VOLUME ONE  Part I . . . An Historical Framework
           Part II . . . The Practice - Present and Future

VOLUME TWO  . . . A Contemporary Concept
A. An empirical research study and its evaluation
B. Principles and Recommendations for the 1980's.

Commenced:  June 1977  Percy Frank Corben
The object of this research study is to consider the role of music in adult education as part of a continuing life-long process. It looks into the personal aims and needs of adult non-vocational music students in the Greater London area, and makes recommendations for the years that lie immediately ahead.

**VOLUME ONE Part I** presents an historical background of music education for the People. The research includes evidence of a previously unknown instrument invented by Sarah Glover and used for educational purposes in the nineteenth century (see published article). Nineteenth and twentieth century pioneers of music education have been chosen to emphasise the significance of - The People's Sight Singing Movement, The Choral Movement and The Music Appreciation Movement.

**VOLUME ONE Part II** is concerned with 'The Practice - Present and Future'. It seeks to relate the philosophy and psychology of teaching music to adult students.

**VOLUME TWO** is the empirical research where statistics, facts, figures and opinions are studied and presented in depth. It includes the 'findings' from over 2,150 three-paged questionnaires and evaluates them. One distribution was made to students in the large music departments of three London Literary Institutes. Another was carried out in a selected number of ILEA Adult Education Institutes. An overall evaluation has been made from the total information collected.

**CONCLUSIONS:** 'Principles and Recommendations for the 1980's', arise from the overall research. Recommendations are made for future planning of adult music classes, advisory services and special provision for retired students. Attention is drawn to the professional status required of music tutors, the need for structured teaching, integration of classes and the size of teaching groups. Suggestions are made regarding classes linked to H.E., varied course lengths and paid study leave. Information has been 'fed back' to the field through regular meetings, discussions and published articles.

It is hoped that the research may offer some practical suggestions both in the short term and in the long term planning for a continuing and life-long adult music education.

June 1980

Percy F. Corben.
MUSIC EDUCATION IN THE FIELD OF ADULT NON-VOCATIONAL STUDIES

VOLUME ONE .. Part I

... An Historical Framework

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Chapter II Pioneering Movements of Adult Music Education during the Nineteenth and early Twentieth centuries.

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Appendix: Articles accepted and published - Music in Education (Macmillan), Vol.42 No.400 Dec. 1978, photographs - Sarah Glover's 'glass harmonicons'.
PREFACE TO THE THESIS

To claim that this research and thesis is the sole outcome of three year's intensive study, would be an understatement as well as a misrepresentation of the purpose underlying the exercise. It is, to a large extent, the culmination of experience, experiment, and developing educational expertise gained over thirty years of enthusiastic and happy service in adult education. Personal involvement and interest has continually acted as the strongly emotive force, compelling me to think and rethink about many of the important matters concerned with adult music teaching. This research study therefore has been a special opportunity to put into words some of the thinking that has arisen out of close associations with what is a highly important teaching vocation.

The study has been a challenge, both rewarding and encouraging. Challenging, because no one knows all of the answers to the many problems confronting music education today; and encouraging, because of the ever increasing number of well wishers. From so many sources, both official and unofficial, has come the acknowledgment that research into adult music education with all its limitations, is long overdue. The support, the discussions and the listening, have without doubt sustained me in what became increasingly a difficult task as the work took shape. Suggestions and ideas were continually presenting themselves. If all of the
recommendations and ideas had been followed and included in this two-volume thesis, then it would have reached astronomical proportions.

This is possibly the first disciplinary study of music in the adult field of non-vocational training. If other persons, as a result of this study, are encouraged to engage themselves in similar research in other adult disciplines, they will be making a valuable contribution to adult education, provided the research has been prepared and supported with practical experience in the specialised field.

The differences between the non-vocational and the vocational interests are not easily defined. Just as the work of the amateur and the professional musician can be seen to overlap in certain areas of expertise, the musical training of the non-vocational student is often a preparation ground for the vocational interests of a few specially dedicated students. School music teaching and church music are only two instances of vocational pursuits that can be initiated at a non-vocational level. Indeed, the role of the amateur and of the professional becomes less clear as modern society develops, and education assumes the logical pursuit of each individual's needs.

This investigation looks into the particular requirements of men and women who undertake the study of music in later life chiefly for non-vocational purposes. It confines itself for the most part, to the population of
Presented in two volumes, Volume One begins by looking at the historical background of music education as it is relevant to adult education. Secondly, it considers some of the methods of teaching music in adult education. It attempts to assess the musical needs of the adult student, and to relate these needs to the modes and methods of teaching music to this section of society.

Volume Two is concerned with the presentation of information obtained from empirical research involving two questionnaires. It concludes with 'Principles and Recommendations for the 1980's' and also suggestions, arising out of the research study as a whole, that may be of some guidance to future planners in this field of adult education. Although music has played and continues to play a large part in adult studies, very little disciplinary research or, indeed, assessment of its role has been undertaken. Of its importance, there is little doubt, since music continuously presents itself in the daily lives of all men and women.

As the peoples of the world go forward into the 1980's, and then into a new millenium, so too will educationalists be expected to develop and encourage new thinking and promote new ways of learning as an 'ongoing' process. Even now, with the extention of Further and Higher Education, courses are looked for that will offer wider opportunities as part of the accepted view of 'Education
For Life'. Musicians must offer stimulating, and relevant contributions to the new learning programmes in the years that lie immediately ahead. For, as the adult develops a broader outlook on life, then his interests in the creative arts must also widen. Essentially, this need will be met by the enthusiasms of tutors recognising the challenges implicit in future trends of adult education.

If therefore, after reading this study, teachers and researchers are encouraged to investigate methods into other adult disciplines, then this beginning will have been a first step towards many new avenues of research. For, it is direction that is needed in the future progress of man's education. Might it be that a better understanding of adult education could lead to an increased perception of the kind that only 'seeing in perspective' may provide? The process of thinking that always equates music education with school may then be changed in the light of an ultimate aim. Such an aim might simply be a fuller understanding and love of music by the maturing adult who continues in the educational process of 'learning to live'. (1)

In dedicating this work to the hundreds of students and colleagues it has been my privilege to teach or to learn


This timely report, in four volumes, prepared by the members of 24 nations, takes up the themes of 'Education for Life' and 'Learning to Live' as a basis for future policy making. This is a report of outstanding significance, and should be read by all those responsible for organising and teaching in the field of adult education.
from, many particular friends come to mind. To J.A. Gulland, M.A., OBE - affectionately known to his staff as 'Ian', I shall always owe a debt of extreme gratitude. As the late Principal of London University, Goldsmiths' College, Department of Adult Education, his quiet understanding and constant encouragement was a continual source of inspiration to staff and students alike. To his successor, Peter A. Baynes, B.Sc., (now Dean of the School of Adult and Social Studies) my thanks also must go, for his unfailing interest and help in this research study.

Further Acknowledgements The list that follows must, of necessity, be incomplete, as so many persons and organisations have regrettfully been omitted by name, but I acknowledge my special thanks to them all:— my music colleagues at ILEA The City Literary Institute, Morley College and London University Goldsmiths' College; the Principals and tutors from all the Adult Education Institutes who co-operated so willingly in the questionnaires; Sister Dorothy Bell, Principal of Digby Stuart College.

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I also acknowledge with gratitude the London University Central Research Fund; London University Institute of Education and London University Goldsmiths' College for sums donated as grants towards the funding of this research study.

To Professor Keith Swanwick, London University, Institute of Education, I offer my thanks for the advice and kindly supervision I have valued so much over the last three years. For the final typewritten copies and for the continual interest shown throughout the preparation of this thesis, I cannot thank enough my wife, Pamela. Hundreds of questionnaires laid out in a domestic situation require much tolerance from one's family. I am grateful to them all for their long suffering and their practical help.

Finally, to students past and present, particularly those I have worked with at Goldsmiths' College and Digby Stuart College, Roehampton Institute of Higher Education, I record my sincere appreciation. For, without them, this study would never have been possible. I am aware that I have learned much from them as part of my education for life.

P.F. Corben.

June 1980
INTRODUCTION TO PART ONE

ADULT EDUCATION AS A FIELD FOR RESEARCH

It is a fact that of all the outstanding contributions to research in the field of education, only a limited amount has been related to and directed towards the study of the adult. Of the hundreds of books written for teachers and students, on the subject of educational research and educational policies, nearly all of the authors are inclined to regard the child and the learning process called education as being synonymous. Such thinking implies a restricted limitation of outlook when educationalists confine themselves to this narrow, albeit important aspect of research. One statement of fact dating from 1973, should convince the reader of the seriousness of such narrow confines in educational thought: namely:- 'there are more adults receiving part-time education than there are pupils inside our school system'. (1) As we become increasingly aware of the needs and of the importance of adult education, the conclusion must be drawn that the life long cycle of adult learning has been grossly underated and neglected by all but a few researchers.

(1) Rogers, Jennifer - 'Adults Learning'. Penguin Ed. 1973
In 'Research Perspectives in Education' (2), it is argued that research needs to be more broadly conceived. This approach is discussed by a diverse number of eminent educational minds, yet through it all, the reader is constantly reminded that the subject is being considered as an essentially child-based matter. In the chapter on 'Educational Research and Educational Policy', by Howard Glennerster and Eric Hoyle, we read as they ask for wider and more relevant research: (p. 219)

'At the present time, there are a number of important problems which are candidates for research. The following are examples....'

- but, what follows then, are three excellent suggestions, all of which are related to the needs and the organisation of school education. It is as if our educational researchers and, in particular the philosophers, have lost sight of the overall structure of the life long educational process.

In the educational field of research studies, consideration of special teaching problems and of teaching methods associated directly with adults is long overdue. This is not to forget the achievements of recent successful work carried out during the last few years. The B.B.C. and the Open University more recently, have been pioneers in certain fields of adult education. The B.B.C. has joined in the battle to combat the problem of adult illiteracy.

(2) Taylor, William - 'Research Perspectives in Education'
Ed. W. Taylor.
inspired by teachers who see a vocation in working with this section of our population; and for many more years annual programmes in a wide variety of subjects, including the discipline of music, have been features of its education policy.

The reason why so little research has been directly concerned with adults learning is probably the outcome of a generation of education researchers coming mainly from the Colleges of Education (formerly the Teacher Training Colleges). These same learned people will have followed an identical experience gained in school orientated and school based situations. Thankfully, a few of these same teachers have chosen to venture into adult education broadening their outlook in a different teaching environment.

At present, there are no official requirements or restrictions laid down regarding the teachers employed in adult non-vocational teaching. There is concern for this state of affairs, and procedural steps are being taken to plan for part-time certificate courses which will enable teachers to qualify for some form of official recognition as tutors in adult education. * But, as yet, there is no directive from the Department of Education and Science to ensure that only qualified teachers are employed in this field. There is need for discussion and much planning before any standard form of recognised status can be expected. More about this matter will be

* The ACACE is currently formulating suggestions 1979.
considered in Vol. I Part II, as far as it might affect the supply and training of music tutors.

In music education the territory of research is virtually unclaimed ground in the field of adult learning. Any research that has been investigated during the last few years has been limited to the broadest issues and invariably related to the general social needs of the present day adult society. Disciplinary research has received very little attention, particularly as far as the creative arts are concerned.

Dr. Arnold Bentley, in his book 'Music in Education - a point of view' (3) asserts that - 'It is only in the last part of the twentieth century that the very young have become the main focus of attention of researchers. Historically, research in music education has been carried out largely by universities and college teachers. The subjects of their experiments were, not unnaturally, those nearest at hand, university and college - age students'. Although this fact is so, Dr. Bentley does not go on to explain that this earlier research, by its very nature, was based on a limited study of the talented, educated full-time music students. Acknowledging the recent and welcome attention given to research of the very young and of the music student groups, there still remains the vast multitude of the adult population for whom little research has been undertaken. This is the

(3) Bentley, A. - 'Music in Education - a point of view'. Published by National Federation for Educational Research.
present position as far as the needs of adults in music education are concerned.

Examining the book, 'Research in Adult Education in the British Isles' (4), which is an account of abstracts and summaries, principally of master and doctoral theses presented since 1945, it is unusual to read of a thesis or a research paper that is limited, either in content or is relevant, to a single disciplinary study such as the teaching of music. It becomes very apparent that this lack of disciplinary research is applicable to other forms of adult learning. Throughout this thesis the importance of music education is considered, therefore, as a subject research in its widest sense, and with particular reference to the needs of non-vocational adult students.

THE PHILOSOPHY

There is an historical precedence and lineage that has claimed music as a vital part of an adult's education from the earliest times. The Greek philosophers, Plato and Aristotle applauded the human and cosmic influences of music on the mind, thought and feelings of man, and fully accepted its essential place in the educational and moral development of men and women. This concept of music, as being essential to man's very existence, has been

acknowledged with some modifications ever since. (5)

It is in its teaching, and its relative significance to other aspects of education, that music later was assigned a place of lesser status and even contempt. As one of the liberal arts which provided the foundations of Greek thinking on educational values, music exercised a considerable influence (6). This influence spread right across Western Europe, including England during the Middle Ages and until the Industrial Revolution of the eighteenth century. Throughout music's evolutionary development, man's abilities to invent and perform music have been unique. Music has enabled men of all classes, creeds and colour to be creative and develop an aesthetic side to their natures. It is the creative possibilities of education that differentiates man from man, and culture from culture. Music is a pervasive vital force providing for personal expression through creative and recreative experiences.

Both the enjoyment of music making and the pleasure derived from listening to music are basic, therefore, to man's nature, and can be traced as a progressive evolutionary process in his development down the centuries.

As the historical social background to adult music education

(5) Burney, Dr. Charles - 'Music is an innocent luxury, unnecessary, indeed, to our existence, but a great improvement and gratification of the sense of hearing.' A General History of Music. Vol.I Definitions. Dover Pubs. 1776-1789

is traced in the first chapter, we shall find that music has played a vital, successful and continuing role in people's lives. Education of and for the non-vocational student has, however, been a slow process. With the advent of the Industrial Revolution in England, the upper classes of the seventeenth and eighteenth centuries found it necessary and profitable to provide for the education of the working classes in the country. Music played its part in the plan, if chiefly in the role of a recreative and leisure activity. But, such is the art of music, that little progress can be made if it is taught purely for recreation and pleasure, however well intended these aims may be directed. The literature of music requires specific skills if it is to be read and understood. The literacies of learning to understand the notations, both vocal & instrumental, therefore became fundamental to any further progress. In the evolution of music education, realisation of the need for reading skills became instrumental to the introduction of classes for the adult population of Britain. The nineteenth century saw this major break through into a wider field of learning and proved to be an important stage in the people's musical heritage. Men and women had the opportunity through attendance at part-time evening classes to acquire skills in both performance and in listening to music. The creative approach to learning belongs more appropriately to the twentieth century.

The first part of this Volume I traces the background of adult education in music. Essentially, it is concerned with
the thinking behind concepts, as seen from the past and the present. A study of the philosophy of music is, therefore, closely related to the sociology of music, since both are concerned with people - chiefly their attitudes, their motivations, their participation and their reaction to situations. In an even broader sense, this study of the adult musician may be seen as a related investigation into the philosophical, sociological and psychological aspects of music upon the people. The historical approach in the first chapter is, therefore, not a summary of events tracing the evolution of musical forms, but rather a socio-philosophical study of the ordinary man's musical background, and the opportunities afforded to him by way of a developing musical education.

'The task of the philosopher in the approach to music, is to present the most satisfying evaluation of our knowledge, and to show us which kinds of human experience will bring joy, security, freedom or other qualities.' (7) In this sense, a philosophical view should be taken of the whole of this Volume One, for in Part II, which concerns itself with the practical matters of music teaching and learning, these principles govern much of the thinking.

Music in a liberal education will endeavour to open man's mind, and offer solace from the anxieties of modern living. And what is music education if ultimately it cannot help to satisfy man's intellectual and emotional experiences relevant to the age in which he is living?

(7) Silbermann, A. - 'The Sociology of Music'
Routledge, Kegan and Paul 1963
(Translated from Wovon Lebt Die Musik 1957)
CHAPTER I
THE HISTORICAL BACKGROUND OF ADULT MUSIC EDUCATION

(i)

The Middle Ages and Early Renaissance

It is of significance and interest to commence this brief historical survey on the development of adult music education, by looking at the music of medieval times. In the middle and present years of the twentieth century we are witnessing a lively revival of this earlier period. Along with a renewed study of the music, has come an interest too in reconstructed copies of early medieval instruments. It is an exciting excursion into the past, and many are finding the study fascinating and of intrinsic worth. What was once considered to be a specialised, if not obsolete study, is now becoming a source of much fine music. How different from the attitude of the great eighteenth century historian, Charles Burney, who said he disliked any music written before the year 1400.

As a study that seeks to relate the past with the present, this account is in no way a restatement of those written histories that merely trace the evolutionary development of music from time immemorial. This has already been covered by generations of eminent scholars. More recently
a few writers have concerned themselves with the social background of musical history, and it is to these writers this historical survey will owe the greater debt. Previously very little has been done to present an account of the ordinary man and woman's music education down the ages. The general education of men and women, as part of a national plan, was slow to evolve and music education, as a consequence, may only be seen as part of that larger scheme that finally began a forward momentum in the eighteenth and nineteenth centuries. Therefore, in tracing these early developments, we shall not be surprised to find that music education was afforded mainly to a minority section of the people.

Definition of Era and the Function of the Music.

For the purposes of this chapter the Middle Ages may be defined as that period of time spanning the fifth to the fifteenth centuries.

From earliest times, music has had a dual function to perform. It has existed to fulfil two basic needs of humanity - viz., for religious and secular purposes. Men and women, skilled and unskilled in the art, have been persuaded by its power and emotional qualities in these two distinct ways.

First, with the heritage of Greco-Hebrew influences the Christian church was quick to recognise its importance as a strong liturgical aid, and as a means of making its services more attractive to the worshippers. Organised
religion relied continually on music to involve the people either emotionally or actively as performers. For this latter purpose, church music was performed by skilled groups of specially appointed musicians; the professionals who received their training in the monasteries and choir schools.

The second function of music was to serve the ordinary working men and women, providing them with simple but active ways of enjoying their leisure and communal activities. This kind of music is referred to as being secular, as 'opposed' to the sacred style of church music. The two kinds of secular music found in the Middle Ages have been described as 'domestic' and as 'open air' music (1). The former kind provided music where indoor acoustics were necessary for its best performance. The latter included music more suited for the outdoor festival, fair or otherwise public assembly of a community.

The one unifying function of medieval music, whether church or secular, was the human voice. It has always provided a strong auditory basis in the development of musical memory and pitch recognition. Singing has acted as a bridge and common denominator serving musical activities over many centuries of ensuing English life. In the more rural surroundings, where instrumentalists were both few and limited in skills, the sole accompaniment for dancing was vocal. Singing was the one form of music

(1) Dart, Thurston - 'The Interpretation of Music'
Hutchinson 1954
making in which all the people could share. This has been described as 'group solidarity' by E.D. Mackerness (2). Their specialised instrumental skills were achieved only by a process of experimentation and self-instruction.

Music for and of the People.

The social condition of the peasant population in medieval England can only be described as appalling poverty. It contrasted starkly with the noble pageantry of courtly customs. (3). For many, life meant enduring extreme hardships.

The medieval minstrels were the secular 'professionals' of the Middle Ages. Their European counterparts, the Troubadours and Trouvères often held respected knightly social status. In England, the Minstrels, with their long history dating back to the sixth century, established guilds and, as professional musicians, frequented the castles and homes of noblemen. (4)

The professional musicians, because of their pecuniary assets, invariably possessed an interesting display and

(3) Lee, E. - 'Music of the People' Barrie & Jenkins 1970
wide variety of medieval instruments. The services of these musicians would have been required for instrumental dance music, for dancing was an essential accomplishment of the nobility. It was through the secular, and not the sacred music that formal compositions began to take shape, as dancing requires formality through repetition and balance of phrases. The thirteenth century estampie and danse-royale are examples of early instrumental forms evolving out of plainsong. The estampie has marked formal cadences (clos and ouvert). These forms were, therefore, the work of musically educated persons. (5)

For the teaching of composition at this time, attention is drawn to the practice used by a monk of Salzburg, who in the year 1390 taught his pupils by asking them to extemporise vocally a 'countermelody' to a given well known tune. Thurston Dart (6) asserts that the whole of the teaching of composition up to the fifteenth and sixteenth centuries was based upon this vocal method of singing an added part to a given part before committing notes to manuscript. The earliest four part motets were composed in this manner and, as a result, any two parts of such a motet were equally satisfactory on their own, if incomplete as an originally conceived composition. Here is evidence of an early practical approach to compositional techniques dating from medieval times.

(5) see Parrish and Ohl. 'Masterpieces of Music before 1750' Faber 1952

(6) Dart, Thurston. Ibid p 62
Whereas medieval church music, sung to a Latin text, led to more complicated polyphonic structures, secular music (i.e. dances and songs) formed the basis of later instrumental forms. It is interesting to note that the church appeared to avoid the use of the major triad in its music, possibly believing it to be too closely identified with secular sources. (7)

Dancing as a social grace was not confined to the nobility. It also played an important role in the lives of the peasants. In Geoffrey Chaucer's 'Canterbury Tales', in reference to the Miller, we read: - "A bagpipe wel koude he blowe and sowne". (8) This instrument would doubtless have been used to accompany the dance as an improvisation committed to memory (9). If, as was sometimes the case, the rural community had no skilled instrumentalists, then they would dance to their own vocal accompaniment, singing the songs known to them by common usage. The church considered that such practices as dancing were profanities and a form of paganism, and duly registered its protest. This was the case for centuries and all music historians have been quick to point this out. It was an attitude shared by the Puritans as late as the seventeenth century.

(7) Cooke, D. - 'The Language of Music' OUP 1959
(8) Chaucer, G. - (c 1340-1400) 'The Canterbury Tales' Prologue line 565 et seq.
(9) Dart, Thurston. - Ibid p 154
One dance form, however, received the approval of the church. This was the medieval carole (not to be confused with the English Carol of later times). It was of pagan origin, and was danced in the round or in a chain, the professional singers providing a lyric of love or religious significance. Often these texts were bilingual. The form was a verse followed by a burden (or chorus).

The medieval ballad that employed the form of verse and refrain, enjoyed a longer life. The ballad enabled the story of history, current news, and incidents in people's lives to be told in song. It was in metrical form and consisted of 'four bar' stanzas. The inclusion of a repeated refrain encouraged the people to memorise these ballads, and they became extremely popular. Drama, too, made a strong impact upon the ordinary man and woman.

The church was able to make its strongest appeal to the people through the Liturgical drama that was performed during the Middle Ages. As a ceremonial adorning the church's major festivals, it allowed for the enactment of certain Christian stories: e.g. the visit to the tomb; the story of the nativity; or the journey to Emmaus.

In England, there were also the Mystery plays. At first, these were given in churches, but later were performed outside of the buildings. Mystery plays were dramatised bible stories and became annual educational events welcomed by the communities, even if their involvement was limited to a role of listening and learning. Local talent was employed to some extent in these performances given in towns.
and cities throughout the land during the fourteenth and fifteenth centuries. These plays, part in English and part in Latin, served an important function in the people's religious and music education.

Reference was made to the monk whose strict methods of teaching two-part counterpoint were taught on an aurally based conception of sound. This was most likely to have been the method which composers employed in the writings of organum, discant, clausulae and conductus to the early motet. Special references to an English style known as 'gymel', were probably the outcome of secular improvisatory methods into harmony. The divisions that existed between sacred and secular music were much less in evidence during this early polyphonic period.

The Notation and the Teaching of Music

It was during later medieval years that progress was made in the notating of music. Previously, it had been either memorised or tabulated in a form which at best could only be described as an 'aide memoire'. By the end of the eleventh century changes were evident. A four-stave system, the invention of an Italian monk, Guido d'Arezzo (c995-1050), afforded musicians the means by which they could notate music with some accuracy, at least as far as the pitch of music was concerned. The Guidonian Solmisation employed the Guidonian Hand as a mnemonic, and this proved to be a valuable and systematic teaching aid to singing teachers whose duty it was to instruct choristers for daily services. It was this system, that over the centuries, led
to further adaptations of solmisation, providing a reliable teaching method for singers to read music at first sight. By the end of the fifteenth century, the syllables ut re mi fa sol la si, had been adapted with some modifications. Ut and re were dispensed with and, within the framework of scales divided into hexachords, the syllables fa sol la and mi fa sol la alone were used. This system conveniently suited the sight singing range of modal music during early Renaissance times (10) for music had not yet assumed the tonic based conventions of the Baroque period. These early methods of reading vocal music were the historical forerunners of the later system of Tonic Solfa which, in the nineteenth century, opened up a gateway of musical knowledge enabling thousands of ordinary, working class people to read simple music accurately and to sing in tune.

The notation of music during the thirteenth and fourteenth centuries, underwent many changes, and some of them were complicated. But, by the first half of the fifteenth century, musicians had considerably simplified a system which resulted in the 'classical' white mensural notation. After the sixteenth century, staff notation took on a form which has served as the foundation of the system as we know it today. The problems surrounding the writing of music have been a constant difficulty for musicians learning their craft, and in medieval times would have been insurmountable for the uneducated. William Langland (c. 1362- c. 1399), a contemporary of Chaucer,

(10) Dart, T. - 'Invitation to Madrigals Vol. IV'
Stainer and Bell 1967
wrote in his 'The vision of William concerning Piers Plowman', of a priest, who, ordained for 30 years, could neither read solfa musical notation nor chant the offices (11).

Music in medieval times was held to be an important branch of mathematics and, as such, found a place in the universities throughout Europe. There was a strong liaison between the music of the university and of the church, and similar teaching took place in all these places of learning.

Oxford and Cambridge saw the beginnings of the collegiate system of education in the fourteenth century. As a deliberate attempt to introduce music education, each of the colleges was able to maintain by charter a choir of men and boys to sing the Mass and the daily Offices. These collegiate chapels obtained an independence which was considerably greater than that enjoyed by many monasteries up and down the land. As new styles of choral singing flourished into more demanding forms of polyphony, a need arose for more expert singers to perform the music. 'In 1340 it was decreed that at Queen's College, Oxford, there should be half as many choristers as there were students'. It was only a short time before these places of learning came to demand balanced choirs of mens and boys voices necessary to perform the music adequately. (12)

(11) Langland, W. - 'The Vision of William Concerning Piers the Plowman' Ed. W.W. Skeat OUP 1924

Throughout this period, and until the Reformation in England, most of the churches that employed professional singers, sang plainsong daily, and introduced the more elaborate part singing at the special festivals of the church's year. A school of English composers was established by the end of the fourteenth century, around the Chapel Royal. A collection of compositions dating from c. 1350-1420, known as the Old Hall Manuscript (13) and now to be found in the British Museum, provides scholars today with a source of valuable polyphony. It was the choir book of the Royal Chapel composers during the reigns of Henry IV and Henry V. The singers and the instrumentalist which provided the music for the chapel, were also to be found in the service of the court as musical entertainers.

Comparative Conclusions.

The differences that exist in Medieval music are not so much between the styles of secular and sacred music, but rather the natural divisions of talent that came from being either educated or uneducated. They were social differences, over which the ordinary person had no control. Both classes were contributing to the advance of music in their own particular fashion. It is only now, in this generation, that the musical treasures of this long period of music history are being understood, and recreated with convincing performances.

'We learn from the past not by re-entering it but by having it enter us. Then we may see that music in the Middle Ages and the Renaissance existed to delight, to stir and to persuade in many aspects of life. It was not a separated activity; there were no concert halls. It functioned.' (14)
The familiar domestic scene of Elizabethan England, referred to by Thomas Morley (1) (and many writers since), where every man and woman joined in the singing of madrigals after the evening meal, is one of those generalisations that cannot be accepted as being authentic. The oft quoted saying of William Byrd, Elizabeth I's long lived and greatest composer, has perhaps a tinge of regretful honesty:

'Since singing is so good a thing
I wish all men would learn to sing' W. Byrd 1588

The picture of every English family coming together, each to sing a part could hardly have been a reality. The population at large neither possessed musical accomplishments to enable them to sight sing their parts, or indeed had the time or money available for tuition in music skills. It is doubtful whether the poorer people were even aware of the music making that was being promoted by patronage among the more privileged members of English Society.

The quotation heading this section by the author Henry Peachem, if not taken too literally, shows that it should be a desirable aim of the 'compleate gentleman' that he be able to sing

J.M. Dent and Sons, Ltd.
and play an instrument to some degree.

Domestic and public music making increased enormously during the late Renaissance and particularly in the period known as the 'Golden Age'. Music widened its horizons, in both vocal and instrumental compositions and became more accessible to the ordinary man and woman in its appeal.

**Definition of Era and the Function of the Music**

The Tudor period can be defined as beginning with the accession of Henry VII in 1485, lasting until the death of Elizabeth I in 1603. The late Renaissance c 1540-1620, conveniently covers the school of great English Tudor composers. Mackerness defines the 'Golden Age' as being 1570-1645 (2) - a period that includes both Elizabethan and Jacobean times.

