



## Critical Days for Music in American Schools

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*In November 1837 an impasse was broken so that music teaching could begin at Hawes School in Boston. The School Committee had approved music in four schools, but the city council did not authorize funds. Public support was eroding, and the election of a new School Committee was approaching. On November 14, the committee accepted Lowell Mason's offer to teach without pay, which paved the way for curricular music. In a concert on August 14, 1838, the Hawes School children demonstrated what they had learned. Soon after, Hawes School Principal Joseph Harrington advocated school music in a public address. In mid-August, representatives from many states voted for school music at the Boston Academy of Music teachers' convention. These efforts led to the "Magna Carta of Music Education," which was approved on August 28, 1838.*

**Carol A. Pemberton**

## Critical Days for Music in American Schools

Twice in one year, in the fall of 1837 and again in the summer of 1838, music education passed through critical fourteen-day periods during which the future of curricular music in the public schools was in jeopardy. In each instance contemporary music educators recognized what was at stake: the acceptance of music in the Boston Public Schools. At both times the results were propitious for music education, and at the end of the second critical fourteen days music was accepted into the Boston public school curriculum. Eventually, the rest of the nation followed Boston's lead.

Although we cannot fully reconstruct those events in Boston, we know that they could easily have gone *against* music education. Had the circumstances of November 1–14, 1837, not ended in music education's favor, August 1838 would have no special significance to music educators. As it is, those few critical days produced lasting effects:

- *November 1–14, 1837*: Lowell Mason returned to Boston on November 1, circumvented an impasse in Boston city politics, and, on November 14, won approval to teach vocal music experimentally at Hawes School

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for the rest of the 1837–38 school year. That approval gave music educators a chance to demonstrate that teaching music in a public school works—and works well.

● *August 14–28, 1838*: A demonstration concert on August 14 proved that the students of Hawes School had learned music and could perform it with competence. This event, plus timely moves in the next fourteen days, led to the August 28 resolution authorizing the hiring of a music teacher, thereby adding music to the public school curriculum.

Most scholars name the formal resolution adopted by the Boston School Committee (school board) on August 28, 1838, as the instigator of curricular music in American schools. That resolution took years of effort by many people, years that culminated at Hawes School in South Boston, where Lowell Mason taught vocal music from December 1837 to August 1838. These well-known facts do not convey the significance of events, nor do they reveal the shaky start of curricular music during that experimental year.

## KEY EVENTS BEFORE NOVEMBER 1837

### 1826 through 1836: Building Toward School Music

Public addresses by people like Lowell Mason and William C. Woodbridge, who advocated music in the schools, had stirred the people of early nineteenth-century Boston. Mason spoke in 1826 about reforming church music, stressing that music instruction in the schools was essential to any lasting improvement (Pemberton 1985, 41). The speech was published, adding to Mason's growing reputation as a church musician and extending the influence of his ideas. Woodbridge, an author and educator who had observed European music teaching, addressed the newly formed American Institute of Instruction in 1830, where he spoke in favor of music study in American schools (Wilson 1973, 2:4–26). His points were reinforced by the performance of a children's choir led by Mason, one of many such lecture-demonstrations in the early 1830s (Pemberton 1985, 64–66).

George H. Snelling, a Boston attorney, Primary School Board member, and supporter of school music, initiated a proposal for music in the primary schools in July 1831 and presented it to the Primary School Board in December 1831. Snelling strongly recommended music instruction for children (Wilson 1973, 2:80–86). His report led the board on January 17, 1832, to authorize music teaching in one primary school per district throughout Boston. But little came of the plan. As described in 1859, "The experiment received a partial trial, but the plan proposed was never fully carried into effect" (Wilson 1973, 2:86).

