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Singing for the Million

Joseph Mainzer (1801–51), priest, music teacher and composer, had an important influence on the development of the choral movement in the first half of the nineteenth century. Forced to flee his native Germany in 1833 because of his political views, he arrived in London in 1839 via Brussels and Paris, where his singing classes for labourers were immensely successful. Although his musical compositions are largely forgotten, his mission to bring singing to the masses is not: he published a number of works on the subject and established *Mainzer's Musical Times*, which later became *The Musical Times*. First published in 1841, this short singing textbook for an English audience is a classic resource in music education, presenting the basics of the fixed sol-fa system together with a generous quantity of musical examples. Mainzer's 1848 work, *Music and Education*, has also been reissued in this series.

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Singing for the Million

A Practical Course of Musical Instruction

JOSEPH MAINZER

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SINGING CLASSES,

OPENED BY Mr MAINZER,

(*Whose Labours are entirely gratuitous*,)

FOR THE

BENEFIT OF THE WORKING CLASSES.

THE *first* class was opened May 27, 1841, at *Enon Chapel*, New Church Street, Edgeware Road.

The *second*, was opened June 2, at *Ebenezer Chapel*, Church Lane, Whitechapel.

The *third*, was opened June 8, in the *Temperance Hall*, Broadway, Westminster.

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NATIONAL SINGING CIRCULAR.

All communications to be addressed to the Secretary, at Mr. Mainzer's, 21, King Street, Portman Square, pre-paid.

G. BARMBY,
Honorary Secretary.

SINGING FOR THE MILLION:

A

Practical Course

OF

MUSICAL INSTRUCTION,

ADAPTED,

FROM ITS PLEASING SIMPLICITY AND RAPID EFFECT,
TO RENDER MUSICAL READING AND SINGING FAMILIAR TO ALL AGES,
CAPACITIES, AND CONDITIONS.

BY

JOSEPH MAINZER.

London:
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1841.

ADVERTISEMENT.

Music, considered as a national property, involves a question of very considerable interest, which I have attempted to develope in the following introduction.

To impart a general knowledge of the principles of music, a different method of teaching is indispensable to distinguish it from an purely musical education; and it is a great error to apply to elementary schools, or public classes, methods which are not founded on this rigorous distinction. In schools, especially those of children, instruction in singing is so very restricted, and is confined within such narrow limits, that every schoolmaster should be able to teach it without much difficulty. The art of singing, in its highest acceptation, requires a serious, lengthened and uninterrupted study; but it is the reverse as to the instruction of large bodies whether of children or men. In the latter, it is only necessary to communicate a general knowledge of the art, to incite a taste for it, to prepare the physical organs, — the ear and the throat, — to awaken the intelligence and the heart, and to afford to infancy and youth a participation in the attractions and noble sentiment inspired by its mysterious power. To attain this object, it suffices to study the few rules applied to the reading of music, explained in this little work

When a facility of executing the exercices it contains is acquired, composition of a more elevated character may be attempted. But not altogether to abandon pupils to their own selection, this work is followed by my "MELODIES FOR CHILDREN," and my "COLLECTION OF MELODIES FOR SCHOOLS".

I have so much the more confidence in presenting this Method to the public as it has already become the ordinary manuel of the professors of Germany and France, and as my little collection of songs is universally in the hands of children. These are the simple and only means I have employed in the gratuitous classes opened in Paris in favour of workmen. Thousands of individuals have learned in a few weeks to execute choruses with surprising energy and expression. In England, the moral and religious tendency of the propagation of singing among youth begins to be appreciated. May my efforts assist the men who have understood the magic power of this divine art, and facilitate the prompt acquirement of sure and lasting results.

JOSEPH MAINZER.

MY YOUNG FRIENDS,

In undertaking to teach you singing in the most simple and agreeable manner, I have thought that it may not be uninteresting to you to know how this useful art is every where cultivated in my native country. For this purpose, I propose to give you a description of the schools in Germany, where the instruction in music forms a portion of the ordinary daily lessons, and to relate to you how, surrounded by their families at home, they find in it the source of both amusement and repose.

The towns and villages of Germany, like those of other countries, have both their boys' and girls' schools; and the children frequenting these have an advantage of which I would gladly see you possessors, they are taught to sing without any distinction of rank or age; consequently, Germany numbers as many little singers as children. In the satchel which contains their primer, will always be found their singing method, their musical exercises, and their collection of little songs adapted to one or two voices.