An historical event of importance in the fifteenth century that made its mark on the future of music education was the invention of printing by the Englishman, William Caxton (1422-1491). This event was so epoch making that by the year 1500, the age of the manuscript book-copier had gone (3). With the establishment of the printing press, unorthodox views were printed and published for the edification and education of those who were literate enough to read and write in their mother tongue. No longer were the monasteries and churches

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solely responsible for the education of the few. In Europe the art of printing books from movable type was perfected by Johann Gutenberg by 1450, and liturgical books with plainsong notation were produced about 1473. Part books for sixteenth century ensemble music were printed for use at home or for social occasions. Church choirs, however, still used their large hand written manuscript books. The earliest printed ensemble score was in 1577 (4).

The music of this period was mainly vocal. In four or more parts, it blended more homogeneously than did the contrasting 'rhythms' of medieval times. Although its ideal performance would have been in 'a cappella' fashion, instruments no doubt supplied accompanimental support or even a missing vocal line - hence the term a 'broken consort'. With the introduction of music for solo voices and instruments, the music became less polyphonic and more harmonic in conception as the seventeenth century approached. Triadic harmony was to impose itself on all forms of musical composition for the next 300 years.

'The mid sixteenth century gets its character from the appearance of "new fangilnes", - the consort of viols, the pavane and galliard, the metrical psalm, the art song for voice and lute, the new polyphonic style, semi-professional musicians as servants, popular instrumental tutors, and increased musical literacy'. (5) Some of these features (e.g. metrical psalms, dance forms and musical literacy)

(5) Stevens, J. - 'Music and Poetry in the Early Tudor Court' OUP 1961
would have been experienced by a wider public of ordinary men and women. A number of text books (with rules for composition) appeared during these later times, and the interest shown in learning the skills of voice and instrument increased rapidly. It was not difficult for good musicians to find patronage from a musical public showing more than a sentimental interest in their art.

The Patrons of Education

Between 1530 - 1560, most English people renounced Roman Catholicism and became Protestants, probably an outcome of Luther's evangelising in Germany. With the dissolution of monasteries and the nationalisation of all properties in their charge, many musicians lost all status, although the King offered many of these professionals new appointments in his Royal Chapels. But the fact remains that the educational system, including the schools provided by the monasteries, suffered a severe blow. Provision was made for all of the eight ex-monastic cathedrals to be reconstituted between 1540-1542, and Grammar Schools were reinstated. Canterbury, Bristol, Chester, Gloucester, Oxford, Peterborough and Westminster were by statute elevated to the status of cathedrals each with their own grammar schools. (6)

The most important patrons of education were the wealthy city merchants and wholesalers of London and other towns and cities. These men encouraged local boys to study for the literate occupations often associated with the running of their

own businesses. By patronage, too, the first libraries came into existence for public use after 1600. Coventry, Norwich, Ipswich, Bristol and Leicester were among the enlightened cities who first possessed these valuable adjuncts to learning.

Music for, and of the People

In Pre-Reformation times, and for some while after, the education of children was the responsibility of the 'parish clerk'. If the parish clerk was illiterate, then it became the duty of the local incumbent to take on the work of teaching. Adults often took instruction from these same schools. Boys alone qualified for the English Grammar school education, and only then if they came from homes able to afford the tuition. Girls attended mixed schools along with boys, being excluded from Grammar Schools (7). Most daughters of the upper classes and wealthy business families were educated privately in their homes. Music and dancing skills were considered to be two necessary accomplishments studied along with languages, writing and needlework.

For those who continued into University education, more flocked to Oxford and Cambridge. The collegiate system now took students from this changing social background, although the main entry criterion was to be well-born and rich.

London provided a 'third' university, for the Inns of Court

and Gresham College became advanced schools of learning for the merchants and business men of the city. Gresham College established lectureships in 1579 in a variety of subjects and included music (8), although it did not appear to have any great significance at the time.

The English Reformation

It was during the reign of Edward VI (1547-53), that the first English Prayer Book of 1549 was published. The second edition appeared in 1552 and a third revision in 1559. The music for the new English services, set to the vernacular by John Merbecke (9) was composed expressly for the people to take an active part.

The effect of the Reformation on church music was significant. The revised offices meant that new music was required. The English anthem, the psalm tune, the hymns are examples of the new music composed by men whose names are well known, such as William Byrd, Thomas Morley, Thomas Weelkes, Orlando Gibbons (later given the title of 'Father of English Church Music'), and scores of other musicians of repute. Talented poets, playwrights, composers, and teachers of music were found in such numbers to justify the title of the 'Golden Age' by later historians. The humanistic spirit of Renaissance philosophy and the new opportunities brought about by the English

(9) Merbecke, J. - 'The Boke of Common Prayer noted' 1550.
Reformation combined to bring about this exceptional environment, that fostered and advanced the arts.

The English masque, which can be dated from 1512 (10), survived into the Caroline period, proving it to be a popular form of entertainment combining drama, music and dance. Plays, too, frequently made use of musical instruments for 'emotional' effects. The theatre in Shakespeare's lifetime included a music room, specially for instrumental ensembles to play in both during the play and between acts. For the non-theatre goer, the printed broadsheets of ballads sold by pedlars kept the ordinary people in 'touch with the time'. Ballads were extremely popular and the tunes often in lively dance rhythm were easily committed to memory.

The Notation and the Teaching of Music

In a later chapter of this first volume, reference will be made to the methods of reading vocal music in the 15th and 16th centuries (11), which led to outstanding development in solmisation during the 19th century. Thomas Morley in his 'Introduction' (12) of 1597, set out to instruct the amateur student (in dialogue form) on how to sight sing, and from these practical aural foundations the student was led

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(10) BBC Publication 287N - English Masques and Operas. 1976

(11) Dart, T. (Ed.) - 'Invitation to Madrigals 4' - Stainer & Bell 1964

See pages 8-10 for an explanation of the sixteenth century uses of solmisation.

(12) Morley, Th. - op cit. (see foreword by Thurston Dart).
into the art of composition. Morley's treatise recognised that to compose in two, three or more parts, meant first being able to extemporise vocally an added part to a given cantus firmus. By this means, he not only practised a known tradition, but was establishing the classic principle that musicianship must be based upon firm aural impressions of pitch. This became a foundation stone for all successful music teaching in later centuries.

Various editions of psalm tunes were printed during the sixteenth century, and included instructions in the reading of music for the laity (13) whose standard of musical literacy would otherwise have been non-existant. Genevan psalm tunes had been introduced into England in 1559. Most of these tunes would have been easily memorised so that large numbers could join in the singing. Using a known tune as an 'aide memoire' it would have been easier to relate the instructions on sight singing to the learning of new tunes. This early attempt at teaching musical literacy was a landmark in popular music education.

**Comparative Conclusions**

Mackerness has described the music of the uneducated as being either 'Utilitarian or Recreational' (op cit. p 49). Folk music and ballads carried their own tradition among those able to read or write, and these forms were found to exist almost everywhere. On the 'recreational' side, village festivities,

(13) Sternhold & Hopkins - 'The Whole book of Psalms' - 1562

(2nd Ed.)

It includes a 'Short Introduction into the Science of Musick' to assist people to read. (See also Rainbow's 'The Land without Music' p 18)
processions and carnivals continued to require some music making as in Medieval times. The more primitive instruments would have included pipes, bagpipes, drums and simple stringed instruments probably made by the players themselves or by local craftsmen. Only in the later Renaissance and Reformation times, when certain Puritans were determined to forbid over indulgence in music and drama, do we find fewer performances of the mystery plays and pageants. As some musical compensation 'utilitarian' music was provided by the Reformation in the revised church services. Simple music, now sung in the vernacular enabled more people to sing in church. Previously, the Latin rite had denied the people this opportunity of musical participation.

By comparison the educated man or woman had wider musical horizons. The 'Golden Age' confirmed the view that to be able to sing a part and to play a little on an instrument were desirable virtues among the nobility. Music was encouraged and taught in the larger cities. As society recognised music and the arts as being important, it also became the patron of both new music and new musicians. The less privileged people would to some extent have been influenced by this musical environment, especially if they lived and worked in large towns. In their own less sophisticated ways their skills would have improved, if only by the process of observation and self-tuition.

It was an age when pleasure and interest in music fostered a wealth of musicians to perform and to compose. Most of their music was of an intimate nature and might be referred to as chamber music, whether it be for instrumental ensemble or for small vocal forces.
The opportunities afforded to composers to write new music for the Reformed Church produced a wealth of masterpieces. A school of Tudor English music raised the standards of professionalism, but widened the gap between the educated and the less educated people. But, at least, the laity were now able to participate in singing their praises and this alone was a vital step towards the involvement of amateur musicians in the performance of corporate music making.

Those who were not of the middle class or members of the aristocracy could not have shared in the sophisticated music making. On the other hand, those who had the time and the money available for tuition needed only motivation and aptitude to learn more of the art. (14) Opportunities existed and were far greater than ever before in a society which held creative artistes in high esteem. So it was, that patronage enabled music to flourish as never before in an age which, in retrospect, was exceptional for its prolific performers and composers.

(14) Woodfill, W.L. - 'Musicians in English Society from Elizabeth to Charles I' Da Capo Press N.Y. reprint 1969
(Chapter IX 'It only serveth for recreation')
(iii) - A widening of the people's musical life in the seventeenth and eighteenth centuries

If the sixteenth century saw an expansion of musical activities, then the next century maintained, to some extent, this interest. English music was not to survive for long. With the death of Henry Purcell, England had little time for appreciating its own musical heritage. It was content to be indulged in foreign music, particularly the fascination of Italian Opera, which came to this country in the eighteenth century.

Definition of Era and the Functions of Music

The important historical events of the seventeenth century were the Commonwealth (1649-1660), and the Restoration of the Monarchy with Charles II. The view that all Puritans were against all forms of music making has been firmly contradicted by music historians in the present century, led by Dr. Percy Scholes (I). Only the fanatical were openly opposed to the art, and this was mainly an opposition to the use of 'profane' music in the church. The losses to music education were severe, but with the Restoration of the Monarchy in 1660, the reviving of Cathedral music of Tudor England became a priority. Charles II returned to the throne after being exiled in France and moved quickly to restore the music in the Chapel Royal. A new school of composers led to a much needed interest in English music, even

(I) Scholes, P. - 'The Puritans and Music' OUP 1934
if it was influenced by the French idioms of the day. The age of polyphony had faded fast, and tonality, that was to be the foundation of music for the next three hundred years, superceded the modality of Renaissance compositions.

After the death of Henry Purcell (1695) the greatest of these late seventeenth century composers, English music showed little concern for its own survival. The foreign influence, largely operatic, supplied the concert and theatre going audiences with a new form of entertainment. Handel settled down in England in 1712 and, although he is known today for writing about twenty oratorios, he composed in the current idioms of Italian opera. It was the age of the virtuoso singer and audiences came to demand what they liked rather than encourage our native composers to build on the glories of the past.

The seventeenth century saw the introduction of public concerts led by John Banister (known, too, as a singing master) in 1672 - 'He procured a large room in Whytefryars, neer the Temple back gate, and made a large raised box for the musicians, whose modesty required curtains. The room was rounded with seats and small tables alehouse fashion. One shilling was the price and call for what you pleased.' (2) The Hon. Roger North (c 1651-1734) comments at length on contemporary concert going, which became a weekly event in certain city taverns and where good music was provided for a growing audience. About 1680, musicians, realising that concerts could be a profitable proposition, had a room built

(2) North, R. - 'Memoires of Musick' ... 1728
also see Wilson, J. 'Roger North on Music' Novello 1959
in Villiers Street, London. It was called the Music Meeting and for many years it provided the best concerts in London. Of the last event recorded in the history of this once famous music-room, Roger North said, 'It was a performance of Handel's oratorio Esther, given on Thursday, 20th April, 1732.' According to this writer, these music room concerts gave way to the dramatic and better organised events of the play houses. As a result the opera house became the natural meeting place for the musical elite of London in the early eighteenth century.

By contrast, church music made little impact once the talented group of Restoration composers had gone. Names like Croft, Greene and Boyce were all worthy musicians and to some extent reflected the English tradition of fine cathedral music, but all too sadly, English composers were content to imitate the style of their foreign (usually Italian) counterparts.

The church going population found musical satisfaction in the hymns and Anglican chants that grew in popularity. Perhaps, indeed, it may be said that if Handel and his imitators worked on a large Italian canvas, our own native composers excelled in the miniatures. It is their music of anthems, chants and hymns that, for the most part, has lived through to this present era.

The Social Environment

The seventeenth and eighteenth centuries continued to rely
on the patronage of nobility. Concert subscriptions were made public and given 'to him that should best entertain them in a solemn consort'. (3) Unfortunately, the competitive spirit fostered by such patronage did not always produce a result which satisfied the more discerning musicians. The audiences preferred the music of foreign composers to the 'masterpieces of Byrd, Farrant, Gibbons and Purcell that had no place in such a society and were 'forgotten' '. (4)

During the Puritans' regime of the Commonwealth, religion and education were closely knit. Many more schools were founded that offered wider educational facilities. Although the poor could never share in these facilities, far more families in the middle classes increased their knowledge and became literate. No longer could it be said that the majority in these classes were unable to read or write. (5)

The church continued to provide the laity with some musical education, encouraging the people to join in the singing of hymns and chant settings of the psalms. The sermon and religious lectures introduced by the Puritans influenced the people, for teachings from the pulpit were common in every parish church.

From 1650 onwards, the coffee houses became meeting places to discuss both light and serious topics. In London, poets, playwrights and musicians met to exchange knowledge and learning, sometimes taking the form of a debate. Professor

(3) North, R. - op cit. (Memoires of Musick)

(4) Parry, W.H. - 'Thirteen Centuries of English Church Music' Hinrichsen 1946
Kelly mentions Thomas Britton, a coal-merchant in Clerkenwell, who, during the day was to be seen 'in blue smock and with a sack of coal on his shoulder, but his evenings were given up to books and music.' From 1678 until 1704, this working man organised weekly concerts of vocal and instrumental music.

In the opera houses of the eighteenth century, provision was made for the 'domestics' to sit in the upper gallery dressed in their livery. (6) With the Commonwealth, concerts had taken place in taverns, but with the turn of the century, play houses and theatres once again staged musical entertainments, mostly in the Italian Operatic tradition.

It is in the eighteenth century that a formal beginning was made towards the education of illiterate adults. In 1700, the Society for Promoting Christian Knowledge introduced a scheme that would teach servants to read. In 1702, the father of John Wesley, the reformer, was able to say that he had begun a Religious Society to teach both children and adult persons. (see Kelly op cit.)

Apart from these small beginnings, the movement to organise adult schools on a large scale failed to make any real provision until the nineteenth century. The educating of the less privileged classes was indeed a slow process. Even today, the concept of education for everyone, and this

(6) Burney, C. - 'A general History of Music' (from the Greeks to 1789). First pub. 1776-1789 (in 4 books) Dover Ed. 1957 N.Y.
includes music, is not always seen as an equal pursuit suitable for all men and women. An unnecessary 'mystique' and elitism associated with the possession of musical knowledge has all too often been the traditional image conveyed by music teachers, especially from our music schools. The concept of being able to appreciate great works has been considered the prerogative of only those who are intellectually qualified. (7)

The number of libraries increased during the eighteenth century on account of the contemporary reading matter made available to the public in the form of newspapers, periodicals and books. It was at the beginning of this century that musical societies were formed, and some towns even organised their own music festivals. The renowned 'Three Choirs Festival' began its distinguished career in 1724, which continues to flourish to this day, and the famous Madrigal Society was formed in 1741. This latter group met regularly in the Twelve Bells Tavern off Fleet Street. The widespread interest in reading, discussion and music making that developed during these two centuries made it possible for a greater number of men and women to become musically literate.

Music for and of the People

While these two centuries saw an increase in the number of people who enthusiastically attended concerts, operas and

(7) Havergal, H. - 'Music as a Form of Adult Education' (from 'Scottish Adult Education' No.18 Dec. 1956 pp 14-18) - in which the author states 'there is an unbridgeable gulf between the amateur and the professional approach'.
plays, the less privileged were still unable to share in this new found enjoyment to any great extent. Concerts required money, and prices were generally beyond the reach of the lower classes, but, as in previous generations, this latter group had their own particular forms of entertainment. Vauxhall, Ranelagh and other places had their popular pleasure gardens, where music was provided for outdoor audiences.

With the success of John Gay's 'The Beggar's Opera' (an opera that was in English with popular music by Pepusch) in 1728, the ballad opera made its debut. Other ballad operas followed, but as a form it was short-lived. The English, who had never been entirely at ease with Italian opera, really preferred their musical entertainment in a language they could readily comprehend. Handel himself gradually came to accept the fact that English people responded less to Italian operas and this compelled him to use the English language (8). This led to the English oratorio, of which Handel left over 20 examples. It was the kind of music that all people appreciated and enjoyed, even if the style remained both operatic and Italian.

Charles Burney gave a fascinating picture of the 18th century concert going public in London. He felt deeply that the kind of concerts staged at Drury Lane and other London opera houses encouraged the superficiality of a public who came largely for excitement and light entertainment. Such

virtuosity as one William Babel (c 1690-1723), a harpsichordist, was, Burney said 'by showy and brilliant lessons able to astonish ignorance and acquire the reputation of a great player at a small expense'. (9) The listening public were swayed by the glare and glitter of this kind of showmanship. Burney regarded the influx and influence of foreign musicians, for the most part, as unfortunate and untimely. His praise was reserved for men like Harry Carey and the renowned Thomas Arne (1710-78), who wrote music for masques, catches, glees and an oratorio, and later became chief composer at the Vauxhall Gardens concerts.

The Notation and the Teaching of Music

As the printing of music established itself both at home and abroad, sales increased and publishing became a worthy occupation. Publishers relied mainly upon their music sales to amateurs, offering them vocal pieces, songs, chamber music and instrumental solos.

The role of the private teacher grew considerably during these two centuries. Professional musicians needed this source of income, which patronage by the wealthy made possible.

The eighteenth century saw the ideal of music as a universal language coming gradually into realisation. The travelling

(9) Burney, C. - op cit. (A general History of Music)
musicians brought the various European styles closer together in music that was readily appreciated by all European people. Folk Music was accepted as being part of the serious composers' studies, capable of integration with the main stream of serious music making. Popular tunes and Lutheran chorales became the framework upon which many composers built their larger works.

By the end of the 18th century, amateur musicians were able to purchase music that was easy to play. Magazines appeared where reviews of concerts and criticisms, written by music journalists, kept the public aware of current musical events. The first histories of music date from this time, and, if not always wholly reliable, are still essential references for researchers today. Dr. Charles Burney (1726-1814) and Sir John Hawkins (1719-89) compiled histories that are important works dating from this period. Burney had little sympathy with Hawkins whose views were that music was at its greatest perfection in Europe from the middle of the 16th century to the beginning of the 17th century. Burney strongly opposed this attitude, as he believed that music had made important advances since the seventeenth century. (10) Once published, these two histories were read widely by later musicians and their influence was far reaching.

Comparative Conclusions.

Edward Lee has written that 'the distinction between art

(10) Lonsdale, R. - 'Dr. Charles Burney'. OUP 1965
music and popular music was beginning to appear' at this time. On the one hand the intellectual professional musician composed according to rules. On the other hand, the popular even illiterate musician was 'capable of excellent improvisation' (11). Much has been made of differences existing between serious and popular musicians for a long time, but it should not be forgotten that improvisation is an art shared by all practising musicians. Only in academic circles has it failed to hold a place of very great importance.

The universal language of music in the late 18th century was classical and formal in design. The elaboration of the baroque styles associated with the 17th century gave way to less complicated textures and rhythms. Long and beautiful melodies were more readily accepted by audiences than elaborate counterpoint. English composers were no match for the classical styles of Haydn and Mozart, who merely served as models for English musicians. Only one or two English composers' works may be described as better than mediocrity. Generally, a downward path of digression was the outcome of English music until the 20th century produced a second musical renaissance.

If the 18th and 19th centuries were notable for a decline in the standards of musical inspiration, at least the situation was a little more hopeful for the ordinary man and woman in the Parish Church. For it was here, that

(11) Lee, E. - 'Music of the People'. Barrie & Jenkins 1970
amateurs came into their own. Many rural churches had their own minstrel galleries. Fine hymn tunes, such as St. Anne and Hanover, were composed during the 18th century, and many of these have stood the test of time. So successful was the hymn that larger forms of church music were adversely affected and became 'hymn like' in conception. Melodies became square and of uniform phrase lengths, and the settings of words suffered from being too syllabic.

In Europe at this time, church music provided opportunities for large scale orchestral works, essentially dramatic in style. By contrast, England, with its established Anglican tradition, was hardly interested in its own musical heritage. The Nonconformist 'revivals' often encouraged sentimental and highly emotional music, although it has to be admitted that this was readily accepted by the ordinary people, as it offered music in which they could take part.

Town barber shops, frequented by those able to afford such luxuries, often displayed 'plucked' musical instruments in their windows. One writer has suggested that these were played by the proprietor when he had no business on hand. It seems likely that these citterns (or 'gitterns') and early guitars arrived in England from Italy about 1756. They offered a simple means of making music for the amateur. Mandolins and banjos were to be found even earlier in Britain. (12)

(12) Lee, E. - op cit.
In passing, it is worth noting that the glass harmonica (at first a toy instrument) of the mid 18th century was extremely popular, although references to its use are found on the continent. Mozart is known to have written music for the keyed harmonica. In a later chapter, on Sarah Glover, some original and recent research highlights the existence of two 'glass harmonicons'. There is, at present, no evidence to suggest that this female pioneer of music education was even aware of this earlier instrument, but the similarities are interesting.

In comparing the musical activities of the working classes with the middle and upper classes, it is pleasing to find that the former had more musical opportunities than they had previously. The exclusive 'Madrigal Society', referred to earlier, originally was attended by working men who appreciated the music of the polyphonic period. Glee clubs for gentlemen tended to be rather more exclusive. Samuel Webbe and Richard Stevens are two names closely associated with the writing of glees that generally were not of high musical quality or literary merit.

Apart from a few English musicians who resisted foreign influences, the 17th and 18th centuries were not outstanding for their musical development. England's only serious contribution was to provide simple music for the people. Most of this was associated with the Reformed and Nonconformist services. On these smaller forms of church music does the reputation of our English 18th century
composers mainly depend. It is, therefore, not surprising that, in the century following, England should be considered a 'Land without Music', although happily this was not the complete story as regards the music education of the populace at large.
The Industrial Revolution and the Nonconformists' contribution

Definition of Era and the Function of its music

Trevelyan has defined the Industrial Revolution as 'by far the most important movement in social history since the Saxon conquest'(1). It is impossible to give a precise date for its beginning, but Trevelyan suggests that the last half of the eighteenth century is regarded as the time when industrial change was taking place in Britain on a large scale.

With the virtual disappearance of contrapuntal and highly decorative forms, music became sufficiently simple and emotionally appealing for the ordinary person to comprehend.

The 19th century saw no improvement in the state of English music as the age of patronage receded. Public audiences demanded secular trivialities, and English composers were still to be found imitating the style of the illustrious Handel, and even later on the styles of Gounod, Spohr and Mendelssohn. English music continued to suffer badly as a result of so much foreign influence and in the nineteenth century this imitation, often in a highly emotional and sentimental style, was consumed only too eagerly by a less discerning public.

(1) Trevelyan, G.M. - 'English Social History' Longman 1942 (reprint Pelican)
Apart from a few worthy church musicians, very little impact was made on the creative side of music composition. Samuel Sebastian Wesley was notable for some fine examples of anthem and service settings in the Cathedral tradition. He also spent much of his time and effort to persuade church authorities to improve the standards of English Cathedral music (2).

During the nineteenth century, vocal and choral music flourished to a high degree and became a tradition throughout the land. The important sightsinging and choral movements offered vocal literacy to men, women and children from all classes and won for themselves the title of "Singing for the Million." Any English style in music survived through the 'miniatures' such as hymns and chants that grew in popularity. The Nonconformist hymn writers were responsible for a vast quantity of hymns sung by the people. The hymn, as distinct from previous psalm tunes and plainsong adaptations, can be dated from about 1820.

The Nonconformists in England.

The one outstanding musical personality of this age, already mentioned, was Samuel Sebastian Wesley (1810-1876), a musician of high standards and of wide cathedral experience. (3) He came from the great family of Wesleys


and was the son of Samuel Wesley (1766-1837 - also a fine composer) and the grandson of Charles Wesley (1707-1788) - the hymn writer and brother of John Wesley (1703-1791) the evangelist. It was from the Nonconformists that the ordinary man and woman had access to a repertoire consisting of hundreds of hymns. The hymn tunes, although limited in form and texture, provide a fair picture of the kind of music that was being written during the long Victorian era. For hymns, like folk songs, are for and of the people, and are sung to be enjoyed. Only a few of these hymn tunes can be said to have the strength and dignity that adds real significance to the words. Yet it is on the reputation of these tunes and the Anglican chant that English church music relies at this time.

Music for and of the People

'The relationship of the creative musician to society underwent a distinct change about 1800'. (4) This change to which Einstein refers is that of patronage, for whereas the Church and the nobility provided the means for musicians to maintain a livelihood, this age saw composers expressing their feelings in what they wrote. It was the conception of an 'artist', a revolutionary, a musician who was free to express himself as he wished. England at the turn of the century showed little interest in the arts, at a time when countries in Europe were producing their musical giants.

Works of great length were composed there that demanded expansion of orchestral forces, as this romantic age developed into one of extreme musical extravagance.

It has been said that the English choral tradition had its origins in the period associated with the beginnings of the Industrial Revolution. In 1784, 500 performers took part in a Handel Commemoration at Westminster Abbey. The deeply felt choral tradition of Handel's writing continued well into the nineteenth century as choirs grew in popularity throughout the land. Many of the ordinary people, who as in previous times, relied on their own music making for recreational purposes, gradually took their part in these wider activities. Some attempted to learn instruments and many thousands attended classes to learn how to sight read vocal music of a simple character. Many employers saw the value of providing classes for their employees to educate themselves, and some of them included music believing it to have important social attributes for the young and old alike. In the early part of the industrial revolution, it was quite common to employ child labour*, and young adult classes became necessary to compensate for the lack of any previous schooling. Music classes afforded pleasure and relief from a life of considerable hardships. In the 1820's bands were formed among miners in the North and these later developed into the brass band movement that still flourishes today. Ballad singing also was a

* see Trevelyan, G.M. 'English Social History' - Penguin & Pelican Eds.
feature of English life during the years 1780-1850, and the sale of Broadsheets was very popular, suggesting a degree of literacy in reading words among the populace at large. (5)

Some of these ballads were concerned with local affairs, and some were of more national and political content. Both kinds of ballads provided the ordinary man and woman with news and information. It was a custom that lasted into the nineteenth century and, like the sea shanties, they related the times and changes of the period. It was probably an effect of education that, as more people acquired skills and academic literacies, the earlier, improvisatory tradition of folk song gradually disappeared.

The Notation and Teaching of Music.

The nineteenth century saw the beginning of musical literacy for thousands of people throughout Britain. The establishment of a sight singing movement, led by pioneers of music education such as Sarah Glover and John Curwen, is so important to musicians that a later chapter is given over to evaluate and study their contributions in perspective. The choral movement, as a consequence of the widespread ability to sight sing, grew proportionately. The development of solmisation into an exclusively English system of Tonic Solfa by the mid-nineteenth century, flooded the market with both new and old compositions printed in the

T.S.F. notation. It was claimed that the 'Singing for the Million' (6) movement taught men and women to sing vocal music at sight with pleasure and accuracy hitherto unknown. Music literacy was now a reality for the working classes.

Publishing flourised under these conditions. Novellos were founded in 1811 and, along with other music publishers such as J. Curwen's own business, amateur music was printed in the New Notation and sold widely at small cost to the purchaser.

Comparative conclusions.

While the influence of Mendelssohn, Gounod and Sphor dominated English music, our own composers merely imitated the romantic tendencies where modulation and chromaticism were used to produce 'prettiness and shallowness' rather than music of any real lasting value.* English music was easy to write, to sing and to play. It was, of course, these qualities that endeared the music to the populace at large, for they at least could join in large scale music performances with enjoyment and comparative ease.

The effect of the Industrial Revolution showed all too clearly that England was more interested in making money than in furthering its cultural life. Sadly, the church became corrupt and lax in its affairs and equally

(6) Hood, T. - 'Singing for the Million' was a poem that appeared in 1844 (see Scholes 'The Mirror of Music' p 13 - Novello 1947)

* see Parry, W.H. - 'Thirteen Centuries of English Church Music' O Hinrichsen 1946
disinterested in its own music. The Nonconformists appealed to the people by providing them with plenty of simple music to sing. But this often highly emotional music could be poor and sentimental in the extreme. A sad scene altogether for England: for on the continent music continued to make progress.

From the 1780's, the concept of a good general education was taken more seriously in Britain. It was seen by English radicals as the key to a new social order. Libraries increased in size and lectures and meetings were held, all with the aim of educating large numbers of people. The ability to read books, broadsheets and tracts by a wider public at the beginning of the nineteenth century, contributed to a picture of a growing basic literacy among the populace at large. These opportunities were almost matched by the opportunity to become musically literate through the existence of so many sight singing classes. The acquisition of the first skill was complementary to the acquisition of the second. When such literacies were attained, a study of literature, poetry and musical performance became a reality.