The Boston Academy of Music came into existence as another step toward curricular music. Organized on January 8, 1833, the academy united civic, business, and professional leaders who supported music in the schools. Lowell Mason seems to have been the guiding force in the academy's creation and the driving force behind it. Its goals were his goals, its accomplishments chiefly his accomplishments. The academy's

existence coincided with Mason's career: When he needed it, it came into being; when he no longer needed it, it ceased to exist.<sup>1</sup>

The academy's purposes were known, and its work was well under way within the first year. Known not only in Boston but across the nation, the academy served many needs: offering music instruction (class and private) to hundreds of students of all ages, sponsoring lectures and concerts, building performing groups, publishing music books, conducting training sessions for music teachers, and especially promoting music in the schools.<sup>2</sup>

Petitions from the community, requesting vocal music in the public schools, were presented to the Boston School Committee beginning in August 1836. The Boston Academy of Music was the first to petition. When it seemed that the academy's petition might be ignored, two citizens' groups (with behind-the-scenes involvement of academy members) came forth with additional petitions.<sup>3</sup> These efforts led to the formation of a three-member study group early in 1837.

### **January 1837 through October 1837: The Change in Climate**

A change in Boston's political leadership in 1837 was favorable to music education: Samuel A. Eliot, president of the Boston Academy of Music, was elected mayor of Boston in January, and, by virtue of that office, he became chairman of the School Committee as well. Responding to the petitions of 1836, Eliot formed a three-member group to study the advisability of teaching music in the schools. Members were Boston attorney Thomas Kemper Davis, the Reverend Samuel K. Lathrop, and Justin Field. Led by Davis, the group worked about six months, querying officials at private schools where music had been in the curriculum, gathering other evidence, and preparing a report.

A change in the School Committee's position occurred as a result of the report, which was presented in August 1837. Because it was a well-structured endorsement of school music, that report would have been hard to refute. Its recommendations led to a formal resolution on September 19, 1837, which authorized vocal music classes in four grammar schools, to be run under the auspices of the Boston Academy of Music. A five-member Committee on Music was charged with observing classes and reporting to the School Committee on a quarterly basis.

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1. The academy may have been a casualty of Mason's dismissal from the Boston schools in 1845, even though he was partially reinstated a few months later. That episode contributed to Mason's withdrawal from Boston both physically and psychologically. Without his support, the academy soon faltered. Had he supported its continuance, the academy might well have remained viable for years (Pemberton 1985, 121–124).

2. Pemberton (1985, 71–76) has summarized the work and the impact of the Boston Academy; Wilson (1973, 2:28–79) provided documents, including Samuel A. Eliot's address at the opening of the Odeon (the Academy building) on August 5, 1835, and the constitution of the academy.

3. Wilson (1973, 2:88–94) included the petitions and identified signers.

Despite the September victory, the month of October brought disappointment to supporters when the city council's Committee on Public Instruction reviewed the School Committee's resolution. With Mayor Eliot and three aldermen joining the group, members debated providing funds for music, and, although it was agreed that "no great sum of money was asked for, amounting to only \$110 for each school," they could not agree to provide funds. After two meetings, with discussion and votes each time, the members were still deadlocked (Wilson 1973, 2:130–31).

A change in public opinion became a cause for alarm among advocates of public school music as writers of letters and editorials in the newspapers argued the pros and cons of including music in the curriculum. Ideas presented to the School Committee in the Davis report in August were fueling a noisy public debate by October and November, stirring emotions, dividing public opinion, and eroding support (Wilson 1973, 2:208–16). Each day's delay made prospects for public school music more precarious. The stalemate had to be broken quickly, or music in the Boston public schools would fall through for 1837–38—and perhaps indefinitely.

#### **NOVEMBER 1–14, 1837: CRUCIAL DAYS**

On November 1, 1837, Boston musician Lowell Mason returned from a six-month trip that included stops in England, Germany, Switzerland, and France. He had met such famous composers as Gaspere Spontini, Schnyder von Wartensee, and Felix Mendelssohn and had visited schools and learned from European teachers, such as G. F. Kübler of Stuttgart, on whose work some components of his pedagogy depended.

