

Three copies inclosed for (1) Instructors in Mass Singing:
(2) Head of Institution: (3) Commanding Officer.

War Department

S I N G I N G I N T H E S . A . T . C .

Issued, in conjunction with the work of the Committee on Education and Special Training, by the Commission on Training Camp Activities, Raymond B. Fosdick, Chairman; Lee F. Hanmer, Director, Department of Camp Music; Peter W. Dykema, Supervisor of Singing in S. A. T. C.

Bulletin No. 1 : October 10, 1918

From: The Commission on Training Camp Activities; Department of Camp Music.

To: Instructors in Mass Singing in Units of the S.A.T.C.

Subject: Suggestions for Initiating Mass Singing.

The Origin of Singing Direction in the S.A.T.C.

The stimulating of singing in the various units of the S.A.T.C. by the Commission on Training Camp Activities is a logical development of the work they have been carrying on for over a year in the regular army and navy stations. On April 18, 1917, the Secretary of War created the Commission on Training Camp Activities, including in the scope of its work, the "promotion of rational recreational facilities within and without the camps". Their field was to include "training camps now in operation and all military camps of the regular army, national guard, and national army." Of all the kinds of activities carried on by the Commission, none has been more unique or more successful than singing as it has been developed by the Camp Music Department of the Commission under the direction of Mr. Lee F. Hanmer and the organization he has built up. It was therefore natural that the Committee on Education and Special Training should ask the Commission to extend its direction of singing to this new branch of America's army.

Complete Development will Come Slowly

On account of the vast field covered by the S. A. T. C. (almost six hundred institutions enrolling between four and five hundred thousand men) and the lateness of establishing connections between the Committee and the Commission (the plan was not broached until September 20, 1918), it will be impossible to have a complete organization worked out for some time to come. In fact, the first three months period will be largely experimental so that if our plans are well worked out by the time a new set of men start working January 1, 1919, we may feel reasonably well satisfied.

The Aim of the Singing in the S.A.T.C.

In blocking out roughly the work to be done, we shall for the present follow pretty closely the lines laid down for song leaders in the regular army and navy camps. A few quotations taken from early numbers of the pamphlet sent to the Commission Song Leaders will serve to show the ideas which have been placed before them:

"It is just as essential that the soldiers know how to sing as it is that they carry rifles and know how to shoot them," said Major General Leonard Wood recently, in a talk before the men of his command at Camp Funston, Fort Riley, Kansas. "Singing is one of the things they should all learn. It sounds odd to the ordinary person when you tell him every soldier should be a singer, because the layman cannot reconcile singing with killing. But when you know the boys as I know them you will realize how much it means to them to sing. There isn't anything in the world, even letters from home, that will raise a soldier's spirits like a good, catchy, marching tune. When a man has been tramping for hours in the hot sun, carrying a heavy pack on his back, or when he is toiling along in the mud on a cold, rainy day, or when he has to remain in the barracks all day with nothing to do, singing drives away the 'dumps' and makes him sit up and find that the clouds have a cheerful lining.

"I have seen men toiling for hours thru the mud and rain, every one of them dejected, spiritless, tired and cold, wet and forlorn, cursing the day they entered the army, transformed into a happy, devil-may-care frame of mind thru a song. Their heads pop up in the air, their eyes sparkle, and the spring comes back to their step. We hope every man in training will be a singer, because when he gets to France the hours in the trenches and back of the lines will be long and dreary. We desire him to be happy and care-free and to help keep his comrades that way."

Patrick MacGill, the soldier poet in his dedicatory letter to his book of verse called "Soldier Songs" writes:

"The soldiers have songs of their own, songs of the march, the trench, the billet and the battle. The origin is lost; the songs have risen like old folk-tales, spontaneous choruses that voice the moods of the moment and of many moments which are monotonously alike. Most of the verse is of no import; the crowd has no sense of poetic values; it is the singing alone which gives expression to the soldier's soul. 'Tipperary' means home when it is sung in a shell-shattered billet; on the

long march 'Tipperary' is Berlin, the goal of high enterprise and great adventures. The content of the songs matter little. The soldier's encouragement and soothing comes from the mere fact that he is singing. In moments of stress, or monotony, or grief, or hope, his thots find best expression in music."

Frances F. Brundage, executive secretary of the National Committee on Army and Navy Camp Music, cooperating with the Commission on Training Camp Activities, in a message to the song leaders, wrote:

"Events crowd in so rapidly that it is hard to realize how much has been accomplished since the days of early summer when we were all thrilled by the announcement from the Commission on Training Camp Activities that their program included "Singing", and I wonder if even now we fully appreciate that the United States Government has not only appointed a song leader for every training camp in the country but has made his work a part of the military program. We can well forget that we have never had an official recognition of the Arts. If there has never been a National Theatre or Opera, we have now a National Singing Army and our National Music School is building itself in wonderful ways. Its branches will be outside as well as inside the camps, for community choruses are feeling the stimulation of the Army and Navy work and are finding a new life and enthusiasm."

An editorial in the Atlanta CONSTITUTION concludes with this statement:

"Since the government has thus put its official stamp on music as a spiritual and even a fighting force, putting paid musicians in every encampment in the United States to start the soldiers singing, and to encourage community music in the cities the soldiers frequent, can it ever be said again that music is a mere luxury, and therefore not an essential to daily life?"