As soon as each child arrives at school, it spreads out its primer geography, slate, pen and pencils, and never forgets to add its singing method; as soon as these arrangements are made, at a signal given by the master, they all rise and look for the song entitled: "*The Opening of the Class.*" This song reminds them of their duty towards God, the master who is labouring to instruct them, and the parents who thus procure for them the means of

acquiring so many useful and agreeable accomplishments. Thus disposed by the beauty of the verses, the truth of the precepts they contain, and the charm of the simple and expressive melody chanted by forty, fifty, and often a hundred voices, you may in some degree judge how deeply their young hearts are penetrated. This multitude of voices, the attention which they pay to pronounce simultaneously the same words, sing the same air and think the same thought, all these circumstances combined spread an inexpressible charm over their minds, and elevate them to such a degree that it is not astonishing to perceive sometimes tears in the master's eyes as well as in their own. After the singing lesson, the ordinary routine of the school goes on.

Should the master perceive in the course of the day that the children begin to tire of their more serious studies, he immediately gives the signal for the singing lesson. Oh! it is worth being there to see our little singers, their faces beaming with pleasure; as a cry of joy resounds through their ranks! Quick they place themselves around the wooden table, on which are traced in red colour the *lines of music* called *staves*. The circle which the children form, is so contrived that the smallest are nearest the table; the master then writes on the lines the various signs of music, some for singing which are called *notes*, others which mark the signs of silence, called *rests*. Then he explains some rules for the application of which he marks down a few exercises gently graduating their difficulties, and then proceeds to the vocal application of both, designing each sound by its special name, thus: *do*, *re*, *mi*, *fa*, etc.; and when the ears of his scholars are familiarised with their different sounds, he replaces these names by words which correspond with the notes. Thus, before the lesson is half over, they have already learned a new song or hymn; and at the end, they repeat those taught in the foregoing lessons. If you could pass at that instant, my little friends, it is certain you would be tempted to linger under the windows of the school-house, and listen to the songs of "*The Butterfly*, *The Shepherd*, *The Starry Night*, *The Swallow's Farewell and Return*, etc."

Oh! how happy are those children! They love to go to school; they are attentive to all that is taught them; they are grateful for all

the pleasures and enjoyments offered them; they cherish their parents and their masters, and you know we learn much from those we love.

When the school hours are over, after having sung from their little collection the song appropriated to the "*Close of the Day*," you may hear them as they trot home humming the melody they have just learned; then climbing on their parents' knees, their singing books in hand, they repeat with light hearts the pleasing airs learned during the day.

If you should one day be tempted, my young friends, to travel in Germany, you will be able to judge for yourselves of the truth of what I tell you. In whatever direction you turn your steps, whether in town or village, you will find that singing is every where taught with care, and every where attended to by our little Germans. All sing; in the churches, you will hear them chant the sacred themes, and mingle their voices so pure and penetrating with the graver and more ripened tones of the elder members of the assembly, while the majestic organ accompanies them with its many voices. It is a sweet sight thus to see the people of each parish assembled on sundays and other holy-days to celebrate the glory of their Maker in prayers and hymns.

The evenings of those days are also consecrated to singing; many families, seated before the door of their houses, listen to the children's concert, and never tire of the songs tney so often hear repeated.

And when the anniversary of papa's, mamma's, brother's, sister's or the master's birthday returns, what joy does it not bring! With eager haste they seek in their collection the song entitled: "*Papa's, Mamma's Birthday*, etc.," for they have songs for all these events. Brothers, sisters and little friends, all are assembled, all learn one or two new songs; then on the eve of the happy day they place themselves around the instrument, and with flowers in their hands and hair, gladness on their young faces, happiness beaming in their eyes, and love in their hearts, they sing; and their songs from the soft and touching expression which they know how to give them, embellish and heighten the value of their filial homage.

But alas! my young friends, there are many children who have neither father nor mother, many who have lost them at an age when a parent's care is so necessary to preserve us from

cold and heat, thirst and hunger, and many other evils! The birthday returns in vain for them; that day, so happy for those who yet can claim a parent's love, is for them a day of sorrow and of mourning. Whilst you twine garlands of fragrant roses to mingle in your hair, they place boughs of evergreen upon the tomb that has separated them for life from the true friends they weep.

Yet think not that these children of whom I speak, and who are called *orphans,* are entirely neglected. Oh no! they want nothing, for God has inspired good humane men to receive them into establishments where they are fed and supplied with every thing necessary to clothe their tender limbs; and what is more, they are instructed in all such things as will one day make them useful to themselves and to society.