As the middle classes of nineteenth century Britain began to realise that its new industrial and mechanical society had limitations, greater emphasis was placed upon the provision of cultural learning (including music) if only to 'wean working men from coarse and sensual pursuits'. (7) The time was fast approaching for the country to make education available for all under a recognised State System.

(7) Harrison, J.F.C. - 'Learning and Living 1790-1960'.
The Nineteenth Century saw many advances, not only in the continued industrialisation of Britain, but in a number of major social reforms. Education was one such reform that affected both the government and the people during the long reign of Victoria 1837-1901. Music education, however, was mainly the concern of a few dedicated and socially aware persons until the mid Victorian period. It is true that a great initiative was made towards the musical literacy of adults and children through the sight singing movement that swept throughout Britain. The country was also a 'singing' nation by the mid nineteenth century with its choral societies and musical activities for amateurs flourishing in the cities and large towns. Education needed only to receive its official recognition by the State. With the Education Act of 1870, a pathway was made that eventually led to a system of schooling for children as well as education for men and women.

Definition of Era and the Function of its Music.

The Victorian Era may be conveniently divided into two long periods; the early and mid period lasting from 1837-1875, and the later Victorian times from 1875-1901.* It was in the latter period that a renewal of artistic and cultural standards came about, dating from 1880. This interest was partly in architecture and drama as well as in music. It was also in this final period that education became a National Free System.

* see Fellowes, E.H. - 'English Cathedral Music' where the mid period (c. 1850-1875) is considered the weakest musically. Trevelyan dates the second half as 1865-1901.
In the earlier years from 1800-1825 the middle classes had made great efforts to improve their standards of self-education and the music societies took an active place alongside the literary and scientific societies. Museums and libraries grew in size and provided an important educational resource for those anxious to increase their knowledge.

But it was to the Mechanics Institutes, dating from 1823, that many people turned to gain technical education and other educational facilities. Dr. George Birkbeck, a Quaker doctor, born a Scot, was the pioneer behind these Mechanics Institutes (1). The first phase of these Institutions (1825-1854) was largely controlled by the middle classes, although this was never Birkbeck's intention. He was anxious to include promotion of the arts and, as a consequence, many of the Mechanics Institutes formed their own music societies. Birkbeck College, named after this great pioneer, was established originally as a Mechanics Institute in East London (1823) and certainly some provision was made for music lectures. Apparently Birkbeck College in East London at one time possessed its own organ, presumably for giving recitals and teaching purposes.

The Society of Friends (Quakers) have always shown a keenness to help meet the educational needs of adults. In the 1860's they introduced adult schools in York, although the adult school movement itself can be traced earlier even, to the days of Samuel Johnson and Wilberforce. A number of other

(1) Kelly, T. George Birkbeck 1776-1841. Liverpool 1957
religious organisations also provided classes for adults mainly because they were concerned about the social problems arising among the working classes. They hoped that education might be a means of combating some of the difficulties that excessive drinking brought about, as a result of the harsh conditions that many people endured.

Public concerts were now an established feature of the English musical scene. The well known Crystal Palace concerts began on September 22nd, 1855, under the direction of Mr. Mann and were mainly orchestral music with occasional choral works sung by large choirs. (2) The choral tradition which prepared large scale performances, such as the Handel Festival of 1834, continued to develop and flourish with amateurs and professionals alike.

Davey says, 'before 1840, the practical knowledge of music was confined to comparatively few. These being real amateurs, in many respects attained a higher degree of skill than was the case a generation later. Glee-singing was especially well cultivated, and probably more appreciated than any other forms of music.' (3)

Throughout the nineteenth century, the performance of choral music was better than that of instrumental music. So bad were the village bands that accompanied church services, the Oxford


(3) Davey, H. - 'History of English Music' 1895 reprinted Da Capo 1969
Movement recommended that organs replaced these often ill-balanced, under skilled groups. The Oxford Movement also encouraged the restoration of dignity and high standards in the performance of all church music from the Parish Church to the Cathedral choral services. In some places, a return to Gregorian chant for the singing of the psalms was re-introduced, even at the expense of meeting the criticism of being 'popish'. It also tended to reduce the laity's share in the musical parts of worship. But the recommendations of the Oxford Movement were not before time, and lasted well into the 20th Century (4).

The Social Environment
The 19th Century social concepts of 'high and low, rich and poor' are readily illustrated by reference to a well-known Victorian hymn (taken from 'Hymns Ancient and Modern 1861'), 'All things bright and beautiful', where in the first edition one verse reads; -

'The rich man in his castle,
The poor man at his gate,
God made them high or lowly,
And order'd their estate.'

Mrs. Alexander

(4) The Oxford Movement dates from about the year 1834. Its aim was to restore an 'ideal' form of public worship (derived from all forms of religious practice). Like many well intentioned reforms, it was overdone. Too many parish and village choirs attempted to imitate the cathedral choral traditions with resources that were inadequate and quite unsuitable to such a transformation.
Reference has already been made to the Mechanics' Institutes that were widespread throughout England and Scotland during these Victorian times. Originally conceived for 'manual' workers and skilled craftsmen, they were later developed to provide the working class people with similar cultural studies that the middle classes enjoyed. It was a socialist point of view that gradually accepted the principle that the less educated should be included in the wider fields of learning.

George Birkbeck became president in 1823 of the first London Mechanics' Institute. After two economic depressions the movement gradually gained momentum and, by 1850, it could claim about 700 Mechanics' Institutes throughout Britain.

The desire to encourage the working classes to attend these Institutes was never successful. Thomas Kelly says that their membership was 'very like that of the WEA in the early twentieth century, that catered more for lower middle classes, shopkeepers, business and professional men and women'. Mechanics' Institutes functioned more in classwork rather than direct lectures by the mid nineteenth century, and music was certainly included as a class subject in many of these Institutes. They offered 'facilities for hearing and studying music'. (5)

By 1860 many Mechanics' Institutes had lost their working class members, and had failed to achieve Birkbeck's aim to provide education for adults from all classes. But the Mechanics' Institutes were not alone in this respect, for the

(5) Kelly, T. - 'A History of Adult Education in Great Britain' Liverpool University Press 1962
adult education movement has always found it difficult to reach the unskilled workers, even today.

Music for and of the People:
At the beginning of the nineteenth century the influence of the established church was at its weakest. Various evils and corruption had crept into its organisation and also affected its music. A smug complacency smothered any likelihood of raising standards, and it was not until the end of the century that a new outlook both on church affairs and its music encouraged a group of British composers to retrieve some of the older traditions. Stanford, Parry and Wood, to name but three, began to compose music that at least broke away from the square, syllabic, sentimental and often trivial banalities of mid-Victorian church music. For too long the popular Victorian hymn tunes and anthems of the day, written by men such as Dykes, Monk, Barnby and Stainer, were the main musical diet of those attending church services. It is interesting to note that some of these worthy musicians were capable of much better things, but were too easily persuaded to write trivialities. Sir John Stainer, himself, said of his own popular setting of 'The Crucifixion' that he regretted having published it, and this also applied to many of his anthems. (6)

From 1860, the musical life of most towns included a flourishing choral society. In London, the Crystal Palace regularly held large scale choral and orchestral concerts. Its audiences frequently numbered as many as 30,000 people. John Curwen said

see also, Fellowes, E.H. - 'English Cathedral Music' Methuen 1941
'The friends of the Tonic Solfa method are known as the first who gathered the young people of London to sing, by thousands, on the great Crystal Palace Orchestra, on September 2nd, 1857' (7)

When the Mechanics' Institutes flourished in the 1840s, it was also the time when musical literacy became available through the sight singing systems of John Hullah and John Curwen. A later chapter will discuss the considerable rivalry that existed between these two men and their systems of teaching ordinary people to read vocal music. It was, however, the Rev. John Curwen's method of teaching Tonic Solfa, built upon early solmisation and the old English uses of solfa, that gained the wider following. It enabled thousands of men and women to read vocal music fluently at first sight, being built on the principle of a 'moveable doh'. With J. Hullah's method, sight singing with modulation into remote keys became very difficult to master.

Mention was made earlier of the large scale choral performances that were held at the Crystal Palace, organised by the Tonic Solfa College. John Curwen said on one occasion, 'that 9,000 sang from Solfa copies'. This was a choral event organised by The Band of Hope Festival (a temperance organisation) in which 11,000 singers took part. (8)

The new system of Curwen's was also provided with a simple New Notation entirely in Tonic Solfa syllables. This New

(7) Curwen, J. - 'The Art of Teaching'. London 1875
(8) Curwen, J. - " " " " " " " 
Notation quickly became popular with singers, as it enabled them to purchase their own music at a very small cost. At least 20 publishers, other than Curwen's own publishing house, were printing music for sale in the New Solfa Notation by the year 1875. Curwen's themselves had over 13,000 pages of part songs, hymn tunes, anthems and school songs for sale. (9)

Social Environment

The Tonic Solfa movement referred to extensively in this section was considered by many to be not only a means of introducing musical literacy to thousands of ordinary people; but to them, more importantly as a means of 'holding young men and women among good influences, of reforming character, of spreading Christianity' (10) The movement was therefore seen as of a strong moralising and religious nature.

It can be said that the nineteenth century saw music as both a home and public activity. The introduction of many kinds of domestic instruments (usually from France) increased the home interest in music making. Wind instruments, harmoniums, and even pianos were being manufactured by our closest continental neighbours. London too had its own industry in the pianoforte that was soon to be the most popular of all home instruments.

Concerts were by now a common feature of town life. More

(9) Curwen, J. - op. cit. p 386
(10) Curwen, J.S. - "Memorialsof John Curwen" 1882 (pp 73-74)
emphasis was placed however on the provision of good quality performances for those less able to afford the high prices of concerts designed mainly to attract a more privileged clientele. The Monday 'Pops' that lasted throughout the latter half of the nineteenth century, to some extent provided a less 'formal' approach to concert going for the ordinary man and woman.

Domestic home music making was a strong feature of the Victorian household. John Curwen's system of Tonic Solfa provided a simple means of involving the whole family in singing as well as playing together.

It was during this century, and particularly towards its end, that the music competitive Festival became popular. The enormous interest shown by the large attendances at sight singing classes no doubt led to these large scale choral Festivals, particularly of Handel's and Mendelssohn's music. Choral conductors, too, found an opportunity to write their own works for performance at these Festivals, although today we may consider the quality of the compositions of little significance. Singing for and with the people was a live and new experience for vast numbers of adults up and down the land.

On the instrumental side, mention must be made of the brass band movement which became another feature of nineteenth century amateur music making. These bands were not to be compared with the often haphazard group of instrumentalists that bravely attempted to accompany the congregations in country churches. The introduction of valved instruments, with a previously unknown high quality, made these bands able to produce a tonal range that appealed to many, especially
in Northern England. Ordinary factory workers were often the players in these bands. The processes of learning to play, and of sharing in corporate instrumental making, were not only possible but welcomed by many of these 'weekly wage earners'. In London, the Crystal Palace was the music centre for brassband festivals and this continued until 1936 when the Crystal Palace was destroyed by fire.

The Notation and Teaching of Music

The new Tonic Solfa notation enabled works such as The Messiah, 'Elijah' and other wellknown oratorios to be sung and known by the people at large. In addition to a large quantity of published vocal music, much instrumental music and text books were printed. Books on counterpoint, and strict counterpoint, led to the general acceptance of rigid academic routines for students of music. It was not until R.O. Morris's 'Contrapuntal technique of the 16th Century' (1922) that a more musical and constructive voice was heard that sent the student first to study the music of Palestrina and Bach before attempting to work academic exercises. 'English composers of the period found very little time to write about music or the teaching of music' (11). Some composers did, however, publish works which mainly appeared in the years of the 20th Century. Both Parry's 'Evolution of the Art of Music' (1893) and his 'Style in Musical Art' (1900) are concerned with the progress of the arts. Parry also wrote his wellknown study of J.S.Bach in 1909, although its approach would be considered very romantic today. C.V. Stanford's 'Musical Composition' (1911) has some relevance for the teacher of music.

(11) Lawrence, I. - 'Composers & the nature of Music Education' Scolar Press 1978
Apart from the teaching of vocal reading and the practice of singing skills, adult education classes were largely confined to the occasional lectures on musical appreciation. Any major reforms and advances in music education belong more rightly to the twentieth century and stem largely from experimental methods produced to teach music in the formative years of schooling.

Comparative Conclusions

If musical standards were low in Britain at the beginning of the century, it has to be acknowledged that decided changes in musical reforms were evident by the end of the century. Even the church, with its somewhat smug and complacent hymns of early Victorian times, gradually had a wakening of conscience which showed itself by making efforts to reform and improve the standards of both its Cathedral and Parish Church music. Mention has been made of the Oxford Movement, that tended to be associated with high church rituals aimed at improving the standards of worship, but other societies too were formed for similar purposes. Diocesan choral associations encouraged church choirs to improve and, although there were disputes as to whether boys or women should sing in these choirs, at least the view was that these singers should be able to sight read vocally. So, musical literacy was now in considerable demand up and down the land. By the latter half of the nineteenth century, the interest shown in educational reforms was very strong, and this no doubt paved the way for the new school of British composers who, at the turn of the century, set these islands on a course that was once again worthy of the best musical traditions.
The profession of music was now considered a respectable pursuit and, with the establishment of the Royal Music Schools and other training schools for music, students were able to qualify as organists, instrumentalists, singers and teachers.

Ordinary men and women from all sections of the middle classes were able to enjoy the extensive musical life which was not confined to the major cities and large towns, but extended even to holiday towns where special music entertainments were provided.

1870 to 1914 was the time of (a) consolidation of the musical profession, and (b) the growth of suburbanism (12). The wider musical opportunities were particularly noticeable in the last three decades of the century, where campaigns such as 'Music for the People' recognised that the underprivileged also had the ability to appreciate good music. Toynbee Hall (13) (1884) was another source of concerts provided for the people, held on Sunday afternoons: while the South Place People's Concert Society (1878) was formed for the benefit of working people, by providing Sunday evening concerts of music.


(13) Concerts were organised by E.M. Dent, the publishers, in 1886.
Two important changes brought about in the latter part of Victorian England, reaffirmed the desire of the people to widen their horizons of knowledge.

First, the progress that was made towards State Education recognised that men, women and children should have the right to be educated, eventually at little or no cost to themselves. Secondly, there was a decided renewal of artistic and cultural standards from about the year 1880. This showed itself in architecture, drama and in music. This conviction and desire for the teaching of the arts as well as sciences was seen to be an important element in the education of man that led to a National Free System of Education.

If the Education Act of 1870 only showed a mild interest in Adult Education, it was at least a beginning for, by 1892, evening classes for men and women were extensive. Some of these classes even claimed a majority attendance of working class adults. (e.g. Bristol boasted of 85% working classes in the evening classes at this time.)

A further Education Act of 1902 ensured a continued interest, when it was suggested that adult education should be looked upon more as a partnership between the State and voluntary bodies.

Many kinds of provision for adult education prospered in the latter half of the 19th Century. The Quakers' 'adult schools, and similar schools organised by other religious bodies had by 1886 a total of 350 schools with 45,000 adult
students(14). The Y.M.C.A. and the Co-operative Movement provided similar facilities for adult classes, and a whole variety of 'cultural' societies existed offering a variety (including music) of adult interests, particularly among the working classes.

'University Extension' classes were founded by the University of London in 1826 and some other universities followed the initiative at later stages throughout the century. But music's place in the University's Extra-Mural schemes more rightly belongs in the next section which considers adult music education in the twentieth century.

(14) Kelly, T. - op cit. p 205
Adult education has passed through many phases since the beginning of this century. What was once considered as being on the periphery of learning has now achieved so wide a connotation, that it becomes extremely difficult to define its boundaries.* From what was solely a non-vocational pursuit for adults, the concept of adult education since the second world war has widened its horizons to such an extent that the distinction between vocational and non-vocational studies becomes unnecessary. Community Associations and Centres offer neighbourhood services, and social as well as academic resources are today available for the whole population.

The experiences of those who have worked with and seen this movement develop and expand over the last 40 years, only confirm the opinion that expansion in the years ahead could be enormous if resources (particularly financial) made this viable. Of the educational needs of the working people there is no doubt. With the present demographic trends that have already reduced the number of pupils in our schools, the strong possibilities of higher unemployment, inevitable shorter working week and earlier retirement in the near future, adult education must assume a new significance. It cannot be regarded solely as a leisure pursuit any longer, but as an essential part of social and educational planning, if we as a nation are to develop and meet the social changes envisaged above.

* See the paper read to a Research Students' Seminar at London University Institute of Education on 31st January, 1979.
Other countries in Europe as well as in the U.S.A., have begun to recognise the urgency of meeting the challenge inherent in a scheme to offer to all adults a 'Lifelong Education and Training' (1). In our own country, the Advisory Council for Adult and Continuing Education (ACACE 1977) emphasises the importance of a 'continuing education', although at this stage its true nature is yet to be defined. Recurrent, cyclical, lifelong and continuing education, therefore, must be considered in relation to the adult courses that will be programmed for the 1980's. (2)

Definition of Era and the Function of its music.

It has been essential to view the background changes that have already taken place in adult education, for a better understanding of the role that music has and will play in adult studies during this century.

At the close of the Victorian Era we saw the increasing part being played by the universities in providing courses with depth and quality for adults. Music classes offered by London University in the form of tutorial classes were late in coming to the field of adult education. (3) It was R. O. Morris who, appointed by the University, became its


first music tutor in 1919. His two year class was in fact run from the Holborn branch of the Workers' Educational Association (WEA). From 1919-1954 the growth of adult music classes was considerable. An earlier wellknown figure in music, Dr. Ralph Vaughan Williams, gave a course of lectures at Morley College on the 'Progress of Music from Haydn to Wagner' in 1908. The University reluctantly appointed him as tutor, but the examination results obviously justified the appointment, for the examiner (from Mill Hill School) wrote 'This has been a really admirable course..... it was clear that they had been well taught and had 'the roots of the matter in them" '. (4) Today, the Extra Mural Studies Department of London University has its own Senior Staff Tutor in Music and a residential Staff Tutor responsible for tutorial classes in that subject. University Extension courses offer classes in written skills and in musical appreciation. The introduction of regular written work by the students is a common feature of both the WEA and University Extra-mural tutorial classes system. By this means it is considered a university standard of students' progress may best be assessed.

A four-year diploma course in the history of music is a course that students have referred to in their replies to the questionnaires (see Vol.II of this dissertation). It is a continuous and systematic study of a high standard and obviously has an appeal to some part-time students. The attendance numbers are, however, small. There are now signs that the department realises the responsibilities of wider

(4) Burrows, J. - 'University Adult Education in London'
University of London. distributed by NIAE
horizons in adult education, particularly in relation to 'continuing' education. (5). The WEA, founded by Albert Mansbridge, began its work in the year 1903. Mansbridge was one of the real pioneers of the early twentieth century. He possessed and was fired by the concept that all men should be able to share in the advantages of the educational movement. As a lay preacher education was to him inseparable from his religion. The Workers Educational Association, in his hands, became a vehicle for bringing universities and working-class organisations together. The University Extension courses were soon augmented by the tutorial classes designed for working people. In these classes there were about 30 students, unlike the much larger attendances at the University Extension lectures.

The W.E.A. promote many of their music classes in collaboration with the universities; all of which are either tutorial and sessional classes or continuing tutorial classes. They are concerned with the appreciation of music almost exclusively. It is difficult to foresee future developments of this voluntary organisation in London. It has achieved much since its inception. Today the University has more music facilities and resources that will allow for expansion and could offer a more extensive range of adult music activities. This is a 'widening of extra-mural music horizons' that is long overdue.

Although wider opportunities afforded in the specialised realms of higher education increase as the demand arises,

the main obligation of adult education must be to meet the needs of the population as a whole, particularly those men and women from the working classes. The structures of learning are only now showing signs that will enable late developers to progress educationally as far as they may wish. But the signs are there and must be encouraged at all costs.

Music education in the twentieth century has widened its outlook by providing a whole spectrum of teaching facilities. From the now familiar pattern of classes in musical appreciation, which at the beginning of the century was the main substance of adult class tuition in music, horizons have been widened to offer tuition in every aspect of music education, with a strong emphasis on practical performance. The influences of the amateur choral and orchestral movements of the late nineteenth century still carry much weight, and every town through its Adult Education Institutes today offers these facilities at all stages of proficiency.

Music is now able to function freely at all levels, for education in the twentieth century has meant a gradual improvement of standards both for the amateur and the professional. Today the standards of amateur musicians often reach those of their professional counterparts. Perhaps a good sign of the music making since the 1920's has been the music written to involve both amateur and professional musicians in performance together. What was begun in the great Three Choirs Festivals continues as a tradition, so that today towns organise their own Festivals of Arts where amateur and professional music making is represented in a diversity of styles.
The Social Environment

The period when Albert Mansbridge (6) was pioneering his causes for wider opportunities in adult education for the working classes, was a difficult time. At home there were strikes and the country was suffering from great economic and political problems. Yet from 1897-1914 amateur music making was widespread and extremely popular. Private recitals were given in London and these were frequented by the upper-classes, who also supported the orchestral and choral concerts both financially and by their regular attendances. The working class too had their growing interests in the brass band movement, as well as being able to take part in singing great choral masterpieces under well known conductors such as Sir Henry Coward, whose notable work with his Sheffield Choir was renowned for its excellence.

Perhaps the greatest influences, from the second quarter of this century, were the advances made in radio, recording music and eventually television. Their true impact on men and women from all classes is difficult to assess, but there is no doubt that the early days of radio brought an understanding of serious music that hitherto had not been possible. Although very young at the time, I can remember quite vividly the voice of Dr. Walford Davies talking to his 'dear listeners' from the Savoy Hill 2LO Studio, explaining the mysteries of church music in a series 'Music in Christendom' (7). On one occasion he asked the then


(7) Another series, dating from 1926, were his radio talks 'Music and the Ordinary Listener', which ran for four years.
young Dr. George Thalben Ball to 'improvise' a fugue on the spot—such was the spontaneous nature of early radio. (8) Some of the earliest and most successful recordings of church music performed by the choir of the Temple Church under Dr. Ball date from these pre-war days.

Domestic music making, that flourished in the home during the Victorian era, lost some of its enthusiasm with the advent of radio and television. But, in its place, a new enthusiasm to learn and relearn practical skills grew, so that today adult music classes can be sure of substantial enrolments in local and central Institutes of Adult Education for practical courses. The barriers of social class are less in evidence in these classes, with their not inconsiderable ethnic infiltration. Distinctions of ability are more likely to be the criteria for discrimination and further progress. Adults today have opportunities for a well graded musical education through part-time study. With such diversity of music courses, the transition from amateur to professional status is a reality that can be achieved, and often is, by dedicated and hardworking students. Many successful adult musicians have, during the last 30 years, been able to train and qualify as teachers of music, preparing themselves over a period of time to change from one previous occupation to a career in music. Such are the opportunities afforded through adult education classes in the twentieth century, and these must surely be ominous signs of what is implied in the wider concepts of continuing and lifelong education.

(8) This must have been in the late 1920's, for Dr. Thalben Ball was born in 1896. He is still organist and choirmaster at the Temple Church, London.
Music for and of the People

Of the people's music, the national heritage of folk song in these islands has gradually fallen into oblivion as a practising art of country folk. The sophistications of modern twentieth century living inevitably take their toll of the natural, spontaneous arts that were closely linked to a way of living in previous generations.

It was through the efforts of Cecil Sharp and Vaughan Williams that hundreds of these folk songs and dances have been preserved for all time. While it can be said that Parry and Stanford, and even Elgar's music, was influenced by folk song, it was Vaughan Williams and Holst who composed music that was highly charged with the modality and idioms of these folk melodies.

Popular music, as distinct from serious music, has always been a feature of country people. In the place of the folk song new forms of popular and light music have become the interest of many; particularly the adolescents and younger adult groups, mainly through the influence of recordings, radio and television. Perhaps jazz has been the most important of these twentieth century styles: 'The USA's most popular export - jazz, the brash attractions of which, in every country in the world, have captured the allegiance of a public not otherwise interested in music.' (9) Both its rhythmic appeal and its use of melodic features such as the flattened seventh and pentatonic phrases, give it a link with folk idioms familiar in many countries. Twentieth century serious composers, from Stravinsky to Copland, have employed

(9) Smolden, W. - 'A History of Music'. Herbert Jenkins 1965
this new expression of freedom, both rhythm and harmony, in their own compositions. Perhaps the wider appeal of jazz, along with rock, reggae, soul and other forms of ethnic music, has come about through the opportunity it has created for younger amateurs to make music either alone or in small groups.

The interest in the revival of folk song has been accompanied by a revival of the guitar to accompany the singer. In the specialised study of early music, a minority of students prefer to learn to perform upon replicas of older instruments such as the viol, the lute or crumhorn. Musical scholarship has made considerable advances over the last 35 years, particularly in the field of musicology, that appropriately relates the study of period music to a performance that leads to authentic interpretations. As we shall read in Vol.I Part II, such advances made in musical scholarship need to be known and used by the adult music tutor, for intelligent students are demanding more depth of knowledge as they commit themselves to a more specialised study of music.

The twentieth century church has also been affected by the revival of folk music. To encourage a new religious freedom, and a contemporary approach to religious services, many lighter songs have been introduced into the repertoire. As Sydney Carter has said, 'They are not always welcomed in a church. Churches are not built to cope with sounds like this.' (10) Whatever church musicians may feel about the merits and appropriateness of these songs, Carter was a man of personal commitment. Geoffrey Beaumont, too, provided many similar examples of secular idioms adapted to religious words. For a while, and in some places, these were accepted

(10) Carter, S. - 'Songs of Sydney Carter in the present tense'
enthusiastically but, as with their secular counterparts, the enthusiasm was often short-lived. The 20th Century Church Light Music Group have not really made any real impact on young people. Malcolm Williamson, 'Master of Queen's Music', wrote some appealing tunes, but perhaps they did not have the popular appeal that young people find in their pop culture of the secular world, for they too were soon displaced.

Music has taken many new turns of expression during this century. Breaking with tonality, Schönberg had a number of followers composing not only without a key centre, but also composing serial works based on tone rows. More recently, electronic and alleagoric music have found exponents both as composers and as performers. The search for new ways to express musical ideas continues. Nothing will prevent this, for man in the twentieth century is learning to understand that music can indeed be an expression of his own thoughts and emotions. It is this motivation that sustains his interest and nourishes his efforts to learn and improve.

The Teaching of Music

With changes brought about by the group of twentieth century 'Renaissance' composers in Britain, standards were set which were not confined to the writing of music. The music of Stanford, Charles Wood, Parry and Elgar demanded much improved standards of both choral and orchestral expertise. Music in the cathedrals and large
parish churches began to set standards of singing which today, in the latter half of the century, are unique. The choirs of our present cathedrals that are able to maintain semi-professional groups of men and boys to sing the services have never been surpassed. It is true that many of these choirs and their song schools only maintain this under greatest of difficulties and their future must be of concern to all who are deeply committed to the long tradition of English Church Music.

Improved standards of teaching were, however, not only to be found in the ecclesiastical setting, but in the schools, both private and maintained. From the early days of the twentieth century the class music lesson implied simply singing and learning a vast repertoire of songs. These singing lessons were in many schools linked to a progressive and thorough training in learning to sight sing from notation. The Code of 1882 had actually encouraged 'payment by results' for those schools where the pupils could sight sing from notes (11). Further musical movements developed and were introduced into the rapidly widening school curriculum. Singing was soon to be joined by instrumental teaching, particularly in the public boarding schools, where orchestras flourished. By 1920, the percussion band was introduced into many of the State primary schools, only to be followed by group teaching of recorders, strings and, since the

second world war, guitar.

The teachings of Carl Orff, Zoltan Kodaly and, more recently, Suzuki, have been studied closely by music teachers. The introduction of classroom melodic percussion and improvisation leading to simple compositional work was part of the wider scheme for the training of young musicians in the Orff method. Kodaly’s system was essentially a new vocal approach to the teaching of musical literacy through sightsinging of folk melodies based on Kodaly’s own books in Hungary. Suzuki, in the 1970’s, has encouraged hundreds of children and adults to play stringed instruments.

This educational advancement in music for the young has been included to show that the adult of the mid-twentieth century was most likely to have been subject to these new music teaching opportunities. As a consequence, adult music education today reflects to a large extent these changed conditions. The music classes commonly offered to adult students include piano instruction, stringed teaching, recorder ensembles, orchestral groups and chamber music facilities, as well as the firmly established choirs and orchestras which all local communities and Adult Education Institutes promote.

Acknowledgment must be made finally to the tremendous educational advances made possible through the nationwide networks of BBC radio and television. Asa Briggs, in his monumental work on broadcasting, points out that the
foundations of music and drama broadcasts date from 1926 (12). Today the BBC transmits programmes for adults on a wide variety of musical topics. In particular, the coveted Radio 3 Programme promotes regular standards of musical excellence on a scale unknown before the introduction of radio.

In connection with the BBC, one is reminded of the outstanding pioneering work of the late Sir Henry Wood whose series of Promenade Concerts begun in 1895 continue to this day. Sir Robert Mayer (himself a promoter of music for young people) has said of Sir Henry Wood that he brought music to the millions in this country. The support these concerts receive is enormous, especially by young people. While the music programmes have changed their content from those first concerts, they convincingly show how standards of appreciation and music education have risen during the twentieth century.