What historians can document of Mason's actions from November 1–14 is meager. In his travel diary, he recorded his arrival in Boston on November 1, and he mentioned a visit with his friend and teaching colleague at the academy, George J. Webb, on November 4 (Pemberton 1985, 111–12). On that occasion, if not before, he would have learned the details of recent school developments. After talking with Webb and others, Mason needed answers to two questions: Was the School Committee's support for school music holding firm, and how could the impasse be broken so that classes could begin?

Because he understood the politics of local school government, Mason realized the urgency of moving forward on the strength of the September 19 resolution. He knew that the School Committee's resolution to initiate music in four public schools still stood officially, but he also realized that it would soon be forgotten unless it was implemented. If the authorization was set aside, the momentum for school music would have to be generated again sometime in the future. By then the School Committee would be constituted differently, perhaps with fewer sympathetic members, because Boston's annual citywide December elections were rapidly approaching. Based on the outcome, a new School Committee would begin serving in January 1838. As usual, the committee would be composed of two representatives from each of the twelve wards of the city, along with the mayor and the president of the

Common Council (city council) (Wilson 1973, 1:62). Some of the twenty-six members who had supported the September 19 resolution might not be present to vote for school music by 1838, should the issue be carried over into the new year.

The immediate question was whether the 1837 School Committee would continue to stand firm on its September 19 resolution. To determine whether the School Committee still supported the resolution for music in the schools, Mason turned to Samuel Eliot, Boston mayor and committee chairman, a leader with some background in school politics. Eliot had presided over the September 19 meeting and had remained in close contact with all the members and subcommittees in the days that followed. He was also starting his third year as president of the Boston Academy of Music and was fully committed to music in the schools, and his thinking coincided with Mason's regarding the need for support beyond musical circles (Pemberton 1985, 73).

All evidence indicates that although the 1837 School Committee did stand firm on the September 19 resolution, it had no power to break the impasse over funding. Yet, as long as that support held firm, a way had to be found to proceed, even if it meant that Mason would have to teach without pay.

Mason had taught free classes before (often in the interest of improving his church choirs), but donating a year's work to the public schools was unprecedented for him. Although he was financially comfortable, Mason was not a wealthy man in 1837, and he was supporting a large family: himself, his wife, their four sons, his widowed mother-in-law, and his mother-in-law's sister.<sup>4</sup> Time given to the schools would be subtracted from time spent earning a living. Mason volunteered to teach without pay, however, fully recognizing the necessity of this effort for the eventual success of music in the schools.

### **NOVEMBER 14, 1837, AND AFTER**

When the School Committee met on November 14, Thomas Kemper Davis again brought up the matter of music in the schools. The committee voted unanimously to uphold its resolution of September 19 but modified plans so that Lowell Mason as an individual, not the Boston Academy of Music, would be conducting the experiment and in only one school, not four. The committee passed a formal resolution on November 14:

*Resolved* that in the opinion of the School Committee it is expedient that the experiment be tried of introducing instruction in vocal music by public authority as part of the system of public instruction into the public schools of the city.

*Resolved* that the experiment be tried in the Hawes school in South Boston, under the direction of the sub-committee of that school, and the

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4. See Pemberton (1985, 23–24) for dates of the children's births and information on Mason's in-laws. It is probable that he also was contributing to the support of his own parents.

committee on the subject of music already appointed by the board (Wilson 1973, 2:131–32).

The five-member Committee on Music, chaired by Thomas Kemper Davis, observed the experiment as charged and presented detailed and favorable quarterly reports in February, May, and August 1838 (Wilson 1973, 2:132–37). The committee's commitment to music education was apparently strengthened by observations during 1837–38, and members of this group played important roles during the critical days of August 1838.

Mason's teaching at Hawes School apparently began in December 1837. Why it was delayed so long after November 14 is not known. The Thanksgiving holiday may have been a factor because, according to contemporary writers, Thanksgiving was a major holiday at the time, even overshadowing Christmas (Root 1891, 21).