Such establishments are called *Orphan Asylums.*

One might be led to imagine that for children so unfortunate there are no longer any comforts nor enjoyments. But will you not be still fonder of music when I inform you that it is become the source of consolation and pleasure of hundreds of those poor young creatures. Whenever you travel on the continent, you should visit these orphan schools, and hear these songs of *The Butterfly*, *The Swallow's Farewell*, of which I have already spoken and in short whatever songs you may have heard in other schools. You will then be assured that the delights of song has the power of softening grief, for they seem to forget their misery and distress, and to be gay and to all appearance happy. In the evening again, they chime their merry notes in the large square court-yard or on the grass-plot of the extensive kitchen-garden. On sundays and festivals, enter the church where the angelic voices of hundreds accompany the deep tones of the organ, and transmit to the footstool of their divine Author their prayers and hymns. Listen to the choirs of so many youthful voices uniting in the same promises and chanting the same melodious accents at the same moment and as if they issued from only one mouth; you would then be, like them, touched to the very soul: like them, you would weep from emotion, and you would feel the enlivening effects of divine harmony as sensibly as I do, who am now anxious to make it intelligible to your

ideas. It would then be impossible for you not to agree with me and all the professors and young persons in Germany, that singing is not merely a luxury; it perfections the sense of hearing, purifies the voice, strengthens the lungs and ameliorates the heart. Singing in taking from school its stiffness renders it more gay and more attractive, the paternal home more sacred, and adds to the sublimity of public worship; it softens the rigours of poverty, makes the rich benevolent, consoles those who suffer, makes the happy happier; as it diminishes sorrow, so it doubles pleasure.

HE WHO SINGS IS GOOD, THE GUILTY MAN SINGS NOT.

UPON

SIMULTANEOUS INSTRUCTION

IN

SINGING,

IN ELEMENTARY SCHOOLS,

AND ITS

Influence upon Education.

The astonishing strides which Arts and Sciences have made, and which they, progressively and unceasingly, are still making in the present century, have produced and constantly renew that happy influence upon humanity, which strikingly shows itself in the closer connection into which scientific principles are brought with all the concerns of human existence. They work more generally upon mind and body in all classes of men; facilitate a more friendly intercourse between nations, and bear principally and with the most happy success upon education, taken in its widest extent of meaning.

In this respect Music, especially Singing, hitherto considered and cherished chiefly as an amusement, or as the casual accomplishment of a few, begins to take a much more dignified, a much more influential stand in public estimation. The experience already gained in different countries concerning its great and multifarious usefulness may well establish for this distinguished Art the title of a true benefactress of men, whether considered in their physical or in their moral qualities.

This experience has been derived from opening a wider field of action for instruction in Singing than it has hitherto enjoyed, by placing it upon the same level with all other branches of education, and by assigning to it, in that respect, its constant and proper rank.

The view under which Music and its principal basis and sup-

port, Song, has now been touched upon, forms the object of our present purpose and of the following considerations and remarks.

We shall endeavour to show how far Simultaneous Instruction in Singing in Elementary Schools may answer the expectations raised upon its introduction; how far it is preferable to any other mode of attaining a more general influence upon all classes of people; and to what degree of eminence and of importance it has already been carried in Germany, by forming an essential part of instruction in all the schools of that country.

Before entering further into the subject we would offer the following considerations, founded upon the experience made by the anatomist, the physiologist, the philosopher, and by every thinking observer of human nature. We shall comment

1. Upon the influence of Singing on Physical Education;
2. Upon the influence of Singing on Moral Education;
3. Upon the influence of Singing on the Health of Children;
4. Upon the most convenient Age for Instruction in Singing;
5. Upon Singing Exercises and Songs for Children.

After these preliminary observations, we shall treat of Simultaneous Instruction in Singing in Elementary Schools; investigate its merits, and the reasons of its introduction in preference to other methods; and we shall conclude our remarks by giving a short sketch of the manner in which that instruction is conducted and managed in the Elementary Schools of Germany.

I.

Influence of Singing upon Physical Education.

The human body is composed of parts which, to be kept in a healthy and active state, must be exercised according to the different services which have been assigned to them by nature. We are provided with a voice, having the two-fold power of articulation and of uttering musical sounds. We may, therefore, naturally conclude, that the practice of speaking, and that of singing, must contribute to keep up and even to improve the healthy state of the various muscles and other organs which come into play when those physical faculties are exercised.

In attempting, however, to point out the particular advantages afforded to physical education by Singing, we meet with a question, which comes first under our consideration. It is, to know why Singing should be preferred, and why it should exercise a more powerful influence upon physical education than any musical instrument that might be taught and practised. The solution of this

question will easily be obtained by an analysis of the results which have been obtained by the practice of Singing.

Instruction in Singing has already furnished sufficient proofs, that the elementary practice of this Art establishes a proper foundation for the future developement of the physical faculties, and that it prepares that developement, by conquering and removing the obstacles which the individual organisation of a pupil might offer. But it is precisely under the latter consideration that instruction in Singing offers itself as a pre-eminent and necessary resource.