In addition to high standards of music presented on BBC radio, television provides viewers an added stimuli of vision and sound. Many educational programmes in music are transmitted apart from the high standard of professional concerts televised regularly.

Since the inauguration of the Open University in 1969, music has played a part, if minor role, in the curriculum of its degree courses in Humanities. The high standard

of teaching, the excellent course material and the results testify to the vision of those who felt deeply enough to provide the means of access to a wider public of men and women to study at university level. The Open University sees its role in the 1990's as one of continued expansion achieving a balance between its undergraduate and continuing education activities (13), while its research and advanced studies develop as expected of a university. Undoubtedly, the Open University is forward looking and realistic in its thinking which continuing education demands.

As Brian Groombridge has reminded us 'when society wants something it finds the money' (14). The future will make costly demands to achieve the considerable expansion needed in all forms of adult education, not least in providing for those who need it most. Music tutors should lose no time in planning for the years ahead that will see fewer social barriers and hopefully a society that is more responsive to the needs of all men and women.

Comparative Conclusions
There is no question of doubt that adult education is widening its horizons rapidly as the present century progresses. Music education has in many ways become

(13) 'The Open University in the 1990's'Para. 4.0
(14) Groombridge, B. - 'Continuing Education: the political imperative.' Adult Education Vol. 52. No.1 NIAE
so diverse that direction and advice become essential to ensure that adults will find the courses that suit them best. At present the position is a haphazard collection of courses and classes that have little co-ordination or direction to help students choose and plan their learning programmes.

This expansion of opportunity continues to grow and with the increasing importance of continuing, recurrent and lifelong courses, considerable vision and provision become essential for immediate future planning. The one disappointment must be that those who need adult education most are those who seem to escape the net that would encourage them to raise their standards of literacy, cultural interests and general knowledge. The Biblical direction of 'Go ye out to meet them' may well be the only approach that will encourage more of the working classes to share in tutored pursuits of leisure and more serious interests. This has been the major anxiety of those in the adult education movement down the centuries.

Perhaps, when the formative years of schooling encourage the individual to seek out knowledge for oneself, then continuing education will be felt by men and women as a necessary fulfilment of their true selves. Certainly music, with its aesthetic, emotional and intellectual values can and must find ways of sharing that fulfilment as a lifelong process.
CHAPTER II

PIONEERING MOVEMENTS OF ADULT MUSIC EDUCATION DURING THE NINETEENTH AND EARLY TWENTIETH CENTURIES

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Allocating a whole chapter to three specific musical developments may at first appear as an over generous space allocation, but these outstanding movements of the nineteenth and twentieth centuries are so relevant to and essential for the future of music education, that they must receive special consideration and a scholarly appraisal.

The background study of the previous chapter clearly showed that non-vocational adult education was a slow starter. No serious attempt was made to engage the minds of ordinary men and women in the pursuit of music through formalised class teaching until the early nineteenth century. Only limited progress had by then been achieved to combat the problem of mass illiteracy that was widespread throughout the land. Leaders in the early days of adult education were men and women who possessed a particular sense of social awareness in considering the needs of the less privileged. Pioneers such as Hannah More and George Birkbeck were fired with a deep sense of morality and personal conviction, no doubt the outcome of a religious environment, and with a strong desire to serve the underprivileged people. Such was the testimony of Sarah Glover, the amateur musician, who worked unceasingly over many years to perfect a system of music reading that would enable the poorest persons to take an active interest as singers in their local church choirs.
The following account of the sight singing and choral singing movements shows that the biggest step forward towards musical literacy was made in the nineteenth century when hundreds, thousands, and as some historical accounts have given, millions of people learned to sing from music at sight. It is, therefore, of paramount importance that the development of the English system of sight singing and the great English choral movement are seen for what they really were. For these were initial and vital beginnings towards large scale, communal music making activities never before attempted. The movements provided, in part, an answer to serious social problems created by the Industrial Revolution. Music was able to offer a valuable, social and cultural outlook for the people. It provided the fertile ground from which grew a new school of English music composition, later to be known as the 'Twentieth century Music Renaissance'. Out of this new musical stimuli, came the desire to create and recreate many choral masterpieces still in the repertoire of choral societies and choirs today. A foundation was laid for what must be justly claimed a national heritage. Britain was a country with a choral tradition.

JOSEPH MAINZER 1801-1851

Only the last ten years of Joseph Mainzer's life were spent in this country, but they were fruitful years giving the musician the environment he had looked for all
his life. Born in Trèves, he came from a background of singing, having been educated in the Maîtrise of Trèves Cathedral. His early experiences of the hard life endured by the working classes made a deep impression on Mainzer and determined him to do something to help these people. This he did by organising singing activities. Indeed, wherever Mainzer went, he felt driven to organise singing for the masses, be it in Germany, Italy or finally in England. He published his first book in 1831, entitled a Singschule. Soon after, his political views obliged him to leave Germany. In Paris in 1834, Mainzer began to publish books on sight singing and to compose music. Above all, he renewed his efforts to help the working class men and women to achieve some musical literacy by organising classes for them.

Seven years later, in 1841, Mainzer left France for England. He knew that his methods of teaching sight singing were being ousted by the strong patronage supporting M. Wilhelm's teaching methods. On arriving in this country, he immediately found the encouragement he needed to further the ideas so long cherished. It seems incredible that Mainzer, unable to speak the English language, formed adult singing classes immediately on his arrival, and within two months had published the periodical, 'The National Singing Circular'. By 1842, there were claims that his pupils numbered 20,000 taught either by himself or by his assistants.

As with all of the sight singing pioneers of the early
nineteenth century, Mainzer was deeply involved and keenly interested in promoting choral singing. The textbook he published on the subject was called 'Singing for the Million', and it soon became the slogan of the day. It became a vast campaign, taken up by men and women in the major towns and cities throughout the United Kingdom (1).

At this time, we see an interesting link between the choral singing campaign and the Mechanics' Institutes of George Birkbeck. Many singing classes were connected with these Institutes, as well as with the Temperance Movements * which drew hundreds into their membership, particularly in and around London and the larger Provincial cities. This was part of the cultural activity which Dr. Birkbeck had been anxious to implant into his Mechanics' Institutes from the very beginning. He had never thought of them as being only technical schools of learning. An announcement for starting one such class appeared in the eighth edition of Mainzer's Musical Times in 1842.

Mainzer's fame and teaching methods spread throughout the country and large crowds of singing enthusiasts flocked to the cities to attend his lectures. River trips and open air Festivals were held, where the performance of choral works provided music education and entertainment.

(1) Hood, Thomas - 'A Song for the Million' see the poem.
* e.g. The Band of Hope, and The Rechabites, to quote but two of the Temperance Movements.
Hundreds enjoyed the thrill and excitement of this new musical experience.

The 'Singing Million' was fast becoming a reality in Britain, and it owed much of its momentum and success to Mainzer's enthusiasm and flair for organising. He was not without some opposition, for imposters were known to advertise themselves as being connected with Mainzer and his movement (2).

In 1851, Mainzer's comparatively short life came to an end, following some months of failing health. He had met many difficulties in his pursuit of musical literacy for the millions. At one time, he was criticised for his choice of music, perhaps on account of his Roman Catholic interests, (e.g Rossini's Stabat Mater): also for teaching the pianoforte to young ladies which meant that they were out at night. Unfortunately, John Hullah had by then arrived on the scene, backed by 'establishment' patronage. There is some evidence to show that Joseph Mainzer's methods were officially opposed in favour of Hullah's sight singing system. This is strange as both systems relied on 'fixed' pitch and tended to concentrate on sight singing in simple keys only. Although Mainzer employed the Solfa syllables, it was no more successful than Hullah's fixed doh method. He is mainly to be remembered as the first great musical figure who encouraged the people to sing.

(2) Scholes, P. - 'The Mirror of Music' Pt.I p7 Novello 1947
JOHN PYKE HULLAH 1812-1884

John Hullah, born in Worcester in the year 1812, did not receive any regular music training until he reached the age of seventeen. He later attended the Royal Academy of Music for lessons in singing. Grove (3) records that he composed 'music to Charles Dicken's opera "The Village Coquettes"', produced at the St. James' Theatre on December 5th, 1836. Although he continued to compose, Hullah devoted more of his time to the task of instructing the people to join in the widespread singing movement. By 1841, he had opened a school to teach sight singing and vocal technique at Exeter Hall for the instruction of schoolmasters and Sunday School teachers.

If Mainzer's contribution to nineteenth century England was to enthuse the people into song, Hullah's was equally ambitious in setting out to convert the masses to a sight singing campaign. On visiting Paris, Hullah had found Mainzer's work to be almost at an end. He, therefore, turned his attention to a study of M. Wilhelm's methods which, for all intents and purposes, were similar to those of Mainzer. Even before the latter's arrival in England, Hullah had formed classes in sight singing and, in just over one year, be claimed to have 50,000 pupils. So great was the ensuing support for Hullah's teaching that a fund was opened in order to purchase a hall in Long Acre, London. St. Martin's Hall was purchased and Hullah's venture met

(3) Grove - 'Dictionary of Music and Musicians' 3rd Ed. H.C. Colles 1927
with apparent success for the next thirteen years. It was the means for providing concerts, instruction and performances of choral music during the years 1850-1863.

Hullah was fortunate in having influential support from James Kay - a doctor of medicine who later became Sir James Kay-Shuttleworth, Bart. Dr. Kay himself had an interest in the methods of Wilhelm and was also impressed by the Pestalozzian theories of education, having made several visits to the continent to study there. When Kay opened the first of England's Training Colleges in Battersea (in 1840), he lost no time in appointing Hullah to train the men students in the art of sight singing. This gave Hullah the chance he longed for to put into practice the system he had adapted from M. Wilhelm. What was also of tremendous importance to him was the official recognition of his teaching methods. In 1841 Hullah published the book 'Wilhelm's Method of Teaching Singing adapted to English Use', which met with considerable success. Further appointments followed including a professorship of Vocal Music at King's College, London, in the year 1844. He was also made a staff member of Queen's and Bedford Colleges which then had only women students.

Following the epoch making Education Act of 1870, Hullah was the obvious choice for the post of H.M. Government Inspector of Music in the Training Colleges. By 1872, these

(4) Rainbow, B. - 'The Land without Music' p 118 et seq. Novello 1967
colleges had increased in numbers throughout the country. With the governmental backing of his publications, * and the patronage from establishment sources, Dr. Hullah (as he became in 1876), was in a position of strong influence. Hullah outlived Mainzer by thirty three years. His system of sight singing took official precedence over most other systems prevalent in England at this time, but it differed little from that of Mainzer and Wilhelm. All three insisted on adhering to the French tradition of a 'fixed pitch', which failed to offer the less able an easy and progressive method of reading vocal music. The latter was not to be finally achieved until the Rev. John Curwen developed a new approach to the much older practice of solmisation.

SARAH ANNE GLOVER 1785-1867

While Mainzer and Hullah were busily and dramatically engaged in fostering large scale movements in choral singing and sight singing, Sarah Glover was quietly and successfully laying the basis for a new approach to the reading of vocal music which later was to become a direct challenge to the continental methods of 'fixed pitch'. It was she who, in the market town of Norwich, worked unobtrusively year by year to 'perfect the praises' of church goers; instructing children and adults to sight sing from notation. Her aim was to offer a simple sight singing method rather than the aristocratic approach

* They were actually printed by HMSO
associated with instrumental teaching at that time. To this outstanding lady, the musicians of this country owe a tremendous debt. She was an educated woman and knew of the History of 'Hawkins' where the Guidonian theories of solmisation were explained. The Reverend John Curwen said of her in 1867, "Miss Glover was the inventor more than fifty years ago of Solfa Notation and of the Musical Ladder from which Tonic Solfa has developed". (5)

Sarah Glover was the daughter of a Norwich clergyman. She was born into a musically sympathetic environment and both of her parents were anxious to see that she received a good standard of musical education. She first received lessons from a Dr. Beckwith who was organist of Norwich Cathedral, who she later referred to as having been the person who explained to her the relationship between attendant keys. (6) Her fame as a choir trainer was well known even outside of Norwich. Her choir sang in two parts regularly, and in this work she was acknowledged by many to be an expert. Many adults were sent to learn her system of teaching singers how to read vocal music and, on returning to their home towns and villages, they in turn became ambassadors of her teaching methods.

It was in 1812 that Sarah Glover hit upon the idea that if letters were pasted over the pianoforte keys, it would be possible to express a simple tune in letters.

(5) Curwen, J. - 'Tonic Solfa Reporter' p. 8 1867
(6) op. cit.
This was to enable her first pupil, a young man, to sing simple melodies unaided. Dissatisfied with the result, Sarah Glover decided to substitute Solfa syllables instead of the alphabetical letters. After further experimentation, she produced a sliding scale invention as a teaching aid. This led to the production of instruments (later to be manufactured by the Norwich worker, Mr. Reuben Warne, of St. Andrew's) which she called Glass Harmonicons. These instruments can be seen today in the Norwich Museum.

Dr. Bernarr Rainbow wrote an account of one of these instruments in an article for 'Music in Education'. (7) As a result of researching further into the origins of Sarah Glover's harmonicons, the present writer has updated (and corrected) some of the information given in Dr. Rainbow's article. The importance of this recent research is significant both for its historical and musical interest, for it has proved that Sarah Glover invented two kinds of glass harmonicons to be used in conjunction with her teaching of sight singing. The findings have been published (8) and show that Norwich possesses not one, but two, of these harmonicons. The first of these Sarah Glover called an 'open' harmonicon, and this aural aid was suitable for what she herself termed the 'non-scientific musicians'. A 'keyed'


instrument (the only one referred to in Dr. Rainbow's original article) was a later development and was intended more appropriately for the 'scientific musicians' - those who could play a keyboard instrument to some degree. A copy of the article and photographs (by kind permission of the Norwich Museum Service) are to be found in the appendix at the end of this Volume Part I.

The first instrument consisted of twenty five glasses in a row equal to two octaves of semitones (G, to G'). At the back was a roller containing twelve rows of scale notes, and above the roller one row of pitch notes (see first photograph in appendix). The term 'scale notes' refers to the use of Solfa syllables, for this instrument made use of the 'movable doh' principle. In her book "A Scheme for Rendering Psalmody Congregational", Miss Glover dispenses with pitch notes (9) (third edition 1842).

This outstanding teacher continued to work with both adult pupils and with groups of children, relying on local help and support in such matters as printing of copies necessary for her teaching. Norwich was her home town, and most of the pioneering work was carried out there. She continued to perfect her system of sight singing, always being more content to see results than to derive any financial reward for herself. She was indeed a dedicated music educator of the early nineteenth century.

(9) Glover, Sarah - 'A Manual of The Norwich Solfa System for Teaching Singing in Schools and Classes, or A Scheme for Rendering Psalmody Congregational.' (1835)
Miss Glover said, "I would recommend the little instrument particularly to the attention of pianoforte players. The portableness of this compact little instrument which is less than two feet square, may also be reckoned among its recommendable qualities." (p 63 A Scheme for Rendering Psalmody Congregational) 1835

The picture on the left is of the 'open' harmonicon. On the right is a photograph of the 'keyed' harmonicon closed.

NORWICH SOL-FA LADDER
Price 3d.
Jarrold & Son
47, St. Paul's Church Yard
London

The above is an advertisement from the Musical Times, August, 1848.

* Photographs taken by the writer, August, 1978.
Sarah Glover was fully aware that the current belief among her contemporary musicians asserted that it was only necessary to play from Old Notation. Rather than break away with an entirely independent notation, she tried successfully to adapt the solfa syllables to Old Notation. Her pupils were instructed to solfa regularly from a printed stave. Later, when her classes assumed greater numbers, Miss Glover arranged an introductory class where solmisation was firmly established and then the practised solfaists proceeded to an upper class where the knowledge already gained was translated into Old Notation. By 1844, Miss Glover could justly claim that her system was established. Adults began to travel many miles to receive instruction from her in the art of vocal music reading. She was the first English pioneer of sight singing. Schoolmasters and schoolmistresses came to Norwich for lessons and, in a short time, they were able to leave with sufficient knowledge to return to their own towns and teach others.

At the age of seventy three, Sarah Glover visited the first gathering of 3,000 young people organised by the Friends of the 'Tonic Solfa Method', at the Crystal Palace in 1857. The audience numbered 31,000. Sarah Glover said afterwards, 'There has not been one failure! We were very much struck by the elasticity and precision with which the voices might be said to dance simultaneously in the air. And how exquisite were the pianos of the flexible, well-tuned young voices.' What
This picture of Miss Sarah Glover is taken from the frontispiece of 'The Art of Teaching, and the Teaching of Music': being the TEACHER'S MANUAL of the Tonic Solfa Method by John Curwen. 1875

By kind permission of The Curwen Institute, The Tonic Sol-fa Association Limited.
she had begun in a humble way with her Norwich pupils had, with the determination and leadership of one John Curwen, led to a movement of choral singing based on sound principles of sight singing the like of which was unprecedented in England.

The picture shown was taken when Sarah Glover was about seventy years of age. It is a copy from a photograph and shows her holding the ladder which was the origin of the Curwen Modulator. John Curwen was first to acknowledge that his own method owed a great deal to Miss Glover's originality and invention. In his hands the system was to flourish, and people were to be found singing glees, part songs, anthems and oratorios. This was a remarkable achievement, and one which would not have been possible earlier.

The Rev. John Curwen made a number of visits to see and talk with Miss Glover. He saw her teaching in her infant school late in 1840, when he was only twenty four years of age. She must then have been fifty five. On these visits he always received much encouragement from the Glover home, where long discussions took place on the origination of the sight singing method. It must, therefore, have been some satisfaction and pleasure to Sarah Glover when she realised that her pioneer work would be taken up and developed (10) by this eager advocate of her system.

(10) Curwen, J. - 'Tonic Solfa Reporter' 1872 pp 181-182
When John Curwen visited Sarah Glover two months before her death at Hereford, he asked her more about its historical background. He received the reply, "Do not concern yourself to vindicate my originality. Let the question be not who was the first to invent it, but is the thing itself good and true, and useful to the world."

Sarah Glover was a dedicated, religious person. She felt keenly that the poor needed help and required education. It was to this end that her life's work was committed. Her sense of vocation was that of a fine music teacher and a humble pioneer for the many, particularly in the provision of a system that was the foundation of musical literacy for thousands of men and women anxious to learn the art of sight singing.

JOHN CURWEN 1816-1880

1841 has been described as the year of the 'sight singing mania'. (11) Hullah commenced his classes for adults and Mainzer arrived in England in that same year. John Curwen was not a professional musician, neither was he well endowed with a natural talent for music. Although an educated man for his time, he freely admitted, "I could neither pitch a well-known tune properly, nor by any means 'make out' from the notes the plainest psalm tune

which I had not heard before. To obtain that moderate ability was the height of my musical ambition." (12) This, coming from a man ordained into Holy Orders was a sad admission. But, to the Rev. John Curwen it was a challenge to be met. In some ways, the fact that he himself was as musically illiterate as were the majority of people at that time compelled him to pioneer in the quest for a method that would work. Curwen said that he was probably more aware of the difficulties in reading vocal music because he had not received any formal teaching. This is often the way with those who pioneer; for the searching and experimenting required to produce a progressive scheme of teaching depends upon the ability to think as a student as well as a teacher. Curwen was learning with his pupils right from the beginning.

He was only twenty five years of age when, as a Congregational Church Minister at Stowmarket in Yorkshire, he was called to attend a meeting of ministers, Sunday school teachers, and friends of Sunday schools from different denominations at Hull. This was in the autumn of 1841. It was there that he was commissioned to introduce a simple method of teaching sight singing, which would encourage members of congregations to join more fully in singing. He informed the conference, called to discuss this matter, of Sarah Glover's work in Norwich. She lived in the city that was

only a matter of some thirty miles from Curwen's pastoral charge. He was, therefore, able to provide a first hand account of Sarah Glover's method. Curwen informed the conference that it was suitable for the poor, it was cheap, it demanded little time and was easy and true. In fact, he was prepared to recommend her method of teaching, which by now had been published in book form (13). As a result of his enthusiasm, Curwen was asked to undertake the task of presenting a workable scheme. He agreed to accept the challenge, but pointed out that his priorities were "first to my church, second to my Sunday schools, and thirdly my Day schools". Yet, after the publication of his first book of 'Lessons on Singing' in 1842, he was relieved of some of his pastoral duties and spent more time teaching classes of adults and children.

After five or six years of ministerial duties, during which time he had married, Curwen brought out another book, 'A Grammar of Vocal Music' (1848). During these latter years he had been able to consolidate his thoughts on the subject of developing Miss Glover's method and had taken the opportunity of talking about his ideas with a number of leading musicians and educationalists.

In later years Curwen reflected that providence had stimulated his thinking and directed his ways. Certainly, it became evident that all of his energies were to be directed towards the service of his people through music.

His work became a business proposition as well as a

(13) Glover, S. - 'A Scheme for Rendering Psalmody Congregational' 1835
vocation. Never forgetting the huge debt he owed to Miss Glover, John Curwen actually sent the proceeds from his first book to her. Sarah Glover, true to her ideals, returned the money stating that she had never received any payment for her work. Curwen, therefore, used the sum to publish another publication, namely, 'Singing for Schools and Congregations' in 1843.

In 1853, the Tonic Solfa Association was formed. The sight singing movement was by now well established. Concerts of choral music at the Crystal Palace were making their name and the first books of psalmody in the new notation of Tonic Solfa were on the market for sale. Printers were no longer refusing to print the new notation, as there was an increasing demand for its use among amateurs. The system had even made its mark in Scotland where previously Mainzer and Hullah held the field. It was also at this time, that the first copies of 'The Tonic Solfa Reporter' were published. This vast amount of printed music and musical literature was the beginning of a flourishing market which prepared the way for the great choral movement.

Eventually, Curwen's ministerial work proved too much for him. 'Both physical and mental forces failed me', as he said in an account of his thirty years work from 1845-1875 (14). Having relinquished his clerical appointment,

(14) Curwen, J. - 'Tonic Solfa Reporter' 1875 pp 22-26
he was compelled to live from the small profits brought in by the sale of his publications. By 1863, Curwen recovered sufficiently to turn his attention to business. The publishing firm of J. Curwen & Sons, Ltd., thus had its origin in 1863 and a School of Tonic Solfa was formed in this same year which was later to become the Tonic Solfa College.

In 1866, Curwen accepted an appointment as lecturer in music in Scotland, endowed by a Mr. Euing. This afforded him an opportunity to adapt his system to a broader study of music, relating it to harmony, musical form and musical history. In 1869, the Tonic Solfa College was founded, but it was some years before it possessed its own buildings and awarded scholarships.

Although Curwen achieved much, his main difficulty was in trying to persuade the governmental departments responsible for education to allow a college to be established for the training of teachers in Tonic Solfa. The day schools were demanding his methods and, apparently, Her Majesty's Inspectorate of Schools were united in their praise for his system. The Training Colleges were, however, a different matter. They favoured the Hullah system of a fixed Doh. This perhaps is understood when one remembers that Dr. Hullah was the Inspector for all of these colleges. In the teachers' final examinations, questions were so designed as to ensure that Curwen's method was discouraged in these places of learning. In 1873 John Curwen published his pamphlet 'The present crisis of Music in Schools'. This
put the case clearly for the 'Movable Doh' school, and it was only a short time before this was acknowledged by a campaign that allowed for the incorporation of the Tonic Solfa College for the training of Solfa Teachers (1875) and, as Curwen said, "A College for People's Music".

Like Sarah Glover, the Rev. John Curwen, spent the greater part of his life as a pioneer for the many. For forty years, Curwen laboured to perfect his teaching method, always willing to learn and adapt new ideas from others. The important principle underlying all of Curwen's practical system was the aural recognition of teaching 'the sound before the symbol'. As a philosophical approach to music teaching today, this maxim has strong practical implications. To maintain and sustain interest, achieve progress, and to produce creative music making this philosophy is a priority. Psychologically, it was, and still is a sound principle of music teaching.

By the 1930's, Curwen's Tonic Solfa system had lost much of its initial impetus and, at the same time, many misconceptions were propounded, often by musicians. Curwen, himself, never saw his system as anything more than a means to an end, - namely to enable ordinary men and women to sight sing with accuracy from staff notation. He believed fervently that great advantages of the Tonic Solfa method could be obtained by reading the

(15) Curwen, J. - 'Tonic Solfa Reporter' 1867 pp 166, 167 where he explains how he borrowed from Naegeli, Garcia, Fétis, Gottfried Weber, Helmholtz, Compagnoli, Besson, Wohlfahrt, etc.
solfa syllables from Old (Staff) Notation. This was an important admission, and one that has often been misunderstood in the early part of this century. Tonic Solfa is essentially an 'aural' teaching aid that establishes strong mental impressions of pitch.

John Curwen once said, "But what is reading music? Are there half a dozen choirs in the Kingdom, membership of which is a real guarantee of ability to sight sing even the simplest tune? The sight singers are the few and not the many. (16) Hence the prevalence of some very vicious customs in connection with chorus singing, of which the worse are, learning up music by the help of instruments, putting 'leaders' in each vocal part to give confidence to the rest, and even in some cases of oratorio performance, putting instruments to play the actual notes of the voice parts." Over a hundred years later these words of Curwen still ring a note of authenticity for many choir trainers. It was his insistence on discipline and standards that at one time led Curwen to break away from his own Tonic Solfa Association, believing that it was wrong for huge numbers of singers to take part in those vast performances of choral atheliticism at the Crystal Palace, if they had not each passed examinations in the sight reading of vocal music. He felt that the success of those large scale performances were 'won by a compromise of thorough

(16) Tonic Solfa Reporter. p 311 et seq. 1870
educational truthfulness.' (17)

John Curwen knew that the complications of trying to sight sing from Staff Notation were extremely difficult and laborious. It was all too often the possession of the few for whom long practice alone had produced a facility. He said, "it was the fruit more of instinct than of reason, instead of being, as now it is, (i.e. after a course of reading from Tonic Solfa), the common attainment of the people." (18) He maintained that it was the good teacher who really experienced difficulties associated with the reading of vocal music from Old Notation. There were too many signs to confuse the beginning singer such as key signatures and accidentals. Also, the semitones between me and fah, and te and doh' were in no way apparent on the five line stave. Not even the key note is quickly evident, and certainly intervallic relationships between sounds are less easy when reading from staff notation (e.g. a perfect 4th s₁ - d does not generate the same impression as t₁ - m, yet both are perfect fourths. One is much easier to read than the other). The principle of key relationships was, therefore, basic to John Curwen's system. Even so, in 1848, he readily acknowledged that 'it may be a long time before another notation (i.e. O.N.) is perfected which serves the purpose of instrumental music better'. It was for vocal reading that Curwen felt

(17) Curwen, J. Spencer - 'Memorials of John Curwen' 1882
(18) Curwen, J. - 'A Grammar of vocal Music' 1848
it an advantage to offer the New Notation to enable more people to sing music at sight. This notation, inspite of its limitations, certainly achieved its purpose, for it opened the gateway of musical performance to thousands who otherwise would never have experienced the skills of sight singing.

In acclaiming the general principles of Miss Glover's teaching, Curwen felt the need for some modifications to bring the method into line with his own thinking. He had been encouraged to make alterations still acknowledging his tremendous debt to Sarah Glover. It was, after all, a result of his encounter with her that compelled him to apply himself wholeheartedly to the task of finding the best method for the teaching of sight singing. The following is a summary of John Curwen's modifications to Sarah Glover's system:

1. Substitution of small letters in the notation for capitals and small letters mixed.

2. To use such signs and marks to be found in every printer's 'case' - mainly to reduce costs of printing throughout the country. The notation was also to be simply written for use at home and for choral societies to produce their own copies.

3. The need to show time more distinctly by means of accent-marks (i.e. bar lines), placed at equal distances along the page.

4. The introduction of Solfa music paper and Solfa blackboards, both essential for teaching and for pupil's written work.
5. To establish a closer relationship with O.N. using the letters A - G with sharps and flats, instead of Miss Glover's harmonicon nomenclature. This, he felt, ensured a valuable point of connection between the New and Old Notations.

6. The use of many more varied exercises, chiefly graded from the works of 'old masters'.

7. A full course of progressive lessons was considered of prime importance. This was later exemplified in his book, 'Singing for Schools and Congregations' (1843 and 1848). The latter publication included a course of lessons and exercises in Tonic Solfa and a full introduction to the art of singing at sight from the Old Notation.

8. To teach by pattern and not to sing with the pupils as did Miss Glover.

9. The concept of teaching intervals and melodies through the order of chords; viz. Tonic, Dominant, and Sub-dominant.

10. The use of 'mental effects'.

11. The use of manual signs (i.e. hand signs)

12. The bridge-notes for extended transitions.

13. The nomenclature of chords.

14. The classification of chords in his Harmony Chart.

15. Teaching harmony and harmonic analysis.

16. The application of Tonic Solfa to elementary composition.

17. The new theory of discord and modulation.

18. Plans for the teaching of instruments employing Tonic Solfa.
19. A system of certificates and examinations to encourage progress.

20. Adaptation of Tonic Solfa for schools, psalmody and other recreational purposes.

21. The publication of Tonic Solfa literature.

By the time that Curwen was in a position to launch and found the Tonic Solfa Association in 1853, most of the above aims had been realised as a logical outcome of his developing work.