For Mason, preparation for this new job probably did not take long. He had about twenty-five years of teaching experience. Additionally, he could draw upon his recent four-month experience in Europe, where he had gathered more music and observed music teaching. He also may have had, in effect, a refresher course on the *Manual of the Boston Academy of Music* when he and G. F. Kübler spent time together, including two days in which Mason watched Kübler teach (Pemberton 1985, 108–09).

Mason's teaching at Hawes School involved vocal music classes on Wednesday and Saturday mornings, one hour on each day, with one thirty-minute session for girls and another thirty-minute session for boys. Schools were in session six days a week, but the children had Wednesday and Saturday afternoons free; schools were open all year except for a three-week break in August (Wilson 1973, 1:97). The five hundred children ranged in age from eight to fourteen. Few of the Hawes students had had previous instruction in music, and few of them could afford concurrent private lessons, which made them ideal candidates for this experiment in music teaching.

### **Capitalizing on the Hawes Experiment**

Music had been taught in Boston and elsewhere before Mason's 1837–38 experiment. As at the Hawes School, some teachers had worked without pay, children had learned music, and observers had approved of the results (Sunderman 1956, 33–39). Nevertheless, Mason's tenure at Hawes School was the turning point in establishing music in American public schools. Why? Part of the answer lies in Boston's cultural and educational environment: A certain amount of controversy notwithstanding, Boston was comparatively amenable to educational innovation. Another part of the answer lies in Mason's skill in making the experiment succeed both in the classroom and in the opinion of the community at large. Indeed, before the Hawes experiment could lead to the establishment of school music, that success had to be seen, publicized, and capitalized on, both locally and beyond.

The Hawes experiment had been watched closely by Boston school

officials throughout the year, and results of the teaching were demonstrated publicly in a concert on August 14, 1838. On that occasion, the children sang eight selections that were chosen to show contrast and display varied learning experiences.<sup>5</sup>

By August 1838, Davis and other nonmusicians who had watched the Hawes experiment had become evangelists for music education, using their positions and persuasive powers on its behalf. Their opinions were more effective politically than were those of musicians. Among those who observed the Hawes experiment closely was the Hawes School principal, Joseph Harrington. By all accounts, Harrington was an able, young administrator who enjoyed working with children. Apparently he ran Hawes School well. A visitor in 1838 wrote, "We much admired the order, regularity and decorum of the school under the general superintendence of Mr. Harrington" ("Music Instruction in Common Schools" 1838). Even before that decisive year, Harrington had shown an interest in school music. He had bought a piano for the Hawes School at his own expense. Then, after trying on his own to teach the students to sing, he became attracted to the idea of formal music teaching in the schools. Hawes School alumni believed that Harrington encouraged the choice of Hawes as the school for experimental music teaching (Wilson 1973, 2:327–28). Supportive from the start, Harrington evidently became more enthusiastic as he watched the experiment progress. His attitudes were expressed in August 1838, when he advocated school music in a speech before the prestigious American Institute of Instruction.<sup>6</sup> Harrington covered a wide range of points, from abstract arguments (e.g., music as God's gift to humanity) to practical arguments for school music (e.g., its modest cost as a curricular offering). Referring to the Hawes experience, Harrington noted that students' abilities to learn music had been proven:

I do not go to the extremity of belief and sweepingly assert that all can be taught to sing; yet experience . . . has more and more convinced me of the generality of the musical ear. . . . I have not been able to ascertain the exact number of pupils in the Hawes School who make discords while singing in chorus, but presume that among the five hundred to whom music is taught, not twenty-five can be found palpably out of tune. . . . We leave the argument . . . [by] repeating . . . that experiment has everywhere demonstrated the truth of our position (Wilson 1973, 2:220–22).

He argued that the "soul of music" must be of divine origin and asked if "this complex creation of divine power should be brought into existence but for magnificent results and universal good?" He thought not. "I cannot so assent to the extravagance of ingenuity, the waste of design, which such a supposition would involve." Rather, music is a gift bestowed on humanity freely, not only "upon a chosen few" (Wilson 1973, 2:222).

