

## MUSIC EDUCATION AND MUSIC TEACHING

With the 1800s came a new educational (or perhaps cultivational) concept, heralded by the previous century's "enlightenment". Music now became part of the humanistic cultivation that was to be instilled in school pupils to the maximum extent possible. The idea was that the "schooled" individual would be formed into a consummate personality by living with the classical heroes and ideals of antiquity. "Classical" music would now be able to perform a similar mission in school and add its bit to the curriculum of character education.

But the journey there was long and not always successful. The school ordinances of 1807 and 1820 made tentative moves towards secularisation, moving away from the church and towards "useful" subjects (modern languages, natural science). But while the number of hours devoted to music was reduced to one or two a week, the religious repertoire retained its place in music cultivation and music teaching.

Before the 1800s, organised music teaching was found mainly at the "trivium" schools and the gymnasiums of the cathedral cities, primarily as a means of meeting the larger churches' need for liturgical singers. The church and the school were closely tied, their relations regulated by various Church Orders (i.e. laws), especially that of 1686. Singing was based on the 1695 hymnal and 1697 chorale book. Whoever wished to improve the knowledge of music outside these schools had to make private arrangements. The establishment of the Royal Academy of Music in 1771 initially changed little in this respect; to be sure, there were the various initiatives of Abbé Vogler, Hæffner and Frigel, but the academy's resources were far too meagre for a regular music school to be established.

Come the 1810s, the Royal Academy of Music became more active as a teaching institution. In 1813, Crown Prince Karl Johan had handed over a considerable sum of 10,000 Rdr for a fully-fledged music conservatory modelled on Paris, but for the first few decades the educational institution grew only in fits and starts and through the efforts of individual enthusiasts amongst the Academy's members and officials. In the early 1800s, the Academy took on the task of examining those wishing to become eligible as music teachers in the general school system, although it provided only some of the necessary skills. In 1814, Hæffner in Uppsala and others were authorised to both teach and examine.

A proposal for regular teaching in song, harmony and "musical science" (actually the production of textbooks) had already been put forward back in 1796 by Pehr Frigel, the superintendent of the Academy's teaching from 1811 to 1834. From 1797 to 1811, and again from 1814 to 21, he led a singing school for the promotion of 3- or 4-part choir singing and in 1815, had 48 pupils on his books. There was also elementary singing for pupils not aiming at a singing career as well as solo singing, which was taught from 1814 to 22 by the Royal Opera's second singing master, Carl August Stieler. In 1818 Thomas Byström was engaged as piano teacher, and one may glean something of the nature of his teaching from his publication of a translation from the German of J.G. Vierling's 1805 instruction book on figured bass in 1821. Byström presumably wanted to give his pupils theoretical knowledge of benefit to their playing technique. A teacher specialising in music theory, Erik Drake – a writer of numerous textbooks – was employed in 1826. Other instrument teaching (string and wind) did not properly take off until after the middle of the century.

The Royal Opera, which could not wait for the paltry education given by the Academy, began to teach its own gifted solo and chorus singers. The choirmaster for a full 40 years (1807–1847) was Johan Fredrik Wikström and notable amongst the singing masters, including teachers in solo singing, were the aforementioned Stieler (1802–22), Carl Magnus Crælius (1809–31) and Isak Berg (1831–50 and 1861–69).

Instrumental education was partly based on the apprentice system, whereby musicians in the Royal Court Orchestra and the regimental music corps took on pupils to attend to and assist them. This also made it possible for young people of lesser means to choose a career in music. Otherwise, everyone had to seek his education wherever he could get it.

Drake was well off and could afford to study harmony and composition for *kapellmästare* Joachim Nicolas Eggert – as, incidentally, did wholesaler Martin de Ron and soldier Otto Nauckhoff, who both became competent composers. Others, such as crofter's son Andreas Randel or the fatherless Ludvig Norman, were dependent on patrons. Randel received his first violin and tuition from a village fiddler. As a teenager he was given financial support by the Karlskrona Music Society, enabling him to study for a skilled music pedagogue. In the end he was discovered by Baron de Geer of Finspång and Crown Prince Oscar, who let him study at the Paris Conservatory (1821–28). Such overseas study was essential to anyone wanting to attain the level of master. Later in the century, other foreign conservatories – Leipzig in particular – became the focal points for Swedes with music-mastery ambitions.