Mary Curwen, his wife, died on January 17th, 1880, and this was a bereavement that 'robbed Mr. Curwen of half of his life, and utterly broke his spirit.' (19) From that time onward he seemed to be resigned to the fact that his own end would not be long in coming. True to form, Curwen continued to work for the great cause he had initiated, developed and perfected in a lifetime. His 'light work' returned him to an old idea - of perfecting a keyed instrument tuned on the principle of Just Intonation. There was even correspondence with a firm in Paris to manufacture the instruments, but the project was never realised.

As a teacher, Curwen was meticulous in all matters. It is recorded that, although he gave the same course of lessons term after term, he always carefully 'revised and improved upon his notes, commencing to do so in good time -

(19) Curwen, J. Spencer - 'Memorials of John Curwen'. 1882
about three months before the beginning of the session.'

John Curwen died on the 16th May, 1880, just a few months after Mary, his wife. The funeral took place at Ilford on the 3rd June, and an assembly estimated at from two to three thousand persons attended, including many notable musicians. Dr. Stainer (organist of St. Paul's Cathedral) was among them, and the Rev. J. A. Macfayden of Manchester delivered a long address as a tribute to the greatness and humility of this outstanding personality. He had 'approached music from the side of education.' John Curwen served his people as he alone knew best. Although once a minister of the church, his concern for people never changed for one moment. He served as he had been asked on that day of conference in the Autumn of 1841, and his work was not completed until that charge was fulfilled. Like Sarah Glover, he had been a pioneer in a great cause to serve men and women, so that they might become aware of the new opportunities that music alone could offer them.

JOHN SPENCER CURWEN 1847-1916

John Curwen was fortunate in having a son who showed interest not only in the Tonic Solfa Movement, but also in the business side of the now flourishing organisation. John Spencer Curwen was born on the 30th September, 1847, at Plaistow in East London. His father was at that time the minister of the Congregational church in the village which was only four miles east of the Bank. The son was educated at the City of London School and later studied
at the Royal Academy of Music. The music teachers of the day were Prout, Macfarren and Sullivan. Later in life J. Spencer Curwen became a F.R.A.M. after first being elected an Associate in the year 1870.

John Spencer Curwen was elected president of the Tonic Solfa College on the death of his father in 1880, and also president of the Tonic Solfa Association which was chiefly concerned with choral activities. His main interests were in the study and practice of church music. In spite of heavy commitments of business and lecturing up and down the country, John Spencer Curwen found some time to publish his own writings. These included, "Studies in Worship Music", "The Boy's Voice", "How to Read Music", "The Companion for Teachers", and "Specimen Lessons on the Tonic Solfa Method".

John Spencer Curwen was not a pioneer in the innovatory way of his immediate predecessors, but was none the less determined to make his contribution to the movement which still had not been fully accepted by many of the leading musicians. He spent much time travelling on the continent, visiting Belgium, France, Holland, Germany, and Switzerland and he visited America in 1887. From the notes he made on these travels, John Spencer Curwen thought highly of singing as taught in Switzerland, but was less happy with the German and Dutch methods he had experienced. He spoke highly of the Frenchman Chevé and, after a visit to Paris, he referred to the strong rhythmic
sense of French singing, although he felt that the music chosen was often too difficult and did not compare favourably with the carefully graded exercises provided by the English Tonic Solfa method of class instruction.

In the nineteenth century, the music festival spirit grew and became competitive. John Spencer Curwen was apparently very enthusiastic about the Festival Movement with its opportunities for testing sight singing and choral skills. He began the Stratford musical festival in 1882. In the present century, the competitive element is less in evidence, although festivals continue to make their mark in villages and towns of Britain.

It is interesting to read an account of a choir practice in an article written by John Spencer Curwen entitled 'Singing by Guess Work'. (20) It concerns the taking of a choir practice by an eminent graduate musician who showed a complete lack of any educational method. The choir, which was made up of ladies and gentlemen most of whom could play instruments and were for all intents and purposes 'finished products of modern professordom', were quite unable to sight sing the simplest music without the assistance of a pianoforte. The writer gives a vivid account of how the conductor proceeded with the practice. Curwen concludes "They sang, as they could hardly help singing, very sweetly, when they had thoroughly mastered the notes of a piece. But of the power to read music they

(20) Curwen, J.S. - 'Tonic Solfa Reporter' 1874 and also to be found in 'The Art of Singing' 1875 p 362-3
had none. My observation convinced me that they had learned a piece by blindly following the piano, aided by the instincts of a cultivated ear, which guided them in their guesswork." Sadly, over a century later, many choirs have progressed little further than this state of affairs.

John Spencer Curwen, like his father, was aware of the prejudice shown in certain musical quarters to the Tonic Solfa method. Although he claimed that musical scientists such as Helmholtz, Ellis, Sedley Taylor, Bosanquet and Lord Raleigh supported the system, he admitted, "There is an enormous amount of dislike to our system, prevalent especially among the musical rank and file - the half educated professionals and amateurs." This prejudice was in no small measure due to the New Notation which both John Spencer Curwen and John Curwen had insisted on maintaining as an easy means of reading for the non instrumental musicians. He said, "Our notation is the source of our success, the inspiration of every Tonic Solfa teacher. We have become so used to being ignored, ridiculed, and abused, that we take little notice of it." *

John Spencer Curwen's travels continued throughout the United Kingdom, particularly in the winters, lecturing and meeting folk whose 'enthusiasm and earnestness' inspired him to even greater efforts. He went as far as to claim that the number of persons studying the system,

* Curwen, J.S. op cit
or using the notation, or singing from the Old Notation employing the Tonic Solfa training was six millions.

In the late nineteenth century, choral singing was probably better in Britain than in any other country in the world, and this John Spencer Curwen felt was largely on account of the excellence found in the discipline of the Tonic Solfa system, - 'which has made our singers certain of attack and sure of intonation'. Of its wide use and application there could be little doubt, and it is interesting to find the Roman Catholics accepted it because it fitted so well into their teaching of chant. The Jewish rabbis also found it helpful in the inflected reading of their scriptures. In short, Curwen said 'its truth and simplicity have caused it to penetrate everywhere.' (21) In view of the undeserved criticisms the movement occasionally had to endure, it was undoubtedly encouraging to find such well known musicians as Sir Joseph Barnby, Sir John Stainer, Sir Robert Stewart, Sir Charles Villiers Stanford, Sir Hubert Parry, Professor Prout, Sir Frederick Bridge (and many others) were not only in sympathy with the Tonic Solfa Movement, but also accepted honorary membership of the College.

Alongside his musical activities, J.S. Curwen was keenly interested in the University Settlements. It was a wish of his that men should be uplifted by the movement of 'music for the million'. He worked hard among the

(21) from 'Contemporary Review' issued at the time of the T.S.F. system's Jubilee.
dockers and gas workers of his native district, and it is said that he shared many of their socialist ideals. It was not unknown for him to speak at street corner gatherings advocating for such conditions as improved housing, a living wage, and better civic life. He also supported the cause of adopting the 'Free Libraries Act', a difficult subject to propagate in East London at that time.

John Graham's 'John Spencer Curwen - a Memoir' (22) records unceasingly 'of the man's kindnesses and of the men and women who were encouraged and advanced by his thoughtful interest and uprightness'. Like his father, he was a life long abstainer, not an uncommon thing for non-conformists in those times. Many of the temperance societies gave active support to the system and encouraged people to take up music as an alternative to misspent hours of drinking in excess. It was well known that the Curwen business stood for commercial uprightness in all of its dealings with composers, as past correspondence testifies.

It is interesting to read from his writings, that J.S. Curwen anticipated the adoption of universal pitch. He advocated too the system of continental fingering now accepted as a priority in the foundation of a good keyboard technique.

He married Annie J. Gregg (known as Jessie). As an interested musician in her own right, Mrs. Curwen was to make her influence felt, both in the business and in the Tonic Solfa Movement. As a writer, her 'Mrs. Curwen's Piano

(22) This memoir was printed for private circulation only by J.Curwen and Sons, Ltd.
'Method', is a classic on its own. She was highly respected as a musician and as a teacher and she was deeply committed to the music education of the young. She lived from 1845-1932.

What John Curwen had begun, John Spencer Curwen continued throughout his life. His main contribution was to bring about a unification of both the Old and New Notations into one system. He was a pioneer of the great choral festival movement that spread throughout the whole country. As a result of this enterprise many composers became interested in the venture. Names such as Elgar, Bantock, Walford Davies and Vaughan Williams come readily to mind. These men were provided with a field where their compositions would be sure of performance, for Britain was now a singing nation. J. S. Curwen was responsible in no small way in preparing the country to meet the demands set by the composers of the New English Renaissance. It was said of the founder's son that 'the supreme value of Mr. Curwen's work was its inspiration to others, bringing out by his encouragement the best that was in them'. - Geo. Baker from 'A Memoir of John Spencer Curwen'. This was a testimony worthy of the dedicated teacher he had proved himself to be over a lifetime of service to the people.
Guido D'Arezzo's mnemonic, taken from the Vesper hymn to St. John, was indeed a fortunate choice for later generations. For, in an age of modality, this eleventh century monk chose a melody whose six first syllables of each line formed not a minor scale, but six consecutive steps of the major mode used extensively from the seventeenth to the twentieth centuries, as the foundation of composition. By adding mi and fa (from the gamut*) to a hexachord, the eight steps of the major mode were made available.

* For an explanation of the gamut, see B. Rainbow's 'The Land without Music'.
By instructing his pupils to memorise this plainsong melody, Guido offered a simple means of learning to sing at sight from notation. The system pointed to the semitones in the mode by using the syllables mi – fa, a device that in the sixteenth century was to be reserved exclusively for the notes B – C. Guido's teachings conveniently served as the basic method of vocal sight reading for the next six centuries, and the syllables, with some modifications, have continued down to the present day.

It cannot be said that Guido's system was in any way tonic based and the later Renaissance use of solfa syllables seemed to be more concerned with the mnemonic aid they provided in the recognition of intervals. Only the syllables, fa sol la and mi fa sol la were employed in the sixteenth century (23). The present day uses of Curwen adaptations of solmisation are, therefore, most suitable for the sight singing of early modal music. e.g. Dorian: read as - ray me fah soh lah te doh' ray'

Aeolian: as - lah te doh ray me fah soh lah *

A system of sight singing to numbers was originally introduced by Jean-Jacques Rousseau (1712-1778), writer, philosopher, moralist, political theorist, and to some extent a musician and composer (24). Rousseau employed


* Here the Anglicised form of Curwen's syllables are used.

the numbers 1 to 7 to represent the eight steps of the major scale. Kenneth Simpson, in his collection of short essays 'Some Great Music Educators' gives an account of how the method worked in practice (published by Novello). It was, however, never very fully developed by Rousseau, and it was left to the Swiss pioneers, Pfeiffer and Naegeli to publish their own ideas, largely inspired by the teaching methods of Pestalozzi in the year 1809. Pestalozzi was an early pioneer in child education and believed fervently in the influence of music on the feelings and emotions of man, and considered it to be a necessary ingredient of everyone's education. Pestalozzi held the view that in music teaching, 'the sound should always be presented before the symbol'. A fundamental concept which music teachers accept as being basic to the teaching of their subject. The division of rhythm and pitch as separate learning processes was essential to the Pestalozzian way of teaching music.

Pfeiffer (a clergyman interested in education), successfully applied Pestalozzian principles to his own methods of music teaching. He was anxious to develop the means whereby pupils could extend their singing repertoire, and this meant reading from notation. Pestalozzi approved of Pfeiffer's methods as they largely fulfilled his own ambitions and basic concepts on music education.

Pestalozzi found another advocate of his educational philosophy in Naegeli, a teacher he obviously admired. In a letter dated 18th Feb. 1827, he remarked that Naegeli
'who has with equal taste and judgement reduced the highest principles of his art to the simplest elements, has enabled us to bring our children to a proficiency which on any other plan, must be the work of much time and labour'.

Both Pfeiffer and Naegeli used the figure notation of Rousseau, as an introduction to Staff Notation, and they taught their pupils to sing the figures. Above all, they insisted on teaching the various constituents of music as separate entities. This was the influence of their respected teacher, Pestalozzi, who favoured the teaching of rhythm, melody, dynamics and pitch separately.

While music educationalists in Europe were experimenting with new ideas and concepts, England was also experimenting to find new ways of reading and of teaching music. The Guidonian method of singing syllables in hexachords had changed in two ways. Curwen referred to these as the Lancashire and the Yorkshire systems. The latter was called the Old English or complete scale system. Ut was changed into Doh, and (from Italy) si was used for the seventh degree of the scale. The Lancashire method, from which the later Tonic Solfa method was partly founded, was given the name of the Major Third System. It omitted the lower part of the hexachord, and used only Fa Sol La, repeated, and Mi added wherever there was a semitone like a seventh leading to a tonic. Both plans, according to John Curwen produced good sight singers. (25)

(25) Curwen, J. - 'The Art of Teaching'
The Lancashire method had, to some extent, been foreshadowed by the Old English System of Tudor times. In the late sixteenth century, Morley explained to a beginner how first a singer should memorise the whole gamut, and then as fluency develops, the clefs of C, F, (and G) are introduced. Morley goes on to say that ut may be replaced by fa, provided that the pupil remembers the rule 'when B is a natural rising to C, - sing mi; and when B has a flat, then sing fa.' This simply meant that mi-fa was used for the notes B rising to C (see examples), and a simple melody could be read using fa sol la - mi fa sol la.(26)

\[\text{viz.} \]
\[\text{or again} \]
\[\text{(from Th. Morley p.18).} \]

In 1817, M. Galin began what is now known as the Galin-Paris-Cheve method. It combined two existing ideas, that of writing in figures and singing to syllables. In 1822, M. Jeu de Berneval, a pupil of Galin (and later a professor at the R.A.M.), employed the solfa syllables, but added a new 'aid', that of altering the shapes of the notes to convey different 'mental' effects. His work influenced John Curwen who was impressed by the Frenchman's teachings and thinking on the subject of solmisation. M. Jeu de Berneval published his ideas

26 Morley, T. A Plain & Easy Introduction to Practical Music. 1597
on the teaching of these 'mental effects' in a book, 'Music Simplified' and J. Curwen incorporated some of these into his Tonic Solfa System.

\[ \text{e.g. } \text{fa took on the shape of a triangle with its point downwards } \nabla, \text{ and te was a triangle with its point upwards } \Delta. \]

M. Jeu de Berneval.

M. Jeu de Berneval understood that once a pupil was acquainted with these 'mental effects' he could relate the basic solfa to all keys. Previously, and indeed for some time after this, sight singing was mostly confined to keys that were easy and limited in number, but it was the Frenchman who made the discovery that, instead of learning two hundred sounds, one need only to memorise seven basic impressions. By this 'movable Doh' system, all scales and keys were equal in their ease of reading. M. Jeu de Berneval also claimed that in education, theory and practice 'should ever go hand in hand'. This is not quite in line with our twentieth century concepts of music education where present day philosophy insists that 'theory should arise out of practice' and not the other way round.

As with the Swiss teachers, Berneval isolated the problems of teaching pitch, intonation and rhythm and dealt with each separately.

With so much activity and experimentation going on in Europe at this time, it is not surprising to find many of our own
interested musicians visiting those countries and returned with ideas to incorporate into their own teaching of music. One such person was William E. Hickson (1803-1870), who Curwen often referred to as 'The Father of School Music'. He became one of the staunchest advocates of Tonic Solfa. Hickson was something of an amateur composer, but he was deeply interested in music education. As early as 1836 he had published, 'The Singing Master', which contained instructions for teaching in schools and in the families. Other publications followed and further study of education in music took him to Northern Europe. He knew of the excellent pioneering of Sarah Glover, Hullah and Mainzer and he was much influenced by the work of a Frenchman, M. Bosquillon Wilhem, who was an Inspector General of Singing for all the Public Schools in Paris under Louis Phillippe. M. Wilhem taught 'L'Indicateur vocal', previously used in the sixteenth century by Sebald Hayden. He revived the Guidonian hand, and used a large blackboard stave (without notes), for pointing on the lines and spaces as the pupils sang and pitched the sounds. Wilhem's method was adapted by John Hullah for English educational purposes with the support of Dr. Kay.

Of John Hullah's teaching methods, W. E. Hickson said, "No person who wished to improve himself in the knowledge of written music if gifted with sufficient perseverance to go through a very dry course of exercises, could fail to profit by joining Mr. Hullah's class. At the same time we would caution him against the method developed in
Mr. Hullah's book, as one which will necessarily fail in the hands of ordinary teachers, and which is about as ill adapted to the instruction of children as any method yet devised. John Curwen objected to Wilhem's method because it used the French system of fixed pitch. In his wisdom, he recognised the value of 'absolute pitch', but realised that it 'is not essential, either to the perception of melody and harmony or to their execution, and it may be acquired with far greater ease after the mind has learnt to feel the relation of the notes of the scale to one another'. (27)

John Curwen's main objection to Hullah's book was that fixed pitch of the French system was not so reliable as the movable Doh of Tonic Solfa. The latter method ensured that it is equally easy to sing in all keys when intervals are tonic related. He asserted that, in the matter of pitch recognition, the final criterion rested upon the fact that only a few people possess a memory to remember B as the sound B, or Eb as Eb. Even present day research is unable to determine whether it is desirable to possess absolute pitch and, more important, that it can even be taught.

Curwen's lifetime was spent trying to produce a workable system, after reading and studying all the available methods.

* In fairness to Mr. Hullah, this was M. Wilhem's book for which he was only responsible for the translation.

(27) Curwen, J. 'A Grammar of Vocal Music'. pp xx to xvi 1848
It was not without practical experiment and careful re-appraisal of these past methods that finally he was able to give the people a reliable means of sight singing music; and thereby become musically literate. Curwen's experiments were empirical researches that eventually made it possible for thousands of men and women to share in musical experiences of choral singing. And the system is making yet another revival.

In spite of all the efforts directed towards giving the people a system of reading vocal music, the methods of Wilhem and Mainzer failed to produce a large number of competent sight singers. The real achievements were realised by Curwen and his Tonic Solfa system that recognised 'relative' pitch as being more important than 'absolute' pitch. The former is more likely to be acquired by the majority than the very few who naturally possess absolute or 'perfect' pitch.

John Hullah, who insisted on teaching Wilhem's method of fixed pitch, was fortunate to have all the advantages of governmental patronage. The H.M.S.O. published his books, and nearly all the Training Colleges in the United Kingdom officially adopted his system. Each student received about one hundred and sixty lessons, but it is confirmed that the results were poor. Even Hullah himself had to admit this report. At a conference of five hundred teachers of the National and British School Institution in 1858, it was agreed that Hullah's methods were being discarded and that most colleges and schools were welcoming
the movable Doh method of Tonic Solfa. (28)

Reference has been made to the Lancashire (major third) system which, unlike the French methods, appears to have been a direct descendent from the earlier Guidonian methods as used in the sixteenth century, when music was dominated by modality. A Mr. Fawcett of Bolton taught this and the success he obtained was undoubtedly due to the importance he placed on the recognition of the 'mental impressions' created by certain intervals in music. Curwen felt that the weakness of the system was that a repeated major third e.g. fsl fsl, would for all intents and purposes create the same mental impression as drm drm. He accepted the importance of mental impressions as an 'aide memoire', but in tonal music he felt that they should be related to a tonic for their true effect. John Curwen, being alive to the strengths and weaknesses of different methods being expounded at this time, fully accepted the importance of establishing 'mental impressions of intervals'.

The Yorkshire, or complete scale system, as used by Ford, Webbe and other English teachers at this time, employed syllables for the whole of the major scale. The Italian si for the seventh degree was replaced by the anglicised te. With the complete scale now represented, the system might have been successful but for the simple fact that changes of key were extremely difficult to manage. This required the knowledge to recognise modulation, which the movable

(28) Curwen, J. - 'The Present Crisis of Music in Schools' 1873
Doh system of Curwen did not, 'for the change of key and mode reflected in the notation'. John Curwen remained convinced that, by using the Tonic Solfa method, the uninformed musician would not need to work out chord progressions and modulations as the Yorkshire system required.

Two approaches were favoured by John Curwen. One allowed the non-instrumentalist and non-practising musician to learn to sight sing solely for the practical purpose of joining in choral activities. For these people the Tonic Solfa Notation was invented, to be known as the New Notation. The other approach, and one that is more readily accepted by music teachers today, was to provide a good foundation of Tonic Solfa as an aural and conscious sound aid. He employed a modulator and insisted on reading from the new Tonic Solfa Notation, and then to apply the skills gained to reading from Staff (Old) Notation. This latter method was particularly relevant to the instrumentalist and practising musician whose training had been almost entirely devoid of any serious aural teaching.

The System of Galin - Paris - Chevé.

In this system, the notes were called by their syllabic names but, when written, numbers were used. A dot signified the lower or upper octave e.g.

Ut re mi fa sol la si

\[ 1 \hat{2} 3 \hat{4} 5 \hat{6} \hat{7} \]

A sharp was changed by altering the vowel to e, e.g. fa became fe and a flat was changed by altering the vowel to eu.
e.g. mi to meu. There were also other useful devices to enable sight singers to make easy transitions from one key to another. The minor key was built upon la, as later used in the Curwen system.

At best, the Galin-Paris-Cheve system produced good results in France and was, in many ways, similar to the English method. Rev. Cachemaille suggested that the similarity between the two systems could even lead to the question, 'Which was the better method of sight singing?' (29). On balance and reconsideration, he says, 'In Galin's method, the notes of the scale are represented by numbers. This is easily accounted for, inasmuch as the system has been developed by mathematicians. But each note also bears a name by which it is called. Now our method (i.e. Tonic Solfa) is simpler, and therefore easier for beginners. We have but one and the same symbol for both purposes, - for the name of the note and its representation to the eye. The name Doh is the same as appears on the Modulator, and is printed in our music books.' (30)

It is worth pointing out that Galin's method favoured teaching sight singing 'by step', gradually widening the intervals, rather than building up 'mental impressions'. It is the writer's view that this 'by step' approach to sight reading, so much advocated since the end of the

(29) From a lecture given to the Tonic Solfa College by the Rev. E.P. Cachemaille, M.A. Christmas 1872

(30) op cit.
second world war, has been responsible for a misconception of the value implicit in the aural foundations provided by the mental 'impressions' of the scale. Many teachers and lecturers in colleges and other places of learning have tried to persuade us that there is an easier way to avoid the disciplines of teaching basic concepts of intervallic recognition. As Deryck Cooke pointed out in his book, 'The Language of Music', the emotional content of music is largely derived from pitch implicit in intervallic recognition. Curwen taught 'mental impressions' through the tonic chord (D m s D'), and afterwards supplied the intermediary steps before approaching the Dominant chord intervals (s t r f).

The French time names (la langue des durée) of Aimé Larsen were built into the Curwen system, and these have proved to be invaluable as a rhythmic teaching aid. They are more accurate, if less novel, than the use of 'word topics' employed by Carl Orff and others. The use of words can lead to inaccurate rhythmic interpretation. As the late Herbert Wiseman wrote, 'any system of teaching rhythm which compares them (i.e. note lengths) with 'pence or half pence or bottles of milk' is psychologically unsound and of no assistance at all.' (31) These age old drummers' rhythms have given teachers a sure method of teaching rhythm, especially where the subdivision of pulse is to be taught. It works equally well with adults or younger pupils.

(31) Wiseman, H. & Northcote, S. - 'Singing at sight' Ricordi 1961 (handbook for soloists and choir members)
The doctrine that it is better to learn music itself with a simple notation, and first develop a sound aural approach to reading, meant that both the Chevists and the Solfaists familiarised beginners with relative pitch through solmisation before translating the knowledge gained into Staff Notation. The Tonic Solfa movement in the late nineteenth century was most insistent that its students should be able to read better from staff notation as a result of first reading from Tonic Solfa notation. The warning given by the Rev. E. P. Cachemaille in 1874 is one that, had it been heeded in this century, might not have led to unfavourable prejudice on the value of John Curwen's outstanding contribution to music in this century. He himself said, 'We must take care not to rest content with being known as Solfaists, but must show that our musical knowledge is not tied to one particular set of symbols'. (32)

An example comparing the two notations.

<table>
<thead>
<tr>
<th>FULL PULSE</th>
<th>QUARTER PULSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>T. Solfa : s</td>
<td>: s :s</td>
</tr>
<tr>
<td>Galin 5</td>
<td>0.05</td>
</tr>
<tr>
<td>T. Solfa :m.r</td>
<td>d : d</td>
</tr>
<tr>
<td>Galin 3.2</td>
<td>l l l 4.3</td>
</tr>
</tbody>
</table>

John Curwen used Tonic Solfa in his edition of 'Sunday School Tunes' as early as 1843, but this was only after

he had experienced teaching his method in both Old and New Notations. He decided on Tonic Solfa publications because he felt it was more suitable for the poor and it certainly was much cheaper to produce copies. It was a decision amply justified by results. Some of his books only cost 1½d. and included tests and even part songs in the New Notation. Many thousands of people and societies relied on this teaching method for their only source of tuition in the reading of music. On one occasion, as a result of the campaign to fight musical illiteracy, 15,000 young people and children sang at the Crystal Palace. Such mass demonstrations of their choral prowess became a feature of the age.

The much used modulator was basically a visual aid. Originally it had been inspired by Miss Glover (see picture of Sarah Glover). The reciprocal relationship between teacher and pupil was an important part of singing from the modulator. It was practice through direct teaching, which helped to individualise the 'mental impressions' of each new step. The teaching by 'pattern and mental effect' formed an essential part of the Tonic Solfa method. It does not seek to teach the scale stepwise until each of its 'tones' have been recognised as part of a chord and having a distinct quality. (33)

Always the diplomat, Curwen, in replying to a letter of criticism from an American about the uses of a new notation, respectfully acknowledged the debt of Solfaists in England.

(33) Curwen, J. - 'The Present Crisis of Music in Schools' pp 73, 77 1873
to American music, said, "Its sound and unpretending music has filled our house with song. But we cannot stop at the part song, we must go on to more difficult music in which changes of key become a principle source of beauty." (34)

John Curwen intended to show that his sight singing method was equally suitable for instrumentalists. Due to lack of funds, this side of his work was never developed, although a number of books were issued - viz. 1862 The Pianoforte Edition of Songs and Tunes for Education. This had a bass part, too, for the use of male singers. Harmonies were included by that well known writer of Anglican chant fame, J. Turle. In 1864 'The Brass Band' book appeared for Tonic Solfa pupils and 'The Reed Band' book. Curwen also published 'The German Concertina book for Tonic Solfa pupils' and 'The First Pianoforte Book for Tonic Solfa pupils'. A short selective list of books by Hullah, Mainzer and Curwen is to be found in a booklet by J.P.B. Dobbs. (35)

A Reappraisal of Teaching Tonic Solfa

At an Executive Committee meeting of the Tonic Solfa College on the twenty second of January, 1972, it was proposed that the college should return to the role which

(34) Ibid. et seq.

(35) Dobbs, J.P.B. Three pioneers of Sight Singing in the Nineteenth Century. Published by The Institute of Education, of Durham and Newcastle. 1964

For a more comprehensive list, see B. Rainbow's 'The Land without Music'.
John Curwen had originally designed for it. This, in the words of the Memorandum of Association, was to achieve the following objects:

a) The musical advancement of the students in the Tonic Solfa Method. The term, Tonic Solfa, means the method of teaching musical subjects which is set forth in the publications of Mr. John Curwen, and such developments of the same method as may, after the death of Mr. Curwen, be adopted by Special Resolution at an Extraordinary General Meeting of Members.

b) The training of teachers in the Tonic Solfa method.

c) The extension of musical knowledge among the people by means of the Tonic Solfa method.

d) The holding of examinations and the awarding of certificates, scholarships, and fellowships.

e) The doing of all such other lawful things as are conducive to the attainment of the above objects.

In (a) it is clear that Mr. Curwen had possibly forseen the need at some future time, for revision and development of his work.

With this in mind, the Council of the Tonic Solfa College, in conjunction with a Working Party set up by the London University Institute of Education, began a lengthy re-appraisal of Curwen's system in the early 1970's. After six or seven years of hard thinking and decision making, its findings have been published in booklet form, the title of which is 'Tonic Solfa Today'. (This is obtainable from The Curwen Institute, 108 Battersea High Street, London, S.W.11 3HP). The Curwen Institute has been
established to promote the revised system, to conduct examinations in its use and to organise courses.*

Misconceptions of Tonic Solfa in the early part of this century were, in part, due to the fact that its application to Staff Notation had been sadly neglected. By systematically integrating the use of solfa with standard notation, the method can be seen as relevant to all stages of musical training. Today, many teachers use the solfa syllables and the B.B.C. employ them regularly in its school music broadcasts. As the Manifesto of the Curwen Institute states, 'many more teachers will employ these once they realise their usefulness'.

The work of The Curwen Institute is recognised as important by The Schools Council for Curriculum and Examinations, and is receiving their support in a special experimental project introduced into a cross section of the country's Primary schools. Adult Educ. can only benefit from this venture.

* In association with the Britten-Pears School of Advanced Music Studies and the Colchester Institute, the Curwen Institute presented its first study weekend course, organised by its Educational Adviser: Dr. W. Swinburne, at St. Osyth College, Clacton-on-Sea, Essex, from July 6 - 8th, 1979. The study course was 'Class Singing - A Road to Musicianship'.