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5. Pemberton (1988b, 74–87) has described this concert and the musical attainments of the students as reflected in the concert repertoire.

6. See Pemberton (1985, 62) for information on the stature of this organization; Wilson (1973, 2:220–34) quoted the speech.

Such ideas were not original. Harrington may have heard all this from Lowell Mason, but the ideas did not originate with him either. Later in his speech, when describing the salutary effects of music on the young, Harrington echoed philosophers of many ages: "Music gives them . . . a moral stability, and a disrelish for the grosser and polluting pleasures, which nothing else could give." He also said that "[music] has this additional recommendation, that it costs nothing. It is not, like other pleasures, an extravagant one" (Wilson 1973, 2:231).

In such statements, Harrington, the practical administrator, went beyond abstract concepts about music, noting that music costs little because many students can be taught at once. Staffing might be a problem, but "if the supply [of teachers] were for the present scanty, necessity would speedily furnish an abundance." He observed that most school subjects (such as mathematics, history, and geography) are chiefly for children's use in later life. Music, however offers immediate benefits and improves school discipline as well:

When the school is weary, the song refreshes; the drowsy are aroused; the dull eye is enkindled; the expressionless face beams with feeling, and the whole natural language is exhilaration and joy. Music, too, calms the boisterous; quiets the uneasy . . . (Wilson 1973, 2:224, 229–30).

Because Harrington had seen the Hawes experiment firsthand, he spoke with authority. He knew that his position gave him special credibility and visibility. Perhaps best of all, wherever he spoke, within the community or within professional organizations, he was articulate:

When once your eyes have seen and your ears have heard, no ingenuity of argument can reason you into the belief that you are blind and deaf. It is surely absurd to argue *a priori*, against that which can be controverted only by the evidence of the senses; and it is childish to gainsay . . . in theory, what practice so clearly establishes (Wilson 1973, 2:220).

### **Focusing Regional Attention on School Music**

On August 16, 1838, the Boston Academy of Music convened its fifth annual teachers' convention. That convention had some influence on local public opinion, but more important, it focused regional attention on school music in Boston. Among the participants were George Washington Lucas and Hartley W. Day, both of whom were Mason associates of long standing.<sup>7</sup> Although these men became critical of Mason in subsequent years, detailed records of this convention show that they were staunch Mason loyalists in 1838.

A timely topic was formally debated at the convention: Should vocal music be made a branch of education in the common schools? The question, presented on a Friday, was tabled until five days later. By then, the stage was set. George Hood, one of the conventioners, played the

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<sup>7</sup> Evidence of Mason's cordial relationship with Lucas can be found in Mason's friendly letter to Lucas on March 19, 1838, congratulating Lucas on a new church position. The letter is in the Mason collection at Yale University, New Haven, CT.

devil's advocate, raising leading questions that drew out favorable answers. The debate flowed freely, yet supporters guided the discussion toward the affirmative. Lucas, after hearing Mason's presentation about his experiences in Europe and at Hawes School, indicated that Mason had refuted previous objections with facts (Wilson 1973, 2:58). The 138 members of the convention voted in favor of school music. They were mostly teachers, however, and were individually powerless to implement curricular changes. They represented sixty-five communities scattered over nine states and the District of Columbia (John 1965, 212). Where could their votes make a difference?

Convention member Bartholomew Brown, editor of the *Boston Musical Gazette*, raised that question. A journalist experienced in trying to change people's minds, Brown noted that those who objected to music in the schools would pay little attention to what was said at the convention except for answers to their objections. Because school music's opponents were not present, Brown stated: "We must build up their cob-houses [houses of straw], that we may overturn them" (Wilson 1973, 2:59-60). And overturn them they did.

