to accompany these exercises using tonic, dominant, subdominant, and seventh chords. Chords are marked under each melodic phrase (p. 69). A duet entitled *Gallopade. — Ninth Duet* is included along with a song, *Summer Scenes. No. II. — The Forest* (pp. 70-71). *The Forest* is found later in the 1864 edition (p. 77). A song, *The Meadow Flowers*, found in the earlier edition, has been omitted in the later edition (p. 73).

Most vocal exercises, also referred to as *solfeggios*, found in the 1864 edition, have been omitted in the 1872 edition. These exercises, found in the 1864 edition, focus on development of the lower and medium registers of the voice, practicing vowel elements, developing pure vowel tone, practicing consonant elements, and breathing exercises (pp. 74-75). Solfege exercises, Nos. 223-224, included in the 1864 edition, have been omitted in the 1872 edition (p. 76). Also omitted are solfège scale exercises Nos. 228-232 (p. 78). Root makes reference to the omission of solfeggios and vocal études on the title page of the 1872 edition.

Following the ninth duet, *Gallopade*, in the 1872 edition, two exercises are presented for introducing tonic, dominant, and subdominant chords in the key of G major (pp. 71-72). A solfège exercise based on these chords is found in No. 164. Chord labels are given enabling the student to accompany himself while singing this exercise (p. 71).

A series of solfège exercises focusing on melody on chords, melody of scale forms, management of the breath, and a fourth solfège chord-scale exercise found in the 1864 edition is omitted in the later edition (1864, p. 79).

A tenth duet in G major, *Quickstep*, is found in both editions (pp. 72-73). An exercise for changing position of the hands has been rewritten in the

1872 edition. This revision is technically more challenging and contains patterns in thirds and sixths, contrary motion, and other intervals as opposed to the parallel scale patterns of the exercise in the 1864 edition (1872, p. 72; 1864, p. 80).

A song, *Summer Scenes — The Smiling Land*, is found in both editions. It is listed as No. IV in the earlier edition and No. III in the later edition (p. 73). Such is the case with the numbering of many pieces in the 1872 edition.

Exercises and pieces in D major are found in both editions. These introduce the *common chords of tonic, dominant and subdominant* in the key of D major. The eleventh duet in D major, *Waltz*, is found in both editions, as is a song, *Summer Scenes. No. IV — The Woodland*, listed as No. IV in the 1872 edition and No. V in the 1864 edition (1872, pp. 74-75; 1864, p. 83). Directions have been changed. In the 1872 edition, the student is asked to “name chords, and keep in mind the harmony while you sing” (p. 75). The 1864 edition speaks about vocal registers and contains a higher melody for male voices practicing “in upper tone ... [using] the falsetto” while female voices are developing the medium register (p. 83). Solfege exercises found in the 1864 edition in the key of D major have been omitted from the later edition (pp. 81-82).

Exercises and pieces using chords in the key of A major follow in both editions. Many of the pieces are repeated including a twelfth duet, *Redowa*, and a song, *Summer Scenes, No. V — The Hillside* pp. 76-77). Solfege exercises in the key of A major, found in the 1864 edition, have been omitted in the 1872 edition.

Exercises, songs, and pieces in the key of E major follow. An exercise is presented introducing tonic, dominant, and subdominant chords in the key of E major. No. 180 in the 1872 edition is a repeat of the exercise in the earlier

edition (p. 78). Exercises showing *dispersed harmony*, four part harmony and open space chords, are repeated as well as a song, *Summer Scenes, No. VI — The Leafy Dell* (pp. 78-79). This song features a higher counter melody intended for the tenor voice. Solfege exercises have been omitted from the earlier edition. A piece introducing the dotted eighth rest has been included (p. 78).

Exercises demonstrating the use of tonic, dominant, and subdominant chords in the keys of B, F sharp, G flat (rewritten from F sharp), D flat, and A flat major follow. These exercises are repeated in both editions and show the use of chords in the right hand against octave roots in the left hand. Exercises use different rhythm patterns and different meter signatures including 6/8, 3/4, and 4/4 (p. 80). A piece using triplets in the key of A flat major is found in both editions. Directions are the same and give suggestions for finger positions.

A duet and a song in the key of A flat major are found in both editions including a song, *Summer Scenes, No. VII — The Orchard*, and a piano duet, *Galop*, which contains triplets (p. 80). The primo and secondo parts of the duet are printed on the same page in the 1872 edition whereas they are found on opposite pages in the earlier edition with solfège exercises located in between (p. 82). Three solfège exercises have been omitted from the later edition. (Generally, duets are placed successively in the 1872 edition. This is not usually the case in the earlier edition.)

Six exercises, pieces, and a song in the key of E flat major are found in the 1872 edition. Those repeated from the earlier edition include an exercise demonstrating tonic, dominant, and subdominant chords in the key of E flat major with roots in the left hand, a song, *Summer Scenes, No. IX — The Silver Lake* without the last four measures of interlude, a duet, *Quickstep*,

containing arpeggiated patterns in the secondo part and scale passages in the primo part using sixths based on tonic, dominant, and subdominant harmonies, and a piece in 3/8 meter incorporating the dominant seventh chord (pp. 82-85). The duet has been printed with parts shown successively as opposed to its appearance on two pages in the earlier edition. A new exercise has been included in the 1872 edition, No. 195, written in a canonic fashion during which the student is to “play this exercise five minutes without stopping—begin slowly, and increase in speed with each repetition” (p. 83). Solfege exercises printed in the earlier edition have been omitted.

Exercises and pieces in the key of B flat major follow. One piece, which is repeated in both editions, uses tonic, dominant, and subdominant harmonies, and introduces pianissimo, fortissimo, and abbreviations. A song, *Summer Scenes, No. IX. — The Vale*, and a piano duet, *Souvenir*, are also included (pp. 85-87). A new piece written *in march time*, No. 201, featuring scale passages and chords written in a contrapuntal manner, has been added (pp. 86-87). Two solfège exercises have been omitted from the earlier edition.

Pieces in the key of B flat major follow. Exercises repeated from the earlier edition include a piece demonstrating tonic, dominant, and subdominant chords using eighth note complementary rhythms between bass and treble clefs, a song, *Summer Scenes, No. X. — The Brooklet*, and a piano duet, *Au Suisse*, with parts written successively (pp. 88-89). As with all songs in the 1872 edition, the accompaniment is written in regular size print whereas the earlier edition uses smaller print for all accompaniments making them difficult to read. Omitted are two vocal exercises, one written in a pianistic fashion with accompaniment, no pitch names and not easily sung,

and the other written with solfège, both of which are found in the 1864 edition (p. 98).

The next series of exercises include scales and arpeggios in each key up to six sharps and five flats. In the 1864 edition, minimal directions have been given. In the 1872 edition, the student is reminded to practice each scale six times daily “varying the expression each time ... [and] never play so fast as to make a false note, or in any way so as to mar the neatness and elegance of the performance” p. 90). The student is also reminded that “it is an excellent plan to practice your stated time by the watch or clock and never to fail in punctuality or faithfulness” (p. 90). Instructions to the exercises on page 91 read, “Now is the time to give the finishing corrections to any faults that may remain in your positions and movements ... . Endeavor to know one scale or key just as well as another — be at home in all” (p. 91). Root suggest that scales be memorized and played with exact fingerings. Instructions are generally omitted in the 1864 edition except for a single sentence referring to the importance of practicing scales with correct fingerings (p. 101).

A series of exercises entitled *Fourth time through the Keys. Thorough Base*, is found in both editions. The first few exercises in C major introduce transposition of a cadential pattern using chords in the right hand and roots in the left hand. An example of the transposition into the key of G major is given. Figured bass is introduced in easy examples performed in C major using tonic, dominant, and subdominant harmonies. An example is given in each of the keys up to six sharps and six flats. In both editions, the student is told to “observe that you tell by the base [sic] what chord you are to play, and by the treble what position of the chord” (p. 92). The student is asked to name chords and their positions by letter and by function. This section ends

with an exercise comprised of a bass line to be realized. Seventh chords are included. In the 1872 edition, this series of exercises concludes at the end of a page making the layout visually easier to read and interpret.

An exercise for performing chords in the left hand and arpeggios and scale forms in the right hand, with an emphasis on legato groupings, is found in both editions (p. 94). Another exercise introducing suspensions and appoggiaturas is found in the 1872 edition on page 94 but occurs later in the 1864 edition. The introduction to this exercise has been rewritten from that found in the earlier edition.

In the 1864 edition, the introduction reads as follows:

You know that a chord may have tones played or sung with it that do not belong to it, and that all such tones we have heretofore called ‘passing notes.’ Now when these ‘passing notes’ are somewhat dwelt upon and accented, they form what is called ‘*Suspensions*,’ probably because they suspend, as it were, for an instant the effect of the true chord. This *suspense* is enjoyed by musical people after they have made a certain degree of attainment. Play the base alone first — naming the chords — then tell which tone of the first chord is suspended or delayed — and by what? Then the next, and so on all through. (p. 106)

The introduction has been rewritten in the 1872 edition in a more formal style and reads as follows:

When one of the tones of a chord is continued into a succeeding chord, where it is not a member, it is there called a suspension. When such a tone has not been in a preceding chord it is called an appoggiatura. Both suspensions and appoggiaturas must *resolve*, that is, go to a tone of the chord. Appoggiaturas are sometimes

represented by small notes, and are of various styles of performance.

Which are appoggiaturas, and which [are] suspensions, in the following lesson? (p. 94)

Introductory exercises using pitches from the chromatic scale are found in both editions. In the 1872 edition, however, exercise No. 240 has been expanded to an ABA form and becomes a more interesting piece (1872, p. 95; 1864, p. 106). (See *Figure 46*).

Chromatic scale exercises in all keys up to six sharps and six flats are found in both editions. These scales are accompanied with tonic, dominant and subdominant chords, an interesting concept and style rarely presented in current texts. Instructions are the same in both editions (1872 edition, pp. 96-98; 1864 edition, pp. 107-108). Two pieces based on scale passages, one chromatic and one diatonic, are included in the 1872 edition. The first is written by Root while the second is written by Kohler (pp. 98-99).

Inversions of the tonic chord, also called the *common chord*, are introduced in the next series of exercises. The introduction to No. 359 has been abbreviated from that found in the 1864 edition. The first transposition in the key of G major is given in both editions. A comment found in the 1864 edition has been omitted in the later edition. It reads: “Your teacher and the author of this book wish to make you equally familiar with all the keys. Will you help us?” (p. 109). Arpeggiated forms of the chord are included in both editions.

The next section, *Inversions of the Common Chord (Dominant and Tonic)*, appears in both editions. Exercises using subdominant chords are also repeated. Examples of transposition into the key of G major are given. Instructions have been abbreviated in the later edition. Exercises using these chords and inversions are given for keys up to five sharps and flats in the



Figure 46. Chromatic Tones.

18 through the Keys. Chromatic Scale. *1886* 95

Scale. Accidentals. *1886*

g it with vowel sounds as well as syllables. Try it also commencing with other tones than C.

2 x 1 1 x 2 x 2 x 2 1 x 2 x 2

li si do..... Do si se la le sol se fa mi me re ra do.....  
lee say lay say may rah

2 1 x 1 2 x 2 x 2 x 1 2 x 2

as must be either passing notes or appoggiaturas, as none of them belong to tonic, dominant chromatic and diatonic tones form the one, and where they form the other. In which is which do you like best?

x 2 x 2 x 1 2 3 x 2 x 2 1 2 3

3 2

3 x 2 1 x 2 x 2 x 1 2 x 2 x x 1 2 3

3 x 2 1 2 3 x 2 x 2 x 1

From *The New Musical Curriculum* by Root, 1872, p. 95.

1872 edition and up to six sharps and flats in the 1864 edition (1872, p. 102; 1864, p. 111).

Arpeggios on the dominant seventh resolving on the tonic are given in every key up to six sharps and five flats in the 1872 edition. This material appears in a different sequence in the 1864 edition and is presented, along with other scale exercises, at a later time in the book (p. 120). The 1864 edition contains scales and arpeggios on the tonic in every key up to six sharps and five flats. Since scales are given previously in the 1872 edition, only the dominant seventh arpeggios are presented at this time (1872, p. 103; 1864, pp. 112-113). Numerous scale exercises found in the 1864 edition have been omitted from the later edition (pp. 114-115).

Exercises for crossing hands appear in both editions (1872, pp. 104-105; 1864, p. 116). However, a piece introducing the use of the pedal, not found in the 1864 edition, appears in the 1872 edition (p. 105). (See *Figure 47*).

Inversions of the dominant seventh chord are introduced in the next series of exercises. Most of these exercises found in the later edition are also found in the 1864 edition. Directions asking the student to sing various voice parts have been omitted in the 1872 edition.

The ninth chord is introduced in exercise No. 305 but the definition found in the 1864 edition has been omitted. Instead, the student is asked to refer to page 9 of the *Remarks and Explanations* found in the front of the 1872 edition (1872, p. 108; 1864, p. 119).

Exercises introducing accidentals are presented in both editions. Examples are given in C, F, and D major without key signatures (1872, p. 109; 1864, p. 122). Modulation is presented in the following exercise. The introduction has been revised and abbreviated (1872, p. 109; 1864, p. 122).

Figure 47. Use of the Pedal.

Exercises for Crossing Hands. 105

The musical score consists of several systems of two staves each. The first system shows a melodic line with a trill (3K) and a bass line with a four-measure rest. The second system includes a 'D.C.' (Da Capo) instruction. The third system is marked 'Ped.' and 'melody.' and features a series of chords with 'Ped.' markings below. The fourth system includes a 'FINE.' instruction and 'R.H.' (Right Hand) markings. The fifth system is marked 'Ritard.' and 'D.C.' and includes '1st time.' and '2d time.' markings. The final system shows 'R.H.' and 'L.H.' (Left Hand) markings with complex rhythmic patterns and fingerings.

From *The New Musical Curriculum* by Root, 1872, p. 105.

Scales and arpeggios in minor keys follow in the 1872 edition (pp. 110-111). These are not presented until much later in the 1864 edition (pp. 148-149). Root rearranged the order of several exercises and subjects in the 1872 edition to provide better sequencing of material and content.

A song, *The Happy Group*, is found in both editions as is an exercise dealing with *Modulation by the Flat Seventh* (1872, p. 113; 1864, p. 123). *Solfeggio One*, a melody with solfège and accompaniment found in the 1864 edition, does not appear in the later edition (p. 124).

Two songs, *The Village Green* and *The Happy Return*. [sic] *Joyfulness*, appear in both editions, but a waltz has been omitted from the 1872 edition (1872, pp. 114-115; 1864, p. 125). Both songs found in the 1872 edition are presented in large print and cover one page each. Verses 2 and 3 of *The Happy Return* are found at the bottom of the page as opposed to below each staff. *Solfeggio Two*, found in the 1864 edition, has been omitted in the later edition (p. 126). Visual appearance has been improved in the later edition.

Exercises introducing tonic, dominant and subdominant chords and their inversions in A minor are included in both editions. In the 1864 edition, the student is asked to play A minor scales and arpeggios found nineteen pages away (page 148), while in the 1872 edition the student is playing an exercise in C major featuring chords in the right hand accompanied by chromatic scale passages in the left hand. Within the exercise, a secondary dominant appears (1872, pp. 116-117; 1864, p. 128).

The next series of pieces are based on tonic, dominant, and subdominant chords in each major key and its relative minor. A song, *the Guardian*. — (*Plaintiveness.*), and a piano piece, *The Sunbeams of the Morning*, both in G major, are found in both editions but in reverse order. Each covers a full page in the 1872 edition as opposed to the 1864 edition in which visual considerations do not appear to be as important (1872, pp. 118-119; 1864, p.

129-130). *Solfeggio Three*, found in the 1864 edition, is omitted from the later edition.

Similar exercises and pieces continue in the keys of E minor, D major, B minor, and A major. In the 1872 edition, a piece in A major, No. 339, has been revised to include a modulation to the key of F sharp minor with an ending in A major. The 1864 version contains only the A major portion (1872, pp. 120-122; 1864, pp. 131-134). The new version is more interesting. *The Old Guard*, a piece containing both dotted eighth-sixteenth note patterns and eighth-sixteenth rest-sixteenth note patterns, is rhythmically challenging and appears in both editions (1872, pp. 122-123; 1864, p. 134). A song, *The Invitation to the Dance, (Gaiety.)*, appears in both editions as a piano piece with a vocal solo part written as a counter-melody (1872, p. 123; 1864, p. 135). Solfege exercises are omitted from the 1872 edition. The exercise in F sharp minor, found in the 1864 edition, has been omitted in the later edition. This material is included within exercise No. 339 (p. 135).

An exercise and a piano piece in E major are found in both editions and include *The Willow by the River* (1872, pp. 124-125; 1864, p. 136). *Solfeggio Five*, found in the 1864 edition, is not included in the later edition (p. 137). Exercises follow in the keys of C sharp minor, B major, G sharp minor, F sharp major, D sharp minor, G flat major, E flat minor, D flat major, B flat minor and A flat major. The student is asked to read two exercises in F sharp major and G flat major in their enharmonic keys. The last exercise in A flat major has been simplified in the 1872 edition (pp. 125-128).

A piano composition, *Moonlight on the Rippling Water*, and a song, *Adalida. (Sorrow.)*, written in A flat major, are included in both editions

(1872, pp. 128-129; 1864, pp. 140-141). The introduction to *Adalida* reads as follows: “Do not exaggerate those movements of the body which properly accompany the expression of emotion, — on the other hand do not cramp yourself with too much restraint, — naturalness and freedom are essential to an effective musical performance” (1872, p. 129; 1864, p. 141). An accompaniment is provided and the student is expected to sing while accompanying himself. The song, shown in the 1872 edition, presents a challenge with its occasional triplet figures in the vocal line against eighth note patterns in the accompaniment (p. 129). An exercise in F minor follows.

An exercise and piece in E flat major present inversions of the tonic, dominant, and subdominant chords plus *The Swallows' flight over the Camp* (1872, p. 130; 1864, p. 142). Notes found in the 1864 edition have been omitted from the later edition, as has *Solfeggio Six* (1864, pp. 142-143).

Pieces continue in the keys of C minor and B flat major, including a piece, *The Butterfly among the Flowers*, with its sixteenth note passages and a modulation to the key of E flat major, and a song in B flat major, *The Dying Soldier. — (Anguish and Joy)*, of which a coda is omitted from the 1872 edition (1872, pp. 131-134; 1864, pp. 143-145).

Inversions of tonic, dominant and subdominant chords in G minor and F major follow. The piece in F major contains many dotted eighth-sixteenth note figures and the use of both hands in the treble clef (1872, p. 134; 1864, p. 146). Another piece in F major, *Proudly floats the Banner*, features several sixteenth note scale passages (1872, pp. 134-135; 1864, p. 146). Root includes several patriotic pieces within both editions, many of which were written during the Civil War period. This section of pieces in all keys concludes with a short exercise in 6/8 meter using chords in D minor (1872, p. 135; 1864, p. 147). In the 1872 edition, the piece has been revised in ABA

form (p. 135). *Solfeggio Seven*, found in the 1864 edition, has been omitted from the later edition (p. 147).

Prior to the set of exercises entitled *Ninth time through the Keys. Thorough Base* [sic] — *Second Series*, the 1864 edition presents minor scale exercises previously found in the 1872 edition on pages 110-111 (1864, pp. 148-149). These appear to be out of place in the 1864 edition. A series of figured bass examples are presented in the *Ninth series* in keys up to four sharps and four flats. Directions for the realization of figured bass are presented in both editions. Soprano and bass lines are given and examples become progressively more challenging (1872, pp. 136-137; 1864, pp. 150-151). The 1864 edition continues with numerous pages of scale and interval exercises for the voice and piano, followed by harmonic minor scales for the piano (pp. 152-155). These exercises have been omitted in the 1872 edition. Also found in the 1864 edition and omitted from the later edition is an exercise using double dotted half notes (p. 156).

A section entitled *Études, Songs, Scales, Arpeggios, and Exercises, Major, Minor, and Chromatic* appears in both editions. *Études Progressives*. — *The Woodland Ramble*, found in both editions, begins in C major, modulates to F major, then returns to C major (1872, p. 381; 1864, p. 156). *Solfeggio Eight*, found in the 1864 edition, is omitted from the later edition (p. 157). The 1872 edition includes a song in D major, *The Brook*, which describes the brook as it moves, slips, slides, glooms, glances, murmurs, lingers, loiters, curves, flows and goes on forever (p. 139).

Following *The Brook* is a series of arpeggios based on the tonic chord to be played in different positions in each key. These exercises are found in both editions (1872, pp. 140-141; 1864, pp. 158-159). These exercises are followed by a series of *Études Progressives* — *Sprites of Shadow and*

*Sunshine* (No. 403), *The Sighing of the Breeze* (No. 404), and *The Spinning Wheel Song* (No. 405), the latter of which is not included in the 1864 edition (1872, pp. 142-143; 1864, p. 160). Arpeggio exercises in various positions of the tonic chord are given in each key using various rhythmic groupings including triplets and sixteenth note patterns (1872, p. 144; 1864, p. 161).

The 1864 edition continues with numerous pages of exercises including solfeggios, sequences, and arpeggios built on the seventh chord (pp. 162-164). The 1872 edition includes another *Étude Progressive* entitled *Sounds from the Chapel*, found later in the 1864 edition (1872, p. 145; 1864, p. 166). This étude is followed by a song, *Love Wakes and Weeps*, not found in the 1864 edition. This song, found in the 1872 edition, modulates from E flat to B flat major before its return to E flat major. It is lyrical and offers an arpeggiated accompaniment (pp. 146-147). Another étude not found in the 1864 edition, *Flashes on the Evening Cloud*, is characterized by sixteenth-dotted eighth note patterns (p. 147). An étude featuring descending chromatic sixteenth note figures, *Kitty by the Fireside*, is found in both editions, but the étude, *Returning Home* featuring sets of two sixteenth note patterns which jump between right and left hands, appears only in the 1872 edition (1872, pp. 148-149, 1864, p. 173).

Series of scales played in groupings of twos, threes, fours, sixes, and eights appear in both editions (1872, pp. 150-151; 1864, pp. 168-169). In the 1864 edition, these are followed by more arpeggiated patterns in all keys (1864, p. 170). In the 1872 edition, scales are followed by another étude, *Sadness, Hope, Joy*, which begins in G minor, moves to B flat major, goes back to G minor and ends in G major (1872, p. 152). The same étude is found in the 1864 edition on page 174.



Chromatic scales in contrary motion are found in both editions although one exercise is omitted from the later edition (1872, p. 153; 1864, p. 172). Another chromatic étude, *The Wind among the Forest Trees*, is found in both editions (1872, p. 155; 1864, p. 183). The 1872 edition contains a song, *Break, Break, Break*, which tells of joy and sadness as the sea breaks on the cold gray stones. The accompaniment contains chromaticism, secondary dominants, and modulation (pp. 156-157).