1980 is a celebratory year as it is the centenary of John Curwen's death. A memoir has been written by Dr. Bernarr Rainbow. (Published for the Curwen Institute by Novello & Co.) A course book for Teachers in Schools has been written by Dr. William Swinburne that shows the relevance of Tonic Solfa today.
By the beginning of the nineteenth century, England already had a strong tradition of choralism, which was to grow into the movement known as 'Singing for the Million'. The remarkable enthusiasm for joining singing classes was initiated largely by Mainzer, referred to in the previous section. It was a movement that had reached England from Switzerland, Germany and France, and was a natural consequence of the outstanding support given to the sight singing movement in those countries. The singing movement provided one solution to a social need, for music was considered to have a good moral influence by the churches, the temperance movement and other societies. There was a necessity to offer working people a means to enlarge their interests and achieve some feeling of self-attainment in a growing industrial society. Choral singing offered this opportunity as a musical activity covering all classes. Most towns and cities had their own choirs, madrigal, glee and catch clubs, as well as many church choirs. This diversity of choral singing, and the opportunity to sing in consort, grew to such proportions that 'Singing for the Million', became a reality. At last the working man and woman were able to share in satisfying and edifying musical experiences.

In London, the Madrigal Society was founded in 1741. This famous Madrigal Society was followed by a Catch Club and a Glee Club, before the turn of the century. Other clubs were often private and exclusive but, by the mid
nineteenth century, the barriers were being removed quickly and the middle classes were openly encouraged to join in such activities.

Percy Scholes gives a list of the many concert giving organisations and choral societies that, from 1776, were responsible for public performances up and down the land (1). The tradition of singing the oratorios of Handel, Haydn, Mendelssohn and the music of Mozart and other foreign composers was the main source of the choral repertoire. The early Victorian era offered little encouragement to contemporary British composers. Their music, all too often, reflected the philosophical outlook of the times which was one of smugness and sentimentality, so typical of the middle class outlook that lacked discrimination in artistic standards.

LONDON SOCIETIES

The Sacred Harmonic Society (1832-89) relied entirely on oratorios for its programmes, which usually consisted of extracts from different large scale works. From 1836, the Society decided to perform complete choral works, such as Mendelssohn's St. Paul (1837) and Handelian oratorios. It is well to remember that Mendelssohn was not only a skilful composer, but he it was that introduced this country to J.S. Bach's St. Matthew Passion. In a sense, this marked the beginning of musicology, where style, texture and period of a work were studied to produce authentic

(1) Scholes, P. - 'The Mirror of Music' 1844-1944 (2 volumes) Novello and OUP 1947
Sphor, who it has to be admitted provided much mediocre choral writing for choirs, supplied music that satisfied the nineteenth century desire to sight sing and sing simple music on a large scale. Some of the better movements from 'The Last Judgement' still receive occasional performances and even recordings. The founder conductor of the Sacred Harmonic Society was Joseph Surman. In 1847, the work of this choir was considered to be limiting, perhaps due to the support given to John Hullah's singing classes which, by now, were organising their own choral activities. They, too, performed oratorios, mostly Handel. After Surman's fifteen years association with this Society, he met with dissatisfaction that led to his resignation. Costa was appointed as conductor and the choir's numbers increased to 700. In 1851, the Society took part in the Great Exhibition by giving a weekly oratorio performance of Messiah, Elijah and The Creation (3). In 1854, the same Society gave a performance of Beethoven's Mass in D, sung for the opening of the Crystal Palace and, in 1857, presented the first of the great Handel Festivals that were to become a feature of London's choral concerts for the next quarter of a century. Sadly, the choir's future had serious financial set-backs thereafter (see Scholes for an account of this) and, when they had to quit Exeter Hall, the library of music was removed to Messrs. Novello, Ewer and Co. Today, the

(2) The Open University A 100 (27 & 28) 'Mendelssohn's rediscovery of Bach'

(3) Scholes, P. - op cit. p 851
collection is in the safe custody of the R.C.M. Library. In 1883, the choir was reconstituted under new management and Mr. Charles Halle was appointed its conductor but, by 1889, the organisation came to an end.

Choral singing produced many famous choirs throughout Britain conducted by equally famous men such as Sullivan, Barnby, Smart and Coward. Concerts were given in London at the Royal Albert Hall, The Crystal Palace and the Alexandra Palace, in the latter part of the century.

By the dawn of the twentieth century, the northern choirs had secured a reputation for their outstanding singing of oratorios. Henry J. Wood attempted to form a new choir in London in 1903, but little was heard of its work, and his attentions were redirected towards an orchestral career. The London Choral Society, which continues today, was formed in 1903 and the choir ventured into the larger scale choral works of the early twentieth century. Elgar's 'Dream of Gerontius', 'The Apostles' and 'The Kingdom' are three choral compositions by one of England's native composers at this time.

The tradition of Britain as a singing nation has continued to develop ever since. Today, more specialised and many more smaller groups – both professional and amateur – flourish. The last chapter of the historical background to music education referred to the choral opportunities that exist today at all levels of interest and proficiency.
SIR JOSEPH BARNBY

Joseph Barnby (1867-96) is known by most musicians as a writer of mid-Victorian music with rather shallow and superficial qualities. He was, as Fellowes has said, 'a much better musician than might be inferred from his compositions'. (4) Among important posts in London, Barnby held an appointment as organist at St. Anne's, Soho (1871-86). After a period at Eton as precentor, he became Principal of the Guildhall School of Music in 1892.

Barnby was an exceptionally fine orchestral and choral conductor. Along with Mendelssohn, he proclaimed the greatness of J.S. Bach's music and, while at St. Anne's, he gave performances of both the St. John and the St. Matthew Passion settings.

As a choirmaster, he joined Gounod in forming the Albert Hall Choral Society and eventually became its conductor. Barnby had already made a name for himself when he formed a special choir for Messrs. Novello in 1867 for the 'practice of sacred and secular music' (5). Its first performance consisted mainly of unaccompanied part-songs but, in a short time, it was performing the major oratorios of Mendelssohn and other composers.

In 1870, great excitement was created when Barnby conducted a complete performance of Beethoven's Mass in D. The choir

(4) Fellowes, E. H. - 'English Cathedral Music' OUP 1941 revised 1945
(5) Scholes, P. - op cit. p 31
grew to 500 voices and, by 1872, it merged with the Albert Hall Choral Society which, in 1888, became the well-known 'Royal Choral Society'.

Barnby was appointed president of a 'Choral Conductors Alliance' in 1889 whose objectives included a move towards the testing and classifying of singers that would raise choral standards. The Certificates of the Tonic Solfa College were recognised as a step forward in promoting higher standards of sight singing for choralists.

Sir Joseph Barnby was undoubtedly a devotee of amateur singers. At a dinner of the South London Musical Club in 1884, he said that 'He had been advised to have the assistance of professional singers in his choirs; but he declined this point of view, for he had found that he could do everything entirely with his amateurs.' (6)

SIR HENRY COWARD

Henry Coward wrote two informative books (7) which all choir trainers should read for insight into his methods of choir training. It is interesting to find Coward, in his second book of 1938, writing that during the intervening 24 years, 'choralism in Britain had declined in importance, while instrumental music had made marked progress in popular favour.' Of the two books, the first

(6) Scholes, P. - Op cit. p 61
(7) Coward, H. - 'Choral Technique and Interpretation' 1914 and 'C.T.I. The Secret' 1938 Novello
and longer publication is undoubtedly the most important, for it discusses his teaching methods that achieved quite outstanding choral effects with the Northern Choirs.

Coward, as a boy, taught himself to read and write. Scholes says 'he entered music by the gate of Tonic Solfa, and at the age of seventeen had begun to teach it to others in evening classes.'(8) He must have been one of the youngest music tutors in adult education. By the age of twenty two he was conducting the Sheffield Harmonic Choir.

His career as choral conductor met with great success. For many years he trained, on different evenings, five large and flourishing choral societies. Apart from taking his B. Mus degree at the age of forty, he went on to acquire the D. Mus degree and was the proud possessor of the F.T.S.C. diploma. At the age of 77 he was knighted for his services to music.

Music critics spoke highly of the techniques by which his singers had been trained. Strict observance of 'nuance', exceptional fortissimos, equally breathtaking pianissimos and clarity of diction, were expected of his singers who were auditioned before entering his choirs.

SIR HUGH ROBERTON

Sir Hugh Roberton, born a Scot, and renowned for the famous singing of his Glasgow Orpheus Choir (1906-1951), was both the founder and conductor. He was, to quote his son Kenneth

(8) Scholes, P. - op cit. pp 45 & 46
Roberton, 'a pioneer of a new choralism'.* The exceptionally fine choral singing of this choir was achieved by a discipline of technique that demanded perfection. The writer can remember attending concerts when The Glasgow Orpheus Choir visited London, as they did on many occasions, and being most impressed with the beautiful pianissimo effects obtained from this highly trained body of amateur singers. The diction of the choir was absolutely clear in every way. Sir Hugh said, "Many a good phrase has perished on the rock of diction. Protruding consonants, bulging vowels, slovenly colourless patches of sound all go to break up the line of a phrase, and when the line of a phrase is broken there are no dug-outs to retire to. Diction is the vehicle of tone. How doubly beautiful tone becomes when the vehicle itself is beautiful". (9)

Roberton was born in Glasgow in 1874. His early training was a good grounding in Tonic Solfa which he received from the State schools in Scotland. Other than this, he was completely self-taught as a musician.

In 1901, he was appointed conductor of the Toynbee House Musical Association. The choir soon assumed a local reputation for its high ambitions and, in 1906, it broke away from its parent association and became The Glasgow Orpheus Choir.

* I am indebted to Kenneth Roberton for much of the information provided under this section. See also: "Orpheus with his lute" ed. H.S. & K. Roberton. Curwen 1963

Hugh Roberton was not only in demand in this country, but as a festival adjudicator he was a popular and inspiring personality, both in Ireland and in the Dominion of Canada.

Sadly he left only one booklet where he sets out some of his views on choral training, but it gives an insight into his disciplined technique. (10) There is much of interest to both the adjudicator and chorus trainer in this little publication.

'A deeply religious man, he was a socialist and a pacifist and for a time he suffered for his views. The BBC banned his choir because of his pacifist statement at the outbreak of the last war.' (11) In fact, Winston Churchill lifted the ban saying, "I don't see how being a pacifist would make a man play flat!"

(10) Roberton, H.S. - 'Choir Singing' ed. E. H. Bisset Paterson Sons

C MUSIC APPRECIATION FOR THE PEOPLE

In the final section of the historical background to adult music education reference was made to the growing interest shown by adult students in classes for music appreciation, particularly in University and W.E.A. courses. Indeed, nearly all the adult music classes at the turn of the century were concerned with this one aspect of musical training.

Present day musicians, however, remember the music appreciation movement that grew in this country as one that was synonymous with names such as Macpherson and Reed in the 1920's. (1) Yet, important as their work was in this field, their teachings and publications were either for full-time music students or for grammar school pupils, and were not designed primarily for the purposes of teaching adult non-vocational music students.

It is to the pioneering efforts of other less known men that one must look to see how ordinary men and women, in the early part of this century, were introduced to the pleasures of listening with understanding. Although Macpherson and Reed produced courses in music appreciation, they both related the subject to other aspects of a musician's training viz. the study of musical form and the development of a keen aural perception respectively,

The study and teaching of music appreciation should consider a wide variety of musical approaches, for some knowledge of music must help to broaden the interest of listeners. In addition to form and aural perception, the historical background and environment of a composer and his work can be relevant. Some theoretical knowledge may find a place in an appreciation and discussion course e.g. learning to follow a musical score may be both intellectually rewarding and helpful to the ordinary listener. The need for rethinking the kind of teaching that music appreciation classes require is considered in Part II of Volume One.

Music appreciation in adult education has tended to become a basic presentation of listening to recordings in weekly sessions supported by informative remarks from the music tutor.

Henry Havergal, writing on Music in Adult Education, took the attitude of the professional musician who sincerely believes that the only way to appreciate music is to make it for oneself. On appreciation he wrote, 'that too technical approach will give rise to the idea that apprehension of a work of art depends primarily on understanding its mechanics. On the other hand, a mere recital of "themes and landmarks" may give an entirely wrong impression of the unity and stature of great masterpieces. I am inclined to think too, that generalised lectures, especially if tackled from the historical point of view, are apt to be a cause of stumbling.'

(2) Havergal, H. - 'Music as a Form of Adult Education' from Scottish Adult Education No. 18 pp 14-18 Dec.1956
Listening to music may be a discriminatory process (perhaps taught best through a study of individual works) that seeks to develop a recognition of style and musical texture. The pioneers who made music live for their adult audiences were also fine musicians who could present their listening material with imagination, conviction and often personal performance. They were capable of stimulating active responses from their audience through their own enthusiasms.

SIR WALFORD DAVIES

Henry Walford Davies, born in 1869, received his early musical training as a chorister at St. George's Chapel, Windsor, under the late Sir Walter Parratt. With a background of church music it was not surprising that Davies' interest in this specialised field should remain with him throughout his life. He was, however, a versatile composer having studied under Parry and Stanford when a student at the R.C.M. and, according to Grove, actually had a symphony performed at the Crystal Palace under Manns. (3)

1898 saw the beginning of a long association with the Temple Church, London, when he was appointed organist and musical director of the choir. Only in 1923 did he finally resign making way for the present organist Dr. George Thalben-Ball to succeed him. Davies' skill as a choir trainer soon became evident. The singing of the psalms by the Temple choir was considered outstanding for the clarity

(3) Grove, G. - 'Dictionary of Music and Musicians'
Third Edition 1927
of words and perfection of the performances. It was not uncommon for him to rehearse the psalms (even when they were well-known by the choir) for as long as an hour in his aim to perfect the performances (4).

It is, however, as an educationalist that Walford Davies was best known by the ordinary man and woman. Radio was in its infancy in the 1920's when Davies was asked to give some broadcast talks. 'What emerged' observed Colles, 'was that Walford's gift of communicableness, so evident in all his personal teaching, did not evaporate before the microphone'. (5)

A series entitled 'Music and the Ordinary Listener' actually ran for four years, so popular were his talks over the air. He created a vast audience for music.

The radio talks were first broadcast to children in school, but it was found that many adults were listening avidly to these broadcasts. He began his first series in January, 1926 entitled 'Music and the Ordinary Listener'. 'In spite of Walford Davies' little mannerism of expression, his "Good evening, listeners all" and his references to "tired" people and "dear sufferers in hospitals", amused

(4) Lewer, D. - 'A Spiritual Song' The Templar's Union (limited edition) 1961

(5) Lewer, D. - op cit p 357
some and pleased others, but behind was the genuine wish to tell what he had found to be true and the power to make the "listeners all" feel its truth with him.' (6)

It was this intimacy, feeling and commitment to his audience that surely was the key to the successful teaching of Walford Davies. Belief in his subject material and in his conviction that radio was a valuable means of teaching thousands of men and women, encouraged him to achieve a popularity and a wide listening audience.

Colles has said that cynical musicians have doubted whether he taught the ordinary listening anything. It is true that he often said the same thing over and over again in different words and different tones both of voice and of notes on the piano.' (7) This, perhaps, highlights the gulf that exists between the professional musician and the dedicated music tutor. One of the skills necessary to every teacher in adult education is the ability to be able to repeat information with a variety of presentation. In this sense, Davies was a pioneer teacher who always brought to the microphone a fresh and lively conviction to his talks. In 1940, Walford Davies was largely instrumental in bringing about the formation of the Committee for the Encouragement of Music and the Arts (C.E.M.A.), later taken over by the Board of Education. Its aim was to take music and other arts into small towns and villages and encourage the people

(6) Colles, H.C. - 'Walford Davies' OUP 1941
(7) Colles, H.C. op cit. p 137
to make their own music. This was the pioneering spirit of the man who had been awarded a knighthood in 1922 and later became Master of the King's Musick 1934.

The success that Walford Davies enjoyed as a teacher was due to his great enthusiasm for the subject he loved. He was a man who believed in the value of passing on something of his own knowledge and experience in a simple way that never daunted his 'ordinary' listeners, but stimulated them to go on learning more about music.

REGINALD O. MORRIS

To most present day professional musicians, the name of R. O. Morris is closely connected with a more practical approach to theoretical studies. For it was the publication of his important musical textbook of 1948 'The Structure of Music' that directed students to study actual works as a means of learning about form and composition. (8) It is interesting to read in the preface how Morris duly acknowledged the help given by Vaughan Williams, Percy Buck and the late Gustav Holst, all of whom at some time in their careers were dedicated to the cause of music education with adult students. To Morris, music was not a subject for analysis, but for direct experience - those 'adventures of the soul among masterpieces whose description, so far as they can be described, is a task for the critic, not for the analyst.' This pioneering outlook of studying music scores

(8) Morris, R.O. - 'The Structure of Music' OUP 1948
and listening to the sounds, is a necessary requisite before written composition, be it simply P.W. * (9) or formal composing.

As was stated in the last section of the historical background to adult music education, R.O. Morris was a tutor appointed by London University's Tutorial Classes Committee in 1919. The little known facts regarding the work of Morris in adult education for the University are mentioned in the minute books in the possession of the University Tutorial Classes Committee, where there is both a syllabus and his personal remarks upon the three years' classes. (10)

According to Rachael Lowe, the most important problem was conducting a class where the standard of musical knowledge and attainment varied from those of enough instrumental ability to come forward and help Morris with illustrations, to those who had no idea of notation. (11) This is a common tutor's problem in many adult classes even today. To possess some knowledge of music's language is always a decided advantage.

Morris planned his scheme on the suggestions laid down by Sir Henry Hadow in the Report of the Committee of Reconstruction on Adult Education (1919) His first session was 'The Nature and scope of Musical Appreciation' (prefaced by two introductory meetings for student discussion

* P.W. a term used by students to define written M.S. Paper work and probably dates from the 1940's see (9) Morris, R.O. - 'The Place of Paper-work in a Musician's Training' from a symposium 'Musical Education' Hinrichsen 1944

(10) Lowe, R. - 'Structure and Stricture' R.O. Morris and Adult Education. Taken from The Musical Times Jan. 1960 No. 1403 Vol. 101

(11) Lowe, R. - op cit. (p 20 of article)
on 'How far the Appreciation of Music can be taught' and 'An Analysis of Musical Elements'). Other lectures' topics included 'Instrumental Musical Design' (10 meetings where form was discussed in detail with continuous examples to illustrate his text), and 'Evidence of form in Song'; 'Harmony - its origin and evolution'; 'musical texture' and 'rhythm' - a truly wide variety of topics. His second year's work studied similar ground but from a strictly chronological angle, beginning with organum to the nineteenth century. The third year was given over to mainly modern music.

In the introduction to his most famous text book (1923) he wrote, 'unless works are close to hand for immediate and continuous reference, it is pure waste of time to read this book.' (12) So spoke the music educator who believed deeply that to learn about music, it is vital to have access to scores and to study the works in detail.

DR. WILLIAM GILLIES WHITTAKER

William G. Whittaker was born in Newcastle-on-Tyne in the year 1876. He was a well known and much loved musician in both England and Scotland. His whole career was concerned with musical education of one kind or another. His posts ranged from that of lecturer in Newcastle, Professor of Music in the University of Glasgow, to Principal of the Scottish National Academy of Music 1930-41. It is interesting to note that, among his many academic distinctions - M.A., D. Mus., Hon.LL.D.,
Officier d'Academie, F.R.C.O. - he also possessed a Fellowship of the Tonic Sol-fa College.

Whittaker's concern and interest in adult music education has been recorded in what was probably his last literary work (13). So far seeing, practical and relevant to much of our present day thinking were his views that, for the remaining paragraphs, one cannot do better than quote his own words for the most part.

1. Whittaker believed in taking music to the people and not always expecting them to go to 'normal concert rooms'. He, in fact, Scholes claims performed all of J.S. Bach's cantatas twice during his lifetime (14).

2. Whittaker was fully aware that (a) more adults were now (in 1944) learning instruments and (b) radio and recordings were freely available in almost every home and these facts alone 'betoken a great spread of adult musical education after the war; musicians must be thinking ahead and preparing plans to meet the demand.' This latter comment is equally apt today as, forty years later, we begin to consider the role of music in lifelong adult education.

3. Participation. (Instrumental). Whittaker ardently believed that even 'the earnest learner finds compensation

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(14) Scholes, P. - 'The Mirror of Music' Vol.II Novello
for slow progress. He is doing something for himself, there is a satisfaction which cannot be obtained otherwise.' He continued, 'Opportunities for this (i.e. to learn instruments), and for other subjects, should be provided by bodies concerned with adult education, polytechnics, working class evening colleges and the like.' Many ideas of his have since found an important place in the music curriculum of adult education; e.g. amateur orchestras, wind ensembles, brass and wind bands and chamber music. He also stressed the need to train conductors and lecturers.

4. 'The sole qualification necessary is to be able to read fairly well at sight.' Whittaker referred to the Tonic Sol-fa movement and the innumerable classes for adults that proved that age is no deterrent in learning sight singing. He advocated that Tonic Sol-fa is the 'very best method ever designed for this purpose', and regretted that the national standard had fallen by the middle of the present century largely due to 'superior people in high places who considered solfa an unclean thing and who had nothing to put in its place'.

5. To quote again, Whittaker said, 'If there is one department of post-war adult musical education more important than another, it is that of sight singing.'

6. Listening. Whittaker himself did a great deal of pioneer work for the W.E.A. and tended to favour its approach over that of the University Extension Courses, largely because the W.E.A. tended to form smaller groups of
students with whom it was possible to make 'closer contacts, meet their needs, and encourage full and free discussion.'

Whittaker also believed that knowledge must be taught along with listening, for he felt that most students did not wish to avoid either technical terms or relevant theoretical information if linked to actual works. He stressed that for 'appreciation in classes sufficient copies of the music should be available for all to follow'. Whittaker would make good use of the blackboard as a visual aid, writing up short themes that were then copied by the class. By this means the students were further involved in the listening study. He would even encourage his students to meet between lessons at each other's homes to study the works they had discussed in class the week before.

7. Dr. Whittaker would not teach chronologically, 'but favoured the approach that began with the familiar — the Bach — Handel or the Haydn — Mozart epoch, and leave the sixteenth century till interest is thoroughly roused.' Some biography would occasionally be introduced into his talks, but always with a 'consideration of the social conditions, the religious, political, literary and philosophical ideas of the day.'

8. He maintained that 'in adult classes the listeners are so varied, ideas are so different in individuals, that it is necessary to explore all avenues of approach and to appeal to what they know in order to get them to place music in its proper place'. He further wrote 'that if lecturers do not help listeners to see in music more than they have done, to understand it better and grow fonder of
it (which are the same thing), to reverence the genius of the great ones, then they fail in their object.'

9. 'Where can the right type of teacher be found? One essential is enthusiasm, the kind of enthusiasm which communicates itself to a class. Another is breadth of mind and wide sympathy, embracing many schools of thought.' He further asserted, 'the lecturer will have to be well-read outside of music, for he will find members of his classes who are ready with points of view from their own angles. He will have to draw illustrations and parallels from other subjects. He will have to be tactful. He will have to be patient in dealing with troublesome students, and he will not have to be non-plussed when faced with baffling questions. But probably he will find at the end of his series of lectures that he has learned more about music than has his class.'

The present writer makes no apology for making the above direct quotations from the experience of so great a music educator. Although written during difficult times, the relevance of Whittaker's underlying philosophies in teaching music to adult students were indeed prophetic. They offer music tutors today, and for the 1980's, an approach to the teaching of their subject that is basically realistic and practical and is one that vitally concerns itself with the adult student's needs.
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APPENDIX TO

VOLUME ONE . . . Part 1

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**VOLUME I . . . Part II**

. . . . The Practice - Present and Future

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In a broadcast interview that took place on the first of June, 1977, Yehudi Menuhin, speaking of Elgar the Edwardian composer said, "His music is very English". When questioned Menuhin continued, "It is really quite a simple matter to say what is meant by English music, for it is like the climate and weather of the country. It has the combination of moderation and flexibility."

The attitudes of teachers in recent years concerning English education might also be defined as flexible and moderate as the system has undergone lengthy discussion and questioning. Only in certain areas has there been a reluctance to change. Musicians are among those who invariably have shown a more conservative outlook. There has, with a few important exceptions, been a slowness among music teachers to change teaching styles, methodology and the organisation of the subject.

In considering the role that music plays in adult education, it is necessary to look at it from the students' point of view, as well as that of the tutor and administrator. Reference was made in the introduction (Part I) to the young having been the prime concern of research workers in music education. It is now timely and important to discuss the criticisms and personal needs of the mature music student and to try and establish value judgements
that will lead to constructive and improved music teaching in the future. The European term 'androgogy' now becomes more appropriate than the more familiar 'pedagogy'.

There has been substantial evidence from the information collected, as a result of two questionnaire distributions (see Volume II), to support the claim that a growing number of part-time, non-vocational students eventually choose music as a new and satisfying career study (about 14%). This alone is sufficient reason to share in the optimistic view that future generations will accept education as a lifelong process. For musicians, training demands long term application of study and practice to develop the necessary standards of proficiency, both practical and academic.

It seems likely, therefore, that future generations of adult students will be looking for educational opportunities that will enable personal development of earlier acquired skills, and even to develop interests in more than one direction. Lifelong education must, therefore, become an accepted pattern of an adult's self-fulfilment. Men and women, with these learning opportunities, will achieve knowledge, accomplishment and success in a variety of educational pursuits. To quote further from Yehudi Menuhin, "Why shouldn't the dustman of the future be at the same time an expert in some branch of astronomy, or physics, or music?" * Why not indeed, for as man's leisure time increases, greater

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* From an address given before the 'Open University Congregation Assembly' (11th June, 1977), on the occasion when Yehudi Menuhin was awarded an honorary doctorate.
opportunities for physical and intellectual development will be possible. New challenges facing tutors and administrators in the field of adult education will require imagination, long term planning and a rededication of purpose. All of these are integral to the social structure implied by the term 'lifelong education'.

It is necessary to remind ourselves that to educate is essentially a personal matter. Education begins after being motivated into a state of learning, rather than as a subject existing in its own right. Perhaps it may be described as a learning force at work within the individual, who first possesses an intention and motivation to learn.

Much criticism of teacher training methods in the former Colleges of Education was centred on the departments of education. The dichotomy of thinking that existed (and to some extent continues) between subject lecturers and education lecturers was largely the outcome of unfortunate misconceptions. All subject teachers must be interested and practised in the skills of education, and inevitably involved with the processes of how a student is motivated to learn. Equally, education lecturers must understand that knowledge is built upon subject disciplines, as doubtless their own educational achievements have proved.

Music, in common with other disciplines, first requires intention to learn on the part of the student. Testings for aptitude, assessments of intelligence, creativity
ratings and even specially designed battery tests have little purpose without the fundamental will to learn. Music education is not just a means of affording an expression of pleasure. Music teachers will know from experience that, although this is a desirable feature arising out of much music, it 'fails to account for some aspects of our music experience, and also excludes a good deal of the accepted repertoire'. (1) Music is a discipline both practical and academic that demands personal motivation, planned instruction and regular application (i.e. practising) if progress is to be sustained over a lifetime of study.

In the formative years of schooling, a pupil's intentions are not always clear, but the mature adult usually meets his or her tutor with a desire to learn, and this is often firmly established as a strong motivation. The adult student is under no formal compunction to attend classes, and such obligations to a tutor are purely voluntary.

Men and women attend classes mainly for the purpose of increasing their own skills and knowledge and not first for 'recreation'. This latter word has had an unfortunate connotation with adult education, in the sense that it has tended to suggest that adults seeking knowledge and personal development, do so in a way that is something less than a serious intention to continue their education. As Mee and

(1) Swanwick, K. - 'A Basis for Music Education' NFER 1979.
Wiltshire point out, 'Recreation is a by-product. Opportunities may be found in plenty in the organisation itself provided that its structure and its general atmosphere are democratic: in the running of classes, clubs and societies, in the organisation of social activities and functions, and in the management of the institution itself.' (2) In adult music education, interaction between tutor and student should provide pleasure in either formal or informal teaching. Pleasure must be an outcome of learning, but it is not the basis for a lifelong education programme.

Motivation in adult students will vary and the tutor must understand and appreciate differences in personality as well as recognise intellectual ability. The intentions to learn may be small or great, and whether these increase or diminish in strength must invariably depend upon the kind of instruction received and the situation in which the tutor operates. Enthusiasms may be heightened or lost in a short space of time, leading to either strengthened motivation or to its total extinction.

Fortunately adult students possess a strong sense of survival and optimism that makes teaching them more than just a feasibility. Where interaction is integral to the class, most students readily co-operate, enjoy their studies, strengthen their motivation and benefit greatly from a 'continuing' education. Music, in particular, thrives on

(2) Mee, G. & Wiltshire, H. - 'Structure and Performance in Adult Education'. Longman 1978 (see 'Five basic concepts' Chapter III)
social contact and, in certain forms of music education, it relies heavily on student co-operation and participation to achieve high performance standards.