Improvement in speaking is, in the first instance, the result of instruction in vocal music. It has been rightly asserted, that Singing is the most effective means to improve the organs of the voice, if naturally good; or to correct or entirely remove any defect in these organs, giving rise, in children, to stammering, speaking through the nose, or producing a certain hissing sound when speaking. It is, therefore, acting quite in opposition to the purpose and usefulness of instruction in Singing if, as commonly happens, those children who have defects in the organs of voice are excluded. Such a natural obstacle, if once declared, may be overcome and entirely removed, provided the master will apply his earnest care to it, and the pupil attend with persevering patience to his advice.

The manner of speaking, as well as that of Singing, like the voice itself, shows a difference in different people by more or less facility, more or less agreeableness of pronunciation, and by the peculiar tone of the respective organs with which nature has provided each individual. But, under all the shades of voice and tone, the practice of Singing will prove a sure and unerring means of progress.

Instruction in Singing serves to develope and cultivate the sense of hearing, the organs of which, as well as those of the voice, are not equally perfect in every individual. A great fault will, therefore, be committed by excluding from Singing lessons those children who might perhaps not show, from the first, a decided musical disposition concerning the ear. That quality developes itself in some persons much more slowly than in others; and if there are some who seem totally devoid of it, this defect may often proceed from their never having heard Singing, or at least very seldom, and from their not having had any oportunity, therefore, of imitating the tones of others.

By listening to Singing we learn to distinguish the gradations in which the voice is raised or lowered; the ear becomes practised, and able to receive and convey the nicest distinctions of tone to the seat of perception. Thus, by gradually attempting to imitate others, we succeed in rendering the organs of voice capable of reproducing the tones which the ear has received.

On the whole, we are certain that, notwithstanding opposing prejudices, Singing, or, as it may otherwise be called, the art of breathing, is one of the best preventives and surest remedies for infirmities on the chest in general. In short, by the practice of Singing, provided it be kept in proportion with the other physical powers of the singer, the lungs are extended and strengthened, as well as the other parts of the chest; respiration becomes easier, and is therefore conducive to a healthier state of all the other parts of the body.

II.

Influence of Singing upon Moral Education.

After having proved the advantageous influence of Singing upon Physical Education, it remains to be shown what moral effect it is able to produce as a source of elevated sentiment, and as the means of refining the manners.

Every thinking observer of human nature, who knows how closely the sentiments of the beautiful in Arts are connected with those of morality, and how successfully the former have often been employed in improving and in elevating the latter, will acknowledge that the happy effect that may be expected on that account from the practice of Singing is by no means visionary, but is based upon experience and unerring observations.

That Music in general is exhilarating, that it awakens graver sentiments, indescribable by words, that it acts, therefore, evidently upon our nerves, and consequently upon our mind, requires, I am persuaded, no proof. As Singing is the very foundation of music, as it connects its own musical language with that of words, from which it will depend in what direction the mind should move, and by what sentiments it should be touched, the conclusion, that it must be able to work upon the most elevated, upon the most holy of those sentiments, cannot be found difficult, or appear to be drawn from false premises, since they themselves have been derived from long experience.

The advantages which Singing offers, in regard to physical education, are certainly great; but those which it offers under a moral view, are still greater. It influences the mind; it awakens, with certain success, the musical disposition of the pupil; in fact, the training of the physical organs is closely followed by the developement of the intellectual faculties. The sentiment of the beautiful makes a constant progress in the mind; the seed of artistical conceptions takes root there in a manner which brings forward new blossoms with every rising day; and to all the feelings, to all the secret springs, by which they are moved, a tendency

is given which leads to self-esteem, to the most pious sentiments, and to the most elevated thought of which our nature is susceptible.

What sublime sentiments are not raised by the solemn tone of the organ, or by the simple tune of a hymn played upon an instrument! And can it be believed that the human voice, the most touching of all musical sounds, when joined to words—which thus adorned, and rendered more sensible, speak at once to our feelings and to our reason,—shall not exercise a greater influence upon our whole being than any other excitement; and must that influence not increase by self-performance?

But it would be useless to look for further proofs, when thousands would stand forward to acknowledge the vivid, the sublime, the powerful sentiments which *Song* had often awakened in their hearts, leaving behind a beneficial and lasting effect. If such an effect has been felt by persons perhaps not prepared to receive higher impressions, or in whom acuteness in the faculty of receiving those impressions has been obliterated by the common drudgeries and troubles of life, how must it work upon the feelings, upon the mind of children, when the ills of life have not yet left their baneful traces, and who are trained with a distinct intention for the purpose in view?