Major and relative harmonic minor scales in contrary motion appear next in a series of technical exercises. These are found in both editions (1872, p. 158; 1864, p. 176). These exercises are followed by arpeggiated dominant seventh patterns in various keys (1872, p. 159; 1864, p. 179).

Another étude follows in the 1872 edition, *Apprehension, Suspense, Certainty*, also found in the earlier edition. This étude begins in the key of D minor and modulates to the parallel D major (1872, p. 160; 1864, p. 177). The remainder of the 1872 edition contains études including *The Contest*, a piece with triplets and octave runs, *Dance of the Rustic Masqueraders*, a piece which modulates from G major to C major before returning to G major, *The Sparkling Stream*, a piece in 6/8 meter with sixteenth note patterns, *The Chase of the Chamois* which contains arpeggiated and dotted figures performed at a fast tempo, also found in the earlier edition, and *Commencement Day*, a longer and flashy piece containing scales, broken chord patterns, a brief cadenza, and a modulation (pp. 163-167). (See *Figure 48*).

Figure 48. Études Progressives. — Commencement Day.

## No. 459. ÉTUDES PROGRESSIVES.—Commencement Day.

*Risolut.*

*f* *Cres.* *Ril.* *ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Allretto Grazioso.*

*Sva* *Sva* *Sva*

*p* *f* *mf*

*Ped.* \*

*Sva*

*f* *mf*

*Sva*

*Brill.* *Cres.*

Figure 48. Études Progressives. — Commencement Day.

## COMMENCEMENT DAY.—CONTINUED.

The musical score consists of five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations and performance instructions:

- System 1:** Treble staff has sixteenth-note runs with 'Sra' markings. Bass staff has chords and single notes. Dynamics: *p*, *f*, *mf*. Fingerings: 4, 3, 4, 3, 1 2 X, X, X, 3 2 1 X 3, 4, 3. Pedal markings: *Ped.*, \*, *Ped.*
- System 2:** Treble staff has sixteenth-note runs with 'Sra' markings. Bass staff has chords and single notes. Dynamics: *f*, *p*. Fingerings: 4, 3, 1 2 X, X, X, 3 2 1 X 3. Pedal markings: \*, *Ped.*, \*
- System 3:** Treble staff has sixteenth-note runs. Bass staff has chords and single notes. Pedal markings: *Ped.*, \*, *Ped.*, \*, *Ped.*, \*
- System 4:** Treble staff has sixteenth-note runs. Bass staff has chords and single notes. Dynamics: *mf*. Fingerings: X 2 3 2, X 2. Pedal markings: *Ped.*, \*, *Ped.*, \*, *Ped.*, \*
- System 5:** Treble staff has sixteenth-note runs. Bass staff has chords and single notes. Fingerings: 4, 1. Pedal markings: *Ped.*, \*, *Ped.*, \*, *Ped.*, \*

Figure 48. Études Progressives. — Commencement Day.

COMMENCEMENT DAY.—CONTINUED.

The musical score is divided into five systems, each with a piano (p) and bass (b) staff. The key signature is one flat (F major/G minor) and the time signature is 3/4. The piano part is characterized by intricate rhythmic patterns, often with slurs and accents. The bass part provides a steady accompaniment. Performance markings include dynamics (p, f, mf), pedaling (Ped.), and fingering numbers (1-4). The score includes various musical notations such as slurs, accents, and dynamic markings.

From *The New Musical Curriculum* by Root, 1872, pp. 165-167.

An index of songs and pieces in the 1872 edition of *The New Musical Curriculum* is shown in Figure 49.

Figure 49. Index of Songs and Pieces.

INDEX.			
	Page.		Page.
Adalida (song)	129	Scale and Arpeggio, Major, two octaves	90
Apprehension, Suspense, Certainty	160	Scale and Arpeggio, Minor, two octaves	110
Au Suisse (four hands)	89	Sing, brothers, sing (song)	35
Banish your Sadness (song)	31	Sitting round the Hearth-stone (song)	39
Break, Break, Break (song)	156	Softly the shades (song)	50
Chromatic Scale	95	Sounds from the chapel	145
Commencement Day	165	Souvenir (four hands)	87
Dance of the rustic Masqueraders	162	Spirits of Shadows and Sunshine	142
Downs—		Swiftly o'er the tide (song)	38
First	22	The Brook (song)	139
Second	25	The Brooklet (song)	88
Third	26	The Butterfly among the flowers	132
Fourth	29	The Chase of the Chamois	164
Fifth	32	The Contest	161
Sixth	36	The Dying Soldier (song)	133
Seventh	40	The Forest (song)	70
Eighth	54	The Guardian (song)	118
Ninth	70	The Happy Group	112
Tenth	72	The Happy Return (song)	115
Eleventh	74	The Hillside (song)	77
Twelfth	76	The Holiday Party	121
Thirteenth	82	The Invitation to the Dance (song)	123
Fourteenth	84	The Leafy Dell (song)	79
Fifteenth	87	The Little River (song)	68
Sixteenth	89	The Old Guard	122
Flashes on the Evening Cloud	147	The Orchard (song)	81
Gaily the bright wings (song)	52	The return of the Regiment	154
Gallopade (four hands)	70	The sighing of the breeze	142
Galop (four hands)	82	The Silver Lake (song)	83
Harmony	65	The Smiling Land (song)	73
I love the gleams of sunlight (song)	28	The Sparkling Stream	163
Kitty by the fireside	148	The Spinning-wheel song	143
Look away to the fields (song)	56	The Sunbeams of the Morning	119
Love wakes and weeps (song)	146	The Swallow's flight over the camp	130
Merrily over the waters (song)	41	The Vale (song)	86
Moonlight on the rippling waters	128	The Village Green	114
Night's shades no longer (song)	50	The Willow by the river	124
O music, sweet music (song)	21	The Wind among the forest trees	155
Over the meadows (song)	26	The Woodland (song)	75
O how sweet (song)	58	The Woodland ramble	138
Proudly floats the banner	134	Thorough Base	92
Quickstep (four hands)	72 & 84	Three Friend's Sleigh Ride	64
Raindrops are falling (song)	57	Three Friend's Waltz	59
Redowa (four hands)	76	Travel Waltz	113
Returning home	149	Transposition	43
Sadness, Hope, Joy	152	Trio	59 & 64
Scale and Arpeggio, Major, one octave	60	Two Friend's Polka	54
		Waltz (four hands)	74
		Welcome hour of song	24
		Where sweetest flowers grow (song)	53

From *The New Musical Curriculum* by Root, 1872, p. 168.

The 1872 edition omits several more études, material on the supertonic, mediant, submediant and leading tones, diminished seventh chord and its resolution, turn and mordente, arpeggiated forms of the diminished seventh

chord, trill, scales in thirds and sixths, tremolo, études by other composers, and the interesting *Potpourri* with its several variations of familiar tunes.

### ***The New Musical Curriculum (1889/1892)***

A recently discovered edition of *The New Musical Curriculum*, dated 1889 and 1892, is very similar to the 1872 edition, and for this reason, is not being quoted in this study. Musical material utilized in the 1889/1892 edition is a repetition of that found in the 1872 edition. Minor differences occur in the opening *Remarks and Explanations*.

Material describing the imperfect common chord, and the supertonic, mediant, submediant, leading tone, and diminished seventh chords has been omitted. Illustrations of the keyboard and explanatory material follow the Glossary. *Foreign fingering*, in which the thumb is referred to as finger 1 and the index finger as finger 2, replaces the traditional American fingering which uses X to indicate the thumb and a 1 to indicate the index finger. Minor changes in type setting are noticed, including better spacing between lines in the Glossary. Exercise numbers are not italicized and occasionally have been moved when hand illustrations (cuts) are shown.

### **Summary**

The 1872 edition is more concise than the 1864 edition. Root has carefully selected his musical materials, definitions, directions and questions in the 1872 edition to improve pedagogical sequencing and provide clarity for the student. This edition is written for the student who wants to learn proper piano and vocal technique as well as music theory and sight-singing. Directions are more concise, more objective, and more academic in their structure. Some new songs and piano pieces appear in the 1872 edition

which are not found in the 1864 edition. The program in both editions is suitable for any age level and assumes that the student has no background in musical training or reading music at the beginning of the course.

The 1872 edition is better sequenced than the 1864 edition and contains all the necessary theoretical information and exercises for skill development needed by a beginning student. Each exercise has been carefully prepared in content and technique. Vocal and solfège exercises are very limited but many songs requiring proper vocal technique are presented throughout.

There is an emphasis on singing and accompanying one's self in both manuals of instruction. Root offers the student a more interesting and varied grouping of exercises and pieces in the 1872 edition and omits extensive pages of unnecessary technical exercises. Instead, he provides the student with essential exercises which are to be practiced on a regular basis. Many of these exercises and pieces are written not only for purposes of instruction, but they are also suitable for public performance.

The 1864 edition contains more advanced theoretical material at the end of the book. This book is not as well sequenced as the 1872 edition. Technical exercises for the keyboard and voice (*solfeggios*) often appear in the middle of a series of exercises on another subject. Some appear to be out of place. Many comments are of a less formal structure, and some appear to be trivial in nature. In the 1872 edition, Root has carefully rewritten directions to more accurately relate information.

Both editions of *The Musical Curriculum* provide excellent models for developing a comprehensive course of study that includes theoretical knowledge, harmony, sight-reading, vocal technique, and piano pedagogy. Both address individualized instruction and encourage the use of careful practicing techniques and repetition. Both editions encourage expressive

musicianship and focus on the importance of performing for others and the attainment of personal satisfaction from one's performance. Both are sequentially developed and progressive in nature. The 1864 edition contains more advanced theoretical knowledge and more solfeggios for vocal development, but the 1872 edition meets the needs of the beginning student in a more functional and musical way. Directions to the teacher and to the student are clearly given, and expectations are set forth in a manner that is academic, yet understanding and compassionate.

Root writes music that clearly accentuates the theoretical concept and technical skills being studied, yet encompasses expression and musical sensitivity. Pieces are carefully composed by Root to instill passion and enthusiasm for music within the spirit of the student. Many pieces are written with the intention of being performed. The student is continually reminded of the importance of enjoying one's musical skill development and performance experiences.

These two volumes of *The Musical Curriculum* stand as remarkable and distinctive works of the nineteenth century. The integration of theoretical concepts and performance skills in voice and piano, along with effective teaching methods, allow these works to be recognized as unique contributions to American music education. They contain teaching styles and pedagogical principles promoted by twenty-first century music educators. Today's educators and authors would be well served by studying the content and sequencing of these manuals of instruction. Either edition could serve as a model for new texts, academic programs, or courses at the university level, or could be used by individual teachers as models for comprehensive musicianship programs with private students.



*Part Three*  
*A Comparison of Root's Pedagogical Approach*  
*with Current Musicianship Texts*

**Chapter VIII. Texts in Twenty-First Century  
Musicianship Classes**

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts. The purpose of this chapter is to examine theory/harmony and sight-singing texts in current use in college music programs within the State of Maryland in order to ascertain the pedagogical approach being promoted by today's music educators in the college musicianship classroom.

College theory and musicianship classes of the past two decades have used a variety of texts for teaching music theory, musicianship, sight-singing, and ear training. Several of these texts currently being used in colleges and universities in the state of Maryland are described within Chapter VIII. A survey of theory teachers from Maryland universities provided the information needed for this study. An informal survey suggests that these texts are also used in other American university programs.

The structure of classes for training music teachers of the twenty-first Century differs considerably from those of Root's time. According to a

recent survey of Maryland college theory instructors, current theory and sight-singing/ear training classes (referred to as *musicianship* within this study) are generally presented in separate courses and frequently are taught by different instructors. Texts currently in use in these courses generally fall into two categories, traditional theory-harmony texts and sight-singing/ear training texts. Within these two categories, the presentation of material may differ. Some theory texts include numerous musical examples, reflective of an anthology, while other texts focus on explanations and descriptions of theoretical concepts and musical materials. Sight-singing/ear training texts may contain musical examples only, while others are formatted as a workbook, providing students with numerous excerpts for singing, listening, analysis, dictation, and compositional opportunities. Some are written as individualized programmed texts, providing the student with answers to each question as the student proceeds through the studies at his/her own pace. Others are computerized programs which include compact discs and also allow for individualized instruction. In Chapter VIII, texts currently in use in Maryland theory and musicianship courses have been analyzed for their objectives and philosophy, organization, and content. Texts are presented in chronological order beginning with the earliest date of publication.

Chapter IX summarizes Root's pedagogical philosophy promoted in his two volumes for private instruction and compares his approaches within these works, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with texts currently being used in music theory and musicianship classes. Beginning with the 1860s, Root promoted an integrated approach to teaching theory, musicianship, and performance skills and encouraged teachers to adopt this comprehensive method of teaching music. In his two volumes for private instruction, *The Musical Curriculum*

(1864) and *The New Musical Curriculum* (1872), the student was expected to develop theoretical, analytical, and ear training skills through vocal and piano performance. These two works of Root could provide a model for new texts, curricula, and programs of the future which would allow the student to develop musicianship skills using a more comprehensive and integrated approach. This method of teaching encourages the development of theoretical knowledge and skills through the use of vocal and keyboard performance, while continuing to focus on the development of musical expression and musicianship skills.

### **Theory/Harmony Texts**

#### ***Rudiments of Music* (Ottman and Mainous, 1970, 1987, 1995)**

*Rudiments of Music* by Ottman and Mainous (1970, 1987, 1995) is a combination music theory text and workbook. Chapters alternate between pitch and rhythm elements with harmony chapters found at the end. The second chapter in the book introduces the keyboard, and students are encouraged to relate all concepts to the keyboard.

The authors begin their discussion by describing the four *properties* of musical sound as *pitch*, *duration*, *intensity*, and *timbre*. The use of the term *properties*, along with certain questions and definitions, are similar to Root's pedagogy. The alternating format of chapters also resembles that used by Root, Mason, and other nineteenth century writers. The authors suggest that class sessions be devoted to the study of both pitch and rhythm, although the text may be used for the study of specific subject areas (p. ix).

Sight-singing and dictation experiences are given along with theoretical knowledge. A variety of exercises and summaries are included in each chapter. It is the authors' intention that students will be able to increase their

appreciation and enjoyment of music through the acquisition of skills (p. viii).

***Gradus: An Integrated Approach to Harmony, Counterpoint, and Analysis, Book I (Kraft, 1976)***

Kraft (1976), in his combination music history-theory-form-analysis text entitled *Gradus: An Integrated Approach to Harmony, Counterpoint, and Analysis, Book I*, encourages the student to look beyond the theoretical aspects of music and investigate “how sounds are organized into a coherent musical whole” (p. 2). The author states that “conventional music pedagogy has formulated separate courses of study in which different aspects of music are studied [such as] harmony, counterpoint, [and] analysis ... but music involves all of these, and more ... . This book presents a unified approach to the subject ... The goal is total musicianship” (p. 2).

Kraft suggests that students need to develop skills in the areas of listening, analysis, writing, performing, and understanding the historical context of a piece in relation to other works and “artistic and intellectual currents” (p. 2). In the area of performance, he encourages the student to project the “aesthetic and emotional content of music in stylistically valid performances” (p. 2). He goes on to say that “while the acquisition of skills is indispensable, it is not sufficient to make a total musician. To develop intelligent musical behavior you must also understand the connections between skills, areas, topics” including similarities and differences between one piece of music and another (p. 2).

Kraft comments on the pedagogical method used in the text. He begins with “a small nucleus of principles and processes” and then expands these gradually increasing in complexity. Each discussion begins with a musical

example. An important difference found in this text from others used in the theory classroom is its inclusion of historical material. Kraft states, “Total musicianship must include the historical dimension, for no human activity exists in isolation” (p. 3). Discussions relating to historical and stylistic aspects of music are integrated within the text.

*Part One: Melody* includes historical, stylistic information, and artistic prints regarding the development of *melody* in music history beginning with folk song, chant, melody and speech. Contained within this section is discussion of the major mode, intervals and scales, melodic structure, minor mode, other modes and tonalities, embellishing tones, triads, rhythmic aspects of melody, phrase groups, and projects in tonal composition, including a discussion of quatrains and metric poetry. Brief musical examples are given throughout the text along with etchings and reprints of famous paintings (pp. 5-25).

*Part Two: Note-Against-Note Consonance* begins with a discussion on voice ranges, the clefs, consonance and dissonance beginning with polyphony, harmony and counterpoint, two-parts with and without cantus firmus (diatonic and modes), types of motion, three and four parts with and without cantus firmus, triads, spacing, and doubling. Historical information and brief examples are provided (pp. 27-39).

*Part Three: Diatonic Dissonance I* introduces passing and neighboring tones, suspensions, and application of these to three and four-part counterpoint (pp. 41-45).

*Part Four: Tonal Movement* introduces the harmonic progression of V-I, directed and prolonged motions including neighboring chords and passing chords, tone and chord prolongation, connecting motions, rhythm, meter and chord change in music, historical connections between words and music

beginning with polyphony, a comprehensive analysis of an old German folk melody, *Innsbruck*, and projects in tonal composition (pp. 47-58). At the close of each section of the book, references are suggested for further study.

A section entitled *Interlude One: A Look Ahead* offers an historical and musical assessment of what has already been studied and presents a preview of the new material to be covered. A brief overview of musical practices from the Renaissance to the twentieth century is offered in this section (pp. 59- 65).

*Part Five: Expansions of Harmony and Counterpoint* cover diatonic dissonance, counterpoint with four notes against One, suspensions against a moving bass, expansion of lines in musical space, pieces built on bass and chord patterns, repetition, expansion of chords in musical time, melodic connections, polyphonic motions, free form pieces, and continuo (figured bass) in music. The historical information in this section provides an excellent background for the student as he/she proceeds with the study of theory in its musical setting (pp. 66-83).

*Part Six: Dissonant Chords* deals with more complex examples of diatonic dissonance beginning with the Renaissance, the second inversion of the triad, and seventh chords in root position and their inversions (pp. 85-89).

*Part Seven: Harmonization of Folk Song and Chant* introduces harmonization of melodies, melodic analysis, settings with instruments, settings using extended tonality, and harmonization techniques. Compositional activities are suggested and reference is made to various worksheets found at the end of the text (pp. 91-98).

*Part Eight: Tonal Movement and Form* introduces the concept of tonal movement as a shaping force in musical structure, modulation to a cadence,

tonicization of the dominant, binary form, a comprehensive analysis of *Allemande* from *French Suite No. 1* by Bach, and longer pieces shaped by tonal movement. Two worksheets accompany this section (pp. 91-109).

*Interlude Two: A Look Back* provides a summary of material previously presented and reviews it within its historical context. An interesting section entitled *Why Study Counterpoint* demonstrates the development of counterpoint throughout the ages and makes reference to various theorists and composers who brought about change in their use of counterpoint, including Heinrich Schenker (1868-1935) whose comprehensive theory about the structure of tonal music has set new trends for the twentieth century. A final look at *music and the rules* provides an interesting overview of two categories of rules: those that involve the basic operations of tonal music, and those which grow out of aesthetic choices. The student is reminded that “composers do not follow rules ... nor [base their work] on ... sheer inspiration. Their minds are filled with ways of putting notes together” much as we think what we want to say and then say it (p. 118). The student is also encouraged to study music of other cultures to discover their set of *rules* which create unique forms of stylistic expression within each culture.

A section entitled *Musicianship at the Keyboard* provides examples of keyboard progressions in various positions and various stylistic renditions (pp. 91-98; pp. 119-121). A section follows entitled *Introductory Exercises for Sight Singing*. Included are major and minor scales up to four sharps and flats written in 3/4 and 4/4 meters with various durations, melodies based on the tonic chord in various meters, melodies incorporating major and minor triads, melodies incorporating non-harmonic tones and various dotted rhythm patterns, and melodies based on the dominant and subdominant chords introducing specific dotted rhythm pattern. Also included are

melodies using octave displacements, interval studies, and polyphonic melodies (pp. 124-136).

The *Appendices* include explanations of music notation, instruments of the orchestra showing their abbreviation and names in English, Italian, French, and German, instrument ranges and transpositions, and a glossary (pp. 124-147). An extensive set of worksheets designed to amplify the material within in the text is included after the glossary (no page numbers).

*Gradus I* (1976) is intended as a text for the complete first-year theory program. The uniqueness of this book, compared to other twentieth-century texts, is in its emphasis on keyboard exercises, sight-singing exercises, and practical appendices within the text. These exercises are not integrated within the program, as found in Root's *The Musical Curriculum* (1864), but emphasis is given to the importance of performance training. The author states that 119 pieces of music have been chosen to illustrate the concepts developed within the text. Another text, *Gradus II* by Kraft, is intended for the second and/or third year of theory and is organized in a fashion similar to *Gradus I*.

***Techniques and Materials of Tonal Music (Benjamin, Horvit, and Nelson, 1975, 1979)***

*Techniques and Materials of Tonal Music*, by Benjamin, Horvit and Nelson (1975, 1979), is a theory text covering the first two years of college theory classes. The book is not designed as a sight-singing or ear training text. It is intended to be used in conjunction with an anthology. (A sixth edition of this text was published in 2003.)

The text begins with a rudimentary section which prepares students for a more intensive course in music theory. Material covered includes basic



harmonic, melodic, rhythmic, and procedures of form as found in the common practice period. Twentieth century techniques are also included. The subject matter is presented in a concise outline form and allows for flexibility and creativity on the part of both teacher and student. In the 1979 edition, the authors stress that the “focus of any music course should be on the music itself” (p. ix).

Music examples are given in both keyboard and choral settings, often with skeletal examples or reductions being presented. Questions for analysis are included along with exercises for the student. Melodies for harmonization are provided and examples using figured and unfigured bass are included. Some exercises require compositional techniques. Students are encouraged to perform exercises and pieces with keyboard or instrumental ensemble. The authors suggest that instructors include opportunities for analysis, reference work, written assignments, keyboard applications, sight-singing and ear training experiences, and improvisation within the context of their theory program. Types of exercises for developing improvisation skills include harmonizing melodies, performing figured-bass examples, and creating melodies to given bass lines or suggested harmonies using various accompaniment patterns or styles. Students may use piano alone, piano plus instruments, or groups of instruments without piano.

The authors state that their approach is “eclectic rather than idiosyncratic” and that “relevance to actual musical practice has been our primary concern” (p. x).

***Programmed Rudiments of Music (Ottman and Mainous, 1979)***

*Programmed Rudiments of Music*, by Ottman and Mainous (1979), is a text for beginners in music theory. The material covers the basic elements of

music including pitch, scales, intervals, keys and key signatures, note values, meter and meter signatures, rhythm, and basic harmonic structures. The use of a programmed format allows the student to learn at his/her own rate of speed and can be used with or without the guidance of a teacher. Each *frame* contains bits of information with questions and spaces for answers. Correct answers are given.

Each chapter begins with a pre-test and allows the student to proceed to the next chapter if a score of 80 or above is achieved. The text begins with a pre-test on the staff and clef signs, lines and spaces, and basic notation. Chapter Two begins with a pre-test on the keyboard and location of pitches, intervals, and the use of accidentals for notational purposes. This format continues throughout the text.