The views expressed in the three following chapters are all concerned with the Practice of Music in Adult Education. Opinions expressed by the students who took part in two surveys (discussed in Volume II) are referred to, along with suggestions made as a result of personal experiences formed as a music tutor in this field. Practical objectives for tutors are both timely and important as we approach a concept of continuous education. Changing teaching styles, new teaching situations and wider horizons of learning will all be part of that lifelong plan. Tutors must, therefore, ask themselves the question, raised by Michael Huberman, Piaget's successor as Co-Director of the Faculty of Psychology and Educational Sciences at the University of Geneva 1975, "Do I have the competence and the will which will enable me to make the best use of the people, information and instruments to which I have access?"

The challenge of change is one that should be felt throughout the whole of the educational system. Flude and Parrott see lifelong education as implying four important changes. The first, must be the rejection of the existing division between learning and earning. Secondly, change must not be thought of as an 'addendum to the existing

school system'. Thirdly, institutions must be able to adapt flexibly to the changing requirements of individuals and social organisations. Lastly, as Britain already recognises, some form of recurrent education could be extended without excessive expenditure or great upheaval. (4) These changes, implicit in the term 'lifelong education' will demand a new structure for British education, and this will be felt in all sections of the system. Music Education, along with all other subject disciplines, will recognise the importance of adults learning - not as their 'second chance' or their 'compensation' for earlier omissions (5), but as men and women having access to learning and personal development at any age throughout their lives span.


'Man can only liberate himself or develop himself. He cannot be liberated or developed by another. For man makes himself. It is his ability to act deliberately for a self-determined purpose, which distinguishes him from the other animals. The expansion of his own consciousness and therefore of his power over himself, his environment, and his society, must therefore ultimately be what we mean by development.'

- His Excellency Julius K. Nyerere (taken from address given by the President at the International Conference on Adult Education and Development in June, 1976.)

The study of the background to Adult Music Education in Chapter I, showed clearly that recognition of the adult student's needs was achieved very slowly over the centuries. Not until the Education Act of 1870, was there any substantial acceptance that adults should have special provision for some form of continuing education. Today, over a hundred years later, facilities exist in Britain's town and village communities for a variety of adult education activities. What began in a small way has grown rapidly, although this country is far from providing the much discussed and desirable system of lifelong education.

It is stressed throughout this thesis that the aims and needs of adult music students must be considered a priority in the light of future changes in lifelong and continuing
education *. Changes in organisation, content and presentation of courses are inevitable if adult education is to develop and meet the future needs of men and women. In such matters as paid educational leave, many countries are committed to a system of adult education allowing 'periods of absence' from their occupations for leisure or vocational study.

The Background of the Adult Music Student

In the last section of the historical background to adult music education, reference was made to the formative years of schooling, particularly since the 1920's. In considering background environment, it is desirable to ascertain adults' previously gained experience and musical knowledge. Those who passed through our system of education will have met with wide divergencies in their music teaching. Even today, the subject is not on equal status with other disciplines in the school curriculum. As schools vary enormously in their teaching standards, so do musical abilities of pupils vary and cannot be taken for granted. Many pass through a system of initial schooling without the subject having made any significant impact upon them and their knowledge is minimal. Others, either by reason of better facilities, teaching or often external music making (e.g. private tuition) reach adulthood with a knowledge of music that enables them

* for brief explanations of the various forms of adult education, see the paper presented at London University Institute of Education in January, 1979. (Appendix Volume I)
to continue their studies without any serious difficulties.

Adult music students are very conscious of deficiencies in their earlier musical training and, as a result, they require sympathetic treatment when assessing their needs. In some instances bad music teaching has left many false conceptions, both in relation to practical skill development and general musical knowledge, so that a new approach is necessary and desirable.

But it is in the lack of sound aural foundations that most students are extremely weak. In many instances scant attention has been given to the development of 'mental hearing' of sound; the ability to 'hear music' from the written symbols unaided by an instrument, or even the ability to sight sing a simple vocal melody from notation. In Volume II of this thesis, the empirical research study provides strong evidence, from students in all forms of adult music education, that their main weakness is their inability to hear music mentally. This has been described by Professor Keith Swanwick in his book as a 'skill acquisition'.(1) Auditory development is at the very centre of all music education, whatever aspect is being studied. How this aural capacity for understanding music may be developed is primarily the concern of the music tutor and will be considered in the next chapter.

(1) Swanwick, K. op cit (see Introduction to Part II)
A desire for self-fulfilment

When motivation is to gain further knowledge, the music student is consciously or subconsciously anxious to extend potential and achieve some measure of satisfaction from what is learned. Self-fulfilment is, therefore, an aim closely related to a student's needs and interests. A quotation from two American educators describes needs as 'the gap that exists between the current state of the learner and some desired condition, whereas interests are expressions of preference among alternative experiences.' (2)

The qualitative answers that resulted from the distribution of questionnaires throughout Inner London produced hundreds of comments on students' aims and needs. Many of these are quoted in Volume II and show a wide variety of purpose that underlies the motivations of adult music students. From those who simply state their present aims as being 'for my own enjoyment or pleasure', to those who are fully committed 'to further my career', the desire for self-fulfilment is very great indeed. Some students found it difficult to describe their aims at present and wrote 'No' to the question 'Have you any special aim towards which you are working?', while others replied 'No' and qualified it immediately by a comment such as, 'I would only like to be a competent........'. The vast majority of replies recognised that further knowledge of music was their main aim. Pleasure and

enjoyment, whilst obviously expected, will arise out of the process of learning. In other words, self-fulfilment, for most adult students, implies the acquisition of knowledge and the enjoyment derived from learning processes. The two motivations are complementary where class music teaching is successful.

The above are, of course, over simplifications in the areas of motivation. Many other factors come into adults' reasons for participation in continuing education: escape - stimulation - professional advancement - social welfare - social contact - external expectations and cognitive interest (i.e. learning for its own sake) have been suggested by Boshier and Peters as other motivations. Their validity will largely depend on the age and educational status of the individual.

But our concern here is with music education. It is clear that students are strongly motivated, and have a desire for wider horizons of musicianship. With the overwhelming emphasis on performance, they are seeking self-fulfilment through recreative processes and building up practical techniques. Many ask for more opportunities to play with others, and this social factor is one that should not be ignored.

**Enthusiasm and Stimulation.**

If enjoyment is to become a derivative of learning music, then interest must be continually present in the teaching
processes. Without doubt one of the greatest assets of a successful music tutor is the ability to enthuse students.

It has been emphasised already that the reason for learning music is not essentially for enjoyment. Edwin Gordon has written 'it appears that the process of developing music appreciation has educational significance when it provides for an understanding of music and not necessarily for a love for music. The better something is understood the greater are the chances that it will be liked. However, it is quite conceivable that something can be well understood but not necessarily liked. The general purpose of music education then should be to teach for musical understanding - that is, to help students conceptualize the elements of music that they may intelligently decide for themselves how music can best satisfy their needs.' (3)

Music teaching, if it is to fulfil the function of developing musical understanding, will demand an enthusiasm that comes directly from the tutor as a personal manifestation of his or her own infectious love of the subject for its own sake. The interaction of this teaching style provides not only effective responses, but stimulates students to think, learn and in turn catch something of the same flame of enthusiasm.

Interaction is only one of different modes (as distinct

(3) Gordon, E. - 'The Psychology of Music Teaching' Prentice-Hall International Inc. 1971
from methods) of teaching, but it has an important part to play in adult education where exchange of ideas lead to communication and widening of learning horizons.

In an article published in the new series of 'Teaching Adults' (4), clear distinctions are made between modes and methods of teaching. These will be discussed when the tutor's role is being considered in the next section. But of relevance to the student is what has been described as 'Teaching Styles'. The kind of enthusiasm which stimulates and encourages adults to learn can be invoked by observing 'four generally useful broad teaching styles' (5). viz. **Warmth**: a welcoming, appreciative, human way of behaving. For the tutor this must also include a willingness to listen to the students.

**Indirectness**: encouraging initiative, and responding to the added stimulation which students promote in a class situation. To this might be added 'involvement', for music tutors must be seeking continually ways and means for student participation.

**Enthusiasm**: this has already been discussed, and it will be evident in any form of good interactive teaching.

**Organisation**: This largely depends upon careful preparation of material and incorporates both modes and methods of teaching music that take into account the needs and aims of the whole group working together.

Adult students stimulated to learn have a perception of their own progress and need for 'a sense of achievement'. Too often

(4) Stock, A: Bestwick, D: Gray, R. - 'Adult Teaching Methods' NIAE October 1977

(5) Stock, A., etc. op cit.
the music student does not feel that any achievement or progress is being made, particularly in skill acquisitions. This is a natural reaction where such skills development take time and assiduous practice. A sympathetic attitude must exist that will allay such fears and anxieties by sharing students' problems in offering them kindly advice. Commendation and praise encourages even the most reluctant beginner to go on learning and to achieve a desired goal or ambition.

Meeting the needs of the Mature Student.

Clear teaching objectives and planned structures of teaching undoubtedly go a long way in meeting the requirements of those students who possess a purposeful vision of their future progress. A growing number of part-time adult music students are looking for ways and means of directing their own studies towards a vocational application. In the writer's own experience, many students have after years spent in part-time class and individual instruction, proceeded into some form of higher education, specialising in music. In particular, the teaching profession has gained considerably by admitting mature and talented musicians who (and this is important) are sufficiently motivated and keen to teach their subjects. Opportunities for 'special entry' into University degree and teacher certificate courses are available to a small but growing number of the adult population. For many, this demands a complete change of career structure, willingly undertaken by the individual,
and nearly always resulting in giving the student a deep sense of personal satisfaction and educational growth.

The system of 'transferable credit' is one that has obvious potential for the changing outlook that is to be expected in society. What has been achieved already by the Open University supports the view that much talent and applied learning are possible from adults who previously did not have the formal requirements for entry into Higher Education. A recent report published by the Advisory Council for Adult and Continuing Education offers valuable suggestions as to how 'transferable credit' might be extended to include a wider section of the adult population. (6)

In the replies to the question on 'future courses and students aims', hundreds indicated that they consider these matters to be of real importance and significance. The majority of students find satisfaction and fulfilment as a result of attending their part-time classes in music, although it was keenly felt that numbers were too high, particularly in classes where practical skills were taught. A strong criticism was often made of the lack of structured teaching and the need for more careful grading of students (e.g. see page 82 of Volume II). The latter criticism invariably was associated with a desire that the adult music student should receive more individual attention even within the context of a class situation.

(6) Jones H.A. & Williams K.E. - 'Adult Students and Higher Education' ACACE 1979
On teaching styles, students' opinions differed in respect to both tutor and subject matter, but adults are not unaware of the problems associated with class teaching. Such replies as 'How can you learn if you can't try your piece again due to insufficient time?' suggest a number of criticisms relating to a tutor's lack of organisation, a tutor's inability to structure his teaching or a tutor coping with an impossible situation - such as too many students requiring individual tuition in singing or keyboard instruction classes.

Criticism of teaching modes and methods were few from the Institutes taking part in the survey. Most students seem to learn and enjoy learning and, in many cases, spoke highly of their tutor's work. Those who were critical referred to such matters as 'class teachers should all be able to project their voices. Whispers are of no use', and 'our present courses of musical appreciation, while excellent in themselves, lack any theme or continuity.'

One student wrote 'I am only concerned with the teacher's excellence in practical and theoretical music and his personality. Granted these, he will evolve the type of course which must be: participatory: friendly (no him and us situation): orientated to the pupils personal needs.'

A more outspoken reply suggested 'Instrumental courses are often taught by musicians with no teaching ability - amateurs would respond to less able musicians but better teachers ': an observation that psychologists in music teaching would find worthy of discussion.
The Foundations of Practical Musicianship

The one outstanding request from the whole range of adult musicians obtained through the questionnaires (from beginners to advanced) was the need for instruction in aural perception that is linked to the ability to hear music mentally from notation. In music classes, scant attention (and in some classes even none) was given to this aspect of teaching which is the very foundation of musicianship. In the years following the second world war, when students returned in large numbers to classes in adult education, aural training was invariably taught as a class subject in its own right. Gradually a more practical and enlightened attitude to ear training prevailed which accepted these necessary foundations should be linked to other aspects of musicianship. Classes in sight singing instruction were formed for singers to relate notation to the mental hearing of pitch and rhythm. It was accepted also that ear training should find its place as part of all music teaching, whether it be in performance tuition or applied theory. In reality, however, this has not been the case, and aural work has either been relegated to the odd few minutes of a lesson or, more commonly, omitted altogether. It is not surprising, therefore, that the basic understanding and formation of a pitch sense has been seriously neglected in music education.

In the forward looking philosophies of Dr. Whittaker, referred to in Part I, this music educator regretted that the national standard of sight singing had declined by the
mid-twentieth century*. Looking back one further century, the country was deeply committed to a system of teaching thousands of men, women and children to sight sing from notation which, more importantly, developed a pitch sense of mental hearing. The English system of Tonic Solfa was entirely responsible in laying the foundations for a strong sense of aural perception through the teaching of sight singing. For a variety of reasons, many of which have been referred to in Part I, the system fell into disrepute, but a current revival that seeks to re-introduce it in the music curriculum is now well underway. Tonic Solfa may be used as the foundations of musical literacy. To ignore the implications of relating pitch to 'mental impressions' at every stage of a musician's development is to undermine the basis of music education. For, as Professor Swanwick has written, 'audition is at the very centre of music education'. (7)

It is true to say that problems arising from the musical education of adults, spring mainly from very weak aural foundations. It is never wise for a tutor to assume that because his students can read music with fluency to play an instrument, they are equally fluent in hearing the music mentally before playing. The processes of skill acquisition and those of developing the mind to hear music have very little in common. Adult students are fully

* see also The Musical Times (Nov. 1943) on 'decline of sight singing' and Clements, J. - 'Bring us back to Doh' The Times Educational Supplement (see appendix).

(7) Swanwick, K. - 'A Basis for Music Education' NFER 1979.
aware of their deficiencies in this respect. Many who possess advanced standards of performance may be as beginners when it comes to auditory skills underlying their musicianship.

These auditory skills can improve and should be taught, but they must be related to music learning at every new stage of a student's development.

One student from an ILEA Adult Education Institute remarked that she wanted 'facility for specialised teaching on weak points and gaps in knowledge - especially in ear training and musicianship'. A number of students asked for more classes in sight reading when quite obviously they meant sight singing as they used the term in relation to singing. There is, however, a great difference between sight reading and sight singing. The latter is the skill that will help the student to develop ability in mental hearing of notation if taught a progressive method of intervallic recognition of pitch, especially through the uses of Tonic Solfa adapted to Staff Notation. (8) Other students, through the questionnaires, simply requested 'aural training' or 'help with sight reading'. Yet another wrote 'many singers confess that they cannot read music and a course for that would be very useful'. When a student writes, 'I wish to be able to write accurately what I sing or play', there is an underlying need for progressive aural learning, while another wrote, 'I wish

(8) see 'Tonic Solfa Today' (pamphlet) published by Curwen Institute, 108 Battersea High Street, S.W.11. 3 HF
to be able to read music like I can read the daily newspaper.'

The above quotations are only a few selected at random. Many others will be seen in those selected for the Reports in Volume II. What is important, however, is that auditory development and mental hearing of music are recognised as central to both the student learning and the tutor who teaches music. Furthermore, there seems to be a strong relationship existing between the use of the singing voice and the ear. Certainly, students who have weak aural foundations will gain much from a course of class sight singing no matter what instrument they may play. If progress is to be maintained, then aural perception must be sound and reliable. Audition, then, is crucial to all forms of music education.
CHAPTER IV

THE MUSIC TUTOR

If the needs and aims of adults are considered seriously, then the role of the tutor must be reassessed, both as counsellor and as teacher, in the part-time education of these students.

In the qualitative comments received as a result of the questionnaires' distribution, there was an underlying request for a more 'professional' approach from music tutors. Along with an overwhelming desire for smaller numbers in practical classes, students stated frankly that they were hoping to improve their standards both in performance and in general musical knowledge. Adults usually possess a concept of what they hope to gain from their tuition and, to an extent, this is often underestimated by tutors. Narrow specialisations are no longer acceptable, and many stated that wider horizons and a more scholarly approach would help towards an improvement in their overall standards of musicianship.

The Oxford Dictionary defines a profession as an occupation that involves knowledge and training in a branch of advanced learning, and a professional as one belonging to a profession. The majority of music tutors in adult education are professional musicians, often skilled as performers of one kind or another. In some cases, they are outstanding in particular specialisms of performance. Hence we find pianists, instrumentalists, singers and composers who have given, and continue to give, valuable service in teaching adults in classes and in the training
of choirs and orchestras. Students welcome these contacts with the professional world of music, but they feel even more strongly motivated when their tutors are also skilled in the art of teaching. This is the kind of professionalism that is looked for and expected from music tutors today. One student remarked - 'music making should be fun, but as professional as possible.' Another said - 'occasionally, one is bored when the pace is too slow. Usually too much time is spent on one person's piece. It shouldn't be individual tuition with the rest of the class looking on, but more of a group thing.' On criticising teaching methods, the following remarks were made, - 'The choice of courses offered is very comprehensive, but tutors tend to neglect plain teaching technique. They should encourage more student response, be more systematic, be clear and check up on student understanding, and structure their lessons and courses with care.'

From the above three opinions, it is clear that adult music students are very serious in their intentions to learn, and not always are they finding the modes and methods of teaching entirely to their satisfaction. The tutor has, therefore, a special responsibility to students who are demanding improved teaching skills to complement musical expertise. One is reminded of a quotation from Sir Percy Buck who once wrote, 'The amateur musician practises to get it right, but the professional practises so that it may never go wrong.' (1) This approach to the professional status of a musician applies with equal force to his or her

(1) Buck, P. - 'Psychology for Musicians'. OUP 1943
teaching abilities in the classroom. The skills of teaching, like the skills of performance, are only achieved by much practice, thought and application. One qualitative response from a student stated that 'many piano teachers have no idea of the physiological basis for what they do.' A far more critical student observed, 'Instrumental courses are often taught by musicians with no teaching ability ....... amateurs would respond to less able musicians but better teachers.'

While most adults experience real satisfaction and learning as a direct result of their tutors' guidance, such comments as have been quoted, make it imperative to reassess and rethink teaching processes. At the very heart of adult education lies the relationship that exists between tutor and student. If it is the aim of teaching to meet the needs of those who come to learn, standards must be set, whether in a beginners' class or in an advanced group, that intentionally encourage and develop the individual's capacity for knowledge. Structured teaching from carefully planned schemes of work will help the tutor to organise his teaching and will go a long way towards meeting some of these criticisms.

The First Meeting.

As a result of the information collected, there seems little doubt that adult music students expect more demanding courses linked to teaching that is both scholarly and progressive. Students are keen to work hard towards the attainment of what they consider higher standards, particularly in performance and in the development of overall musicianship.
Other comments pointed to the determination of students to pursue a course of progress and achieve higher standards. Some tutors feel that they must not overwork those who, after a long day's employment, attend their classes. How wrong they are - for these are the very folk who respond to new stimuli and to the demands of a different learning environment.

The first meeting is, therefore, an opportunity to teach and set standards for the course to follow. It is also the first chance of opening up discussion to find out the needs of students and to assess their present standards. A philosophical approach to class discussion over the first few weeks of a session immediately offers a widening of horizons. To discuss such matters as 'What is Music?' is very basic to a class intent on learning more about musicianship, whether practical or theoretical. The tutor will gain much from the interaction that enables students to convey their own ideas about such matters as the various elements that are found in music e.g. - pitch, rhythm, timbre, dynamics, form - while a discussion on the influences of music will bring forward many ideas about emotion and aesthetics.

Opportunities to widen perspectives in music education should be seized enthusiastically. Music tutors will see the relevance of relating their subject matter to life, for music is concerned with people, their thoughts and emotions.
For some years there has been a practice in some W.E.A. music classes for students to make suggestions at their first meeting regarding the content of the course. There is much to be commended here but, as with general discussion, the tutor must always assume his appointed role of planner and teacher and see that such opinions do not occupy time to the detriment of his own class instruction. The philosophical approach must be incidental to the advancement of knowledge, and one which the tutor directs and allows to develop out of his instruction.

Planned teaching.

It is an essential requisite for any music course that it is thoroughly planned beforehand. Students from different Adult Education Institutes requested that they should be told in detail how a course will develop - whether it be sessional or extending over several years. A single paged 'handout' will often provide the necessary information and, in addition, weekly notes to supplement teaching or lecturing will certainly be appreciated. Moreover, it is the planning and the rethinking of each lesson that gives added confidence and direction to a tutor who may be inexperienced in class teaching of adults. There are marked differences between the teaching styles necessary for children and those for adults learning - 'In music learning we realise that an adult's intellect, by contrast to the relative simplicity of a child's mind, can accept complexity and doubt. The adult questions the text book
rules of harmony and disputes many statements of previously learned facts. The adult is able to make more subtle discriminations between varying degrees of truth, and with developing maturity will demand wider horizons of musical education. He is one for whom personal relationships become more permanent and more meaningful. These wider experiences of human relationships have a profound effect and consequence on the adult, for they enable him to appreciate more readily new artistic forms and to make value judgements in music.' (2)

Modes and Methods of Teaching.

Mature students, therefore, demand special understanding from a tutor. He or she should be prepared to study something of the psychology, as well as the philosophy, of teaching music to these older students.

Modes of teaching have already been mentioned, but it is important that the tutor does not confuse these with specific 'teaching methods'. By modes, we mean either lecturing and demonstration (Presentation), or teaching that is less direct and involves dialogue and discussion between tutor and class members (Interaction), or again, the kind of teaching that insists on students investigating and discovering knowledge for themselves (Search). (3) Most tutors concerned with the teaching of music appreciation (i.e. listening to music) tend to restrict themselves almost entirely to the first mode of teaching (Presentation).

(3) Stock, A., Bestwick, D., Gray, R. - 'Adult Teaching Methods' Article in 'Teaching Adults' - new series. Oct.'77
Other tutors vary their pattern of presenting their subject matter between formal lecturing and occasional seminars which creates some amount of discussion. While each of these well established modes of teaching are important, students today respond more enthusiastically to modes of interaction, and of searching for knowledge on their own.

Reference was made to 'teaching styles' in the section devoted to the adult music student, and four observations were made (4). The mode of teaching greatly depends upon these styles of teaching which the tutor is able to express best through his or her own personality. Interaction, as a mode, is therefore a form of class teaching that is very relevant to the present needs of mature students. This communication, as a reciprocal process, will require sincerity, enthusiasm and a willingness to listen on the part of the tutor, if lively interaction is to lead to learning. It is a mode of teaching that is essential in broadening the horizons of musical knowledge.

An Integrated Approach

Perhaps one of the most difficult modes of teaching is that where integration takes place within the concept of one lesson. Teaching on the specialising principle of a 'little well done and perfected' is often necessary. Narrow specialisations on their own are no longer acceptable to students. Their views on this are given in four detailed

(4) op cit. pp 3 - 4
reports presented in Volume Two. For example, students who attend pianoforte classes expect to learn more than just the technique of playing. They are looking for teaching that relates specialised music teaching to other matters, such as style and analysis, historical background and, above all, to incorporate and relate ear training to the work in hand. Many asked for theoretical knowledge to be linked to the stages of their practical tuition. It is good to see these mature students demanding a wider approach to their learning. For the music tutor, it implies a 'musicological' approach to teaching. Experienced, professional musicians will not be unfamiliar with the term as related to their own specialisms. It is through this wider mode of teaching that enjoyment and pleasure will be stimulated, alongside and supporting the direct teaching that is always necessary for skill acquisitions. While enjoyment and pleasure are desirable, musical potential has to be encouraged and developed, for amateurs will respond well when working towards professional standards of achievement.

To employ an integrated teaching mode is not to fall into the trap of organising 'integrated arts' courses that many schools attempted over the last two decades. In these, so called 'creative' arts courses, emphasis was laid upon the value of combining the arts. The weaknesses of this system showed in the lack of sufficiently developed individual skills and techniques to justify interpretation at low levels of attainment.

The kind of teaching requested by adults must attend first to the needs for knowledge which, when taught progressively
in a well structured course, are seen to be relevant to the wider sphere of practical music making. Integrated teaching of this kind demands a central point around which other ideas may be seen to link and to have their relevance.

EX. 1.

Ex. 1 shows a simple diagram for a class designed primarily as a course in 'Practical Musicianship'. It will be seen that other related aspects of music may be integrated into a single lesson while the centre study remains the main substance of the teaching. A single lesson would seek to relate two or more of these peripheral concepts within the context of the main subject matter. This is the kind of integration that widens the horizons as referred to by students in their questionnaire replies.
EX. 2 shows 'Music Appreciation' as the main topic.
A lesson may be part of a terminal, sessional or longer series. As in Ex. 1, adult music students expect their main study, in this case appreciation, to go beyond the kind of lesson that consists of listening to records supplemented with talk from the tutor. Particularly relevant in all of these charts are the diagonal aspects of other forms of musicianship that invariably complement one another. So that in Ex. 1, ear training is complementary to sight singing, and the use of the voice with keyboard skills. In Ex. 2, listening (ear training) is complementary to
score-reading, and discussion and study of a work are directly related to outside visits for class members to actually hear live performances of music.

EX. 3

This third example of an integrated approach is concerned with choral singing. Some of the largest groups of students are to be found in choirs and orchestras meeting regularly in Adult Education Institutes. The principle of occasionally relating other matters of interest to choral singers other than mere note learning is one that readily appeals to students. Other simple plans may be devised, once the principle of a central teaching core is related into a wider integrated scheme of learning. Ranges and objectives then are clearly seen as being flexible, and yet fully capable of taking their place in well prepared course
programmes. (See also: 'A basis for Music Education' - K. Swanwick - where other forms of integration are discussed.)

**Teaching Methods.**

So far, little has been written about the method of music teaching. This is because 'methods' are very personal and must remain the concern of the tutor. As with modes of teaching, methods require an assessment of a class situation. The ages, experience, and standard of students being taught, will require a variety of teaching methods. The choice, however, remains in the hands of the tutor who must be continually reassessing both the standards and progress of his students. One of the advantages of professional training courses for adult education is that a variety of methods will be shown, but it is only the tutor who finds himself in a particular teaching situation who will ultimately decide on which method to use.

Mention was made, in passing, of the specialising principle in teaching music. This is a method of teaching where a 'little at a time' is presented, repeated and perfected, rather than aiming to teach more in less depth. Instrumental teachers quickly learn to work on this principle when teaching a new piece to a student. To leave an impression of something well done, even if only a short extract, is psychologically sound and certainly more rewarding than attempting to teach a whole work with indifference to standard and quality of achievement. The same idea applies with equal force to the training of choirs and orchestras. Techniques are built up by teaching on this 'specialising'
principle that insists on high standards of response.

The teaching of music that seeks to offer 'integration' as well as some 'specialisation' is not easy to achieve in practice. It requires constant thought and preparation on the part of the tutor and, above all, a willingness to involve students in an interactive situation.

To produce an overall scheme of work is a priority to be met by the tutor who accepts the responsibility of teaching adults. In addition, a detailed list of the 'week by week' lessons will, in many cases, be supplied to the students. To have an objective, and to see this becoming a reality is meeting a basic need of class members. In some classes, tutors already provide weekly 'hand-outs' of information on each lesson, and these offer suggestions for follow up work and the setting of home study to supplement the tuition. Frequently, though, a music teacher sets work for learning or skills to be practised at home that is neither followed up nor tested the following week. Whether the teaching be concerned with appreciation, performance or theory, the setting of work encourages students before the next meeting. It must, however, be understood that mature adults exercise their rights as to whether they undertake additional work for themselves. It is in this sense that the tutor's role is advisory and never dictatorial.

Training facilities for Tutors in Adult Education

It is a matter of concern to music tutors that possession of professional skills alone is never a sufficient criterion
for teaching adults. Basic issues, raised by students themselves, have been discussed in this section and all of them relate to the need for a professional approach to the teaching of music.

At present, the Department of Education and Science does not insist on specific teacher qualifications for part-time tutors of adults. How long this state of affairs will continue is subject to some speculation, but there are many signs that official status of teacher recognition will be expected in the near future for those engaged in part-time teaching. In the introduction to Part One of this volume it was stated that procedural steps are being taken to plan for part-time certificate courses that will confer official recognised teacher status. The A.C.A.C.E. has also given its views on the Haycocks Report * and, doubtless, they will be making other recommendations. In discussing this subject with colleagues in other Adult Education Institutes, especially with those who are heads of large music departments, the opinion seems to be that it is difficult to expect a tutor, who may offer only 2 or 3 hours weekly teaching, to undergo a substantial period of professional teacher training. Music classes provided by adult education would suffer a severe loss if teacher certification was immediately required of all part-time tutors, for the majority of them do not possess any such qualification. This future aim is one that will require time and care before its implementation is introduced. Undoubtedly, the tutor who recognises a need for teacher training will be the better equipped. A few courses for

tutors to obtain official teacher qualification in adult education are already functioning but, for the most part, the tutor must seek advice on teaching skills from colleagues within his own environment. Some Institutes take pride in successfully organising their own short courses of teacher induction for music staff. This might well be carried out by other adult education institutes either regionally, locally or within their own establishments. Two possible course programmes offering teacher qualification in adult music education are suggested. First, full-time music tutors should be able to qualify for recognised status by completing a one year course, as required of other graduates before teaching. Secondly, part-time music tutors should have provision for shorter courses (e.g. six months) where their teaching in adult education would be supervised. In London, courses might be promoted by London University's Institute of Education Music Department, where facilities already exist for teacher training in music. The extension of this Department's work into the field of adult education would be a realistic innovation and courses organised in this way would go a long way to meet the needs of those teaching in and near London.