The absence of a professional, continual, vibrant Swedish educational tradition for young composers persisted throughout the century. An article by Johan Lindegren in the journal *Orfeus* in 1880 describes the situation for budding Swedish composers as “woeful”. Even Wilhelm Stenhammar was effectively self-taught as a composer.

In the musically interested upper and middle classes, a musical education was procured by engaging knowledgeable teachers wherever they could be found, something that was not so easy in the provinces, particularly in the first half of the 19<sup>th</sup> century. Musically erudite governesses and tutors were therefore much sought-after. At girls' boarding schools, which were established around the country, piano playing and singing joined social dancing, languages and sewing as the typical subjects of a drawing-room education. Many of the amateurs and professional musicians who performed in bourgeoisie music salons also gave private instrumental and vocal tuition.

As time passed, a more regular private teaching facility was created through music schools or “institutes”, one of the more significant of which was the Adolf Fredrik Lindblad Music School in Stockholm (1827–72), which emerged at a time when the Academy's own teaching was at a low ebb. The school was founded by Lindblad after becoming acquainted in Berlin with J.B. Logier's method of teaching several piano students at once and integrating practice and theory (e.g. harmony). Lindblad had several assistants, including Otto Daniel Winge (subsequently a student of Thalberg and Moscheles and a teacher at the Academy), Norman and Hallström, who took over management of the school in 1861. Other more short-lived “music institutes” appeared in Stockholm at this time, such as Emilie Holmberg's (1841–44), as well as Vilhelm Uddén's from 1846 and J.N. Ahlström's for harmony and instrumentation (1854–56), both of which applied Logier's group-teaching methodology, Ahlström having even translated Logier's volume on harmony and composition (1853).

The discussions of the 1820s and 30s around compulsory education (including within the government's “Educational Commission”) led to the first national elementary education statute (*folkskolestadgan*) of 1842, in which church singing was listed amongst the mandatory subjects. To facilitate the learning of tunes, many teachers used a single-string psalmodicon (monochord) based on priest Johan Dillner's design and sheet music, which reproduced the melodies using numerical notation.

The psalmodicon was less a musical instrument than a tool for learning melodies. The notation corresponded to notes of a scale and thus indicated relative rather than absolute pitch. One played the psalmodicon by depressing the string at the numbers inscribed on the instrument and stroking it with a bow. The notes of a tune or a of a part-song voice thus sounded enabled teachers and students to learn songs and parts with no knowledge of conventional notation.

The secondary grammar schools (*läroverk*), which were still tied to the church, obtained greater uniformity with the 1849 ordinance on public grammar schools. The ambitions of the students and teachers tended to be rather high in places, and much use was made of the *Sångschola* (1836–40) technique devised by Johan Nordblom in Uppsala on the basis of his former experiences as a teacher of elementary and church singing at the Royal Academy of Music (1824–33). There was otherwise a vibrant music scene in many grammar schools. Alfred Berg, later the legendary leader of student song in Lund, gave accounts of the chamber music, singing and serenades performed by grammar school students in Hudiksvall in the 1870s, which he did in part through the Rimtussarna society. Notable amongst the many other similar student societies was the still extant Musikens Vänner (Friends of Music) in Skara, founded in 1886.

The Academy's educational institution dominated vocal music up until the 1860s, when teaching was successively extended to orchestral instruments. Many of the wind teachers, like Carl Ehrenreich (1858–66) and Gustaf Rosbeck (1868–87) took on other instruments, but gradually the number of specialists increased.

An expansion and modernisation of the Academy's teaching had been recommended by A.F. Lindblad back in 1855. He was irritated by how the "*läroverk* [was effectively] a college chiefly for organists and cantors" and wanted to see a greater breadth and "a musical academy *above* not *below* the level of all other musical education in the country".

The Academy's statutes were updated in 1856 with more precisely worded examination regulations for the education of "persons...no less for the church and the school than also for the theatre". However, the greatest change took place under Crown Prince Oscar's tenure as *preses* (1864–72), when the curriculum was enriched not only by the addition of orchestral instruments but also by the greater emphasis on theory. Music history was taught by, amongst others, Wilhelm Bauck (1858–77), partly through public lectures, Wilhelm Svedbom (1858–77) and Karl Valentin (1903–18), who resumed the public lectures, enhanced this time with illustrations. In 1858, King Oscar I pushed through a teaching position in composition for Ludvig Norman. During the 1860s and 70s, composition was taught by Hermann Berens, except for the 1867–68 academic year, when Franz Berwald took over in his final year of life.