Chapters cover the staff and clef signs, the keyboard, notation of pitch and rhythm, simple and compound meters, additional concepts in time, major and minor scales and key signatures, major and minor key relationships, interval, the C clef, transposition, and the triad. Appendices include material on elementary acoustics, historical derivation of major and minor scales, foreign words and musical terms, and the use of repeat signs, endings, and abbreviations associated with form. The text does not address sight singing, ear training, or keyboard performance skills.

***Workbook for Piston/DeVoto Harmony (Jannery, 1978, 1979, 1987)***

*Workbook for Piston/DeVoto Harmony* by Jannery (1978, 1979, 1987) is designed to accompany Piston's *Harmony, Fifth Edition*, as revised by DeVoto. The fifteen units of the *Workbook* correspond with corresponding chapter of the text. Each unit contains five sections including a list of words

and ideas to define, exercises or drills, analytical exercises, composition activities, and self-evaluation tests. Answers to test questions are found in the Appendix. An anthology appears in the 1987 edition and contains musical excerpts for analysis. Included in the anthology are examples of keyboard pieces, instrumental works, hymns and chorales, vocal selections with accompaniment, and other choral works.

***Harmony and Voice Leading (Aldwell and Schachter, 1978, 1979, 1989, 3rd ed., 2003)***

Aldwell and Schachter (1978, 1979, 1989, 3rd ed., 2003), in *Harmony and Voice Leading*, have integrated two volumes into a one-volume format in later editions. They state in the Preface that the goals and approaches of the first edition have been retained in later second editions. The authors also state they have included “a thorough and comprehensive course of study in harmony, and, at the same time, [the book] emphasizes the linear aspects of music as much as the harmonic, with relationships of line to line and line to chord receiving as much attention as relationships among chords” (1989, p. v). Their goal is to help the student develop an understanding that “‘harmony’ is not merely the progression from one chord to the next and that ‘voice leading’ is much more than the way two consecutive chords are connected” (1989, p. v). Even though this book is formatted as one volume, the authors state that it is actually an expansion of the first two volumes published in 1979. (The third edition contains a compact disk.)

Numerous musical examples from literature have been included as well as short examples for clarification of written material. New features in later editions include a section for harmonizing melodies, hints for working out exercises, expanded treatment of harmony and rhythm units, clarification of

the resolution of the VII<sub>6</sub> chord and the V chord as a key area, better explanation of suspensions and figured bass, expansion of material on diatonic modulation, and expanded treatment of symmetrical division of the octave (1989, pp. v-vi).

The authors state that this text is suitable for a “self-contained course in harmony or for an integrated program combining harmony with other aspects of music” (1989, p. vi). The text covers rhythm, melody, counterpoint, and form and can be combined with work in species counterpoint. A workbook accompanies this text and contains additional written drills.

The first three units of the book offer a review of music fundamentals (scales, key signatures, modes, intervals, rhythm, and meter) and introduce the student to the rudiments of form and musical structure. After a discussion of triads and seventh chords, chord vocabulary, chord construction, voice leading, and techniques of four-part writing in Chapters 4 and 5, the harmonic relationship between tonic and dominant is presented, followed by linear expansions of tonic harmony. If used in the traditional college instructional program, the authors believe the student can work through the harmony phase of a comprehensive theory program within four semesters.

The text is organized into six parts, the first one (Chapters 1-5) of which is devoted to primary concepts and skills of music theory, analysis, and part-writing. Part II introduces harmonic relationships, inversions of primary and secondary chords, and tonicization of the dominant. Part III deals with 5/3 chord techniques (the principle of ascending fifths in the bass line), 6/3, and 6/4 chord techniques including progressions by 5ths and 3rds, contrapuntal chord functions, compositional functions, diatonic sequences with

descending and ascending 5ths, sequences in minor, 6/3 chords in parallel motion, and treatment of 6/4 chords. Part IV, entitled *Elements of Figuration*, presents melodic figuration (arpeggios, passing and neighboring tones) and rhythmic figuration (suspensions, anticipations, and pedal point). Part V introduces dissonance and chromaticism and includes the combination of modes, diminished and half-diminished seventh chord, expanded treatment of seventh chords, and diatonic modulation. Part VI expands upon dissonance and chromaticism and covers seventh chords with added dissonance, ninth, eleventh and thirteenth chords, the Phrygian II or Neapolitan chord, augmented sixth chords, and other chromatic chords. Chromatic voice-leading techniques and other modulatory techniques are also included in this unit. The text concludes with keyboard progressions found in the Appendix. Each chapter includes *Points for Review* and exercises for the student. Musical examples are included throughout the text.

The authors believe that materials and procedures are presented differently from most texts of the period. According to the authors, examples from literature are given at a much earlier stage than in other texts. This text reflects the theoretical and analytical approach of Heinrich Schenker, an approach which emphasizes basic tonic and dominant harmonic relationships of western music, although it is not intended to be a text in Schenkerian analysis.

This text is designed for a student of theory, harmony and formal analysis. It does not contain sight-singing or dictation exercises and does not address piano or vocal instruction. It is complete in its content but should be used in conjunction with other texts within the musicianship program.

In the 3rd edition published in 2003, the authors state that they have reviewed the text and have improved the manner of presentation, their

choice of musical examples, their use of terminology and have included more exercises of a quasi-compositional nature which guide the student in writing phrases and phrase groups. They have expanded their treatment of phrase rhythm and phrase recognition and have included clearer visual representations throughout the text. They have provided instructions for making simple score reductions and have given more guidance in working out exercises. A compact disc has been included in the third edition with the textbook.

***Workbook: Harmony and Voice Leading, Volume I***  
**(Aldwell and Schachter, 1979, 1989, 3rd ed., 2003)**

Two workbooks by Aldwell and Schachter (1979, 1989, 3rd ed., 2003) accompany this text. *Workbook: Harmony and Voice Leading, Volume I* (1989) is organized into three parts covering approximately half of the text. *Part I: The Primary Materials and Procedures* includes exercises for recognition of key signatures, scales, modes, intervals, rhythm and meter, triads and seventh chords, and procedures of four-part writing. *Part II: I-V-I and Its Elaborations* contains exercises for chord recognition and part writing including tonic, dominant, and VII chords, harmonies, secondary triads, first inversion chords and the cadential 6/4. *Part III: 5/3, 6/3, and 6/4 Techniques* includes chord techniques for these harmonies and diatonic sequences. Numerous analysis examples are given from known works of the seventeenth and eighteenth centuries.

***Workbook: Harmony and Voice Leading, Volume II***  
**(Aldwell and Schachter, 1979, 1989, 3rd ed., 2003)**

*Workbook: Harmony and Voice Leading, Volume II*, by Aldwell and Schachter (1979, 1989, 3rd ed., 2003), is also organized into three parts. Part IV contains melodic part-writing exercises in which students are to add melodic figuration (neighboring tones, passing tones, accented passing and neighboring tones, chordal skips, etc.), and rhythmic figuration exercises in which suspensions and anticipations are analyzed or added to the score. Figured bass is introduced in this section. Several musical examples are included for purposes of analysis.

*Part V: Dissonance and Chromaticism I* includes exercises dealing with a mixture of melodic fragments and unfigured basses, leading-tone seventh chords, remaining uses of seventh chords, applied V and VII chords, and diatonic modulation.

*Part VI Dissonance and Chromaticism II* contains exercises and excerpts introducing seventh chords with added dissonance, the Phrygian II chord (Neapolitan), augmented sixth chords, other chromatic chords, chromatic voice-leading techniques, and chromaticism in larger contexts.

In the Preface to both volumes, the authors suggest that these exercises be used in conjunction with the text in order to provide material for homework assignments, classroom demonstrations, and periodic review. They also suggest that beginning sections of each workbook could be used as an introduction to fundamentals of music.

Beginning with Unit 6, exercises contain a series of short drills called Preliminaries. These drills give the student the necessary technical foundation for the longer exercises which follow. Most of the longer exercises are melodies and bass lines for developing skills in harmonization (three or four-part writing techniques) and analysis. The authors suggest that the student should do more than label chords in analysis exercises. Students

should focus on the function of each chord and the technique being demonstrated in each example (Preface).

***A Workbook: Introductory Musicianship* (Lynn, 1979, 2nd ed., 1984)**

*A Workbook: Introductory Musicianship*, by Lynn (1979, 2nd ed., 1984), is an introductory text-workbook in music fundamentals which can be used with college music majors or non-majors. Text units present notation, meter, scales, modes, intervals, triads, seventh chords, and basic principles of accompaniment, harmonization, and transposition. Numerous worksheets are included. Sight-reading and dictation exercises are graded from easy to difficult. Two and three-part exercises are also included. The author emphasizes that “like a foreign language, music must be experienced, not read about” (p. iii). Therefore, verbal explanations are brief and musical examples are numerous. Beginning experiences in keyboard harmony are included. The final chapter on transposition, harmonization, and accompaniment patterns is recommended for all music theory programs. Lynn and Root both promote an integrated approach to teaching theory, sight-reading, and keyboard performance skills.

***A Creative Approach to Music Fundamentals*, (Duckworth, 1981, 1985, 1989, ... 8th ed., 2003)**

*A Creative Approach to Music Fundamentals* by Duckworth (1981, 1985, 1989, ... 8th ed., 2003) is a music fundamentals text which can be used with music major or non-music majors. (A CD-ROM, called *Focus on Fundamentals*, is included with the eighth edition.)



Chapters focus on the essential elements of music including rhythm, melody, scales, key signatures, intervals, modes, triads, and harmony. A chapter on tonality has been added to the seventh edition. Also included is a keyboard section and various appendices for developing sight-singing and playing skills. The text also serves as a workbook and contains numerous exercises to be completed by the student. Exercises are integrated with keyboard experiences. Students are asked to locate pitches, scales, and modes on the keyboard. Scale fingerings are given in the Appendix. Some familiar songs are included along with a few examples from music literature. The concepts are presented in a compartmentalized format, and it is left to the instructor to help students make connections for themselves. Each chapter includes exercises for developing an understanding of music fundamentals, along with practice in written and aural skills. The sections entitled *musical problems* encourage students to apply new knowledge to actual musical situations.

The author stresses the importance of acquiring skills within the context of a creative framework that makes material interesting and meaningful for the student. He believes that everyone has some musical talent and that this text provides opportunities for developing a variety of interests and talents in music. However, the purpose of this book, according to the author, “is not about developing your talent but about building on your musical knowledge ... [and] to enhance your understanding and enjoyment of music.” He encourages students to “listen to music rather than just hear it, and ... to discuss music objectively rather than merely describe your emotional responses” (pp. xvi-xvii). He further states that “fine musicians are their own unique blend of musical talent and musical knowledge ... [and that] both must be encouraged and developed, and both require hard work” (p. xviii).

While Duckworth's format and sequencing differ from Root's, his philosophy of music education is similar to that promoted by Root.

***Harmonic Practice in Tonal Music (Gauldin, 1997)***

*Harmonic Practice in Tonal Music* by Gauldin (1997) is a theory text which focuses on the correlation of harmonic function and melodic lines. The author points out that traditional theory texts generally introduce the student to harmonic and voice-leading principles of tonal music but rarely focus on the linear aspects of melody as it shapes harmonic practices. In this text, the student is encouraged to approach harmony as being derived from the contrapuntal framework.

The text is divided into four parts. Part One introduces the basic elements of music and covers pitch and intervals, rhythm and meter, tonic, scale and melody, triads and seventh chords, musical texture and chordal spacing, partwriting [sic] in four-voice textures, and melodic figuration and nonharmonic tones. The text is progressive, and new content is based on that which is presented in the preceding chapter.

Part Two, entitled *Diatonic Harmony*, introduces the student to the concepts of diatonic harmony, tonic and dominant relationships, rhythmic deviations and metrical dissonance, the dominant seventh and tonic chord in first inversion, phrase structure and grouping, linear dominant chords, suspensions and simultaneous dissonances, pre-dominant chords, second inversion and other linear chords, the II<sub>7</sub> and IV<sub>7</sub> chords, other secondary chords, tonicization and modulation, simple forms, harmonic sequences, leading tone seventh chord, root movement by the interval of a fifth, and analytical comments on a *Menuetto* and *Trio* by Beethoven.

Part Three, entitled *Chromatic Harmony*, introduces chromatic harmony concepts, tonicization and modulations using secondary dominants and modulation to closely related keys, modal exchange and mixture chords, Neapolitan and augmented sixth chords, more complex forms, implication and realization (music as communication), ninth, eleventh, thirteenth, and added-note chords, embellishing chromatic chords, dominant prolongation, modulation to foreign keys, chromatic elaborations of diatonic sequences, and analytical comments on the Prelude to Wagner's *Tristan*. The author states that Parts Two and Three “stress the interaction between melodic and harmonic forces in tonal music ... [and] proceed from generalization to practical application” (Preface)

Part Four, entitled *Advanced Chromatic Techniques*, covers chromatic voice leading, modulation to foreign keys, symmetrical divisions of the octave, and analysis of Berg's *Four Songs* in a section called *At the Limits of Tonality*.

The Appendices include sections on fundamentals of acoustics, diatonic modes and other scales, introduction to species counterpoint, chord symbols for jazz and commercial music, and conducting patterns.

The author states that innovative approaches to traditional classification or symbolization have been used throughout the text. Numerous brief musical examples from a variety of genres have been included and are recorded on an accompanying set of compact discs. Many of these excerpts have been reduced to accentuate the principles of harmonic support and voice leading, and the student is carefully led through this reduction process. These examples require moderate keyboard ability. At the end of Parts Two, Three and Four, in-depth analyses of complete compositions are included

(Preface). An accompanying *Workbook* provides drills, analyses, and keyboard experiences for students.

This text is very complete and is intended for use through several semesters of music theory. It is well documented and includes a variety of musical examples. The accompanying *Workbook* provides the student with practical exercises and activities for developing musical skills. While many excerpts have been simplified for purposes of harmonic reduction and easier playing, the development of performance skills is mentioned only peripherally.

### ***Exploring Theory with Practica Musica (Evans, 1999)***

*Exploring Theory with Practica Musica*, by Evans (1999), is a theory text which accompanies the computer program *Practica Musica*, version 4. The software program supplies audio accompaniment to each chapter by playing all musical examples. The textbook activities and worksheets coordinate with chapters of the book. The book is intended as an introductory music theory course although additional material is included. The software program provides material for beginning and more advanced students, and allows instructors to create their own exercises. Also included are a group of rounds for class singing, a tuning-up exercise, and a rhythm performance page. The text focuses on the language of sound and its notation, basic theory concepts, and the interrelationships of musical elements, such as beat, measure, scales, and triads, with the essential components of music, rhythm, melody and harmony (Preface and Introduction).

The text is organized into fourteen chapters, each dealing with a particular aspect of music. Chapter I introduces notation of pitch including

half and whole steps, octaves, solmization, staff, clefs, ledger lines, notating a melody, accidentals, enharmonics, and diatonic and chromatic scales. Chapter II introduces the basics of rhythm including beat, measure, rhythm symbols, and meter. Chapter III focuses on reading rhythm including vocalizing rhythm notation (singing numbers), conducting, and metric accents. Chapter IV presents other rhythm concepts such as the tie, syncopation, hemiola, and triplets and duplets. Chapters V-IX deal with intervals, scales and key signatures, triads, seventh chords, dominant seventh chords, inversions, chromatically altered chords, ninth chords, other harmonic elements, and chord progressions including harmonic rhythm, dominant-tonic relationships, and modulation. Chapters X-XI focus on building a melody including melodic movement, repetition, phrase and cadences, harmonic implication of melody, harmonizing a melody, nonharmonic tones, motive, sequence, rhythmic variation, and transformed motive (inversion, retrograde, rhythmic augmentation and diminution, and elaboration). Chapter XII deals with elements of form (binary, ternary), and other forms of organization such as the chaconne, ostinato, passacaglia, canon, and compound forms including the symphony, sonata form, theme and variations, minuet and trio, and rondo. Chapter XIII presents the principles of voice-leading, nonharmonic tones, and writing in chorale style. Chapter XIV focuses on expression including dynamic markings, articulation, accent, slurs, phrase markings, tempo indication, and common Italian musical terms.

An extensive Appendices includes the physics of music, temperament, a glossary, music for class (a page with Orff-style ostinati intended for performance using instruments, and a vocal-tuning page written in three parts with syllables), instructions for using *Practica Musica*, and a list of

textbook activities. The text concludes with a set of 38 worksheets which accompany each chapter.

Theoretical components of music are described and numerous musical examples are presented throughout the text. Each example has been recorded on the *Practica Musica* program. Textbook activities corresponding with each chapter are also included in the program. The text does not address keyboard or vocal solmization skills other than brief mention of the importance of both in developing musical skills. Each musical element is addressed separately. The importance of integration of these skills using various performance mediums receives minimal attention.

***Scales, Intervals, Keys, Triads, Rhythm, and Meter: A Programmed Course in Elementary Music Theory, with an Introduction to Partwriting* (Clough, Conley, and Boge, 1964, 1983, 3rd ed., 1990)**

*Scales, Intervals, Keys, Triads, Rhythm, and Meter: A Programmed Course in Elementary Music Theory, with an Introduction to Partwriting* by Clough, Conley, and Boge (1964, 1983, 3rd ed., 1990) is a programmed text covering the rudiments of pitch, rhythm and meter, and includes examples from music literature. A small anthology is included in the appendix. The text contains a companion compact disc. At the end of each section, a *summing up* review is provided. Tests are included throughout the text.

***Counterpoint based on Eighteenth-Century Practice* (Kennan, 1959, 1972, 1987, 4th ed., 1999)**

*Counterpoint based on Eighteenth-Century Practice*, by Kennan (4th ed., 1999), is an advanced text designed for the study of counterpoint, and

includes principles of two-voice counterpoint, chromaticism, canon, invertible counterpoint, and the two-part invention. Three-voice counterpoint exercises follow including the three-part invention and fugue. Also included are forms based on the chorale and contrapuntal variation forms. The text is not based on Schenkerian theory. At the close of each chapter a list of suggested assignments is offered. Students are encouraged to hear as many examples as possible of the forms they are studying.

***Music for Analysis: Examples from the Common Practice Period and the Twentieth Century (Benjamin, Horvit, and Nelson, 5th ed., 2001)***

*Music for Analysis: Examples from the Common Practice Period and the Twentieth Century*, by Benjamin, Horvit, and Nelson (5th ed., 2001), is an anthology which moves progressively through the techniques and musical scores of the common practice period and into the twentieth century. It contains musical selections covering a variety of styles, forms, and organizing principles. Suggestions for discussion and questions for analysis are offered with each section. Part I contains diatonic materials and organizes them according to harmonic practices. Part II contains chromatic materials, and Part III includes twentieth-century materials. Section 38 contains seven compositions written since 1945, and the last section includes complete pieces for analysis. This text closely parallels the accompanying textbook, *Techniques and Materials of Tonal Music* (5th ed., 2000) by the authors.

***Music in Theory and Practice, Volume I (Benward and Saker, 1997, 7th ed., 2003)***

*Music in Theory and Practice, Volume I*, by Benward and Saker (1997, 7th ed., 2003), is a theory text designed to serve as a “study of patterns in music” (p. vii). The book contains a large number of musical examples and a variety of assignments including drills on a particular musical pattern, analysis of musical excerpts, and composition. The text provides a basis for the attainment of skills in analysis, historical perspective, composition, development of a “seeing ear” and a “hearing eye,” and performance (p. viii). The authors make reference to two other sources which may be used in conjunction with this text, Benward and Kolosick’s *Ear Training: A Technique for Listening*, and Benward and Carr’s *Sightsinging Complete*.

The text begins with the fundamentals of music, then proceeds to two-part and four-part voice leading and harmonization practices. An historical perspectives section is offered within each chapter including music from the Renaissance to the contemporary period. A study of jazz and popular music is included, and composition and performance of music is encouraged. Volume I is intended for use during the first year of theory and Volume II covers instruction in later courses. An instructor’s manual accompanies each volume and offers hints in presenting material, answers to text assignments, and comprehensive examinations. The seventh edition also includes a CD-ROM containing the *Finale Workbook* program which may be used in conjunction with both Windows and Macintosh computers. Also available is a web site containing additional exercises and recordings.

Following a chapter entitled *Introduction: The Materials of Music: Sound and Time*, the text is formatted into two parts, *Part A: The Fundamentals of Music* and *Part B: The Structural Elements of Music*. Part A includes information regarding notation history of notation, scales, tonality, key, modes, intervals and transposition, and chords. A brief



historical perspectives section accompanies each chapter. Part B covers cadences and nonharmonic tones, melodic organization, texture and textural reduction, voice leading in two and four voices, harmonic progression and harmonic rhythm, dominant seventh chord, leading-tone seventh chords, nondominant seventh chords, modulation, secondary dominant and leading-tone chords, and binary and ternary form.

Each chapter begins with a list of topics, important concepts, and figures accompanying each area of discussion. A section containing assignments is found at the close of each chapter. Musical examples are included on the compact disc provided with the text.

While performance of examples is encouraged, there is no attempt to train the student in keyboard performance or to develop sight singing skills within this text. However, two other texts by Benward and co-authors are available for developing sight singing and ear training skills.

***The Craft of Tonal Counterpoint* (Benjamin, rev. ed., 2003)**

*The Craft of Tonal Counterpoint*, by Benjamin (rev. ed. 2003), is a revised edition of *Counterpoint in the Style of J. S. Bach* published in 1986. The 2003 text provides an extensive amount of musical materials by Bach, and is designed to be used as a study of contrapuntal technique and analysis. It makes no use of a strict species approach. The text is intended for the student who is already conversant with common practice theory including part-writing principles and practices.

The text contains fourteen chapters and covers the following material: melodic line and other elements of style, nonimitative two-voice writing, chromaticism in two voices, binary dance forms, double counterpoint, imitation (canon), two-voice invention, three- and four-voice counterpoint,

fugue, variation forms and cantus firmus procedure (the chorale prelude). Commentaries are presented throughout the text. According to the author, the student is taken through a carefully graded set of exercises that focus on analysis and writing. A wide range of formats has been incorporated into the text including error detection, linear pitch reduction, analysis, and composition. The text also includes a 100-page anthology of Bach's shorter works which may be used for analysis, performance, and compositional models.

***Anthology for Musical Analysis (Burkhart, 6th ed., 2004)***

*Anthology for Musical Analysis*, by Burkhart (6th ed., 2004), is a collection of musical compositions from all periods including examples from the Middle Ages to the present. The text is designed to provide theory and analysis students with musical materials for analysis and comparison. Most of the materials have been selected to coincide with musical practices covered in theory and analysis classes. In the sixth edition, music of fourteen new composers has been added, several of which are twentieth century works. Background information on styles, periods, and forms is included for each section. Prior to each musical example, historical and analytical information is provided for the student.

This text is designed to be used in the theory and music history classes. While this is not a theory text as such, its inclusion here is warranted since this text is widely used in many college theory and music history programs within the state of Maryland.

