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**MUSIC IN COLONIAL TIMES.**

When we consider the austerity of the Puritans, and their aversion to all forms of art and amusement, while the settlers of the Virginia colony were of Royalist sympathies, it is easy to see how secular music had its place in the South at a time when the North regarded even the singing of hymns as sinful, and instrumental music as an invention of the devil. Owing to their more liberal views, the South had no part in the struggle which went on in the North for the use of music in their worship. Eight years after the landing of the Pilgrims, they permitted the singing of psalms, and it was this religious music, simple as it was, from which developed all that followed; for even in those early days there were progressive souls, who, in the face of opposition, were determined to improve on the prevailing methods.

The first musical work issued in America, in which the notes were grouped by bars, came out in 1721. It bore the following title: The Grounds of Music Explained, or, An Introduction to the Art of Singing by note: Fitted to the Meanest Capacities.

Previous to this no attempt was made at any uniformity with regard to time or tune by the members of the congregation. If a new tune was introduced, an event which might happen once in fifty years, it must be submitted to the vote of the entire parish. The opposition which was shown to all attempts at improvement was expressed in a statement that appeared in a New England newspaper in 1725: "If we once begin to sing by note, the next thing will be to pray by rule, and preach by rule." But singing by note would not have advanced very rapidly if it had depended wholly upon the indefinite directions given out in 1761; viz:

1. In learning the eight notes, get the assistance of some person well acquainted with the tones and semitones.
2. Chuse that part which you can sing with the greatest ease and make yourself master of that first.
3. Sound all the high notes as soft as possible, but the low one hard and full.
4. Pitch your tune that the highest and lowest note may be sounded distinctly.

Nevertheless, much was achieved by the efforts of the singing masters and the perseverance of their pupils. The classes met either in the school-house or at the

homes of the members. The master received one shilling and 6 pence per night, taking his pay in Indian corn.

Concerts were begun in North and South about the same time. The South Carolina Gazette announced in April 8-15, 1732, that "On Wednesday next will be a Consort of Musick at the Council Chamber for the Benefit of Mr. Salter." This must have met with favor, for it was followed by others the same year. Some ended with "Dances for the Diversion of the Ladies." The first song recital given in this country was held at Charleston in 1733; the program consisted entirely of English and Scotch songs. To the South also belongs the credit of founding the first musical society in the country; this was at Charleston, S. C., in 1762, was called the St. Cecilia Society, and is still in existence. It is impossible to estimate the influence that this society had upon the cultivation of music throughout the South. It gave concerts regularly every two weeks throughout the winter months. Its own orchestra consisting of amateurs, was augmented by professionals engaged by the season. From these pioneer efforts grew the interest in choral music which made possible the rendering of oratorio at so early a period. The fact that before the dawn of the eighteenth century, not only the large centers in the North, but also Charleston, S. C., and Norfolk, Va., were producing Handel's "Messiah" indicates that in the strenuous pursuit of material things necessary in a new country there were many who realized that "man does not live by bread alone."

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