Until a form of teacher recognition is demanded for full and part-time tutors, the responsibility must inevitably fall upon these teachers themselves to see that they study, develop and practice skills in teaching techniques relevant to adults learning. Further recommendations are suggested
in the final chapter of Volume Two, where Principles and Recommendations are made for the 1980's.

Research Opportunities

This chapter has been directly concerned with the relationships and interaction existing between student and tutor, both of which require continual reassessment. Research can be a means of investigating, consulting and assessing these standards, as well as considering the aims and needs of students. Research becomes more relevant to a tutor's work when he is able to relate his own teaching interests to students. Such is the nature of research study that it is designed to enquire more deeply into problems and situations that are of benefit to society. This implies that it is not something undertaken in isolation, but is capable of direct contact with ordinary men and women working and learning at the grass roots of adult education. Tutors who are interested in research, either as a small scale or as an advanced project, will find the pursuit a valuable intellectual exercise. It is not the exclusive prerogative of the few in Universities. Important work in this field can be undertaken by those directly engaged in class teaching week by week.

Lennart Annerston, in an article entitled 'The Role of Research in Adult Education Activities', has said that 'Research is often considered as being highbrowed, difficult, complicated and unable to grasp by the common man. There is also a common belief that research has very little
application to the urgent needs the world and society are facing today.' He concludes: 'research not only is a tool for the establishment, it is also something that concerns the man in the street' (5) The music tutor who is committed to this kind of research is undoubtedly making an important contribution to students and is substantially extending his own horizons of experience and learning.

(5) Annerston, L. - 'The Role of Research in Adult Education Activities' - a paper presented by the Secretariate of Research Information, Uppsala University, Sweden. 1979.

See also: Appendix IV Vol.Two of this thesis.
In considering the role of the student and that of the music tutor, emphasis was placed on the value of interaction and on modes of teaching. Methods of teaching were seen to be the individual tutor's response and responsibility to a given teaching situation. This is not to imply that method is a haphazard, last minute decision. On the contrary, some understanding of the philosophy and psychology of teaching adults must be at the roots of their music education. Only then is one able to decide upon the various methods and stages of imparting musical knowledge through well structured and progressive teaching.

In his book 'Composers and the Nature of Music Education', Ian Lawrence suggests that composers offer schemes for music education, yet with few exceptions, composers have not been the best music teachers (1). His historical approach, however, is interesting in tracing the background of music education, and in this sense some composers made worthy contributions in their own time. Morley, C.P.E. Bach and Couperin come readily to mind as teachers who instinctively saw the importance of theory learning arising out of practising the skills of music.

In 1597 Thomas Morley wrote his 'A Plain and Easy Introduction

Lawrence, I. - 'Composers and the Nature of Music Education'
Scolar Press. 1978.
to Practical Music', which was designed to instruct older pupils, presumably of adult age. Education (at that time), had not become synonymous with schooling. When reading the text it becomes clear that the basic concept, inherent in all of Morley's teaching, is that any theoretical knowledge must arise out of the practice of making music, either vocally or instrumentally.

As a basis for present day music education, this concept remains fundamental where interest and enthusiasm are to be sustained. With this concept, a simple philosophy may be devised that shows the 'stages of learning' as being essentially practical. But perhaps an even more important way of expressing this same concept is simply to state that in all music teaching the 'sound must precede the symbol'.

In other words, notation and musical symbols will be meaningless unless they are first understood and memorised as mental impressions of sound. This can be seen in the following:-

**Principles & Stages leading to the development of Musicianship**

1. Sounds are presented
2. The sound is repeated (familiarity)
3. Imitation (response)
4 a) Symbols are presented (visual aid to relate mental hearing)
   b) Following the symbols - eye movement & continuity of thought
5. Reading from Notation (mentally & vocally)
6. The Converse - writing of given sounds
7. Composing - creative processes

The above learning stages show the thinking behind music teaching (i.e. the philosophy). This graduated scheme of
musical development explains in simple terms that sounds must first be heard, then recognised (by repetition) before memory can begin the process of establishing strong mental impressions of sound. It is equally clear that, while music as a recreative activity is possible at all stages (i.e. through performance), any creative originality can only be built upon a background of previous musical knowledge. Aural dictation as a written skill also requires much preparation and ear training is, therefore, necessary throughout all stages of development.

Such a scheme as outlined here is applicable from the age of childhood to the mature student of advanced years. It offers no short cuts to the teaching of musical literacy. The principles present a reliable framework for teaching music with strong aural foundations. This latter aspect of teaching is one adult students have repeatedly requested. Musicianship that establishes mental impressions at each new stage of learning, is essential to progress and development.

When audition is at the centre of all music teaching, then other important aspects of music education are possible. Many students, at various levels of musicianship and particularly those who are interested in composition, have asked for tuition that will develop their mental hearing of music as an aid to their written work. The training of ear and mind to hear music mentally is a slow and never ending process, yet it receives minimum time and attention in class and individual teaching. Similarly, improvisation, if it is not be be a meandering, meaningless skill, should be taught
aurally from the beginning. Experimenting with sounds at a keyboard, whether this be called 'formal keyboard harmony' or improvisation, is basic to written skills in harmony, counterpoint and composition. The Victorian textbook approach to the teaching of paper work was an academic exercise, and only a few survived to compose even the simplest works as a result of the study. Sounds and new musical experiences need to be heard and memorised before any successful written skills are undertaken. The plan giving 'The Principles and Stages of Teaching' shows that musicianship relies on sound aural foundations being laid.

It is imperative to progress in musical training, especially in such matters as improvisation, keyboard skills, score reading and sight singing, that teachers accept the principle that aural foundations are secure at every stage of learning. Only in this way, will students feel that their innate musical abilities are improving and progressing with tuition.

**Choirs, Orchestras and Informal Music Making**

While small numbers of students are desirable in most music classes, choirs and orchestras flourish and often require larger forces. Special skills of leadership and organisation are looked for from conductors, whose work is invariably directed towards public performances. Social factors become integrated with teaching skills to a high degree, and patience, tact, and direction are needed in preparation for regular concerts.
Students enjoy working for such occasions where high standards are demanded and maintained, and amateur singers and instrumentalists respond well to sympathetic and talented conductors. Criticisms have been made that refer to dull routine where the same pattern of note learning and correction assumes a regularity week by week. This is where a 'musicological' approach offers vigour and new interest for members of choirs and orchestras. Good conductors explain something of matters that are directly related to the work being prepared – about the period, its historic background, the style and texture of the music, etc., and above all, explaining the kind of interpretation that is necessary in relation to its period and style.

Students requested a breaking down of class barriers to afford greater opportunities for performance in larger groups. Something of this kind of planning is sometimes put into practice, but problems of organisation (room availability, different meeting times, etc.) make co-operation between performing groups a difficult matter. It offers a wider form of co-operation between students, and caters for both their educational and social needs.

Structured teaching and practical involvement

An article by Brian Groombridge refers to an occasion when he sat in on a lesson (part of an elementary improvisation and keyboard harmony course) given by an experienced teacher in a well known London Literary Institute. 'In one process
the students were learning how to use their ears better, finding the ability to create musical sentences, mastering the grammar and the punctuation in an orderly sequence, and doing so in a context that unobtrusively reminded them that they inherit a language which has itself evolved through history and is still developing' (2).

What the writer has described is a practical example of real integration built upon carefully structured teaching.

After a further fourteen years these classes in musicianship continue to attract adult students at this Institute and many follow a course that they can see leading them to wider visions, with practical applications for their musical knowledge. The music tutor in charge has structured his course, and colleagues share in the teaching, so that students may embark on a course of elementary instruction or alternatively engage at any other year's tuition level according to their own present standards. Work is set weekly and the teaching is a practical exposition of the maxim 'theory must arise out of practice'.

This is the kind of music teaching that is needed for adults. Extra-mural class students in appreciation will also profit from 'listening courses' that involve students more actively, insisting that they follow scores and learn more about music by contact with live music situations. Too often, appreciation classes tend to be listening to records with a tutor's commentary.

(2) Groombridge, B. - 'Good Teaching and Music' - from Adult Education. Jan. 1966 Vol. 38 No.5
Professor Swanwick in his more recent book entitled 'A Basis for Music Education', approaches the matter in much the same way, but with a philosophical view of the concepts behind the teaching (3). With audition as the central core of music teaching, composition and performance become the most important aspects. These three, along with literature studies and skill acquisition are shown to be interrelated and can be the basis of structured teaching.

The need to see that music teaching is relevant to our own time is very important to students. Music of the 20th century is unappreciated often because it is misunderstood. So, while a musicological approach will revitalise a study of music, reference to contemporary works may also help students to see the relevance of learning music in our time. Some teaching courses, particularly those concerned with degree standards, place special emphasis upon contemporary trends, but such study should not be confined entirely to the more advanced courses.

It has been apparent throughout this research study, that the terms 'vocational' and 'non-vocational' are not ideal vehicles for expressing the distinction between professional and amateur status. With a lifelong view of education, courses will be needed to enable the adult music student to qualify for more advanced programmes. If there is a gap in the present organisation of music classes, it is at what might be described as the intermediate stages. Many beginners and elementary classes exist for music tuition

(3) Swanwick, K. - 'A Basis for Music Education' - NFER 1979
and there are also degree courses available for those with suitable entry qualifications. What students need, and will need even more in the future, is tuition at pre-diploma and degree levels. Students are aware of the gaps that exist as they plan transitions to more advanced learning. Courses that offer credit transfer in place of the accepted university two G.C.E. requirements at 'A' level are essential for those who need encouragement to go further with their academic and practical studies. The Open University has already given outstanding proof of the response and success of many adults who previously had few initial qualifications for university entrance.

The Senior Citizens

Advanced learning is not confined either to the younger age groups. The questionnaire replies showed that 12.5% of all adult music students came from the 65 and over age group, and 27% came from the 45-64 ages. Many in these groups are advanced students, working for higher standards and yet could in no way be described as being vocationally minded. A student of 88 years offered some advice by remarking that eight in a class was sufficient if the general level of class was fairly equal with no 'part-time' students. One in the 65+ age group stated that students enjoyed their listening class but would appreciate going to the opera, and concerts if visits were arranged for the class. Enthusiasm by this age group was further exemplified by one student who wrote - 'the present classes are good in
themselves, but lose something because of the seventeen weeks loss of teaching per annum.'

Students in these older age groups show remarkable enthusiasm for continuing their musical studies and are most appreciative of the tuition they receive. Music education of the overall adult population must, therefore, be seen as an evergrowing and important part of education. The needs of adult students are, in many ways, far greater than those of students in the shorter period of adolescence who promulgate considerable attention from educationalists.

Advisory and counselling services will have to be improved and even set up in many areas, specifically to help students choose courses wisely for both short or long term duration. More is written on this matter in Volume II where the aims and needs of mature adults are considered in depth.

The philosophy of lifelong learning

Those responsible for the arranging and teaching of adult music courses must be prepared to think creatively and devise new ways of teaching that look ahead to meet the concept of lifelong learning. European countries are already committed to a philosophy that views adult education as having no boundaries in time or content. Man needs to widen his horizons intellectually according to his own inclinations and abilities. The Unesco Institute of Education, who have been engaged in research into lifelong
education for the last seven years, have published a monograph where seven authors attempt to clarify the meaning of lifelong education. Informative articles consider both theoretical and educational practice, and are particularly relevant, coming from different countries, all of whom are accepting the concept of lifelong learning. (4) Suchodolski, writing from Poland, refers to Schönberg's opera 'Moses and Aaron' where the problem of 'education at the top' or 'education at the base' is discussed. In creating the music and the text of that opera, Schönberg contrasts Moses' strategy of winning people over to the great ideas without using any compulsion, with the strategy of Aaron who wanted to exploit people's weaknesses and passions in order to secure their submission to the leader's intentions. The conflict presented between two different points of view has been heightened by the music with 'suggestive force' (Suchodolski) and adds significantly to the impact of contemporary thought on matters both musical and educational.

Lifelong Adult Education and the responsibilities of change.

Volume I has been mainly concerned with the historical background to music education and a consideration of the present day practice of teaching music. Change is inherent in many of the suggestions made on behalf of students and tutors who are deeply committed to the concept of a going forward strategy. To improve courses, to widen musical

horizons and to take a lifelong view of learning are not always easy to accept.

Volume II is concerned entirely with research conducted among and for students and tutors, and Recommendations and Principles for the immediate years ahead are based on the facts and assessments. It is interesting to read a publication by the Open University that acknowledges change, not only in adult education, but throughout the whole field of education from the youngest to the oldest groups in society. Flude and Parrott produce a statement to which the whole of this research into adult music education is particularly relevant (5). Moreover, the overall findings of this research are closely in line with their four concepts of changes:–

1. belief in wide diversity
2. in the availability of 'open access'
3. to enable 'easy transfer' from one course to another
4. public accountability that allows for greater flexibility in the educational system

Adult music education has progressed far during the last hundred years. Classes are now provided throughout the whole country that offer a wide range of instruction for those who wish to extend their musical knowledge. Changes that are inevitably the outcome of the recommendations made in the second volume must, therefore, be seen in the light of this lifelong concept of education. Those concerned with the practice of music teaching, both now and in the future, will require this wider vision to accept the responsibilities

that this concept implies. For students, tutors and organisers of music education the challenge of change is inevitable.
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APPENDIX TO

VOLUME ONE . . . Part II

. . . various documents.
Until recently, the view of many people was that adult education is solely a part-time leisure pursuit that takes place in vacated school premises during weekday evenings. Adult Education (when capital letters were used) suggested a limited function - that associated with "non-vocational" learning (1). Today, however, this concept is far wide of mark, for adult education appears now to have no boundaries. It embraces so many aspects of learning and for a cross section of the population, that its role as an "education force for the people" far outweighs both in size and in influence any other form of mass education. In 1973, it was claimed that "there are more adults receiving part-time education than there are pupils inside our school system". (2)

With the present demographic trends, the strong possibilities of higher unemployment, a shorter working week and earlier retirement, there is even more interest being taken in adult education as a means of coping with some of these social problems.

Looking back to the 18th Century, we perceive a definite growth of the adult education movement, although

(1) Baynes, P.A. "Adult Educ. - its role in Continuing and In-service Education" Goldsmiths' College.

(2) Rogers, Jennifer - Adults Learning. Penguin Educ. 1973
very little attention was given then to the teaching of music to the population at large. Organisations, such as the S.P.C.K., the Methodists, the Sunday School Movement and, of course, the Quakers (Soc. of Friends) were mainly interested in combating the problem of illiteracy among the working classes. The latter half of the 18th century has been called the "Age of the Industrial Revolution in Britain". At this time, the size and distribution of the population increased significantly - it almost doubled to c. 9,000,000 in England and Wales - and this alone created an educational problem for the country.

By the 19th century, music making that had been taking place in the coffee houses, clubs and musical societies of large towns, assumed greater importance. It was the age of Mechanics Institutes. (Birkbeck College grew up from being a Mechanics Institute in East London.) Although the Institutes were essentially scientifically based, some of them later provided lectures in the arts, and included music among their courses offered to the industrial classes.

But the 19th century musical life mainly saw a flourishing choral movement develop up and down the country (called "Singing for the Million"), only to be matched by an equally enthusiastic response to adult classes in sight singing, based upon the Solfa system of Sarah Glover and John Curwen.

The working man now had a cultural outlet in which he could take an active part by singing either in a choir or in a choral society. Music Festivals flourished and composers wrote much music of a simple character to enable the new

(3) Kelly, Th. - Adult Education in Gt. Britain - Liverpool Univ. Press.

musical literates to read and perform, often on an unprecedented scale. Brass bands, too, became popular and glee clubs flourished. Music had now become a socialising agent in what for many was a time of industrial unrest and personal hardship.

To-day, adult education means both vocational and non-vocational study, full and part-time. It also means community courses, liberal arts programmes, in-service courses, re-current, cyclical and continuing education, or what the Europeans call "Educationale Permanente": if you prefer - Lifelong Education. The Russell report refers to it as "Permanent Education" (4). This recent view of Adult Education inevitably leads us to think in terms of new disciplinary schemes and courses that will develop and encourage these older students to continue their learning processes as a lifelong activity.

To quote out of context, from a Discussion Document issued by the new Advisory Council for Adult and Continuing Education (ACACE) - "recurrent and continuing education are for all who by virtue of ability, experience and motivation are able to benefit by it regardless of age." The unifying feature of both recurrent and continuing education is that English derivation styled as "Lifelong Education" (a term not used on the continent). Lifelong Education implies rather more than just having access to Further and Higher Education for those who can benefit from them. It is vitally concerned also with the needs of the non-vocational student.

To quote from a Unesco publication (5), "Lifelong education is a process of accomplishing personal, social and professional development throughout the life-span of individuals in order to enhance the life of individuals and their collectives."

Adult Education, therefore, offers a wide spectrum of courses, some short, while others will be conceived as being progressive and even life-long. Be they short or long, what really matters to the tutor is that he should remember always that his students are adults learning, and in this connection, adulthood is not necessarily the same as referring to age. It is essentially a matter of personal development measured by that vague word "maturity". Maturity is, of course, not always synonymous with age, but it does help us to describe the "adult" as a person distinct from the child at school. Perhaps maturity shows itself in a particular discipline through an understanding of how the subject connects with reality. In music learning we realise that an adult's intellect, by contrast to the relative simplicity of a child's mind, can accept complexity and doubt. (6) The adult questions the text book rules of harmony, and disputes many statements of previously learned facts. The adult is able to make more subtle discriminations between varying degrees of truth, and with developing maturity will demand wider horizons of musical education and experience. He is one for whom personal relationships become more permanent and more meaningful. This is evident in our social life, our work, and even our romances. These wider experiences of human

(6) Hostler, J. The Education of Adults. Studies in Adult Ed. Vol. 9 No. 1 April 1977
relationships have a profound effect and consequence on the adult, for they enable him to appreciate more readily new artistic forms and to make valued judgements in music. Adult learning, therefore, is really the only contender in the future development of education, fitting the role of Lifelong Learning - be it full or part-time. The mature thinking adult, with his sense of personal values and moral principles, thus possesses an "in-built" motivation for "getting to know himself better and the world around him".

Looking back over 33 years as a music tutor at Goldsmiths' College, I can without any hesitation say that teaching adults has been the most stimulating and rewarding (though not financially) form of educational activity I have undertaken. Many changes have occurred during that time. In a sense, it has been a period of transition. In 1946, immediately after the second world war, adult education resumed on a very large scale. Many music classes had waiting lists, and no more could be accommodated in the classrooms. Students were rushing to take advantage of opportunities that the war years had denied them. Goldsmiths', with its purpose built accommodation, provided these opportunities in a big way by offering an extensive range of non-vocational classes. There were 3 or 4 choirs and 3 or 4 orchestras, opera groups and madrigal choirs. I can remember taking 3 different classes in "aural training" in one evening during those early years (something I would not consider desirable today). A wide variety of instrumental learning was offered as well as classes in musical appreciation and many specialised lecture courses. It has to be acknowledged that Goldsmiths' (like Morley College and the City Literary Institute) was and is still termed
a "Literary Institute", which means that some of its courses are University linked (e.g. Extra-Mural Classes). The Literary Institute did not usually programme for "beginners' classes". These were and are catered for by the expanding network of Evening Institutes throughout Britain - usually meeting the more local needs of adult students. In London, the adult student, who already possesses some background knowledge of music still looks to these Literary Institutes for advancing their particularly acquired skills.

As we have already seen, the adult is someone to whom personal relationships matter. He or she must feel that they can relate to the learning situation in which they find themselves. The social aspect of music teaching is therefore highly important. I have often said that I have learned as much from the students as they have from me. For the tutor of adults, this two-way interaction is a vital ingredient of his teaching technique. The tutor becomes, as it were, "one of them" - not above them, nor in any way inadequate, but one able to lead, inspire and, above all, enthuse.

For me, it all began in 1946, when a musician friend asked if I would take his classes for him. Accepting the challenge (I was in my mid-twenties at the time), I endeavoured to plan and prepare for one class in sight singing and aural training which was followed by a class devoted to choral techniques. The latter was meant to incorporate the sight singing skills with actual voice training to produce a choral ensemble that was eventually to become the basis of the Goldsmiths' Choir.
Have you ever given a thought about how you would teach a large, mixed group of adults to sight sing choral music from scratch? Very few of these students played an instrument or understood note A from note B. This was a challenge that had to be met with a practical plan that would produce successful results. I can remember referring to many text books such as a series of small pamphlets edited by the late Mabel Chamberlain entitled "The Good Musician", Henry Coleman's "The Amateur Choirtrainer" was excellent too for its practicality; and Henry Coward's larger treatise on "Choral Technique" provided much helpful advice on basic voice training. Fortunately, the previous experience I had as a choirtrainer of adult choirs had given me something to build upon. But, in the matter of sight singing, it simply meant keeping a lesson ahead of the students.

For, I had decided, after much thought and study, that the only way to teach a person to hear music mentally, must be through solmisation - preferably singing with Tonic Solfa and its Movable Doh system (incidentally, not the stepwise method that became prevalent in all school books about this time and since). It would have been of little consequence to talk to these students about major 6ths and augmented fourths since very few of them had more than the barest acquaintance with notation. Tonic Solfa provided an aural basis for the teaching of sight singing, for it immediately recognises intervals as having certain "mental associations" of pitch.

Much could be said about these early approaches to music making. Because of the classes' enthusiasm, and the time spent in preparing those first classes, the numbers increased, and with the offer of a permanent appointment a second year course soon became a viable proposition.
Music is a marvellous subject to be teaching at adult level for, by its very nature, it involves active participation. If we believe that adults learn best by being involved, then the tutor must become part of that involvement. Whether the class is one that is studying the "Perspectives of musical theory", "General Musicianship" or some other topic, active involvement of the students becomes a priority.

Teaching adults is less direct; it is learner-centred and the role of teacher changes from that of purveyor of knowledge to that of facilitator. (7)

The last 30 years have seen many changes in Adult Education. Its functions and applications are now more diverse. As far as music is concerned, horizons have been extended and widened to include almost every aspect of music making. Tutors must be practical musicians with a broad knowledge of their subject, as well as offering expertise in some particular aspect. They accept that involvement implies working with students and to share in the enthusiasm of learning - whether it be non-vocational or vocational. These days, more adults attend classes with a vocational motivation, and with the advent of Continuing Education there will be a need to plan progressive courses throughout the whole gamut of music education. These mature students are asking for more depth of musical knowledge to satisfy their intellects and aspirations.

We have already touched upon a few of the differences that exist between adult education and the formative years of schooling. The difference between the attitude of the

tutor from that of the school teacher is significant. The term facilitator has been used to describe this difference. The school teacher who sees his role as being primarily to instruct or to inspire has not a sufficient criterion for tutoring adults. On the other hand, the role of facilitator is not one of repairing the deficiencies of a faulty school system, although the shortcomings of the latter may be obvious. The tutor seeks to encourage adult learning through a variety of teaching modes and methods. There will be far more interaction between tutor and students as serious questioning and lively discussion evolves. Music students often wish to digress from the immediate topic under discussion. This is something to be encouraged, for personal relationships are involved, and such interaction is an important mode of learning. (8) A music tutor's authority can, therefore, only be based upon his command of subject material. He is the expert, and the employment of his skills, knowledge and personality alone will win the respect of his class. Beyond this, the tutor is on equal terms with his students. There is a challenge here for any who feel drawn to this special field of music education.

So far, we have directed our attention to the form and nature of adult education. Now, I would like to share with you some of my recent research activities. With many developments taking place, a re-assessment of the role of music in this field is long overdue. Much valuable teaching (as well as some poor teaching) has, for too long, passed unacknowledged. Students' aims and needs should also be known. The preparation and distribution of a questionnaire throughout

the Greater London Area afforded an opportunity for some of these students to criticise existing courses as well as offer suggestions for future planning.

The article entitled "First steps towards disciplinary research in adult education (9) outlines the method and approach used in this, the first study of its kind. The purpose of the questionnaire (first sent to the 3 large music departments of the City Literary Institute, Goldsmiths' College and Morley, and later to a cross section of ILEA Evening Institutes) was threefold:— (see first page of the questionnaire.................)

Many stages of preparation went into the final document before it was eventually distributed. I was particularly anxious to allow the maximum opportunity for students to air their opinions without making the task of evaluation too complex. Some statistics will be of interest, and I have several documents from which I can quote figures if required. A document was also prepared as a "feed back" for students. After all, they had co-operated and were keen to have some information on the findings of the questionnaire.

If continuing education (which in the U.K. at present is ill-defined) is to provide an "on-going"education for leisure, pleasure and for professional development, then long term schemes and planning will be essential. Perhaps, when we see more clearly the pattern of a lifelong music education we may, upon reflection, see also a new meaning for school music. Certainly, in common with other disciplines of learning, we shall see the need to establish firm foundations of literacy.

(9) Corben, P.F. "First steps towards Disciplinary Research in Adult Education" - Adult Education Vol. 51 No. 5 (NIAE) Jan. 1979
In music this means strong aural foundations for continuing music activities in adult life. These foundations are at the centre of all our music studies whether our future aim is vocational or non-vocational. And what can be more convincing and persuasive than the voices of students who in adult life pose the question, "Please may we have more classes that will help us hear mentally the music we read and write?".

Finally then, Adult Education in Britain exists to provide mental, spiritual and physical enrichment in the personal lives of students. It offers both vocational and non-vocational motivation for the adult, and when the words "continuing" or "lifelong" are added, we begin to acquire a glimpse of a new educational millennium. What an exciting challenge awaits the music tutor working in this developing field of adults learning in the years that lie ahead.

P.F.C. 31st Jan. 1979
The Open University at its outset, was determined to provide fuller educational opportunities for non-vocational students. It has found that about 40% of its registered students come from the teaching profession. This reflects one of the great difficulties encountered in adult education today - that is how to encourage more students from the manual and working classes to take advantage of the educational opportunities available in the system of Adult Education in Britain.

The distinction between vocational and non-vocational students becomes less defined as the years progress. As an example, students taking courses at Goldsmiths' College in Jazz Musicianship include professional, semi-professional musicians as well as non-vocational students.

Continuing Education - seems to be associated with the U.K. It is ill-defined at present. Perhaps it is merely a substitute for "recurrent" education, although with the future prospect of a shorter working life-span, continuing education may perform a function of providing an "on-going" education for leisure, pleasure and for professional development.

The document, "The Open University in the 1990's" stresses Continuing Education as preparing students for H.E. and P.G. work. (July, 1978)

Desirable changes in the future (adapted from BBC pamphlet "Adults in Education") *(developments of learning methods in music education)*

1. Greater concern for the underprivileged.
2. More concern for students' needs and objectives.
3. More integration and co-operation between the various classes found in Music Education.
4. More concern for older student.
A SEMINAR SESSION TO CONSIDER

TEACHING AND RESEARCHING IN ADULT MUSIC EDUCATION

Teaching Music in Adult Education

1 The meaning of the term, 'Adult Education'. Its historical framework since the beginning of the nineteenth century.
Continuing Education - a new concept for the future.

2 Thirty years of Teaching music in a department of adult education.
   How it all began - those immediate post war years.
   Looking back over the scene. The vocational and the non-vocational provisions.

3 Adult Music Education and the formative years of schooling. Some of the comparisons and challenges.
   The demands on the tutor - teaching adults to learn through the role of 'facilitator'.

Researching into the Needs of Adult Music Students

1 The present situation - a time for a re-assessment.
   Planning a research study in Adult Education (see reprint of article: Adult Education, Volume 52 No. 1 January, 1979)
   The inevitable questionnaire - its purpose, organisation and evaluation.

2 Continuing Music Education provides a new incentive and direction to the school curriculum? Student needs, aims and aspirations.
   A long term view. The establishment of a sure aural foundation as an essential requirement for lifelong musical education.

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...referred to as the Venables Report. It describes
'continuing education' as .......'all learning opportunities
which are taken up after full time schooling has ceased.
They can be full or part time and will include both vocational
and non-vocational study'.

Anyone interested in teaching adults
should certainly read this introduction
to the subject of adults learning.

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Volume 48 (v) January 1876, pp.301-7 NIAE

Volume 9 No 1 April 1977 NIAE

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Some useful Definitions:

Recurrent Education - by its name, this implies the distribution
of education over the life-span of an individual in a recurring
way(i.e. alternating with other activities such as work, leisure
and even retirement).

Cyclical Education- is a variant on this 'recurrent' idea, and
is found in Hungary and Czechoslovakia, where adults are allowed
to obtain educational refreshment every 5 or 8 years to extend
and improve their existing knowledge and skills.

In-Service Education is yet another form of Adult Education
usually linked with vocational courses. The Extra-Mural Departments
of the Universities have for many years provided diploma and
other courses (usually non-vocational) to further studies in
depth. Equally, these courses have provided qualifications
which have been used for vocational and professional enrichment.

......Its terms of reference included....'to assess the need
for and to review the provision of non-vocational adult education
in England and Wales.