**Sight-Singing/Ear Training Texts**

***Music for Sight Singing, Sixth Edition (Ottman, 1956, 1967, 1985, 1996, 2001, 6th ed., 2004)***

*Music for Sight Singing, Sixth Edition*, by Ottman (6th ed., 2004), is a sight singing text which provides musical examples generally taken from music literature. Information on the basic rudiments of music are given in beginning chapters. The text is organized into four parts including diatonic melodies with easy rhythm patterns (Chapters 1-9), rhythmic studies and diatonic melodies that include beat subdivisions (Chapters 10-12), chromaticism, modulation and more advanced rhythmic problems (Chapters 13-19), and medieval modes and twentieth century melodic lines (Chapters 20-21). The text is intended for use with other theory texts.

***A New Approach to Sight Singing, Fourth Edition (Berkowitz, Fonrier, and Kraft, 1960, 1976, 1986, 4th ed., 1997)***

*A New Approach to Sight Singing, Fourth Edition*, by Berkowitz, Fonrier, and Kraft (1960, 1976, 1986, 4th ed., 1997), is designed to develop sight singing skills, and uses melodies drawn from musical literature. The text contains five chapters of materials, supplementary exercises, and two appendices. The first two chapters introduce unaccompanied and accompanied melodies. The third, fourth and fifth chapters contain duets, sets of variations, and variation sets with piano accompaniment. Supplementary exercises contain specific drills in scales, chords, chromatic notes, modal exercises, exercises using whole-tone and chromatic scale passages, and advanced and atonal melodies. A glossary of terms is found in Appendix I. Appendix II contains definitions of musical signs. In the fourth edition, a page of *warm-ups* has been added at the beginning of Chapter I.

Each chapter is divided into four sections, each section corresponding to approximately one semester's work assuming two class meetings are held per week. Section I consists of elementary sight singing material based on diatonic modes. Sections II and III contain intermediate level exercises including some chromaticism and modulations. Section IV is designed for those studying advanced harmony and chromaticism.

The authors state that it is “our conviction that the piano is an invaluable aid for developing musicianship. By playing while singing, the student improves intonation, develops rhythm skills and learns much about the harmonic implications of melody” (p. x). In Chapters Two and Five, exercises have been included for developing singing and playing skills. In Chapter Three, duets have been added to develop skills in ensemble singing. In Chapter Four, singing experiences are also included while emphasizing problems of musical interpretation. Sections entitled *Supplementary Exercises* provide drills in intervallic relationships, intonation and rhythm skill development. The authors close their Preface with a reminder that “everyone can learn to sing . . . . Good sight singing is a developed ability that can be acquired throughout diligent practice . . . . Music does not live on paper. To bring it to life there must be an instrument that can sing, an ear that can hear, and a sensitive, musical mind that can sing and hear in the silence of thought” (p. xi).

In the introduction to Chapter One, basic directions are given for reading clefs and understanding key signature and tempo indications. The author assumes that the student has had some background in these areas and can read rhythmic notation. A description of the *fixed do* and *movable do* systems is given along with an explanation of the number system of reading pitches. Beginning exercises are based on stepwise motion, but tonic chord

intervals in various keys are introduced soon. Dotted rhythms, alto clef, minor scales, and minor triads are also introduced within the first few pages. The text moves quickly and requires that a student possesses some basic knowledge of theoretical concepts in order to master the material at the pace set forth in this text. The student is urged to be conscious of phrasing and expression when singing and “to develop good musical habits” (p. 4). The emphasis on the use of piano accompaniment as a basis for musical growth in ear training and harmonic understanding is a principle promoted by Root in *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872).

***Ear Training and Sight-Singing: An Integrated Approach, Book I***  
**(Trubitt and Hines, 1979)**

*Ear Training and Sight-Singing: An Integrated Approach, Book I*, by Trubitt and Hines (1979), is an ear training text designed to be used with theory texts. Use of this text assumes that the student already possesses a solid knowledge of music notation and elementary theory concepts including scales, intervals, and chord construction. The text contains sight-singing and dictation exercises along with exercises for developing aural awareness of intonation, scanning, fusing, anticipation, and visual-recognition. Many of the exercises have been composed by the authors. Tapes accompany the text and a variety of instruments and voices have been used in these recordings.

The book is divided into fifteen units or chapters and integrates rhythm and pitch skills within each chapter. The text appears to correspond with the content of many theory texts which cover the first two years of a college theory sequence. Some basic theory information and practice suggestions are given at the beginning of each chapter of the book. Opportunities for performance and dictation experiences are included in each chapter. The text

moves quickly and is very thorough in its content. Keyboard skills are not addressed in this text.

***Sight Singing & Ear Training through Literature (Levin and Martin, 1988)***

*Sight Singing & Ear Training through Literature*, by Levin and Martin (1988), is an ear training text which blends two types of learning: mastering the melodic, rhythmic, and harmonic language of music, and developing fluency in sight reading along with comprehension. The text utilizes musical excerpts taken from eight centuries of music literature.

This two-year course is organized into forty progressive lessons which contain rhythm and pitch exercises based on literature of contrasting styles, and promotes the integration of all the elements studied in the rhythm and pitch units. Canons, duets, trios, and quartets are included along with representative vocal works from the Medieval era through the early twentieth century. Transposition of instrumental parts is also included. A review section is found after every ten lessons.

Rhythm exercises are intended to be sung, played, and tapped in one, two and three parts for developing coordination and control. Some rhythm exercises omit bar lines for the purpose of renotating. Meter signatures include 2/4 through 13/8.

Pitch exercises cover scales, triads and tetrachords. Other scales, (pentatonic, whole tone, and octatonic) are also covered as are modes and some tone rows. Exercises for improvising melodic patterns are included along with a graded set of pitch groups for understanding basic intervals, chords, and scale fragments. Chromatic studies are included after Lesson 16. Exercises involving harmonic progressions move from tonic and dominant

through augmented sixth chords. A set of self ear training exercises allows the student to continue developing aural acuity at his/her own pace.

The text begins with a carefully structured scope and sequence chart. Lessons include instruction in basic theoretical concepts and begin with elementary material for the student without basic knowledge of rhythm or melodic concepts. Use of the keyboard is recommended in the first lesson and occasionally throughout the lessons. Each chapter includes a section entitled *literature* and gives musical excerpts showing use concepts being studied.

***Ear Training: A Technique for Listening, Fourth Edition***  
**(Benward and Kolosick, 1978, 1983, 1987, 4th ed., 1990)**

*Ear Training: A Technique for Listening, Fourth Edition*, by Benward and Kolosick (1978, 1983, 1987, 4th ed., 1990), is designed to accompany most theory texts. The *Instructor's Edition Dictation Manual for Ear Training — A Technique for Listening* contains music for dictation and gives suggestions and procedures for class presentations. The text includes examples for melodic, harmonic, and rhythmic study. A cassette of musical examples is included with each book and includes excerpts from single line melodies to chromatic compositions in three and four parts.

The student book contains sixteen units, one unit for each two weeks of a two-semester course of study. Each unit is divided into four skill areas including melodic, harmonic, rhythmic, and transcription sections. The book is designed to develop the student's "seeing ear — an ear that can perceive and identify patterns both large and small in music" (p. xii).

Melodic dictation examples include identification of errors in melodic lines, selecting correct notation, identification of intervals, scale and mode

types, embellishments, melodic groupings, phrase relationships, two-part dictations examples, and identification of part forms. Harmonic examples include identification of triad types and factors, harmonic analysis, harmonic progressions, identification of nonharmonic tones, harmonic rhythm, errors in four-part writing, modulation, various chords types, and common progressions in popular song styles. Rhythm examples include dictation of various rhythm patterns, selecting correct notation for a rhythmic line, and identification of rhythmic errors. Transcription exercises include notation of single line examples, notating multivoice examples, and use of chromatic alterations and altered chords. The text assumes a student's prior knowledge of basic theory concepts. The development of keyboard skills is not addressed in this text.

***Listen and Sing: Lessons in Ear-Training and Sight-Singing***  
**(Damschroder, 1995)**

*Listen and Sing: Lessons in Ear-Training and Sight-Singing*, by Damschroder (1995), is designed to coordinate with the tonal portion of a two-year music theory program. Each chapter includes a summary of new concepts, analytical symbols, and music notation, but presupposes that the student already possesses some background in elementary music theory. The text focuses on strategies for developing the mind and its capacity to process various sounds that enter the brain through the ears. A cassette program accompanies the text.

The text contains twenty-six chapters and covers such material as triads, meter and rhythm, intervals, keys, nonharmonic tones, chords and their inversions, minor keys and intervals, phrase and cadence, sequences, modulation, pitch resolution, clefs, modal mixture, suspensions, hemiola,



added pitch chords, Neapolitan and augmented sixth chords, and less common meters. Instructions are given for various solmization methods. Each chapter includes solo melodies, duets, and accompanied solo melodies. Rhythmic, melodic, and harmonic dictation exercises are included. Chapters also include sections entitled *interval workshops*, *rhythm workshops*, and *arpeggiation workshops* in which students sing arpeggiated exercises using numbers. Each chapter also includes a section called *quick switch* which contains boxes of musical examples to be sung out of order depending on the number called for by the instructor. Excerpts from eighteenth and nineteenth-century literature are included rather than author-composed exercises. Keyboard skill development is not addressed in this text.

### ***Sight Singing (Henry, 1997)***

According to the author, *Sight Singing*, by Henry (1997), is a workbook for “creative learning and is grounded upon the philosophy that musicianship skills ... can be taught and learned through progressive exercises and explanatory prose” (p. ix). The twenty chapters of the text are divided into nine units, each beginning with a composition or excerpt that incorporates rhythmic, melodic, and harmonic problems to be explored. While *Sight Singing* is not a theory text, many theoretical concepts are discussed. Each chapter includes warm-ups, exercises for analysis or composition, studies (composed melodies for analysis, performance, or practice of a musical problem), literature excerpts, and ensemble experiences.

The text provides opportunities for developing aural skills in dictation and sight singing with the goal being “to produce a listener who can hear musical patterns ... [by using] sound-into-notes and notes-into-sound

transference ... [for] developing the understanding ear and hearing mind” (p. xiii). The author speaks of hearing music “inside one’s head from a printed score” or “inner hearing” as being a basic skill for the development of mature musicianship (pp. xiii-xiv). For this reason, the text focuses on the recognition of patterns, figures and designs frequently encountered in music. Henry uses terms frequently found in works by noted music education pedagogues, *inner hearing*, used by Dalcroze (1921, 1967, 1980, p. 1), *inner hearing* and *silent singing*, used by Kodály, and *audiated image* and *aural patterns*, used by Gordon (1994) (pp. xiv-xv). Root also uses the term *inner hearing*.

Several suggestions for developing success in musicianship are given in the Foreword. These include the recognition of individual range, the use of brief but frequent practice sessions, developing an attitude of performance during practice sessions, use of the buddy system, use of silent singing activities, recording one’s performance, keeping within a single tonality for a period of time, and developing an *internalized memory* of tonality rather than dependence on the piano for striking notes (pp. xiv-xv). Root and Dalcroze also refer to the principle of *internalized memory*.

Suggestions for developing successful sight-reading skills are presented to the student in the Foreword. The student is reminded to analyze and preview the given melody before attempting to perform it, become oriented to the key, develop the skill of *silent singing* before attempting to reproduce a melody, sing the melody aloud, mentally evaluate the results (second analysis), and sing the example again aloud (second reading) (pp. xvi-xvii). The author states that approaches to successful aural skill development lie in the incorporation of intervallic identification, recognition of harmonic outlines, arpeggiations or implied progressions, understanding structural

reductions, using specific solfège systems (*fixed do*, *movable do/la* based minor, and/or *movable do/do* based minor), and understanding scale-degree function in which a number system is used to show tendency-tone and resolution patterns (p. xviii).

The text is divided into nine units covering diatonic patterns, tonic and dominant outlines, primary tonal resources (primary triads, leading-tone triads, dominant seventh chord outlines), minor mode, secondary resources (movable C clefs, secondary triads, secondary dominants), simple modulation to closely related and distant keys, chromatic resources (extended and altered diatonic harmonies and chromatic and enharmonic principles), nontraditional tonal resources (modes and nontraditional meters), and intervalic singing (atonal melodies, mixed meters and serialism). A glossary for foreign terms and a list of common symbols and abbreviations is included.

The text begins with basic material and recommends the use of the keyboard for checking pitch accuracy in the beginning. Each chapter begins with a section entitled *allied theoretical concepts* and explains these elements concisely and sequentially. The text is well sequenced and makes reference to the Kodály system of pedagogy. The text also incorporates some of Root's pedagogical principles.

### **Theory Texts: A Summary**

Today's theory texts primarily contain theoretical and historical information. Some, such as *Gradus: An Integrated Approach to Harmony, Counterpoint, and Analysis* (Kraft, 1976), encourage the student to look beyond the theoretical aspects of music by incorporating form and analysis into the curriculum. As Kraft has stated, "This book presents a unified

approach to the subject ... The goal is total musicianship” (p. 2). Kraft also states that “Total musicianship must include the historical dimension ... ” (p. 3). Kraft presents an interesting integrated approach to the study of music theory, music history, and form and analysis through his discussions of various aspects of musical structure and style, and shows the development of harmony and counterpoint through various musical examples. Brief mention of the importance of *musicianship at the keyboard* and of the development of sight singing skills is included at the end of the text.

Other texts, such as *Harmony and Voice Leading* (Aldwell and Schachter, 1978, 1979, 1989, 2003), are typical of theory texts being used in today’s university classrooms. This text emphasizes the importance of the linear aspects of music as well as harmonic relationships, and is designed for developing skills in theory, harmony, and formal analysis. It does not contain sight-singing or dictation exercises, nor does the text address keyboard or vocal instruction.

*Harmonic Practice in Tonal Music* (Gauldin, 1997) focuses on the correlation of harmonic function and melodic lines. The text includes numerous musical examples and stresses basic elements of music, diatonic harmony, chromatic harmony, and advanced chromatic techniques. Sight-singing and keyboard exercises are not included in this text.

*Music in Theory and Practice, Volume I* (Benward and White, 1997), (Benward and Saker, 2003) is designed to serve as a “study of patterns in music” and provides a background in analysis, historical perspective, composition, and development of a “seeing ear” and a “hearing eye” (pp. vii-viii). A *Finale Workbook* program contained on a compact disc accompanies the text. A brief mention of historical perspectives is included with each chapter. There is no attempt to train the student’s sight-singing or

keyboard skills, although two other texts by the authors provide instruction in these areas.

*Music in Theory and Practice, Volume I* (Benward and White, 6th ed., 1997) is a music fundamentals text but can be used with beginning music theory classes. It engages the student in developing an understanding of musical styles, analytical skills, compositional skills, and performance skills.

Other theory texts with computer programs, such as *Exploring Theory with Practica Musica* (Evans, 1999), are available for students. This text serves as an introductory music theory course although materials for more advanced students are available on other software programs.

### **Sight-Singing/Ear Training Texts: A Summary**

Current sight-singing and ear training texts typically contain exercises for developing aural, sight reading, and dictation skills. Only a few texts emphasize the importance of developing *inner hearing*, *audiation*, or *internalization* skills through techniques promoted by such pedagogues and theorists as Dalcroze, Kodály, Orff, and Gordon. Berkowitz, Fontrier, and Kraft (1960, 1976, 1986), in *A New Approach to Sight Singing, Third Edition*, promote the importance of the keyboard for developing musicianship skills. This text includes unaccompanied and accompanied melodies, duets, and sets of variations, with and without accompaniment, for the purpose of developing sight-singing and musicianship skills. The authors encourage the use of piano accompaniment as one performs vocal lines. They state that “experience has strengthened our conviction that the piano is an invaluable aid for developing musicianship. By playing while singing the student improves intonation, develops rhythm skills and learns much about the harmonic implications of melody” (p. x).

This text requires the acquisition of some piano skills by the student before performing these accompaniments since accompaniments increase rather quickly in level of difficulty. The authors remind the student that “music does not live on paper” and that a good musician must possess “an instrument that can sing, an ear that can hear, and a sensitive, musical mind that can sing and hear in the silence of thought” (p. xi).

Most sight-singing texts are designed to be used with theory texts. Such is the case with *Ear Training and Sight-Singing: An Integrated Approach, Book I* (Trubitt and Hines, 1979) which assumes that the student already possesses a knowledge of music notation and beginning theory concepts including scales, intervals, and chord construction. Sight-singing and dictation exercises are included along with exercises for developing intonation, scanning, fusing, anticipation, and visual-recognition. Keyboard skills are not addressed in this text.

*Sight Singing & Ear Training through Literature* by Levin and Martin (1988) is an ear training text which promotes the development of sight-singing skills along with comprehension of theoretical materials. The majority of musical examples in the text come from literature. In the Preface, the authors emphasize the importance of hearing music internally in their statement, “Your ability to play, sing, and enjoy music will be improved immeasurably as you learn to hear music internally, *before* it is played” (p. xvii). The text contains lessons which focus on specific rhythmic and melodic concepts found within music literature. Instrumental transposition is also stressed.

Another text designed to accompany theory texts is *Ear Training: A Technique for Listening, Fourth Edition* by Benward and Kolosick (1978, 1983, 1987, 4th ed., 1990). This text includes examples for the development

of melodic, harmonic, rhythmic, and transcription (dictation) skills. Each unit provides experiences for developing skills in all four areas. Theoretical explanations are included along with composed exercises as well as examples from music literature.

*Listen and Sing: Lessons in Ear-Training and Sight-Singing*, by Damschroder (1995) focuses on developing the mind and its capacity to “process and make sense of the various sounds that enter your brain through your ears” (p. ix). This text is also designed to coordinate with standard music theory texts, but each chapter does include a summary of new concepts and analytical symbols used throughout its musical examples. The text serves as a workbook and contains many incomplete examples for developing dictation skills. Of interest are the *arpeggiation workshops* in which examples are given through a number system, much as was found in the Dalcroze (1865-1950) method of solfeggio.

*Sight Singing* by Henry (1997) contains theoretical information as well as exercises for developing rhythmic, melodic, and harmonic musicianship skills. Emphasis on analysis and composition is also included. Examples from music literature are found throughout the text. A few ensemble examples are included within each chapter.

Emphasis on keyboard accompaniments is not included within the text except for the rule of playing tonic/dominant harmonies before singing. Henry does emphasize the importance of developing *inner hearing* skills, as promoted by Dalcroze, Kodály, and Orff, and *audiation* skills of *aural patterns*, as suggested by Gordon.

## ***Chapter IX. Root's Pedagogical Approach: A Model for Comprehensive and Integrated Musicianship Programs***

The purpose of this study is three-fold: (1) to compare the integrated pedagogical approach of Root's two instructional manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), with other manuals of the period; (2) to compare Root's pedagogy in his manuals for private instruction with that found in his manuals for group instruction; and (3) to compare Root's integrated pedagogical approach with that found in current theory and musicianship texts. The purpose of this chapter is to compare Root's integrated pedagogical approach with that found in today's theory/harmony and musicianship texts being used in college music classrooms in the state of Maryland, as ascertained through a survey completed by Maryland college theory instructors.

The chapter is organized according to Root's instructions for the teacher, directions to the student, and comments pertaining to the musical and expressive performance of music as found in *The New Musical Curriculum* (1872). A comparison of Root's goals and expectations, as found in both editions of *The Musical Curriculum*, with those promoted in *The National Standards* (2000) and *Maryland's Essential Learner Outcomes for the Fine Arts* (2000), is offered at the end of the chapter.

In the twenty-first century college music program, the study of music has become compartmentalized. The theoretical study of music is generally offered in courses which specialize in written skills and analysis, while sight-singing and aural skills are frequently developed in separate musicianship courses. Both are usually taught by theory faculty. Keyboard



skills are generally taught as separate entities by piano faculty, and the study of vocal skills is usually provided by vocal instructors in separate techniques classes. The burden of integrating these skills and knowledge into a meaningful experience is frequently left to the student who often struggles with various aspects of musical development, including the development of auditory and visual skills, the internalization of rhythmic elements, expression, and musical understanding. The ability to integrate, improvise, and perform music at a proficient level through the media of voice and keyboard is frequently not addressed, nor expected, as it was in Root's generation.

Today's college instructors are usually assigned music courses within their areas of expertise. Our universities have structured their programs so as to emphasize various areas of musical development such as music theory, music history, keyboard skills, vocal performance, instrumental performance, and jazz studies, to name just a few. University programs today tend to restrict enrollment in upper level music courses to those students with considerable background in the field of music and/or those intending to major in music as a profession. The concept of *music for the masses* does not permeate the philosophy of today's college academic programs as it did in Root's day. Hence, the focus of textbooks for today's student is somewhat different from Root's works of the nineteenth century which were intended for an audience not affected by age considerations, musical background, or academic achievement.

## **Root's Pedagogical Approach**

### ***To the Teacher***

Root offers the teacher a progressive and comprehensive program which includes theory, harmony, sight-reading, and analysis presented through the media of voice and piano performance. Root gives precise instructions to the teacher in all of his instructional manuals, but in his two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), he presents his philosophical ideas and teaching techniques in a manner that encourages the individualization of a student's program and allows for expressive and creative approaches within the framework of his method.

### **Music for the People**

Two notable differences exist between Root's two manuals, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), and the theory and sight-singing texts of the twenty-first century. The first difference pertains to the audience for whom these works are intended. Root believes that musicianship skills and the ability to perform, understand, and enjoy music are attainable by all individuals, regardless of age or musical background. His music and instructional manuals are written for the masses, either for those involved in group instruction or those pursuing private instruction. His music is written for all to enjoy and perform. Much of his music pertains to worship, patriotism, nature, or moral values, but he frequently writes pieces and texts of a humorous nature which are intended for social purposes but also incorporate the musical elements being studied.

In both manuals of *The Musical Curriculum* (1864 and 1872), Root offers instructions and comments directly to the student prior to each piece or set of exercises. He stresses the importance of sharing music with one's audience, whether in an informal setting for friends and family, or a formal

setting such as a recital or concert. He encourages precision and accuracy but focuses on expressive performance, both at the keyboard and with the voice, believing that personal gratification can only come to the student when the music is performed with ease and feeling. He encourages the student to produce pure and beautiful vocal tones, correct enunciation, and accurate renditions of pitches and rhythms. He also believes that theoretical concepts should be experienced through performance, and encourages students to analyze each piece and performance so as to improve musicianship skills and develop musical understanding. He stresses the importance of selecting music which fits the abilities of the student, and recommends reviewing or skipping selections that are not appropriate for the student at that time. (Unless noted, quotations in this chapter are taken from the 1872 edition of *The New Musical Curriculum*.)