Mason understood that convention members' views and votes *did* make a difference to Boston school officials. Those officials recognized that convention members represented leadership in schools across a wide region. The strong stand taken by the Boston School Committee on August 28 would be scrutinized in all those cities and states, and members of the School Committee knew it. In their action on August 21, 1838, convention members issued the right statement at the right time and in the right place.

### **Taking Action Directly**

Ordered, that the committee of music be authorized to consider and report upon the expense of the instruction in vocal music into all the grammar and writing schools (Wilson 1973, 2:138-39).

That order concluded the minutes of the Boston School Committee meeting of August 14, 1838. During the morning, the Hawes students had performed in a public concert, and, although it is not known how many School Committee members attended, it is logical to assume that the group was well represented in that audience.

During the afternoon meeting, the School Committee heard a music committee report in response to an August 7 request from Boston's Bowdoin School. That school was asking for music instruction, inasmuch as "the practice of singing has already found its way into the halls, without any instruction." The Bowdoin request indicated that no argument was needed for music in the schools, "it having been fully and ably treated in a report from a special committee [the Committee on Music]" (Wilson 1973, 2:137).

As a follow-up to the Bowdoin School request, the Committee on Music had been instructed to find out how much time and money would be needed for music at that school. The committee's answer: two hours per week, \$200 per year. Minutes show that in the ensuing discussion a

motion was made, then amended. This motion originally specified that the Committee of Music be authorized to take steps to introduce music in the Bowdoin and Franklin schools. It was amended, changing "Bowdoin and Franklin schools" to "all the grammar and writing schools" (Wilson 1973, 2:138).

At that point, the Committee on Music was asked to get an estimate of the cost of music instruction in all the grammar and writing schools. On August 28, they reported:

The committee on music, appointed at the last meeting of the board to ascertain at what cost instruction in vocal music can be given in the public schools, report, that such instruction may be obtained at an expense of not more than \$120 per annum for every school into which it may be introduced (Wilson 1973, 2:139).

This report apparently satisfied members on the question of expense, just as the August 14 concert had satisfied them on the question of whether public school children could learn to sing. The rationale for music in the schools was known from previous reports and discussion; widespread support for music in the schools had been established in recent years and reinforced in recent days. The next move was perfectly natural:

Resolved, the committee on music be instructed to contract with a teacher of vocal music in the several public schools of the City at an expense of not more than \$120 per annum for each school. . . .<sup>8</sup>

## CONCLUSION

Lowell Mason was the central figure in the critical days of November 1837 and August 1838. Although a bright and capable man, he was not well educated in a formal sense. But by the school year of 1837–38, he had developed sensitivity to people and insights into their attitudes, the special qualities upon which his leadership was built. He understood timing and staging; he understood and used both private persuasion and public "image." (Pemberton 1988a).

In August 1838, Mason realized that he needed to appear as a dedicated teacher (which he was), one among many advocates of school music; but he also needed to stand aside and let attention focus on the strong support that was coming from other directions. The events of August 14–28 must have left the School Committee feeling as though the eyes of the entire community were upon them—indeed, the eyes of the whole region.

Although Mason has been credited with helping to get music education into the public schools, many of his contemporaries—both musicians and nonmusicians—also labored toward that goal. Joseph Harrington was one of those who worked with and for Mason during the critical days of 1837–38; more important, he labored for the cause of music in

8. Wilson (1973, 2:39–40) included the entire resolution.

the public schools. Speaking before the American Institute of Instruction just a few hours before the historic resolution of August 28, 1838, Harrington considered the implications of Lowell Mason's successful experiment at Hawes School:

Is it *practicable* to introduce vocal music into schools?—The most conclusive answer . . . I could make to this question would be, "go and see." The experiment has been tried, and one successful experiment is worth a thousand theoretical refutations. . . . Such then, is one fact;—and testimony of this kind might be indefinitely accumulated. . . . Is not one school, selected at random, a fair representative of the whole? What is true of human capability in Boston, is true of human capability in Lowell, and in every town in the Commonwealth . . . (Wilson 1973, 2:220–21).