The momentary enjoyment of the child must likewise be taken into view, a view of no mean importance with regard to youth. It will be the support of that moral improvement, which musical training, maintained under the regulations of simultaneous instruction, cannot fail to produce.

III.

Influence of Singing upon the Health of Children.

One of the prejudices, entertained most obstinately against the instruction of children in Singing is that which arises from an opinion, so frequently brought forward, that Singing, if practised at a tender age, may have a baneful influence upon the health and produce numerous complaints on the chest, as spitting of blood, pulmonary affection, and many others. It is not long since this opinion found an echo in Germany, but the most minute investigations, made by governments as well as parents, have proved it to be quite erroneous; and the experience derived from more than a thousand instances, has at last driven the absurd prejudice from all Germany. The German people have not only ceased to dread Singing as injurious to health, but they go so far as to consider it one of the most efficacious means to give strength and

vigour to all the physical organs which are brought into motion by singing.

All exercises, of whatever kind, bodily or intellectual, must be considered favourable to the developement of the body and of the mind, in the same manner as the constitution and bodily strength —the intelligence, the mind and heart of children, make new progress every day, provided all those faculties are cultivated with proper care.

Nothing is more apt than the study and practice of Singing to produce the power of a long and extended respiration; and we may safely refer in that respect to all who have cultivated their voice, and who have been able to compare the results of their first lessons with those of later dates. In the beginning, the least increase of respiration required is annoying to the pupil; a quarter note sometimes seems too long to be dwelt on, and several quarters in succession entirely exhaust his breath. But in a short time the pupil acquires so much facility, that he finds it less fatiguing to sing several quarters in one breath, than he would feel were he to take breath at each separate note. By degrees he accustoms himself to sing in succession two, three, four quarters; then successively two, three, four halves of a more or less slow movement; what the lungs of a child will then be able to perform would often exceed the power of an untrained adult. Nevertheless, in this instance, as in every other, excess would become injurious; and it would be highly dangerous to fatigue a child too much by prolonged exercise; but it would still be exceedingly unjust to ascribe to the practice of Singing every complaint on the chest by which pupils might be affected.

A reasonable and moderate exercise in Singing will exert the most favorable influence upon delicate constitutions, and impart vigour to the organs connected with the chest and lungs. For that purpose, however, it is necessary that the instruction should take place at an early period of life, as will be more extensively shown in the following paragraph.

IV.

What Age is the most Convenient for the Practice of Singing?

A long established experience has taught us, that every kind of matter receives impressions the more readily, as its texture is softer and, therefore, more fit to be worked upon. The human body, being composed of matter, is necessarily subject to the same physical laws; and its union with the living principle, and to a

spirit, by undiscoverable ties, must contribute rather to encrease the effect of those laws than otherwise.

Childhood is the fittest period for instruction in general, and for Singing in particular. All the organs of voice are then soft and flexible, and receive the minutest impressions, the chest expands with unobstructed ease, the muscles and nerves connected with the chest, and with the organs of voice, yield with greater obedience to the command of respiration, the ear receives and conveys the impression of sound with more readiness, and those impressions, produced under the guidance of art, will leave indelible traces behind.

But, even for the instrumental performer, early instruction in Singing and in the principles of music will become a matter of necessity. Singing, undoubtedly, constitutes the first ground-work of musical education. All other branches of that education are only imitations of Singing. Every instrument sings, in its way, under more or less brilliant forms, more or less extent, with sound more or less powerful, according to the character and the resources of its peculiar mechanism. The difficulty to become familiarised with that mechanism itself, requires continued application; but that study, and that application is, in every instance, to be preceded by general lessons upon music, and upon the grammatical part of the art. To receive those lessons, however, and acquire a thorough knowledge of the rules, youth is the fittest time.

And how could that preliminary musical knowledge be attained in the most easy and practical manner, and in a surer way, than by causing the principles of musical theory to proceed in an equal measure with the instruction in singing at an early age. In proportion as the voice acquires its flexibility, the fundamental principles of music will gain deeper ground. To the introduction of notes are added lectures upon signs, upon the division of time, and upon the different scales, upon the nature of tonic accents, of syncopes, of chords, and upon other successive departments. All these lessons form a preparatory study, indispensable to the instrumental performer as well as to the singer, and cannot be commenced too early.

If we revert for a moment to what has been already remarked in the preceding paragraph, we shall the more readily acknowledge that, to conquer physical obstacles by the practice of singing, to produce that influence upon the intellectual faculties of the pupil which affects his whole existence, and accompanies the whole course of his life; it is childhood, that cheerful, that unobscured, that open-minded age, which is the fittest and the most convenient time, especially if simultaneous instruction increases the effect. It is perhaps the only one, when the lessons can be of real utility.