### **Purpose for Theoretical Instruction**

A second notable difference is the integration of vocal and keyboard technique within the context of theoretical and conceptual development. Root believes that the study of theoretical concepts is not a goal unto itself, but that the attainment of such knowledge and skills contributes to the personal enjoyment of the individual whose performances enhance the lives of listeners as well as the performer. For this reason, the attainment of theoretical knowledge is always connected to the performance of music. Prior to a piece in *The New Musical Curriculum* (1872), Root reminds the student, “You improve in appreciation only by finishing and perfecting every thing you perform to the utmost, according to the taste and knowledge you have” (p. 120).

Root encourages the student to develop an appreciation for modes and styles outside his/her world of experience. During the study of minor scales, Root states, “It is observed that the longer we study music, and the better we know it, the more we like the minor with its chords, scales and pieces” (p. 110). Another direction reads, “Cultivate a taste for minor music, it is indispensable to high attainments in the art” (p. 111).

In these two volumes, Root does not suggest that the student studies theory as a course unto itself, but that the development of theoretical understanding contributes to a more musical and expressive performance. Prior to a series of études, Root states, “These études will be interesting only as they are thoroughly played and their meaning fully brought out; many pieces are pronounced uninteresting simply because they are not understood, or are not well played” (p. 164).

While several currently-used texts suggest the importance of performing melodies at the keyboard, Root has made this an essential part of the theory program in both volumes of *The Musical Curriculum*. Thus, the focus of the instruction is on the development of musicianship skills and theoretical knowledge through performance. Root also believes that vocalists need to be able to accompany themselves, and that the well-trained musician should be able to produce music with the voice as well as with the fingers at the keyboard.

### **Gradual and Progressive Instruction**

Root embraces Pestalozzi’s (1746-1827) philosophy of the gradual and progressive introduction of skills and concepts. He states, “These right lessons should be so gradually progressive, that the pupil shall find in each one successively, that only an agreeable and reasonable tax upon his time

and powers is required to learn and understand it thoroughly” (p. 4). Root then gives two lesson scenarios, one which inspires the student to continue, and another during which the student experiences failure.

### **Discovery Method**

Root generally encourages the *discovery method* of teaching as promoted by Pestalozzi’s philosophy in his *inductive method*, and more recently, that of Jerome Bruner (1966) which focuses on the importance of imitation, observation, and discovery. Root reminds the teacher of the importance of self-discovery on the part of the student in the following statement:

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 do for himself. That which is told or done by the teacher is not thus always made known to the pupil; that which he finds out and does himself always is . . . . That which does not tax the powers of the pupil, gives him no exercise, and causes no growth; . . . Things that exist in the nature of musical sounds, can be found out by well-guided investigation. Things that man has invented, must generally be told. Finding out and doing the things of music is primary in importance. Learning their names, signs, or descriptions, secondary. (p. 3)

However, Root occasionally recommends that instruction be provided directly by the teacher, especially when new skills or materials are being presented. Following a lengthy discussion of the presentation of modulation, Root states, “If the teacher chooses to introduce these new things, according

to the *finding out* plan, so much the better, but it is not necessary here” (p. 9).

### **Integration of Concepts, Skills and Performance**

Root never presents a new concept, skill, or musical understanding until it is needed by the student in the performance of a new piece. While Root’s method is driven by content, theoretical understanding and musical application are carefully integrated. When a new skill or symbol occurs in the music, it is then time for its theoretical introduction within the lesson. For example, prior to a series of five finger exercises during which the student is to practice holding one tone, directions state that “these exercises are to be mixed with other lessons, and not given all at once” (p. 46). Another example is found when referring to the introduction of harmony lessons. The student is asked to play a chord, building it upward from the root. No references are given to its harmonic relationship within the key. The student is simply asked to play a middle C, followed by a third above it, then a fifth above it, followed by the interval of an eighth (octave). Root continues, “Now combine these tones and give them together with one hand — if the hand is large enough” (p. 5). The chord is then identified as the *common chord*, or tonic chord, in the key of C major, and shown on the staff.

### **Individualized Instruction**

Root promotes the philosophy of individualized instruction which is encouraged in today’s educational system. He believes that “lessons should be adapted to the states of the pupil, in the various stages of his

advancement; at first not only easy of execution, but so constructed as to embody and express only simple musical ideas or feelings” (p. 4).

Root’s emphasis on individualized instruction and creativity is found in this statement regarding directions for finding the key-note: ““If you do not like this for an ending, end it yourself; which he [the student] might do either with the instrument or with his voice. He could hardly fail in this way to find out satisfactorily what the key-note to a tune is ... ” (p. 5).

### **Teaching through the Senses**

Pestalozzi’s (1746-1827) philosophy of teaching concepts through the senses by seeing, hearing, touching, and feeling, rather than by verbal instruction alone, was adopted by Root in his pedagogy. Pestalozzi believed that sights and sounds should be experienced before introducing symbols. Root uses a similar approach to teaching as exemplified in his remarks concerning the introduction of intervals. He suggests that the student develop aural skills through his own effort and not by the teacher’s verbal instructions, as follows:

How shall intervals be presented? ... Is an interval something to the eye, or to the ear? To the ear certainly, and must be presented accordingly. By whom — the teacher or the pupil? The pupil, if he can, by all means, as the more of *his own effort* in that which he is learning, the better for him. Will he do it by your telling him to manifest an interval with his voice, or by the instrument? Not unless he has previous knowledge on the subject, for he cannot be supposed to know what the word *interval* means, as applied to music, since that is an invention of man. Will he succeed any better if you point to the sign of an interval ... and ask what its name is? Certainly not,

and all because names and signs do not come first in the orderly and right presentation.” (p. 3)

Twentieth century research shows us that knowledge is received through the senses — visual, aural, tactile, and kinesthetic. While this concept was promoted by Dalcroze (1865-1950), Barbe and Swassing (1979) have also documented their research in this field. According to their studies, the learner processes information through one of three sensory channels, visual, auditory, or tactile/kinesthetic. They stress the importance of designing educational experiences which address these various learning modalities. Root’s emphasis on these modes of learning is evident in his comments about the importance of careful practicing and the *feeling* of distance and intervallic spacing at the keyboard. Root stresses the importance of being able to play what is heard and seen. In his discussion about presentation of intervals, Root states that the teacher begins “by seating himself at the instrument in the right way, while the pupil’s attention is called to the position of body, arms, hands, &c.” (p. 3). Specific instructions regarding first exercises at the piano are given to the teacher. Root’s directions are as follows:

I should simply ask the pupil to strike any two keys of the piano, one after the other, or together, and call his attention to the difference of highness or lowness between them (technically called *pitch*), and after some listening on his part, would say that that difference is called an interval. I would then ask him to manifest a larger interval; afterward a smaller, and at last the one produced by any two contiguous white keys, and this I would name a second. (p. 3)

Subsequent directions are given for the location of all intervals up and down the keyboard. The purpose, according to Root, is for the training of



*musical perception*. He states, “All this would be [for] training his musical perceptions, or ear as it is called, which is a part of the work of making an intelligent musician” (p. 3).

Root emphasizes the importance of feeling one’s way around the keyboard. He states,

The player who depends upon looking at the fingers to strike the right keys, labors under great disadvantages. Aside from the bad appearance he makes bobbing his head about ... he is liable to become confused by losing his place on the notes, and thus his time in the music ... . He must be familiar with intervals ... The pupil must learn to *feel*, rather than *see*, how far apart his fingers are — whether they rest upon contiguous keys, or upon those which are apart, and that in making intervals where the whole hand is moved, he may judge by the amount of motion how far his hand must go ... without seeing, and apparently without thought. (p. 4)

Following these elementary keyboard experiences, the introduction of symbols and notation follows.

## **Materials and Text**

Root (1981/1970) gives his philosophy on the choice of music in his autobiography, *The Story of a Musical Life*. In the following statement, he speaks about the *mysterious quality* of music — that which “makes it live.” He states:

It is an interesting fact that some music ... has in it that mysterious quality which makes it live, while all the rest fades away and is forgotten. Sometimes I think the more we know the less keen are our perceptions in regard to that divine afflatus. We understand better

the construction of the music we hear, but do not feel, as in more unsophisticated states, the thrill of that mysterious life — at least I do not, and I put it forth as a possibly true theory in general, because every tune that produced that enchanting effect upon me then lives in the hearts of the people now, while those that did not have dropped out of use. (p. 10)

Root also addresses the importance of the text in the choice of musical examples. He states that “words to be good for singing must be of a kind to excite emotion; that those which are addressed to the head rather than to the heart, are not fit for music” (p. 8). This type of statement is reminiscent of Kodály’s philosophy who believes that only the best literature should be used in the classroom.

Root also believes that the music selected for the student should be commensurate with the student’s abilities and interests. In *The New Musical Curriculum* (1872), Root offers his philosophy for a well-rounded music education program. The following statement is given “to those who have charge of the musical education of others, and who employ teachers and purchase instruments, music and musical books” (Preface). Root states:

In instruction books the various lessons, pieces and exercises, instrumental and vocal, should cover ground enough to afford the means of cultivating *all* the powers of the pupil according to their relative importance, not leaving the execution behind the reading and appreciation, nor *vice versa*; not making time and tune all, and leaving taste and good expression out of the question; and more important than all the rest, not cultivating a parrot-like style of performance that ignores all knowledge of keys and harmonies, as well as general musical intelligence. (Preface)

In *The New Musical Curriculum* (1872), Root also encourages the student to be receptive to the instructor's choice of music literature knowing that a perceptive teacher generally knows what materials best suit the needs of the student. He states, "... it is hoped that you will find the pieces here attractive enough to yourself and your friends, to prevent you urging your teacher out of the regular course to get other music" (p. 40).

Root also speaks of the importance of performing music that is "correct and tasteful" with words that are "pure and objectionable" and without "sentiments of bad tendency" which, at times, are "tolerated in speech" (Preface). The teacher should consider the interests and abilities of the individual student when planning lessons and selecting performance materials. While materials and skills contained within the two volumes of *The Musical Curriculum* are intended for use with private students, the philosophy of individualized instruction should also prevail within twenty-first century music programs.

In regard to the selection of texts, Root states that "words to be good for singing must be of a kind to excite emotion; that those which are addressed to the head rather than the heart, are not fit for music" (p. 8).

### **Music for Personal Enjoyment**

The importance on experiencing personal enjoyment through musical performance is stressed throughout Root's writings. This concept has been promoted by other pedagogues, such as Dalcroze and Kodály. Dalcroze (1921/1967/1980), states the following in his book, *Rhythm, Music and Education*: "The most important element in music lessons should be their general effect of awakening in the pupil a love for the art" (p. 95). In *Three Hundred Thirty-three Elementary Exercises in Sight Singing*, Kodály (1941)

states the following: “The element of pleasure should be emphasized, for active enjoyment in music necessarily arises from mastery of material. ... Technique, the ‘know-how’, alone is teachable; appreciation is not. The pupil, however, who learns to use music in a practical way finds out the secret of appreciation and develops in understanding in his own way” (Introduction).

Root believes that, not only should personal enjoyment be a reward for the student, but the teacher should also feel personal accomplishment for effecting artistic growth and development in the student. Root reminds the teacher that “it is not unreasonable that you should desire to enjoy as soon as possible the fruits of your expenditure and the labor of the pupil” (Preface). Therefore, the student is to be given music which can be enjoyed for its performance virtues, in addition to providing a source from which the student gains theoretical knowledge along the way.

### **Auditory Skill Development**

Root recommends developing skills of the *inner ear* and *playing by ear*, skills recommended by such well-known nineteenth and twentieth century musicians as Curwen, Dalcroze, Kodály, and more recently, by American jazz educators. A quote from *The New Musical Curriculum* (1872) bears repeating here. Root states the following:

Playing by ear, as it is called, is sometimes objected to: but I am inclined to think it an advantage, especially when connected with a regular course of musical study, for it strengthens the memory, and gives more freedom and naturalness to the expression; and last, but not least, it delivers the pupil from the bondage of being always

obliged to have his ‘notes’ when performing for the pleasure of others. (p. 5)

In another direction, Root encourages the development of auditory skills by asking the student to be able to recognize intervals *by the ear* as well as by sight. He states, “Before playing this lesson, play major and minor thirds in various parts of the piano. Be able to tell them by the ear as well as their signs by the eye” (p. 116).

While Root does not use pitch hand signs in *The Musical Curriculum*, he refers to the effectiveness of this method for teaching pitch recognition and intervallic spacing in his later instructional manuals, including *The Empire of Song* (1887). Root observed the use of hand signs by English choral masters, and found them to be useful tools for improving intonation and inner hearing. Rarely, in twenty-first century theory texts, are students encouraged to *play by ear*, improve their *inner hearing* skills through the use of hand signs or spatially-oriented exercises, or develop improvisational skills.

### **Tempo Memory**

The concept of *tempo memory*, promoted by Dalcroze, is rarely addressed in current textbooks. Dalcroze developed many eurhythmics (movement) exercises focusing on time-space-energy concepts, for assisting his students in the development of tempo memory skills. Root makes reference to the importance of developing tempo memory in the following statement previously quoted, but which bears repeating:

Keeping time is an interior operation. If the pupil thinks too fast, the counts or hand will go too fast. They are, like the hands of a clock, but outward indexes of the controlling power; therefore, I should try to have my pupils *feel* the right time, using the hands or counts as

regulators, and to aid, perhaps, in keeping the place in this music. (p. 6)

He continually reminds the student about rhythmic accuracy with such statements as “do not count faster at the half notes. Do not sing the counts, but speak them promptly and steadily” (p. 18).

### **Improvisation**

Root encourages improvisation, an art promoted by Dalcroze, Kodály, and Orff methodologies used frequently in today’s music classroom. Prior to a piece entitled *The Happy Return: Joyfulness*, Root suggests that the student “make a prelude yourself by playing the first eight measures of the melody with the right hand and accompaniment of the right chords or arpeggios with the left” (p. 115). In a piano étude entitled *Sounds from the Chapel*, Root suggests that the student “should derive considerable pleasure from the effort to make the melody sound like a voice. There is no objection to your adding your voice here sometimes, making use of ‘ah,’ or the syllables la, si, do, &c.” (p. 145).

### ***To the Student***

Root’s directions to the student encourage personal involvement with the music and address the affective characteristics necessary for expressive performance. Frequently, his instructions not only address the musical subject being taught, but contain remarks pertaining to practice skills which keep the student focused and on task. Such remarks as “Let the work be done faithfully and you will have your reward” and “Practice as carefully and diligently as if your teacher’s eyes were upon you. He can only guide

and aid you — he cannot learn for you” are representative of the personalized statements made for the benefit of the student (p. 33, p. 38).

### **Practice Sessions**

Root encourages the student to practice carefully and follow the sequencing of the text. He states, “If you learn the lessons in the book imperfectly, or, more especially, if you see others out of it that are not suited to you, you will dread to play or sing when asked, and give little or no pleasure when you do” (p. 27).

Root is aware of the natural pitfalls which occur to students in their rush to complete a program of study. He encourages the student to practice carefully without rushing by asking, “Are you becoming confirmed in a good position of the hands? Remember that playing *fast* is not playing *well*. To read well, look a little ahead of where you are playing, that you may not be taken by surprise” (p. 28). He also reminds the student to “overcome each difficulty thoroughly, that you may be prepared to meet the next” (p. 28).

Root continually emphasizes the importance of careful practicing. He suggests that the student learn the exercise so well that “there shall not be a hesitation nor a mistake” (p. 4). Not only should the notes be perfect, “but the accent and dynamic expression should be in right places, and tasteful” (p. 4). Root places the burden of careful practicing on the student by suggesting, “Remember you are to learn to make [become] a *correct* player. That is *your* part of the work. The fast playing will come of itself” (p. 40). In the following statement, Root provides the student with a purpose for careful practicing. “If you wish to learn to play more rapidly, practice the lessons slowly and steadily, and they will seem to come right of themselves. If you attempt to hurry them they will become irregular, and you will be apt to

make mistakes that will take you a long time to correct” (p. 55). In yet another direction, Root encourages the student to practice slowly, accurately, and with expression. He states, “Impress upon your mind the idea that you are striving, by slow and careful practice, to play smoothly and correctly, and you will thus acquire rapidity, together with beauty of execution; whereas if you attempt to carry things by storm, and try to make a rapid player by practicing rapidly, you will probably fail in all of these things” (p. 56).

### **Importance of Review**

Root also encourages the student to review concepts and skills during daily practice sessions. He states, “Review carefully every day. Remember that a lesson to benefit you must be learned. A lesson is not learned because you can play it once through without making a mistake. It only becomes learned and settled by reviewing it day after day for several days” (p. 21). He reminds the student that “if every step be well taken there will be no more difficulty at the middle of the book, when you get there, than you find here” (p. 25.) Later in the book, Root states, “It is hoped that your reviewing has been so perfect that you can turn back and play any lesson perfectly. Try it” (p. 88).

### **Keyboard Pedagogy**

Root encourages proper technique at the keyboard and with the voice. Throughout both editions of *The Musical Curriculum*, etchings or cuts are provided which show the hands, wrist, and/or fingers placed in their proper position at the keyboard. He includes such comments as, “Do not tip the hand sidewise. Do not look on your hands. Make the fingers strike like little



hammers. Observe carefully and imitate closely the position of the hand in this sketch, especially of the finger that is raised to strike. The thumb is raised without curving” (p. 19). Another direction states, “Do not roll the hand around. Move fingers only” (p. 21). Regarding rests, Root reminds the student, “Do not throw the hand up at the rests, but let it stay quietly in its place until it is wanted again” (p. 29).

The skill of performing two tasks simultaneously is addressed by Root in his directions prior to *The Invitation to the Dance (Gaiety)*, a piece for piano with a vocal counter-melody. This piece requires the student to sing a vocal line while performing a piano accompaniment that features a separate melodic line. Root states, “In this piece the principal melody is for the instrument, and the piano will consequently tax your power of doing two things at once. Make the fingers and voice independent of each other as far as may be necessary” (p. 123). The skill of performing two tasks simultaneously is also promoted by Dalcroze.

### **Keyboard Positions**

Root makes note of the anatomical and muscular aspects of performance. Regarding the keyboard, Root reminds the student that “these exercises are for the fingers what gymnastic and calisthenic exercises are for the arms, and should, like them, be practiced every day, as that is the only way muscular gain can be made” (p. 30). Root even cautions the student not to become tired during practicing sessions. He states, “Each two measures should be practiced until the fingers begin to grow tired, and no longer” (p. 37.) Another direction reads, “Let the hand remain as quiet, while producing the staccato tones, as is consistent with a quickly, springy movement of the fingers” p. 44).

## **Unnatural Movements**

Physical movement of the body, referred to as *manner at the piano*, is also addressed by Root. In his introductory remarks in both editions of *The Musical Curriculum*, Root speaks negatively about the performer who tries to excite “your sympathies by appearing to labor very hard while playing, or who undergoes various unpleasant contortions of the features at the hard places, who moves his head, body, or arms unnecessarily, or who makes an undulating motions of the wrist, lifting the hand as though the ends of the fingers were sticking to the keys, as well as he who is rigid like a block of stone at the instrument” (p. 5). A performer who exhibits these movements, or is too rigid “detracts much by these things from the pleasure and usefulness of his musical performance” (p. 5). He admonishes the teacher to “see that the manner of [the] pupil at the piano is not ostentatious, but natural and graceful” (p. 5).

To the student, Root suggests the avoidance of unnatural and excessive motions of the body during performance. In directions prior to a song entitled *Adalida (Sorrow)*, Root states, “Do not exaggerate those movements of the body which properly accompany the expression of emotion, — on the other hand do not cramp yourself with too much restraint, — naturalness and freedom are essential to an effective musical performance” (p. 129).

## **Auditory Imagery**

Root also believes that each inversion of a chord also has its own auditory image — its own peculiar sound or effect. Prior to a keyboard exercise in which the student is to analyze and play various chords and

inversions, the student is told that “each inversion you perceive has its own peculiar sound or effect. Learn to recognize it as soon as possible” (p. 108).

### **Vocal Pedagogy**

Regarding vocal production, he states, “I do not suppose it necessary to know the anatomy of the throat in order to sing; still it is interesting to know something of the way that the voice is produced, and of the organs that have to do with singing; ... I therefore append, briefly, some information ... on this subject ... ” (p. 6). He describes the use of the lungs, muscles, trachea, larynx, pharynx, and mouth, and offers suggestions for the teacher on delivery of the voice, use of the breath, production of vowel sounds, and proper intonation (p. 7). Root describes in considerable detail the connection between emotion and the *kind of sound* or quality of tone which should be produced. He states, “I should endeavor to have the pupil perceive the true correspondence that exists in the nature of things between a certain emotion and the *kind of sound* or quality of tone which is its natural expression” (p. 8).

A comparison between waters flowing over Niagara Falls and waters flowing in a “little brook, rippling and dancing down the hill-side” is given to illustrate the difference required in vocal technique to produce various tone qualities (p. 8). Rarely are aspects of keyboard technique or vocal production addressed in theory or sight-singing texts of today. In answer to the student who asks, “Ought I not to sing always with the pleasantest tone that I can produce ... .” Root responds, “No — the tone that corresponds to, and expresses grief is not so pleasant as the one that expresses joy, and yet it should always be used where grief is to be expressed” (p. 8).

## Tone Quality and Phrasing

Along with the study of theory, Root reminds the student to be aware of proper phrasing and tone quality, both with the voice and at the keyboard. Prior to an accompanied song, not only is the student asked to name the key, pitches, and intervals used within the piece but is reminded to “give out the voice freely, and take breath in right places” (p. 50). Prior to a song focusing on *quality of tone*, Root emphasizes the importance of proper vocal production, breathing, and articulation, as well as expression. He reminds the student of the following:

Observe that the main object of these songs is *quality of tone*. You will see that by distending the pharynx, you can make your voice more appropriate to singing about a ‘cavern’ than a ‘smiling little river.’ This would be a wrong quality for this song. Express naturally and pleasantly the feeling or emotion that these words would excite were the same before you, and the words really your own. The pharynx should be nearly in its usual position as when you are talking — just enough distended to permit the coming into the voice of the right feeling . . . . Observe breathing and articulation. (p. 68)

Root emphasizes the importance of phrasing believing that “good management of the breath, and the ability to phrase well, are important things for the musician to acquire” (p. 8). Regarding pleasing and expressive tone quality, Root states that “all persons who have the capacity to experience the different kinds or grades of joy and sorrow, fear, reverence, awe, &c, have the organs and powers for giving them exact and true expression, and the different sounds of the voice that are used for this purpose are technically called *qualities of tone* (p. 8). One rarely sees the

importance of innate expressive qualities being stressed in theory and musicianship texts of the twenty-first century.

### **Diction**

Root is aware of the importance of pronunciation and diction in singing. He reminds the student to “give the right pronunciation to the second syllables of ‘merrily’ and ‘cheerily’” (p. 41). When forming vowel sounds, Root suggests that “if using the syllables, do, re, mi, I should try to have each one exact and pure in its pronunciation” (p. 7).

### **Intonation**

Root encourages the student to sing with accurate intonation and expression. He states, “Let the principal effort in singing be directed to keeping in exact tune with the piano, and in giving out the voice freely and naturally” (p. 21) He also states that the teacher “should be very careful ... to keep the pupil from striking under the pitch of the tone he is to sing, and then slide up it” (p. 7).