This development motivated a facelift, namely the "elevation" of the Academy's teaching institution to a conservatory. The new regulations were issued on 7 December 1866 and came into force the following year. The title of conservatory remained until 1941, when the school was transformed into a music college, which was finally separated from the academy in 1971. With the 1860s, the Academy had thus become much more broadly accommodated to the professional, "official" and increasingly public concert scene.

The above-mentioned numerically notated songbooks were in widespread use from the 1830s into the early 1900s. New methods, however, were successively introduced from the middle of the century for the learning of melody and music reading and the developing of a musical ear. Frenchman Emil Chev , who had developed his own variant of the numerical method, visited Stockholm in 1855 to introduce it. He also founded the relatively short-lived Chev  Singing Society. Bengt Wilhelm Hallberg's Sol-fa method was somewhat more successful. After earning all conceivable degrees in Stockholm (an organist and cantor degree in 1845–48 and director of music degree in 1849), the dynamic Hallberg became a music teacher at Landskrona Secondary Grammar School in 1852, where he managed to enforce music curricula for the town's elementary schools. In 1860 he studied John Curwen's tonic Sol-fa method in Scotland and then travelled around Sk na missionising for ear-training using the method, which involved developing relative pitch and the ability to sing from a sheet of music using scale-related syllables "a vista" and without the support of instruments. The syllables *do* (the tonic), *re* (supertonic), *mi* (mediant) etc. up to the *do* an octave above dates back a thousand years to Guido d'Arezzo. With Hallberg, the method was intrinsically

engaged with older church music and the emerging a cappella ideal. Hallberg reproduced Curwen's method in his *Handbok för undervisning i sång enligt det skottska sol-fa-systemet* (1868).

The Sol-fa system failed to catch on in Sweden even if it was not unknown to Hjalmar Håkansson, who was teacher of elementary, church and choir singing at the conservatory from 1875–1901. New pedagogical inspiration arrived with Anna Bergström-Simonsson, who after many years as a school and college music teacher in 1903 became the first teacher in the new subject of school singing at the conservatory, championing Frenchman Hippolyte Dessirier's "formula" method – an attempt to replace "mechanical" pitch-matching with the development of a musical ear using melodic figures or formulae. Anna Bergström's *Sångkurs för skolan* (1895–1908) presented for the first time an elementary yet progressive course on music theory and ear training linked to "real" melodies. It is interesting how she thereby strove to prevent pupils using the text as a melodic key: she reproduces the melodies without lyrics, which are kept well away from the notes (otherwise lyrics can easily serve as a kind of "vocal tablature", where words "denote" notes).

In the early 1900s, Émile Jaques-Dalcroze devised a special method of ear training that combined physical movement with rhythmic and melodic training, improvisation and reactivity. The method was introduced into Sweden in the 1910s by the likes of Anna Behle, who also taught at the music conservatory, which created a teaching position in rhythmic gymnastics and solfège just for her in 1916.

Corresponding to the new music-pedagogical methods of the early 1900s were changes in the musical repertoire. This change is to be seen against the backdrop of the typical school repertoire of the previous century, which effectively cultivated no other sort of music than that which existed in the adult world, including higher music education. Up until the end of the 1800s, elementary and grammar school pupils all sang the church music of the time – psalms and some liturgical music – as well as folk songs, patriotic student songs and art music pieces, principally of the Vienna classical and Leipzig romantic kind and mostly by Swedish composers.

The church, patriotic and folk repertoire dominated song books and music textbooks until the mid-1800s, after which the proportion of folk songs and art music pieces gradually expanded. Occasional "more childish" and didactic songs start to appear from the 1860s. For example, a song about the hard and soft vowels proclaimed the importance of being able to distinguish between these sounds – "otherwise in trouble shall you be". Another school song is about the importance of not looking too deeply into the cookie jar. More advanced music theory books, which were targeted, inter alia, at the trainee teacher (*seminarist*), also raised the bar as regards the stuff of theoretical knowledge, particularly since the colleges obtained professionally trained teachers after 1864. One such is the *Teoretisk-praktisk lärobok i sång* (Theoretical-practical textbook of singing, 1878–81) by August Lundh, music teacher at Stockholm's *Folkskolelärarinneseminarium*, a private elementary-school teacher training college for girls.

Music education thus now managed a curriculum that gave it new legitimacy after its former churchliness. Notions like this were voiced by the likes of music teacher Carl Johan Fröberg in connection with Boströmian idealism. Uppsala philosopher Christopher Jacob Boström's Platonic theory that the true nature of reality is spiritual was borne aloft, partly on a tradition from Erik Gustaf Geijer, by a hierarchical philosophy of personality running from the individual, through the family and society and ultimately to God.