In the 150 years since that day in Boston, testimony *has* accumulated. During those 150 years, music educators have had enough successes to refute a thousand theoretical arguments. Apparently Joseph Harrington was right: What was true of human capability at Hawes School in Boston in 1837–38 seems to be true of human capabilities "in every town."

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**Appendix 1***Working toward Music in the Boston Schools: 1826–1836*

- October 7, 1826 Lowell Mason speaks in Boston, advocating music education as a means of improving church music.
- September 3, 1827 Lowell Mason, now a Boston resident, is elected head of the Boston Handel and Haydn Society.
- August 19, 1830 William C. Woodbridge speaks at the American Institute of Instruction in support of music study in schools.
- 1830–1835 Mason and George J. Webb give demonstration concerts with children's choirs; some demonstrations include speeches favoring music in the schools.
- July 19, 1831 The Primary School Board appoints a committee, headed by George H. Snelling, to look into introducing music in the primary schools.
- December 6, 1831 The Snelling report, favoring music education in the primary schools, is presented.
- January 17, 1832 The Snelling report recommendations are adopted, authorizing music education in one school per district; plans are partially put into effect.
- January 8, 1833 The Boston Academy of Music is organized.  
 March 22, 1833 The academy is incorporated.  
 July 3, 1833 The academy issues its first annual report.
- 1834 Annual teachers' classes (one week to ten days in length) begin at the academy.
- August 19, 1836 The Boston Academy of Music petitions the School Committee for the approval of school music.
- Fall 1836 Citizens groups petition the School Committee for school music.

**Appendix 2***Working toward Music in the Boston Schools: 1837*

January	Samuel A. Eliot, president of the Boston Academy of Music, becomes mayor and thus chairman of the School Committee.
February-August	The three-member committee, headed by Thomas Kemper Davis, gathers information and puts together a detailed report on curricular music in the schools.
August 24	The School Committee hears the report of the Davis committee, which recommends music in the public schools.
September 19	The School Committee authorizes music in four public schools.
September 21	The Common Council (city council) refers the School Committee proposal to the Committee on Public Instruction for funding of music teaching.
October	The Committee on Public Instruction meets twice with the mayor and three aldermen, discusses the proposal, votes, and is deadlocked over money for music in the schools.
October-November	Newspapers reflect the controversy in the community about music in the schools.
November 1	Lowell Mason returns from his six-month trip to Europe.
November 14	The School Committee unanimously affirms its support for school music, accepts Mason's offer to teach without pay, and assigns him to Hawes School in South Boston.
December	Vocal music classes begin at Hawes School.

**Appendix 3***Steps toward Approval of Music in the Boston Schools, August 1838*

<b>Day</b>	<b>Event</b>
6	The Committee on Music makes its final visit to a music class at Hawes School.
7	The School Committee receives the final report of the Music Committee on Hawes classes and an invitation to the August 14 concert. The School Committee receives a request for music instruction at Bowdoin School and asks the Committee on Music to investigate the cost of such instruction.
14 (Morning)	A demonstration concert shows the public and school officials the music skills that the Hawes School students learned during 1837-38.
(Afternoon)	At the School Committee meeting, the Committee on Music projects the cost of vocal music instruction at the Bowdoin School. A motion is passed, authorizing the Committee on Music to take steps to introduce music at Bowdoin and Franklin Schools. The motion is then amended to authorize the committee to consider and report on introducing music into all the grammar schools.
16	The fifth annual music teachers' convention opens at the Boston Academy of Music.
21	After a debate, the 134 members of the convention at the Boston Academy of Music vote for vocal music in the schools.
25	Joseph Harrington addresses the American Institute of Instruction, strongly endorsing school music on the basis of the Hawes School experiment.
28	The School Committee hears the report of the Committee on Music, which includes a statement of the cost of vocal music instruction in the public grammar schools. The School Committee passes a resolution authorizing the Committee on Music to hire music teachers for the city grammar schools, thus authorizing music in the school curriculum.

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