### ***Musicianship and Expression***

Root promotes expressive musicianship throughout his writings. The student is continually reminded to perform with expression. Statements such as “there can be only pain when one hears the words and knows their meaning, and desires to be moved by their true expression, and it is not given” demonstrate the importance which Root gives to the existence of emotional response in musical performances (p. 8).

Throughout Root’s writings, he stresses the importance of playing or singing with expression, observing tempo markings and dynamic levels

when stated, or providing one's own expressive nuances when not given in the music. He provides such directions as, "Observe the expression — Medium and Loud. When there is no mark indicating movement [tempo], *Moderato* is to be understood" or "When there are no marks of expression, such as *Mezzo* or *Forte*, exercise your own taste" (p. 18).

When playing duets, of which there are many in both editions of *The Musical Curriculum*, Root asks the student to "agree with your companion where you will play *loud* and *soft*" (p. 25). Another direction, found prior to a piece focusing on the use of the eighth rest, stresses the importance of technique with expression. Root states, "While the left hand plays steadily, making only the usual variations of soft and loud, the right hand should give the accent which commences the legato phrase, and the delicate staccato tone which closes it, connecting the two tones closely together" (p. 45). In another direction prior to a piece for melody and accompaniment, Root reminds the student to let the bass line *sing* as it is played. "You observe that the base [sic] has a kind of song to sing. Let it be well connected, and varied as to loud and soft, according to your taste. You will find that, generally, a melody sounds well to be crescendo as it ascends, and diminuendo as it descends" (p. 57). Root also reminds the student that "expression is just as important as the time and tune" (p. 41).

### **Expressive Elements**

Root also emphasizes the connections between tempo, articulation, and expression. Prior to a piece focusing on inversions of primary chords, Root reminds the student "that *andantino* includes a graceful effect. The second section of this piece is a little bolder, still it should all be played *legato*" (p.

132). Prior to another étude, Root reminds the student that “this étude is characterized by delicacy rather than power” (p. 147).

In a piano étude entitled *Sprites of Shadow and Sunshine*, which modulates from the minor to the relative major, and back, rhythmic figures alternate between the right and left hands. Root makes a perceptive comment when pointing out the different effects heard when playing the rhythm in major or minor. He states, “You perceive that the movement [rhythm] which produces an agitated and disturbed effects [sic] in the minor is simply gay and lively in the relative major” (p. 142).

### **Expression and Rhythmic Accuracy**

Root encourages the student to perform with rhythmic accuracy as well as expression. Prior to an exercise for performing dotted quarter notes at the keyboard, he instructs the student, “Do not jerk the eighth notes that follow the dotted quarters. Make them smooth and graceful. Remember not to strike the second of two notes on the same degree of the staff, when they are united by a tie” (p. 48). In another statement found prior to the *primo* part of a trio, Root reminds the student that “this piece will require great exactness in time, pitch and expression, to sound well” (p. 59).

### **Expression and Body Image**

Root also addresses the importance of body image and facial expression while performing. Prior to a song entitled *The Hillside*, the student is reminded that “the tone, face and manner of the singer should express interest in the subject of the song, and should be appropriate to it” (p. 77). Prior to another song, *The Orchard*, the student is asked to “still the quality

of cheerfulness in the tone. Let your appearance and manner be such as one would naturally assume in uttering, with interest, words of this kind” (p. 81).

### **Expression and Imagery**

Root also addresses the importance of expressive singing and mental images (imagery) when performing a piece. He recommends that the student use his/her imagination to produce an expressive rendition of the piece, while maintaining the integrity of the music. He states:

When words for music take the form of description in order to excite emotion, the singer should let the imagination bring the scene to his mind, and thus come under its influence as far as he can. It is probably understood that I would not advise any one to come under the influence of words that excite low, coarse, or impure emotions, even though the tune to which they are set may be beautiful and attractive, for that would be something like seeking the companionship of an evil person, because he is dressed in fine clothes. (p. 8)

Frequently, Root asks the student to visualize images pertaining to the musical qualities of the piece and/or text. In both editions of *The Musical Curriculum*, prior to each section of a trio entitled *The Three Friends’ Sleigh Ride*, Root asks the student to imagine the following: “Do you hear the sleigh-bells?” “Do you hear the song of the sleigh-riders?” “Do you hear the chatter of the horses’ feet?” (p. 64). Rarely, in today’s theory texts, are suggestions regarding musical imagery provided for the student.

In another direction prior to a song entitled *The Forest*, Root gives directions for proper vocal production and tone quality, while also reminding the student to allow the imagination to visualize the “scenes you describe.”



He states that the quality of tone “will be best attained by allowing the imagination to place you in the scenes you describe, and then given them true and natural expression. It is pleasant to be in the forest on a summer’s day” (p. 70).

In yet another direction prior to the étude, *The Wind among the Forest Trees*, Root states that “a certain degree of velocity will be necessary here to produce the right effect ... While practicing this étude let the memory call to mind the various fitful sounds of the wind in the forest, and let the imagination clothe the music with a corresponding expression” (p. 155).

However, Root challenges the student to master the technical aspects of the music before giving the “imagination free play.” He states, “Remember that before you can give your imagination free play in any music the mechanical part of the work must be well done. Time, fingering, accents, &c., must be so mastered that you seem to give them scarcely a thought” (p. 160).

### **Root’s Pedagogy and *The National Standards of 2000***

Today’s *National Standards* (2000) and state outcomes, such as those for the state of Maryland entitled *Essential Learner Outcomes for the Fine Arts* (2000), emphasize the importance of self assessment, critiquing one’s performance, and creating changes which enhance the performance of music (See Appendices C and D). Root, in both volumes of *The Musical Curriculum*, frequently addresses self-assessment and artistic expression, and encourages the student to experiment with choices of expressive nuances. The following statement serves as an example. “Give the expression according to your own taste. Try both loud and soft for an ending, and see which you like best” (p. 32). Another direction reads, “Try

various ways of applying the dynamic degrees” (p. 34). In the following direction, Root asks the student to provide his/her own expression but offers suggestions for a musical rendition. He states, “Give this expression according to your own taste. Make the legato tones sing. Do not let the staccato tones be coarse or too abrupt” (p. 47).

In today’s *National Standards*, students are being asked to apply critical thinking skills in the process of learning. Root continually asks the student to think, analyze, and assess while involved in the process of learning. Prior to a piece involving thirds, augmented fourths, and sixths in the right hand, he states, “Think what intervals the double notes of the right hand make” (p. 52). Other questions, such as the following which is found prior to an accompanied song, encourage students to think and critique their own work. The student is asked, “What is the key-note here? How are you to strike the double notes? Should you take breath between syllables?” (p. 52). In other directions prior to playing inversions of the tonic and dominant chords, Root asks the student to “try to *think* what harmony you are in. Do not be discouraged if at first the transposition is difficult” (p. 100).

Twenty-first century students are being asked to engage in *metacognition*, a mental process during which a student is asked to *think about his thinking*. Root frequently asks the student to think about an aspect of the material to be played. Prior to a series of exercises involving inversions, Root engages the student in the process of *thinking*. The student is directed to think about the construction of tonic, dominant, and subdominant chords in each key. Root asks, “Think what they [the chords] are in the key before beginning — it will aid in naming the inversions” (p. 102). In a later *étude*, Root also asks the student to “think while you play

whether you are in major or minor, also whether you are in tonic, dominant or subdominant” (p. 145).

Root’s works, especially *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), address so many of the goals of twenty-first century standards. In today’s educational climate in which specialization has become a predominant factor within our academic programs, Root offers a refreshing alternative with his comprehensive, integrated, and creative approach to teaching and experiencing the world of music.

## *Chapter X. Final Thoughts*

### **Summary**

#### *Root's Musical Contributions*

Root's diverse background as a musician, teacher, composer, writer, performer, editor, publisher, and leader of music teachers' normal institutes places him as one of America's significant pioneers in the field of music education. His pedagogy, as found in manuals for teachers of group and private instruction, is based on the works and teaching traditions of both European masters, including Pestalozzi, Nägeli, and Curwen, and his contemporary American colleagues including William Woodbridge, who introduced Pestalozzian pedagogy to the United States, and Lowell Mason and George J. Webb, professors at the Boston Academy of Music.

Root's leadership in the formation of teacher normal institutes had widespread influence throughout the United States. Beginning in 1853 with the first extended normal institute in New York City, Root spent the next three decades directing normals from the Atlantic seaboard to mid-western states. Thousands of teachers were enrolled in these programs, each of which usually lasted for several weeks. His writings, which were published and sold in numerous quantities, provided well-sequenced and progressive lessons of instruction in music theory, vocal pedagogy, keyboard pedagogy, and aspects of musical performance. According to Root, each one of these manuals was published to meet the needs of a segment of the population for whom no work had previously been written, and music was in limited supply. In addition, several thousand songs, hymns, piano pieces, études, anthems, and choral works of significant length were composed by Root and performed throughout the United States and Europe.

Root's philosophy that music education was attainable by all brought the reality of musical performance to thousands of students regardless of age or musical ability. Root wrote *music for the people*. He was sensitive to the political and societal needs of the population, and his music reflected the culture and the times. He was once asked by his friends, "Why don't you do [compose] something better than 'Hazel Dell,' and things of that grade?" Root answered, "In the elementary stages of music there were tens of thousands of people whose wants would not be supplied at all if there were in the world only such music as they (the critics) would have" (p. 96). Following such remarks about "those little songs," Root stated the following,

It is easy to write correctly a simple song, but so to use the material of which such a song must be made that it will be received and live in the hearts of the people is quite another matter . . . . All I want seen now is, that I am simply one, who, from such resources as he finds within himself, makes music for the people, having always a particular need in view. (pp. 96-98)

### ***Root's Pedagogy for Group Instruction***

Root's instructional manuals for group instruction differ considerably from his two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). The manuals for group instruction contain theoretical introductions in the beginning of each work. These introductions are organized as *chapters* although each chapter may contain information of a page or less. Information is grouped under the headings of *Rhythmics*, *Melodics*, and *Dynamics*, and includes theoretical information about each *department* or element of music. In later manuals,

the department of *Quality* (tone quality) is included. Instructions are directed to the teacher and are generally written in question-answer (interrogatory) form, a format which was adopted by most authors of the period. Brief musical examples or illustrations frequently accompany the information in the introductions. Most of these manuals do not provide an integrated, comprehensive approach to music instruction as is found in the two volumes of *The Musical Curriculum*, although chapters on rhythmic, melodic, and dynamics frequently alternate and progress sequentially. Attempts to integrate theory and practice begin to appear in Root's later works such as *the Palace of Song* (1879) and *The Empire of Song* (1887).

Collections of music, including rhythm and pitch exercises, sight-reading exercises, Psalm and hymn tunes, secular songs, part-singing exercises including duets, trios, and quartets, anthems, Civil War songs and other familiar tunes, follow the theoretical introductions. Frequently, Root offers directions to the student regarding the purpose for each musical example.

Root's compositions are found in all of his instructional manuals, although he borrows materials from other American and European composers. Root's philosophy that *music is for everyone* makes his writings and compositions accessible for the population in general. His collections encompass music for all ages and types of ensembles including music for female voices, male voices, and mixed choruses. His songs for children often address moral values, but he writes music based on the interests of children as well. His themes include both secular and sacred texts, and he often delights in writing parodies and humorous ditties for the sake of musical interest. Root's emphasis on the personal enjoyment of music is

reflected throughout his writings and compositions. This philosophy is the driving force behind his instructional manuals for group instruction.

The publication of each instructional manual was designed to meet a need within the community. Most of Root's works were written for use with teachers in his normal institutes. However, some were intended for use with children, while others were designed for specific combinations of voices such as men's or women's ensembles, or church choirs. Root's writing style, instructional material, content, presentation, and selections of music were designed to meet the levels and abilities of each group of students.

### ***Root's Pedagogy for Private Instruction***

The integration of all aspects of musicianship, including theoretical knowledge, development of aural and visual skills, vocal and keyboard technique, accuracy, artistic expression, creativity, and self-assessment, are especially noticeable within the two volumes of *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872). These works are distinctive because of the comprehensive and sequential presentation of theoretical materials combined with sight-singing, ear training, keyboard pedagogy, and vocal skill development, with emphasis on musical expression. They are written in a manner that can be embraced by any student regardless of age or innate musical talent. In researching materials by other authors of the period, no integrated curriculum has been found which compares with these two volumes by Root.

Root provides well-sequenced, challenging, and progressive lessons for the teacher and student in both manuals of *The Musical Curriculum*. He encourages the development of reading skills, ear training, theoretical understanding, technique and accuracy, and musical expression. Technical

terms and concepts are not introduced until the student is ready to perform music containing specific theoretical knowledge. The teacher is encouraged to adapt the musical literature and concepts to the abilities and level of the student.

The question-answer format and directed instructional methods found in the theoretical introductions of manuals for group instruction are omitted in these two works for private instruction. The student is introduced gradually to new information as required by the musical composition. Each musical selection generally focuses on a single theoretical or performance objective. Occasionally, two or more elements are combined as the lessons develop in difficulty. Instructions are directed to the student and are written in an informal and frequently humorous manner, and are intended to communicate personal interaction between teacher and student. The student is directed to engage in creative thinking, expressive and artistic musical performance, and to develop skills through careful practicing and repetition. The student is also encouraged to discover ways of expressing the emotional qualities of the text and music through visual, auditory, and kinesthetic imagery.

Root emphasizes the importance of choosing musical texts and literature which are meaningful and uplifting, thereby “cultivating all the powers of the pupil ... [to develop] general musical intelligence” (1872, Preface). Root’s goal, the inherent joy of expressive and musical performance, is communicated throughout his writings, but especially so in these two manuals for private instruction. The student is constantly encouraged to perform for personal pleasure as well as for the enjoyment of family and friends.

Root makes specific recommendations regarding instructional procedures and pedagogy to the teacher, and encourages the teacher to find



satisfaction through the growth of the student. An example of his teaching philosophy is given in the following statement found in the section entitled *Remarks and Explanations*:

By the time the pupil has reached paged 128, if he has done his work well, he will have become well grounded in the things which this time going through is intended to teach, and besides, will have improved in reading, execution, and taste. By this time, your plan, fellow-teacher, is probably fixed. If it is thorough — if no lesson is left until it is so well learned that the pupil can play it easily, surely, and gracefully under any circumstances, if the singing, especially that which relates to qualities of tone, is well understood and practiced, if reasons for all things are so clear that everything is viewed in rational light, if reviews are well made, and the whole work well balanced, then I am sure the pleasant picture drawn a few pages back, is, in your case, realized. (pp. 9-10)

Root undoubtedly is referring to the scenarios describing *right and progressive lessons* found on page 4 of *The New Musical Curriculum* in which he describes two lesson settings, one of which results in a “good deal of pleasure” when the lesson has been “adapted to the states of the pupil” (p. 4).

Root’s emphasis on musicianship, along with theoretical understanding, is promoted throughout his works. In the following directions found prior to an exercise entitled *Melody formed on Chords*, the student is reminded to observe several principles that contribute to becoming a *good musician*. The student is asked to listen to what is being sung, analyze the theoretical aspects of the melody and harmony, identify intervals, develop *inner hearing* and memory skills, perform with accuracy, understand the

anatomical aspects of vocal production, produce a pleasing tone quality, sing with accurate intonation, and observe proper phrasing and diction. The exercise is based on tonic, dominant and subdominant harmonies, and contains solfège for each pitch to be sung. Basic chordal accompaniment is provided and is intended to be played by the student.

An example of Root's philosophy regarding comprehensive musicianship is found in the following direction to the student:

Observe that you are singing the tones of the tonic, dominant and subdominant chords — arpeggios for the voice. Name the chords of which the melody and accompaniment are composed. Notice carefully the intervals you produce in singing, and have, as soon as possible, their sounds in your memory, that you may give them with readiness and accuracy . . . . See that the tone is well formed and delivered. This will depend upon the pharynx, and the opening of the mouth, together with the position of the lips, tongue, teeth, &c, See that the intonation is exact, and that the breathing is right. Attend also to the utterance of the words. (p. 67)

In another statement prior to a series of solfège exercises, Root encourages multi-task experiences believing that the student will gain better insight and skill development through the combination of piano and vocal performance. He expects the student to provide piano accompaniment to each vocal exercise, while also focusing on proper vocal production, articulation, phrasing, expression, and correct use of vocal registers. He states:

Do not hesitate to try this exercise; it is not difficult, and is very useful. You can simply strike the chords, or you can give your accompaniment such forms as are usual . . . . Choose such positions

of the chords as will best sustain your voice . . . . Do not practice the lessons that are too high or too low for you. Remember that these lessons are principally for delivery of the voice, articulation, phrasing, and the proper use of the registers. (p. 69)

The effectiveness and encompassing qualities of these statements are communicated throughout Root's writings. Inherent in his writings is found a pedagogical philosophy that is student-directed, purposeful, well-sequenced, multisensorial in nature, musically sound and expressive, and theoretically comprehensive — qualities that are promoted in twenty-first century music education training. In the two volumes of *The Musical Curriculum*, individual abilities and interests of the student are always recognized — a credible attribute for a teacher during a period of American music education in which the teacher-student relationship was considered to be formal and academically oriented.

### ***Root's Works As Models for Current Pedagogy***

Root's philosophy that music education training is attainable by all students, regardless of age or previous musical background, provides the impetus upon which his writings are based. Most current music theory, sight-singing, and ear training texts are written for the professional development of college music majors, and do not focus on the attainment of musical skills for the population in general. Even music fundamentals texts are written for the college non-music major. In our culture today, it is generally not expected that a student would continue musical training beyond the secondary school level unless that student had a previous background and particular interest in music performance. Root wrote *music for the people*, and his training program found in *The Musical Curriculum*

(1864) and *The New Musical Curriculum* (1872) provided everyone the opportunity to develop musical skills, theoretical knowledge, appreciation, and performance skills in the areas of piano and voice using carefully sequenced exercises and pieces which are musical, meaningful, and expressive.

Root's directions to the student are clearly stated throughout these two manuals. They address every aspect of musical performance and encourage careful practicing, expression, accuracy, and skill development. These directions may be considered an early version of today's programmed texts which offer information through question-answer formats.

The unique qualities of Root's writings, found in his two manuals, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872), are demonstrated through his ability to offer a program of comprehensive musicianship to the student. The development of theoretical knowledge, musical performance, ear training skills, and music appreciation are combined in an artful and progressive manner, one that simultaneously develops the student's mind, body, and spirit into an integrated being who is capable of finding personal fulfillment through the joy of musical performance. Since this is the goal of Root throughout his writings, it is believed that the student leaves each lesson with an amount of personal satisfaction and pleasure. That same element of personal satisfaction should emanate from the teacher also who delights in seeing the progress made by each student.

This same goal should prevail throughout music texts and classes of the twenty-first century. One wonders if some of our students today have lost their zeal and zest for knowledge and performance in the arts. Has the importance of musical satisfaction and personal pleasure in the arts been

overshadowed by the emphasis on the acquisition of theoretical knowledge and skills? What measures are being taken to develop the student's comprehensive understanding and response to music in today's classes and music programs? These are questions which need to be considered and addressed as music programs and texts change and are redefined for the new millennium.

Root's *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) could serve as models for twenty-first century music programs and texts since they address the development of musical skills, ear training, theoretical understanding, expression, critical thinking skills, and assessment into one program — a program that is integrated and comprehensive in nature and is directed to meeting the needs of the individual student. These two manuals focus on student achievement, yet encourage the development of individual abilities and interests of the student. They encourage the student to communicate personal feelings and emotions through individual and ensemble performances, and find fulfillment through these creative and expressive experiences. This should be the goal for each of us as educators and authors in the twenty-first century classroom.

## **Conclusions**

It was the purpose of this study to examine three questions:

1. In what ways do Root's two manuals for private instruction, *The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) differ from other instructional manuals of the period, and what is the significance of these differences?

2. In what ways does Root's pedagogy in his manuals for private instruction differ from his manuals designed for group instruction, and what is the significance of these differences?
3. In what ways does Root's pedagogy in his manuals for private instruction differ from theory and musicianship texts in current use in college classes within the state of Maryland, and could these manuals serve as models for new programs and texts in the Twenty-First Century?

### ***Root's Integrated Pedagogical Approach in His Manuals for Private Instruction***

*The Musical Curriculum* (1864) and *The New Musical Curriculum* (1872) are distinctive works of the period. These instructional manuals are comprehensive and integrated in nature, and provide a unique approach to music education pedagogy. The blending of performance skills, with the development of theoretical knowledge and ear training exercises through carefully written musical compositions, études, and songs, provides the student with the opportunity to *make music* while engaging in a formal program of music education. Other manuals of the period focus primarily on the development of theoretical skills and knowledge, or vocal training, or piano pedagogy.

### ***A Comparison of Root's Pedagogy in His Manuals for Group and Private Instruction***

Root's works for group instruction are formatted in a style typical of most manuals of the period. They begin with extensive theoretical introductions which explain and describe the musical *departments* of

Rhythmics, Melodics, Dynamics, and Quality. They are academic in nature and their goal is to develop the student's musical skills in theory, harmony, ear training, and sight-reading. Brief musical excerpts are included to show rhythm notation and meter, or examples of scales, intervals, and harmonic devices. Most are written in the question-answer (interrogatory) format used by most of the authors of the day. Following the theoretical introduction and glossary of each manual are sight-reading exercises, collections of secular and sacred songs, hymns, Psalm tunes, anthems, and other choral music.

Since Root used and promoted most of his instructional manuals at the normal institutes which he directed, his works were written for teachers of various age groups, ensembles, and school settings. They contained music appropriate for the age and academic level being addressed. There were manuals for children, for high schools, for church choirs, for academies and colleges, for women's or men's programs, and for the home. However, most had a common goal, that being to improve musicianship skills and performance within church choirs and congregations. Some, however, were written for singing classes and community gatherings. These manuals were progressive in nature, but did not include piano pedagogy. They addressed vocal pedagogy to an extent, but not to the degree found within the two volumes of *The Musical Curriculum* which contained solfeggios and other vocal technical exercises.

### ***Root's Pedagogical Approach: A Model for New Programs and Texts***

As one peruses the theory and sight-singing texts used in the twenty-first century music classroom, one notes a lack of emphasis on the development of musical skills and artistic expression for the purpose of gaining personal

pleasure through performance. Perhaps this is due in part to the audience for which today's music theory and musicianship texts are written.

It is apparent throughout Root's writings that the student's personal musical growth and enjoyment of music are of primary importance. Root's interest in developing a student's expressive abilities along with an understanding of the language of music permeates his works. He encourages the teacher to individualize the program, and stresses the importance of selecting materials that suit the abilities and skill levels of the student. In today's musicianship classes, the student is required to complete a given amount of academic work within a semester, not allowing room for deviation of content or the development of performance skills within the theory or ear-training program.