However, this idealism began to creak at the joints in early 20<sup>th</sup> century public education, the purpose and goals of which started to be related more and more to the desire to raise productive, "useful" social beings. It is also now that the new terms "school singing" and "school music" appear – the first position in "school singing" being established, as mentioned

above, at the conservatory in 1903. Previously, children and adolescents had been offered the same kind of music as adults; now, they were working with music created especially for them and especially for teaching. They were given special “music-teaching music” as in the aforementioned Dessirier and Jaques-Dalcroze methods, and a separate children’s song repertoire as in Alice Tegnér’s collection *Sjung med oss, Mamma!* (Sing with us, Mum!, 9 volumes 1892–1934). Such repertoires were “useful” to their special purposes.

This principle of usefulness had, to be sure, been prevalent for decades in professional music education, which was concentrating increasingly on the burgeoning public concert scene. One can almost see a symbol of the secularisation of music education in Stockholm’s new Royal Academy of Music building from 1878, which housed the country’s first purpose-built concert hall and teaching rooms. Here taught such specialists as Fridolf Book (1872–1911) and Lars Zetterquist (1903–25), cellist Anton Jörgen Andersen (1876–1911), several pianists including the important female Liszt students Hilda Thegerström (1872–1904) and Eugénie Claëson (1882–1906) as well, naturally, as a long list of singing teachers, language teachers and so forth.

Towards the end of the 1800s, the conservatory was joined by numerous ambitious private music schools, which served as important complements to the “academic” teaching. The most important of these was the Richard Andersson School of Music, which was founded in 1886 and – following the founder’s death in 1918 – continued to operate into our own time. It established several branches in and around Stockholm and employed a number of prominent teachers. Every year, the school arranged a public demonstration concert, sometimes with orchestra, with Wilhelm Stenhammar, Adolf Wiklund and Astrid Berwald amongst the performing students. Another pianist, Thegerström-student Sigrid Carlheim-Gyllensköld, ran the Stockholm Music Institute from 1889–1929. 1889 was also the year when Gustaf Fredrik Peterson opened the more short-lived Public Music Preparatory School, which like the above-mentioned two (and like Thomas Byström back in the 1820s) strove to weave general musical knowledge into its piano teaching.

Music was taught outside Stockholm too, although as a rule not within a school of music. Most organists, orchestral musicians and skilled amateurs had pupils, and the various music societies held some classes as well. Notable amongst the schools of music that were established are the Nils Peter Norlind School of Music in Lund (founded 1891), where his wife Johanna – daughter of the above-mentioned B.W. Hallberg – taught. There was also the Malmö Conservatory of Music, founded in 1907 at the initiative of Italian-born conductor Giovainni Tronchi. The Kloster vocal school near Alvesta for budding singers and actors – established in 1914 by Karl Nygren-Kloster – and the Gothenburg Orchestra School (founded in 1917) are also worth a mention.

The repertoire, which dominated not only professional music teaching but also that done by the schools and in private homes from the early 1800s to the early 1900s, was largely made up of “adult music”. Not any adult music, however, but that which belonged to the worlds of the church and university. The ideal was drawn “top-down”. Baroque music (primarily J.S. Bach and Handel) and later even earlier music (e.g. Palestrina) was admittedly cultivated to a somewhat greater extent in music education from the mid-1800s, but the main focal point was the classical-romantic music that was recognised in the rest of Europe as “good” (from Haydn to Mendelssohn) – or Swedish music that stylistically emulated this repertoire. During the latter half of the century, works cast in the Leipzig romantic mould became a kind of “normal music”. Voice was allowed the more “modernist” Schumann, Liszt, Wagner and Bruckner only towards the end of the century, but then mainly on the opera and concert scene – much less in education and teaching.

Viennese classical music, “temperate” romantic music and Swedish music in this spirit was thus that which the pupils and students of the schools and music conservatory played and

sang. This art music infiltrated to some extent elementary education alongside the psalms, folk songs and patriotic songs. It was also this very repertoire that corresponded to the pedagogical methods used: those that were based on imitation by ear, in the schools and colleges with some support from the sheet music, and here and there on the relative pitch syllables (*do, re, mi...*) and Dessirier's tonal "formulae", which comprised fragments of melodies for drilling scales and pitch-matching. Music education thus went hand in hand with a given repertoire for long into our own century. The medium was the message.

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