The training of the voice ought to be attempted, in every instance, before the epoch arrives when the voice is breaking. That remarkable period in life, which may be considered as the boundary of childhood, and which forms, as it were, an introduction to the approaching years of youth, has an almost incredible influence upon the voice.

Up to that epoch, the voices of boys and girls are of a similar diapason. As the bodies develope themselves sentiments, unfelt before, will spring up, natural qualities, entirely new, will be awakened, and the voices, in both sexes, as well as the tone of language become different. The alteration or breaking of the voice is much more remarkable in boys than girls. The higher notes of their voice disappear, or fall necessarily an octave lower. It is thus that soprano or alto voices in men turn into those of tenor or bass. This epoch takes a longer or shorter time in proportion as the different constitutions, tempers, or some casual emotions hasten or retard the working of nature. The crisis often occupies two or three years; the child loses by degrees, one after the other, the higher notes of his voice before the lower ones are yet formed; he is often deprived at once of all the higher tones, and almost entirely loses his voice and speech. Sometimes a few months or weeks are sufficient to effect this alteration; and it has often happened that some fortuitous emotion has brought on a sudden revolution in the natural state of the voice.

The voices of female children, it is true, retain the higher notes, and the breaking of the voice is brought on in a less striking manner; but the inner working of nature is not the less active. Any opinion, that might be formed before that epoch, upon the future qualities of the voice, can only be presumptive; for although high voices often become grave through the effect of breaking, or the contrary, it sometimes happens that the voice of a child, apparently a very indifferent one, becomes after that period full, flexible, sonorous, and endowed with a particular charm; whilst, on the contrary, a fine voice, in the course of the same crisis, becomes quite uninteresting, if it is not completely lost.

But it commonly happens that that breaking gives to the voices of females more strength and a higher charm; more roundness and fulness, and imparts to them those qualities by which they are recognized more distinctly as soprano or alto voices.

To the teacher as well as to the pupil this period is of the highest importance, the more so as the rules which the latter has to follow, and also the peculiar manner in which he is taught to sing, have a direct influence upon the breaking of his voice. Precaution must therefore be taken not to let the pupil practise too often; and still more not to make him force out tones too high for his reach; because, should the organs of the voice be

weakened and lose their wonted flexibility, the most grievous consequences might result concerning the voice to be trained. It is certain that too violent efforts made during this period have often destroyed for ever voices which had promised the most flattering success.

That is not the only motive, however, under which the advice of suspending the practice of Singing during that period has been suggested; the management of health likewise requires that measure, because, should it be neglected, the pupil might be exposed to the danger of deranging the healthy state of his chest, were it even only for a time. As it is precisely at this epoch that the voice fully developes itself, that it takes a fixed and lasting character for all the rest of life, it must appear a matter of necessity that before that period the pupil should become familiarised with all the lessons upon the mechanism and management of the voice.

Childhood, we repeat, must therefore be considered as that ag where singing may be expected to exercise the most efficacious influence upon the pupil, and to facilitate his further education. It is often a subject of astonishment to perceive to what point the acuteness of the ear of a child has been carried by early practice in singing; to what degree the sense of rythms has been raised in his mind, and how much facility his young voice has acquired in intonating melodic intervals.

V.

Of Singing Exercises and Songs for Children.

The most careful instruction in Music, without following out the precepts of theory by practical lessons, cannot be expected to succeed. The analogy existing between these two branches of teaching should be carefully kept in equilibrium, because the practical part of instruction forms a necessary complement to, and exposition of the other. The rules should be vivified or translated by examples, and these, to produce any lasting impression, must be made perceptible to the minds of the pupils by a clear and precise theory. Whenever practical lessons proceed upon a different principle, we may conclude that the selection of all exercises will be found erroneous. Examples ill adapted to the precepts as well as to the intelligence of the pupils, can only augment the difficulties of instruction, and must therefore be considered as injurious rather than useful.

When the time has at last arrived when the practice of the pupils may be extended to complete songs, the care in choosing these songs must be redoubled, as it may not only be expected, but purposely designed, that music and words should make an impression upon the mind of the pupils, which at the age in which it is made, will in most instances be deep and lasting; and, for that reason, circumspection in selecting them can never be carried too far.

In both instances, in music as well as words, it would be not only injudicious, but extremely wrong, to draw inspirations from the higher walks of the theatre or the concert room. Songs intended for children must in every respect be confined within a compass not beyond the intelligence and the capabilities of these young beings, and should be all life and action; nothing abstract, nothing inanimate should be presented to the pupils. The subjects for songs intended to be practised by children must be taken from within the range of such innocent matters as adapt themselves to their understanding, if any wish is entertained that they should comprehend what they sing, and that the expected effect upon them should be certain.