Most currently-used texts are written for the college student entering the professional world as a musician and therefore focus on the academic needs of the student within the confines of the course and academic term. One questions whether the needs of the twenty-first century student as a *consumer of music* are being addressed appropriately.

For the student seeking personal pleasure through the performance of music as an art form, specific skills are needed beyond those of theoretical understanding. Gordon (1994) addresses this when he speaks of the differences between *appreciation* and *understanding* of music. While skills such as improvisation, transposition, assessment of one's compositional creations, and expressive performance of music are mentioned in today's texts, they are addressed only peripherally by most authors. The concept of *music for the masses* does not pervade the philosophy of most contemporary texts, and curricula offered within college degree programs are driven by academic and evaluative concerns. Hence, the joy of studying music theory,



sight-singing, and ear training is often not experienced by the student who approaches the theoretical study of music as *the class to get through*. The pedagogical approach in Root's two volumes of *The Musical Curriculum* differs greatly from that found in most of today's texts.

## **Recommendations**

Several considerations need to be addressed as we prepare for new curricula, texts, and programs of the twenty-first century. Are current textbooks and college curricula meeting the challenges of a new generation of highly trained students who wish to extend their acquisition of music skills while continuing to find personal pleasure in the arena of performance and creative experiences found within the arts? Are music educators training the *brain, body, will, and sensibility*, as promoted by Root and Dalcroze? Are we promoting *a love for the art* of music, regardless of the academic discipline in which the student is engaged?

Many students coming into twenty-first century college music programs have benefited from training in the methods of Dalcroze, Kodály, and Orff which have become popular modes of teaching within the United States within the past several decades. These students have enjoyed experiences that combine the *time-space-energy* concepts and challenging exercises of the Dalcroze eurhythmics, solfège, and improvisation programs, the ear training, sight-singing, and performance approaches of the Kodály method with its emphasis on pure vocal tone and accuracy, and the improvisatory and ensemble performance experiences of the Orff approach. These students learn theoretical concepts through a keen sense of listening, vocal and instrumental performance, improvisation and composition, and interactive movement and performance experiences. They have been challenged to

utilize multisensory responses when participating in skill development exercises and conceptual learning experiences. They engage in critical thinking skills, self-assessment, and creative activities which lead not only to the acquisition of technical skills, but to an appreciation for music as an art form and personal aesthetic fulfillment. These students are being trained to utilize such skills as concentration, quick reaction, performing the opposite, acute listening, balance and movement skills, and simultaneous performance of two or three levels of rhythm, all of which require the coordination and integration of physical, mental and spiritual resources. Dalcroze (1921/1967/1980) believed that the goal of educators should be to train the student's "brain, body, will, and sensibility, ... no one of these four indispensable factors being neglected in favour of another," and that "the most important element in music lessons should be their general effect of awakening in the pupil a love for the art" (p. 91, p. 95).

Perhaps it is time to take another look at the structure of our present college instructional programs, our theory and musicianship class offerings, our curricula, our texts, and the experiences of tomorrow's college student. Is there a need to enhance our programs and texts in music theory and music education with more performance and improvisatory experiences? How can we better challenge students' mental and physical capabilities while meeting their individual performance and creative needs and interests? Music classes which combine historical, theoretical, analytical, and artistic concepts with visual and auditory skill development through experiences in keyboard, instrumental and vocal performance, along with emphasis on the improvisatory and creative aspects of music learning, heighten student interest while engaging all the senses in artistic learning experiences.

There is a need for further research to determine what deficiencies lie in our present programs. Would students, who engage in a comprehensive program in which theoretical knowledge and performance skills are integrated, develop a higher level of musical competency and perform with more accuracy and expressive musicianship than students who complete a traditional program of study? Would students who engage in creative and improvisatory experiences develop a more artistic approach to performance? Do movement experiences enhance the ability to internalize rhythmic and pitch-related concepts? Do students of all levels of development, who perform informally for family and friends on a regular basis, develop a greater appreciation for the arts and find personal fulfillment more readily?

It is time to reexamine our goals for the twenty-first century music classroom. We need to assess the attributes and specific goals found in the successful methods of Root, Dalcroze, Kodály, and Orff, and those promoted in Gordon's learning theory sequence, and consider adopting the multisensory approach to music teaching promoted by Root and these other pedagogues. It is admirable to desire high level academic skills from our students, but not at the loss of personal appreciation and love for the arts. Root's pedagogical approach could well serve as a model for revision or extension of music education and theory programs found in today's university classrooms, and provide a framework for building new programs which are comprehensive and eclectic in nature, yet creative and expressive in their artistic productions.

In his closing statement in *The New Musical Curriculum*, Root speaks of the *gate* and the *field* through which the student passes on his/her way to finding personal satisfaction within the realm of the spirit and in the arts. He ends with a final challenge to fellow-teachers. Though written in 1872, these

words might well serve as the goal for each of us as music educators today as we plan for our next class, design our next course, prepare our next curriculum, and write our next text.

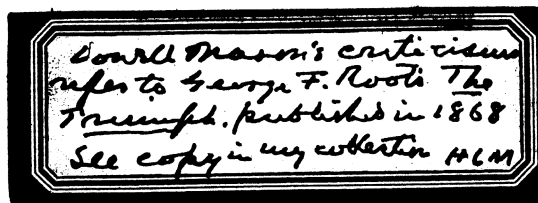
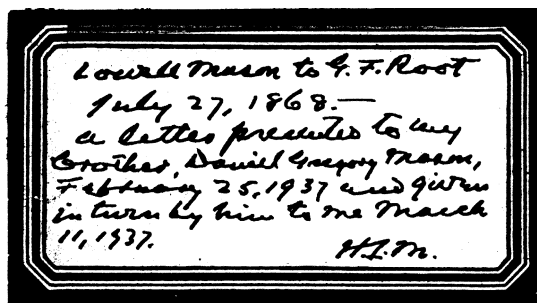
In conclusion, let me say to you, fellow-teacher, that an instruction book is properly preparatory, and should be, as it were, a gate which admits the pupil to the extensive and beautiful field wherein are found the choice flowers and gems of the greater masters. The book that tries to be both the gate and the field must fail in both, as the principle of true progression does not admit of reaching the latter within the limits which every instruction book must have. When the pupil has finished this book rightly, he will not be in the field, but the gate will be open and he will have already gathered some of the little flowers at its threshold. (p. 11)

The challenge remains for us, as instructors, to reexamine our goals and methods of teaching so that students of the Twenty-First Century may continue to *open the gate and gather the flowers*, thereby allowing them to grow mentally, musically, artistically, and spiritually, and to embrace the arts as a pathway to personal expression and self-fulfilling freedom.

## **APPENDIX**

## APPENDIX A

Letters dated July 27, 1868, and July 31, 1868, from  
 Lowell Mason to George F. Root in reference to  
 The Triumph published by Root in 1868



From Mason letters to Root (1868)

## APPENDIX A (continued)

1

Orange, N. J.

July 27, 1868.

Mr. Root,

Monday,

Dear Sir,

I thank you for  
 a copy of your new Book, which  
 I recd. two days since. With  
 some things in it I am much  
 pleased, others I deeply regret.  
 I cannot go into a minute ex-  
 amination of it because of my eyes,  
 and because I cannot take the  
 time which ought to be otherwise  
 occupied, but I feel it due to  
 the cause of musical education,  
 to the cause of ch. music, and to

## APPENDIX A (continued)

yourself to touch some points.  
 and first your introductory to  
 Cong. Sing? In general, I  
 much approve of this, and perhaps  
 my only objection is that it is  
 too loose, diffuse, & spread out, &  
 otherwise I like it, and as you  
 know I have often pursued quite  
 a similar way - from speech  
 to Song.

I pass to your Theory of Music.  
 In your very beginning you  
 depart from that which I regard  
 as the true method of teaching,  
 and throw away the first step  
 as useless, viz. the distinctions  
 between sounds, existing in nature,  
 to say or short etc. ~~from~~ which  
 appeal to one's intuitional power,



## APPENDIX A (continued)

and from which by a reasoning  
 process we come to the knowledge  
 of the attributes or properties as  
 length, etc. The attention of  
 the pupil is immediately called  
 to signs or to written music -  
 (see first note). Paragraphs  
 III & IV seems to me very  
 "wordy" - diffuse - etc. I could  
 say much more here, but enough.  
 Quality of Tone. V. Important as  
 this it comes not into any description  
 of the low element - or to that  
 which constitute tones. A tone is  
 alone be it good or bad, just  
 as a horse is a horse be he a good or  
 a bad horse, & it should be re-  
 membered that here the description  
 or that which is to be taught is  
 of the constituent properties of tones.

## APPENDIX A (continued)

as too much cannot be said  
 of <sup>the</sup> good in humanity, so too  
 much comparatively cannot be  
 said of good quality in tone. But  
 what is man - his accountabilities  
 obligations etc. comes first. So  
 the Nature uses etc. of tone first,  
 afterwards their quality or character  
 filling for those uses. On the  
 whole that which we call Pestalozzian  
 is departed from pretty widely on  
 this first page, or I should say, that  
 that theoretic view & arrangement  
 which a thorough exposure of  
 Pestalozzian teaching leads to  
 thus widely departed from.  
 Pages 16 & 17. Note. I could  
 easily fill a sheet or half sheet  
 (I intend to keep within the strict  
 rule) on these pages, but must omit to

called at tone why not call it so?  
 some  
 do so. I only ask - If a minister

## APPENDIX A (continued)

2

p. 18. Time. Counting is too soon discharged and beating comes in quickly. Counting is the easier the two & should lead to beating. Counting is called measuring. But had you said when we count the measure the time - etc. I like the introduction of this phrase measure the time thus - it leads so nicely to the word measure as technical. Perhaps you are trying to do too much on these pages, but I do not speak decisively. —

p. 20. XLIII. Why put the cart before the horse so often? He cannot push so well as he can draw. He draws better than he pushes or lifts.

I do not agree to take g instead of c unless for small divisions.

XLIV. The Staff. "Each line and

## APPENDIX A (continued)

space of the staff is called a degree" -  
 - but first each tone of the scale  
 called a degree, and the lines  
 & spaces are called degrees because  
 they represent the degrees of the scale.  
 So this change I also plead guilty -  
 having for many years <sup>carelessly overlooked</sup>  
 (in this case) <sup>the promise of</sup> the thing before the  
 sign. I have corrected this in later books.

XLV. "and above and below". No -  
 this is contrary to all us age & it  
 is inconvenient in teaching. The  
 space below is an unlimited & unde-  
 finable space not regarded as belonging  
 to the proper staff. I know full  
 well that a staff may consist  
 of some 30, 40 or 50 lines & spaces -  
 - but you will know better than I  
 how impracticable such a staff would  
 be. I have said it is inconvenient  
 in teaching. We first teach a

## APPENDIX A (continued)

tone. — when the ability to produce the tone has become the pupils we next give him a sign like this :

What have I made? a mark.  
 Let the mark stand for the tone which we have just sung, or for the tone one — the name having been previously given.  
 Then proceeding with two the space above the line is taken to represent it. Then three & another line, & so on.

Review: what tone is represented by the first line? one.

What — by the space?  
 Two — what by the second

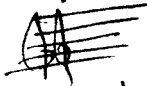

line? The tone four being given opens a way for a first and second space, as there is a first & second line — etc.

## APPENDIX A (continued)

I have given as much thought  
to this - more - than I think it  
deserves, & why you should  
be so strenuous about this  
matter when no good as I can  
find or as you have ever pointed  
out to me, come from it, & when  
all authority or usage is against  
you I cannot imagine.  
Now come clefts - you have changed  
the orthography - anti Webster -  
Well, have your choice - I choose the  
old fashioned, Websterian way.  
Do you know that you have not  
given the C cleft? You have  
only given the sign of the  
C cleft. The very essential point  
of the C cleft is this - that it is  
placed upon the first, third, or  
fourth line to indicate that the  
line is  $\subseteq$ . Now if I come to  
Chicago I place

## APPENDIX A (continued)

3

Mason Prother over your door - it  
 will <sup>be a</sup> deception. The people will  
 go in thinking they are going  
 into Mason Prother but before  
 when they get in it is Root &  
 Cady. Such deception in  
 things moral is not approved -  
 nor can I approve your calling  
 your mark a tenor clef merely  
 because of its shape while it  
 is not in the place of the tenor clef.  
 If you had wanted to ~~de~~ distin-  
 guish between the c & the c you  
 might have taken the method  
 heretofore employed of having a  
 double clef  for c, or how  
 easy to distinguish thus   
 or by any other mark.  
 How would it do to take the clef that  
 means F & place it elsewhere than in  
 its proper place? You have not

the c clef  
 which designates  
 the character  
 of the c clef, but only the

## APPENDIX A (continued)

XLVIII. Alas, for the principles  
 of the tone method of teaching.  
 One thing at a time. ~~These~~ signs  
 to be brought in as they are needed  
 to represent something already known.  
 p. 22. LIII. "This tone is called  
 the Key note." Quora. The Key  
 Note or the Key tone?  
 "consistency than art a jewel".  
 "pass a number of things of less im-  
 portance & come to Chap. VIII.  
 The sign before the reality again.  
 Transposition is brought in here pell-mell.  
 I would not tho't it possible that  
 Geo. F. could have thus practically  
 set aside all the light that has  
 come from the old Swiss. But so it is.  
 Shall I say that it seems to me im-  
 possible, my dear friend, that you fully  
 comprehend that at which we  
 have been striving for <sup>many</sup> years past - if  
<sup>find</sup> ~~do~~ you have changed? Why kick the  
 old fellow in the head & cast him overboard?  
 "expressed!"

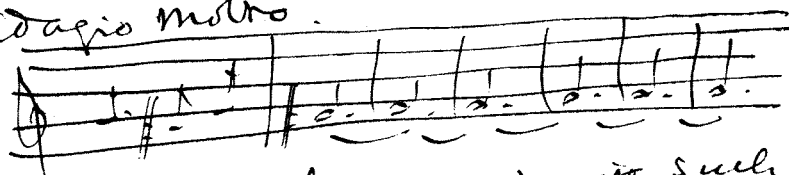


## APPENDIX A (continued)

I cannot stop to point out other  
little things, but little things  
 are not unimportant things.

p. 31, II Chromatic scale  
 "a tone not belonging to a key &  
 passed over so quickly" & "Such  
 tones are ~~the~~ called chromatic" etc.  
 and what sort of a tone is represented  
 in the following example?

Adagio molto.



I have never before met with such  
 a definition of a chromatic tone -  
 Is it right?

I pass over all that remains,  
 Larning of all, with the single  
 remark "too many words" - and  
 now we come to "Elementary  
 Come" which I have not looked at  
 yet, but I am tired now & must  
 leave for today. =

## APPENDIX A (continued)

p. 27. (back again) The principle here seems to be the same as that upon which I was taught some 60 years ago or more. The sign is given and the pupil goes by that, without knowing what it means in reality - anti-Pestalunian, what teaches that the reality must be first known. Dear Mr. Rest, I cannot tell you how much I am grieved to see you throw by ~~as~~ walk these principles of true teaching. ~~I cannot~~ Either you do not understand these principles, or you are not honest; I shall believe it is the former, for I cannot believe the latter. This page was written on Tuesday 28<sup>th</sup> July. afflicted to day with neuralgia. ==

## APPENDIX A (continued)

July 31.

Dear Mr Root,

you will see  
that what I have written  
has been lying several days

I had hopes of going on  
in a further examination but  
my eyes are so weak, & I am  
so much otherwise occupied,  
that I fear I may not be able.

I am much surprised  
at your estimate of poetry for  
educational purposes, &  
gravely disappointed, after  
your great religious turn &  
reform a few years since. I  
suppose

## APPENDIX A (continued)

you would be willing to  
welcome him who loves  
the cause of education, to  
a school where these things  
are done. But I cannot  
go into particulars

I have only time to  
allude to personal things.  
You pay me all hour in  
your preface, but where  
are my thanks? I cannot  
find a single C. L. - &  
even Boylston is thrown out -  
I confess I feel a little hurt.

But where is my son  
William's name in all the  
Book? Do you not remember  
that there is such a person -  
- I think he feels your

## APPENDIX A (continued)

ignoring him altogether -  
 - and many feel it  
 I know. This is most  
 unaccountable: you were  
 here a few weeks since  
 good as honey - and even  
 then you had done your  
 best & you knew William  
 name was not to appear  
 it. Do you remember how  
 highly you have praised his  
 name to me? Has he  
 given offence to you in  
 way? I cannot account  
 for it on any other ground  
 than that you have allowed  
 some sordid & parsimonious

## APPENDIX A (continued)

feeling & to over balance  
all ~~the~~ considerations.  
Is it so?

I am as I think I  
have always proved myself  
to be your friend, hence I  
cannot do otherwise than  
condemn your course, &  
I believe you will in long  
be doing for it.

Very truly yours

Lowell Medar

**APPENDIX B**

*National Standards for Music Education, 2000*

**NATIONAL STANDARDS FOR ARTS EDUCATION****Content Standards**

1. Singing alone, and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performance
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

From *National Standards for Arts Education, 2000*. Printed by permission from the National Association for Musical Education (Music Educators National Conference).

**APPENDIX C**

*Maryland Essential Learner Outcomes for the Fine Arts:  
High School, General Music, 2000*

**OUTCOME I:** Perceiving, Performing, and Responding - Aesthetic  
Education

*The student will demonstrate the ability to perceive, perform, and respond to music.*

**OUTCOME II:** Historical, Cultural, and Social Contexts

*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

**OUTCOME III:** Creative Expression and Production

*The student will demonstrate the ability to organize musical ideas and sounds creatively.*

**OUTCOME IV:** Aesthetic Criticism

*The student will demonstrate the ability to make aesthetic judgments.*

From *Maryland Essential Learner Outcomes for the Fine Arts: High School, General Music* (2000). Printed by permission of The Maryland State Department of Education.



**APPENDIX C (continued)****MUSIC  
OUTCOME I**

Perceiving and Responding –  
Aesthetic Education



**High School**

*The student will demonstrate the ability to perceive, perform, and respond to music.*

**General Music****Expectation A**

**The student will describe the characteristics of musical sounds.**

**Indicators of Learning**

1. The student will identify elements of music, including melody, rhythm, harmony, form, and texture; expressive devices; and tension and release.
2. The student will compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and sounds produced from found objects.
3. The student will identify and explain compositional techniques used to provide unity, variety, and tension and release in various musical works.
4. The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.
5. The student will listen to, perform, and describe musical examples representing diverse genres and cultures.

**APPENDIX C (continued)****MUSIC  
OUTCOME I**

Perceiving and Responding –  
Aesthetic Education



High School

*The student will demonstrate the ability to perceive, perform, and respond to music.*

*General Music*

**Expectation B**

**The student will practice and evaluate performance skills alone and in groups.**

Indicators of Learning

1. The student will demonstrate and evaluate skills needed to perform in ensemble (e.g., blend, balance, intonation, rhythmic unity).
2. The student will perform simple original arrangements and compositions using a variety of classroom instruments and the voice.
3. The student will perform music containing both traditional and non-traditional performance techniques.
4. The student will sing a variety of songs with appropriate expression and style.
5. The student will perform in small ensembles with one or two students on a part.

**APPENDIX C (continued)****MUSIC  
OUTCOME I**

Perceiving and Responding –  
Aesthetic Education



**High School**

*The student will demonstrate the ability to perceive, perform, and respond to music.*

*General Music*

**Expectation C**

**The student will respond to complex musical sound through movement.**

Indicators of Learning

1. The student will interpret selections of music through expressive movement.
2. The student will conduct music in simple and compound meters in order to communicate rhythmic and expressive intent.
3. The student will demonstrate rhythmic accuracy through physical movement.

## APPENDIX C (continued)

### MUSIC OUTCOME I

Perceiving and Responding –  
Aesthetic Education



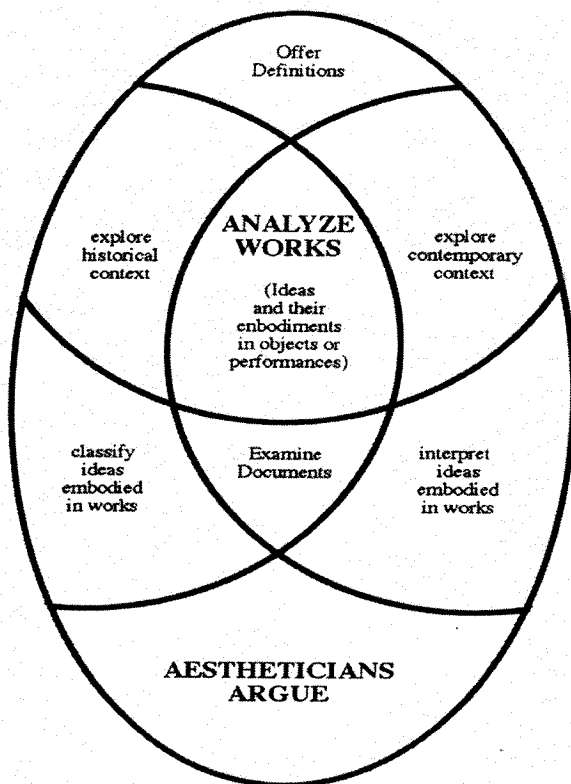
High School

*The student will demonstrate the ability to perceive, perform, and respond to music.*

*General Music*

#### Expectation D

The student will demonstrate competence in reading and notating music.



Indicators of Learning

1. The student will demonstrate ability to follow a printed score of up to four staves while listening to a musical excerpt.
2. The student will notate short melodic and rhythmic patterns from dictation.
3. The student will transpose a simple melody.
4. The student will notate original musical ideas.

## APPENDIX C (continued)

## MUSIC OUTCOME II

Historical, Cultural, and  
Social Context



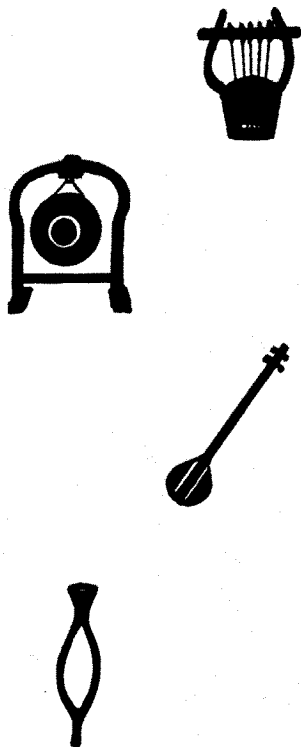
*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

### General Music

#### Expectation A

The student will make connections between music from the oral and written traditions of various cultures.

#### Indicators of Learning



1. The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.
2. The student will identify various functions of music in diverse cultures throughout history.
3. The student will demonstrate knowledge of appropriate audience behavior in accordance with cultural traditions and the context and style of music performed.
4. The student will demonstrate knowledge of the diversity of musical expression and the creative processes from which these endeavors emerge.
5. The student will identify various opportunities to perform and hear music in the local community and beyond.

## APPENDIX C (continued)

### MUSIC OUTCOME II

Historical, Cultural, and  
Social Context



High School

*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

*General Music*

#### Expectation B

The student will describe the roles of music in reflecting and influencing diverse social structures.

#### Indicators of Learning

1. The student will demonstrate knowledge of the historical, musical, and cultural background of a representative sample of musical works.
2. The student will identify social and political events that have affected the writing style of great composers.
3. The student will demonstrate awareness of ways that technological advances impact performing, creating, and listening to music.
4. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.



**APPENDIX C (continued)**

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**MUSIC**  
**OUTCOME II**  
Historical, Cultural, and  
Social Context



*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

*General Music*

**Expectation C**

**The student will identify influences and interactions among music, dance, theatre, the visual arts and other disciplines.**

Indicators of Learning

1. The student will compare common elements in music, dance, theatre, and visual art from Western and non-Western cultures.
2. The student will use nonverbal media (e.g., visual art, movement) to interpret music.
3. The student will analyze selections of music which were inspired by literature, visual art, drama, or other means of artistic expression.
4. The student will explain ways in which the principles and subject matter of various disciplines are interrelated with those of music.
5. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.

## APPENDIX C (continued)

### MUSIC OUTCOME II

Historical, Cultural, and  
Social Context



High School

*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

*General Music*

#### Expectation D

The student will demonstrate knowledge of a wide variety of representative musical styles and genres.



#### Indicators of Learning

1. The student will identify and compare styles and genres of music from Western and non-Western cultures.
2. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
3. The student will analyze factors that influence relationships between a composer's work and his or her environment.



**APPENDIX C (continued)**

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**MUSIC**  
**OUTCOME III**  
Creative Expression and  
Production



High School

*The student will demonstrate the ability to organize musical ideas and sounds creatively.*

*General Music*

**Expectation A**

**The student will perform musical improvisations using traditional and original techniques.**

Indicators of Learning

1. The student will improvise vocal and instrumental music based on student generated graphic notation.
2. The student will improvise stylistically appropriate accompaniments on a keyboard or other suitable instrument using traditional chord symbols.
3. The student will improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.
4. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.

**APPENDIX C (continued)**

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**MUSIC**  
**OUTCOME III**  
Creative Expression and  
Production



*The student will demonstrate the ability to organize musical ideas and sounds creatively.*

*General Music*

**Expectation B**

**The student will structure arrangements and compositions using appropriate notation and forms.**

Indicators of Learning

1. The student will demonstrate knowledge of major and minor scales, intervals, chords, and chord progressions.
2. The student will create or transcribe short musical compositions in several distinct styles, using the elements of music for expressive effect.
3. The student will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the characteristics of the sound sources.

## APPENDIX C (continued)

**MUSIC**  
**OUTCOME IV**  
 Aesthetics and Criticism



High School

*The student will demonstrate the ability to make aesthetic judgments.*

*General Music*

**Expectation A**

**The student will evaluate selected musical compositions using established criteria.**



Indicators of Learning

1. The student will outline evaluative criteria based on the elements of music.
2. The student will make and defend independent judgments concerning the functions of harmony, timbre, texture, form, and any other appropriate characteristics in a selection of music.
3. The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.
4. The student will use developed criteria to evaluate the artistic quality of musical compositions.

## APPENDIX C (continued)

**MUSIC**  
**OUTCOME IV**  
 Aesthetics and Criticism



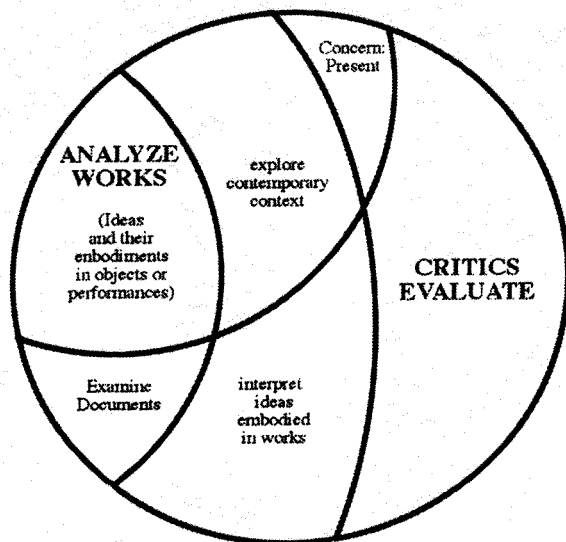
High School

*The student will evaluate recorded and live performances using established criteria to make qualitative judgments.*

*General Music*

**Expectation B**

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.



Indicators of Learning

1. The student will develop, assess, and revise standards to evaluate personal musical performance.
2. The student will critique the performance of others within the classroom setting using predetermined criteria.
3. The student will critique personally recorded solo and group performances using established criteria.

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Mason, Luther W. (Title page, 1877; Binder, 1878). *First music reader-a course of exercises in the elements of vocal music and sight-singing, with choice rote songs for the use of the youngest pupils in schools and families.* Boston: Ginn and Heath.

\_\_\_\_\_. (Binder, 1880; Title page, 1881). *The national music course: Second music reader: A course of exercises in the elements of vocal music and sight-singing. With choice rote songs for the use of schools and families.* Boston: Ginn and Heath.

Mason, Luther W.. (Copyright, 1886; Title page, 1890). *National music course, new second music reader based largely upon C. H. Hohmann giving first lessons in reading music at sight with one and two-part exercises and songs, and directions to teachers.* Boston: Ginn and Heath.

Mason, Luther W. (Copyright;1871; Title page, 1881). *Third music r reader, a course of musical instruction, with songs in two and three parts based on elements of harmony for the use of schools and families.* Boston: Ginn and Heath. (Cover reads: *Second and third national music readers. Intermediate music reader, a course of musical instruction in vocal music and sight-singing, with songs in two and three parts based on the elements of harmony for use of public Schools.*)



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- \_\_\_\_\_. (1896). *The educational music course: Second reader*. Boston, New York, Chicago, London: Ginn & Co.
- Mason, W. (1889, 1892). *Touch and technic: Art in piano playing*. Philadelphia: Theodore Presser.
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*school and home, and songs, hymns, anthems and chants, for worship.*  
Chicago: Root & Cady.

\_\_\_\_\_. (1872). *The glory: A collection of new music for singing classes, musical conventions and choirs.* Cincinnati: John Church & Co.

Root, G. F. (1873) *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.* Cincinnati: John Church & Co.; Chicago: George F. Root & Sons.

\_\_\_\_\_. (Title page, 1864; Binder, 1865). *The musical curriculum for solid and symmetrical acquirement in piano-forte playing, singing, and harmony; Containing copious and carefully progressive exercises, pieces, songs, technics, solfeggios, and études, in all the keys. In which are studied and practiced chords and their progressions, transposition, modulation and accompanying. To which are prefixed a method of teaching and a glossary of musical terms and signs.* Chicago: Root & Cady

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- harmony; containing progressive exercises, pieces, songs and technics, in all the keys, in which are studied chords and their progressions, transposition and accompanying. To which is prefixed a glossary of musical terms and signs* (Title page). Cincinnati: John Church & Co.
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- Root, G. F. (Title Page, 1856; Binder, 1857). *The sabbath bell, A collection of music for choirs, musical associations, singing- schools, and the home circle, consisting of Part I. — singing- school music. Part II. — church music. Part III. — occasional and concert music*. New York: Mason Brothers.

- \_\_\_\_\_. (1862). *The silver chime: a cluster of sabbath school melodies, tunes, sentences, chants, etc., for the use of children and teachers in their school exercises, devotions and recreations, to which is added the Christian Graces, a cantata, designed for concerts, anniversaries, celebrations, etc. etc.* [sic]. Boston: Henry Tolman & Co.
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... designed for the use of choirs, congregations, singing schools, and societies. New York: John Wiley.

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Walker, W. (1846). *The southern harmony, and musical companion: Containing a choice collection of tunes, hymns, Psalms, odes, and anthems; selected from the most eminent authors in the united States: together with nearly one hundred new tunes, which have never before been published; Suited to most of the metres contained in Watts's hymns and Psalms, Mercer's cluster, Dossey's choice, Dove's selection, Methodist hymn book, and Baptist harmony; and well adapted to Christian churches of every denomination, singing schools, and private societies: also, an easy introduction to the grounds of music, the rudiments of music, and plain rules for beginners*. Philadelphia: Thomas, Cowperthwait & Co.

Wax, E. (1973, 1979, 1998). *Dalcroze dimensions*. Pamphlet. (Rev. ed.). Canaan, NY: Mostly Movement.

Whittemore, E. E. and Blackman, O. (1874). *Graded singers. Book one*. Cincinnati: John Church & Co.; Chicago: Geo. F. Root & Sons

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Wilcox, G. C. (c. 1976). E. T. Pound and unorthodox music notation. Article reproduced in *Festival essays for Pauline Alderman, a musicological tribute*. (B. Karson, Ed.). Utah: Brigham Young University Press.

\_\_\_\_\_. (1981, April). *Public school music propaedeutics: Tools and techniques of American music pedagogy before c. 1830*. Paper presented at the national convention of the Music Educators National Conference.

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## **About the Author**

My fascination for historical events and figures began when I was a young child playing in the attic clock shop of one of America's first clock makers, Daniel Burnap, a distant relative who was known for his mass production of clock works. His estate in Andover, Connecticut, had become the summer residence for my family. The homestead, dating back to 1803, contained many antiques, clock works, books, and clothes of the early nineteenth century, most of which are now located in various Connecticut museums, with the exception of several rare books which remain in my possession. The third floor attic of the home became my magical kingdom for two months every summer throughout my childhood and teenage years. It was there, under the tutelage of my grandfather, Ernest K. Post, a self-directed historian, railroad executive, and inventor, that I learned about colonial life in New England and American historical development.

My parents served as musical models for me during my youth, and I wish to give tribute to them for their contributions to my early musical development. My father, Jean-Marie Ruviella, winner of the First Prize at the Paris Conservatory and leading dramatic tenor with the Opéra Comique of Paris, frequently performed with Metropolitan Opera soloists during his visits to this country. He later became a featured soloist with the National Broadcasting Company Symphony Orchestra on a weekly radio program in New York City.

My mother, Marion Post Ruviella, was a gifted pianist and church organist. Among her piano and theory/sight-reading instructors were

Katherine Wolff and Oliver Denton of New York City, students of Nadia Boulanger, and William Hatton Green of Philadelphia, student of Isidore Phillipe, who based his piano pedagogy on the principles of Leschetizky. She also studied with visiting piano faculty from the Paris Fontainebleau School of Music, and later, studied organ with Ralph Kinder of Philadelphia. At age fourteen, she shared a recital with a young colleague and student of William Hatton Green, Samuel Barber, at the Academy of Music in Philadelphia. She frequently performed in recitals, was a member of the Beaux Arts Trio, served as an instructor at private academies, and devoted her life to her teaching and position as church organist. Her early training in Dalcroze eurhythmics was incorporated into her teaching methods as she worked with hundreds of piano students, often preparing them for professional careers in music. Her comprehensive approach to teaching, which included theory, sight-reading, and eurhythmics, in addition to technique and expression, had a profound influence on me as a young person. Music surrounded me in the home, and I soon began my study of violin, piano, and later, voice.

My interest in music and teaching led me to Boston University and the University of Southern California where I pursued my undergraduate and graduate degrees in music education. It was at the University of Southern California that I met Dr. Glenn Wilcox, noted music historian, author, lecturer, and college administrator, who inspired me to research early American tune books and treatises dealing with musical practices in the colonies of Connecticut and Massachusetts, which later became the topic for my master's thesis. Dr. Wilcox, owner of the largest private collection of early American tune books, instructional manuals, and music in the nation,

later introduced me to the life of George Frederick Root, the research topic for this study.

My career as a music teacher began in the inner city public schools of Los Angeles where I taught vocal and instrumental music, along with my husband, H. Richard Knorr, for four years. We then accepted positions with the school district of Burlington, Vermont, where I taught elementary and secondary vocal-general music. In both of these situations, I became interested in the Kodály and Orff methodologies, and began to incorporate them into my teaching style. As I began my first college teaching experience in New Jersey, and later, Florida, I found myself incorporating these teaching strategies into all my courses including theory, musicianship, and methods classes.

When my husband accepted a position as double reed specialist with the United States Armed Forces Bicentennial Band, and later the United States Army Field Band, I accepted a teaching position in Maryland where I began serving as a mentoring teacher for students from Towson University and the University of Maryland. The methods of Jaques-Dalcroze were introduced to me by visiting professor, Dr. Virginia Mead, a gifted Dalcroze instructor, who combined the practices of Dalcroze, Kodály, and Orff in a unique manner, one which I quickly adopted into my teaching methods.

I began my studies at the Manhattan School of Music, New York City, where I enrolled in the three-summer Dalcroze-Orff-Kodály Certificate program, a course of study which became the foundation for a similar program to be developed at Towson University, Maryland. It was there that I studied with outstanding Dalcroze, Orff, and Kodály teachers such as Joy Yelin, Anne Farber, and Dr. Lawrence Wheeler, who inspired me to develop an eclectic style to my teaching methods. The incorporation of these *D-O-K*

techniques into all areas of the curriculum soon became a principle which I began promoting in music education seminars throughout the mid-Atlantic region.

My Dalcroze Certificate was attained at the Longy School of Music, Cambridge, Massachusetts, where I studied with Lisa Parker, Anne Farber, and other gifted teachers from the Dalcroze Institute in Geneva. It was there that I became even more aware of four principles which would forever change my style of teaching: the importance of the integration and interconnectedness of *body, mind, spirit, and feelings*, the existence of time-space-energy relationships within the arts, the importance of training the body as an instrument through movement experiences, and the value of providing musical experiences for students which foster self-expression, creativity, and personal fulfillment. Through this process of teaching, I discovered that it was *I* who would grow and find personal fulfillment as an individual.

As a faculty member at Towson University, I soon found myself integrating the teaching methods of Dalcroze, Kodály, and Orff into every aspect of my teaching. Theory, musicianship, and music methods classes were filled with Dalcroze, Orff, and Kodály strategies and activities, and these principles became the foundation of a new eclectic teaching method for me which I labeled as *D-O-K*. I initiated the development of a 15-hour Dalcroze-Orff-Kodály Certificate program at Towson University, a course of study which today still remains an active component of the master's degree program. Hundreds of vocal and instrumental teachers have benefited from this training through the years. Today, successful music programs are evident throughout the area which engage students in challenging and

meaningful musical experiences as a result of the D-O-K approach to teaching.

My training in the areas of Dalcroze, Orff, and Kodály also led me to become a contributing-author for the music basal series, *Music and You* (7th-8th grades) published by Macmillan, and the succeeding series, *Share the Music*, (7th-8th grades), published by Macmillan/ McGraw-Hill. It was during this venture, in working with colleagues Dr. Vincent Lawrence and Dr. Michael Jochen, that I developed an interest in Gordon's learning theory, lesson preparation, and the development of curricula for students of all ages. As I began to research the works of George Frederick Root, I became aware of the comprehensive, integrated, and sequential characteristics of his pedagogy, especially as found in his two manuals for private instruction, with their emphasis on the total integration of the individual through performance and learning. These works appeared to project a futuristic educational trend in music education and served as the impetus for further research.

The Wilcox Collection, which contains thousands of rare books dealing with early American music, is now in the possession of the University of Kentucky. They are presently being stored in an underground storage facility which are limestone caves located about thirty miles south of Lexington, Kentucky. During a recent research trip to Kentucky, the librarians were able to locate the books needed for this study, and they presently are available at the Lucille Little Fine Arts Library at the University of Kentucky in Lexington. Other sources, from the Mark Collection, are located in the archives at the Michelle Smith Performing Arts Library at the University of Maryland, College Park, Maryland. Additional sources may be found at the Library of Congress in Washington, D. C.

Today, I continue to serve as a consultant and clinician for teacher inservice sessions throughout the mid-Atlantic region, and have presented sessions for regional and national conferences of the Music Educators National Conference, the Organization of American Kodály Educators, and various state music conferences including the Maryland Music Educators Association. I presently teach for the Harford County (MD) public school system, and also participate as a faculty instructor in the summer Dalcroze-Orff-Kodály Certificate program at Towson University, in which the pedagogical approach and philosophy of George F. Root now become a part of my presentations to graduate students.



# **CURRICULUM VITAE**

**JEANNE L. RUVIELLA-KNORR**

## **EDUCATION**

University of Maryland, Ph. D.	1984-2004
University of Southern California, M. A.	1966
Boston University, B.M.	1962

## **ADDITIONAL STUDY:**

Westminster Choir College, NJ	1970
Towson University, MD	2002
Summer Institute, Berkshire Music Festival/Tanglewood, MA	1959

## **CERTIFICATES:**

Maryland Advanced Professional Certificate	2001-2006
Dalcroze Graduate Certificate Longy School of Music, Cambridge, MA	1984
Dalcroze-Orff-Kodaly Graduate Certificate Manhattan School of Music, NY	1982
Health, Education, and Welfare (H.E.W.) Nursing Home Activities Director Certificate, Orlando, FL	1973

## **ACADEMIC STATUS**

Professor Emerita, Towson University, MD	1997
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## **PROFESSIONAL TEACHING EXPERIENCE:**

Harford County Public Schools, MD	2000-2004
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Frostburg State University, MD	1999-2000
Music Education Consultant/Clinician	1998-1999
Converse College, School of Music, SC Assistant to the Dean and Assistant Professor of Music	1997
Towson University, MD Music Education, undergraduate and graduate courses Summer graduate studies in Dalcroze-Orff-Kodaly	1979-1997 1981-2004
Anne Arundel County Public Schools, MD Vocal-general, K-6 Clinician/Resource Teacher	1974-1979 1978-1979
Shelton College, NJ and FL Assistant Professor, Music Education	1968-1974
Edmunds Elementary and Junior High School Hunt Junior High School, Burlington, VT Vocal-general, K-9	1966-1967 1967-1968
Los Angeles City Public Schools, CA Vocal/instrumental, K-6 Mentoring teacher	1962-1966

### **PROFESSIONAL GERIATRIC EXPERIENCE:**

Activities Director, Rockland Convalescent Center, FL	1972-1974
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### **SELECTED NATIONAL/REGIONAL MUSIC EDUCATION CONFERENCE PRESENTATIONS**

Clinician, National Conference, Music Educators National Conference	1986
Clinician, National Conference, Organization of American Kodaly Educators	1985
Clinician, Eastern Division, Conference, Music Educators National Conference 1983/1984/1987	
Clinician, Maryland Music Educators Association	1983, 1986, 2000
Clinician, M.E.N.C. Conferences in CT, IL, MD, NJ, PA, VA	1983-2000

Clinician, Dalcroze-Orff-Kodaly Conference, Converse College, SC	1997
Clinician, <i>Music and You</i> (Macmillan) Workshop, MD	1990, 1989
Clinician, <i>Silver Burdett Music</i> (Silver Burdett) Workshop, MA	1983

### **SELECTED IN-STATE CONFERENCE PRESENTATIONS:**

Maryland Public Schools: Counties of Alleghany, Anne Arundel, Baltimore City, Baltimore County, Calvert, Carroll, Garrett, Harford, Howard, Montgomery, Prince George's, St. Mary's, Washington	1983-2004
Dalcroze-Orff-Kodaly Conference, Towson University, MD	1994-2002
Dalcroze-Orff-Kodaly: Techniques for the Instrumental Teacher	1995, 1992, 2001
Anne Arundel Community College Seminar, MD	1996
Association for Independent Maryland Schools Conference	1993, 1991
Music Faculty Seminar, Essex Community College, MD	1990

### **PUBLICATIONS:**

Contributing Author, <i>Share the Music, Grades 7-8</i> , Macmillan/McGraw-Hill.	1995, 2nd ed., 2003
Contributing Author, <i>Music and You, Grades 7-8</i> , Macmillan.	1989, 2nd ed., 1991
“The Dalcroze Approach” in <i>Music and You, Grades 7-8</i> , and <i>Share the Music, Grades 7-8</i> .	1991, 1996
Co-compiler, <i>Keyboard Proficiency Packet</i> , Towson University.	1983, rev. 1996

### **SCHOLARLY GROWTH/RESEARCH:**

<i>George Frederick Root: The Musical Curriculum (1864) and The New Musical Curriculum (1872) As Models for Current Pedagogy.</i> Unpublished doctoral dissertation, University of Maryland.	2004
<i>The Influence of Dalcroze Eurhythmics on Rhythm Skill</i>	1990-1992

*Development of College Non-Music Majors in Music Fundamentals Classes.*

*The Influence of the Clergy on Musical Performance in the Colonies of Massachusetts and Connecticut.* Unpublished master's thesis, University of Southern California. 1966

Reviewer: Brown; Wadsworth; Holt, Rinehart & Winston Publishing Companies 1980-1988

**TEACHING ASSIGNMENTS: Towson University (MD),  
Converse College (SC), Frostburg State University (MD)**

**Undergraduate courses:**

Music education methods 1979-2000  
Keyboard Harmony  
Music Fundamentals  
Student Teacher Supervision  
Preparatory Theory  
Theory I  
Musicianship II

**Graduate courses:**

Introduction to Dalcroze-Orff-Kodaly, Level I 1981-present  
Dalcroze-Orff-Kodaly for the Instrumental Teacher  
Dalcroze-Orff-Kodaly Pedagogy and Curriculum Development

**PROFESSIONAL ACTIVITIES:**

**FROSTBURG STATE UNIVERSITY (MD)**

Faculty Committee 1999-2000  
Listening Lab Coordinator  
Adjudicator  
Advisor, Student Chapter, M.E.N.C.  
Student Advisor, Music Education

**CONVERSE COLLEGE, SCHOOL OF MUSIC (SC)**

Assistant to the Dean, School of Music, and Assistant Professor 1997  
Graduate Program Committee  
Task Force on Recruitment and Retention  
Music Education Department Committee  
School of Music Newsletter

## **TOWSON UNIVERSITY (MD)**

Committees: Tenure Committee, Rank Committee, Music Education Division, Teacher Education Board, Keyboard Committee, Theory Division, Search Committee, Tenure Sub-Committee, Summer Graduate Committee	1980-1997
Co-Coordinator, Dalcroze-Orff-Kodaly Graduate Certificate Program	1981-1997
Coordinator: Dalcroze-Orff-Kodaly Conferences	1994-1997
Advisor, Student Chapter #450, M.E.N.C.	1979-1997
Student Advisor, Music Education	1979-1997

## **PROFESSIONAL ORGANIZATIONS:**

Music Educators National Conference	1962-2004
Maryland Music Educators Association	1974-2004
Dalcroze Society of America	1974-2001

## **HONORABLE MENTION:**

Listed in <i>Who's Who of American Women, 2004-2005</i>	2004
Listed in <i>Outstanding Leaders in Elementary and Secondary Education</i>	1976
Listed in <i>Who's Who Among Students in American Colleges and Universities</i>	1962

## **HONORARY ACADEMIC SOCIETY:**

Pi Kappa Lambda	1962, 1966
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