By examples, full of life and of striking imagery alone, the intention may be carried out, of combining in these vocal pieces all that may be thought worthy of being inculcated into the mind of children, to the advantage of their future education.

The whole life of an individual, all that contributes to his moral or religious education, may find an encouragement in such songs. The child will in them find lessons upon all the duties, which he will one day have to perform, whether as man, as citizen, or as the future link of that mighty chain, which we call society. The choice of words is, therefore, highly important. It is not sufficient, however, to pay attention to the subject of the words, the expressions must be as deeply considered and scrutinised.

The world appears to a child in quite a different light from that in which a grown-up person beholds it; the soul of a child will invest every inanimate object with life. In the buildings which his little hands are raising out of sand, his rich imagination knows how to discover cities, villages, and flowery fields. In his eyes, a pack of cards is converted into a palace; a fragment of glass furnishes a sun; a soap-bubble represents a whole world; for him every thing is animated; whilst the man of riper years, in his course of real life and experience, finds that all his illusions are vanishing one by one; and, as his feelings become hardened in the school of adversity and suffering, he gradually recedes from the moving circle of life, and draws back into a world of grave abstractions and reasonings. He lives in the past as well as in the future, whilst the child knows and enjoys only the present, resembling

the light butterfly that courts every flower to suck its honied juices and enjoy its perfumes.

The first rules then of songs destined for infants are determined upon by themselves. We must avoid all abstract words or ideas, a child does not comprehend their meaning. Care must, therefore; be taken to present to his mind images of a lively nature; its science extends not further than its hand.

Though there is a general dearth of songs for children, yet the limits, which encircle the poetical subjects for such songs, are by no means so contracted as might be supposed. All nature, as it lives around us, and as it spreads itself out before our eyes, with its rivers, its brooks, its trees, itsblossoms, and fruits, its birds, its insects, its sky, its luminaries, and its clouds, affords a varied choice of subjects, fitted to attract and interest the young mind. In the moral world, likewise, the school, the paternal roof, the different domestic holidays, may suggest poetical images, which the child may comprehend. This branch of instruction, though of so much importance, does not generally meet with the attention and solicitude which it evidently requires. Germany, where so vigilant an attention is paid to education — Germany, more than any other country, is rich in poetry intended for children; and it may be affirmed, without fear of contradiction, that the most distinguished poets of that country, have not disdained to devote their pen and their genius to that kind of writing.

May the words of a distinguished German philosopher, relating to that subject, find an echo and a corresponding sentiment in the breast of those who, penetrated by the greatness of their sacred mission, feel themselves called to take part with an earnest purpose in the instruction of a rising generation, and who think themselves able to invest their precepts with that poetical charm which will make them more acceptable to the minds of their pupils, and contribute in that way to prepare them for all the arduous duties of their future life.

"Good God!" says Herder, in his remarks on Ossian, and on the songs of ancient nations, p. 84,—"what dryness, what barrenness will not certain people suppose to exist in the soul of man—in the soul of children! Yet, how great and sublime appears that subject to me, when I reflect upon poetry of that kind! To occupy the whole soul of a child; to impart to him songs which will leave an impression, lasting and eternal; thus to urge him on to great actions, to glory, to implant in his heart the love of virtue, and to afford to him consolation in that adversity which he may have to encounter, how noble an aim!—how grand a work!"

VI.

Simultaneous Instruction in Elementary Schools.

If we have succeeded in our desire to demonstrate, in the foregoing pages, the usefulness, the incalculable influence upon the physical constitution, and upon the morality of youth, which may be expected from early instruction in Singing, it is at present our purpose to show, how much the advantages to be derived from that art are enhanced, how much its influence is supported and extended, how much its effects are multiplied, by simultaneous instruction in elementary schools.

The least reflection on the subject—the least acquaintance with school education, must make it quite apparent that instruction in elementary schools can have no higher aim than that to develope the intelligence of youth, to form its reason, and to extend its understanding. It cannot be the object, therefore, of school instruction in Singing to make of every pupil an accomplished singer, or a distinguished musician. The introduction of Singing in schools tends to a higher aim than even that. It is designed with the distinct intention to act upon the souls of the pupils, as well as upon their bodies, to spread its united efforts upon a mass, to move a number of beings by the same inspirations and sentiments, and thus to contribute to general education—to the education, in fact, of a people. The usual, or common-school instruction alone, cannot produce such a desired effect. The subjects of common-school instruction are dry and abstract; they address themselves to the understanding and to reason only, without acting upon the feelings, without calling to their aid any exhilarating stimulus to the nerves. The claims of the body are neglected, and neither the heart nor the soul of the young pupils finds any reviving aliment in the subjects before them.

We cannot point out a better and a more certain remedy against that want of excitement, than *Song—simultaneous Song*. It will open the heart of the children to every generous feeling; it will prevent any proud consciousness of their intellectual education affecting the purity of their souls, and blighting the rising buds of the most noble and confiding sentiments. A child will be entertained; he will enjoy the moment; the graver occupations forced upon him must change at intervals, with exhilarating objects, or they will fail in their purpose. *Singing—simultaneous Singing*, will furnish sure and inexhaustible means for that end.

What lover of children must not have observed, that a child is seldom or never happy when alone, that his liveliness increases, that his whole being becomes active when surrounded by his

companions; it belongs to his nature, and is undoubtedly the established principle by which man is prepared for society. It is on this principle, that we calculate, when expecting from simultaneous instruction in Singing results which cannot be obtained by separate teaching.

Emulation, that powerful spring in directing human actions, will, in this respect, conquer any want of skill, any natural indolence, that might prevent the progress of a pupil when instructed separately. The influence of Singing upon the voice, upon the ear, upon the health, and upon the morals of the pupils, it must be quite evident, will be redoubled tenfold, when supported by mutual participation of the enjoyment to be derived from the exercise; the ear will be practised by hearing a more impressive combination of voices; the united attention to the keeping of time will foster with more success the sense of rhythm; the exercise will be more conducive to the improvement of the organs and of health, by common excitement; the pupil of a delicate constitution, by not being obliged to sing alone, will imperceptibly gain strength, and the indolent will be hurried along in his exertion with the others. The effect of united voices will, at the same time, render the taste of the pupils more delicate; it will awaken in them a liking for the Arts in general, and a dislike for every thing trivial and frivolous, and will give to all their feelings a noble tendency. A delightful and dignified object of recreation is thus likewise provided for those young beings, which, through the effect of sympathetic attraction, favours concord amongst them, fosters the community of sentiments, and connects their young hearts by the sweetest ties.

What better, what surer foundation, I may ask, could be laid, to prepare those children for being in their after-life good men, good citizens, and elevated moral beings? And shall we, therefore, hesitate any longer, to recommend simultaneous instruction in Singing in elementary schools, considered under so many favourable views?

VII.

Musical Education in Germany.

In Germany Singing forms an essential part of a good education amongst the higher classes of society; but it is also considered as the most efficacious and indispensable means for improving the morals, and developing the taste and understanding of all classes. Under that view, it has been placed upon an equal footing with the other subjects of instruction in Gymnasiums and Lyceums, as well as in all the elementary schools.

In the measures, besides, that have been taken in that respect, it has not been considered quite sufficient to impose upon those authorities, under whose care public instruction is placed, the duty of making proper arrangements, by which a child frequenting schools could be enabled to learn Singing, if inclined to it; but every child in the schools of cities and towns, as well as in those of villages, is bound to attend with the same punctuality the Singing class, as all the others.

This arises, however, not from any mutual arrangement perhaps of town or village authorities, or from a mutual consent of parents. In all the public schools of Germany, especially in those of Prussia, of Saxony, Bavaria, and of Wurtemburg, instruction in Singing is introduced by order of the different governments, as an essential elementary part of education. As no parent is permitted, under any pretence whatever, to withdraw his child from the study of grammar, of writing and arithmetic, the law in that instance acting imperatively upon him; by the same law, no one can dispense with sending his child to take part in the study of Singing.

The question presents itself here:—By whom is the instruction in Singing directed? Is there in Germany a sufficient number of musical and vocal artists, that a singing-master can be provided for every school in cities and villages? And who bears the expenses which such an order of things must necessarily require?

These questions resolve themselves when it becomes known that every director or conductor of a school must at the same time be a singing-master. He who cannot comply with this condition, will be placed in schools where, independently of the principal teacher, an assistant has been deemed necessary. In the appointment of teachers the various governments take especial care that at least one of the masters be sufficiently practised in music, and able to conduct in a deserving manner the instruction in that art.

The rules require that Singing should be taught in *infant schools*, as well as in the *seminaries for schoolmasters*. But, in order to afford the teacher some relief, and prevent his being too much fatigued, should he be obliged, after having attended to all the other branches of his class, to sing himself, it is required of him, ere he can obtain his nomination and appointment, that he should be so far practised in playing on the violin, as to be able to accompany on that instrument the Singing of the pupils. He must besides be able in some degree to play on the piano-forte, and on the organ.

In order to keep up, encourage, and improve amongst these masters musical sentiment and skill, they have every week a *meeting*, where music is practised under the direction of one of their colleagues, whom they chose either on account of distinguished talents, or from being a clergyman, or an inspector of schools, and