General Bailey in speaking of the work with his men said:

"I think all of my men will sing under the song leaders, but if necessary, I'll order them to sing."

A colonel addressing his men said:

"Abroad you will have two great enemies - the Germans, and the rain, snow, fatigue and long weary waits, - the more formidable of these is the latter. You will conquer the Germans with your military weapons, but the other can be conquered only by cheerfulness, and singing is the great antidote for depression."

From such expressions as these, it can be seen that the more discerning commanders recognize the value of singing as an asset in the promotion of an esprit de corps, in installing unity, rhythm, courage, an inspiring dash, and have thus gone out of their way to make singing drill a part of the regular schedule".

Immediate Steps to be Taken

In beginning the work with the students, it is essential that the song leader have in mind the general function of music as outlined in the preceding quotations. It is desirable, moreover, that he impress upon students some of these ideas. This is the practice of many of the army song leaders, as the following quotations from a speech which one of them gives, will indicate. Only sentences here and there are given because every leader will desire to form his own material for presentation:

"I suppose a great many men have wondered what the object could be in calling an organization together for the purpose for which you have been assembled today, and I can imagine the most of the remarks which were passed around when you first heard of it. In fact I have heard those same remarks so often and from so many sources that I expect them. The training in singing is a part of the military program which has been laid out for you. It is the wish of the Secretary of War, of General Pershing, and of your own Commanding General and your officers, that you sing at all opportune moments.This work is strictly military and is not recreational but structural. There is no such thing in the American army as a man who cannot sing. Any man who can talk can sing. I do not mean that he is a Caruso or that he can even carry a tune, but he has the apparatus for the production of sound and with repeated attempts he can learn to make pleasing music. Let us understand then that every man is to try to sing. This is not a rest period.....Officers and experienced soldiers have frequently remarked that the singing soldier marches better and comes in fresher than the silent one.

Details of work to be Presented Later

It will be the purpose of these news letters to present from time to time helpful suggestions on various matters connected with our work. At first these will be drawn very largely

from the experiences of army song leaders, but as a special technique is developed under the peculiar conditions which surround the S. A. T. C., the experience of very successful leaders will be presented in this sheet. Keep in close touch with your district representative both by conversation and correspondence. He will pass on to the central office the more valuable material so that it may be included in our news letter. This publication should be the result of mutual helpfulness.

The First Songs to be Taught

The Army songbooks which are being printed by the government and which will be presented to each man in the service, including all those in the S.A.T.C., will not be available before November 1. Until then the material on the camp song sheet used in the Washington D.C. district which have been sent to the head of your institution will supply sufficient material. The following songs most of which appear on that list, may be taken as an initial list: (1) America; (2) Star Spangled Banner; (3) Battle Hymn of the Republic; (4) The Marseillaise; (5) Old Folks at Home; (6) Old Black Joe; (7) Old Kentucky Home; (8) Pack up your Troubles in your old Kit Bag; (9) When the Great Red Dawn is Shining; (10) Over There; (11) There's a Long Long Trail; (12) Goodbye Broadway; (13) Joan of Arc; (14) Good Morning Mr. Zip; (15) Keep the Home Fires Burning. The first seven of these are easily available. Numbers (8) through (15) are obtainable only in sheet music form. It should be noted that numbers 8, 9, 10, 11, and 12, 13, 14, 15, can be used as four-song medley groups (choruses only) so that they may be sung without pause after the men have learned them. Both these latter groups are intended as hiking medleys. (Sing the first group in A flat, the second in G.)

Commission on Training Camp Activities

by Peter W. Dykema, Song Leader

Assigned as Supervisor of Singing in the S. A. T. C.

Hollis Edison Davenny

Lieut. Q.M.C. - Secretary

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C. e. 15.

Oct. 4, 1918.

FROM: The Committee on Education and Special Training.

TO: Institutions where Sections of S. A. T. C. are located.

SUBJECT: Group Singing.

1. In a number of units of the Vocational Section of the S. A. T. C. special attention has been paid to group singing with very encouraging results in the enhancement of morale. The Committee desires to extend this to all units of the S. A. T. C. (both sections A. and B), through the co-operation of the Commanding Officer of each unit, the head of the institution, and such members of the faculties as may be interested in the subject. The Committee has, accordingly, requested the Commission on Training Camp Activities to extend to all units of the S. A. T. C. the work in Group Singing which it has hitherto conducted in the Army Cantonments.

2. The Commission on Training Camp Activities has agreed to undertake this work and has assigned Professor Peter W. Sykema, Professor of Music at the University of Wisconsin, to take charge of the work. This is made possible through the generous action of the University of Wisconsin in granting leave of absence to Professor Dykema for this purpose. Organization of the work is now under way and as a first step Professor Dykema is arranging a series of sectional conferences, details of which will be furnished in a few days. In the meantime, specific questions may be addressed to Professor Dykema in care of the Commission on Training Camp Activities, Washington, D. C.

3. While these definite plans are being perfected, Commanding Officers are requested to do whatever is possible under local conditions to develop group singing in co-operation with the academic authorities. Some officer in the detachment, either the Commanding Officer or some officer appointed by him, should temporarily be given special responsibility for developing group singing.

4. Care should be taken to develop song leaders among the officers or men, or to obtain them from the institution or the community. If possible the officer should arrange for the use of a piano to accompany the singing. Wherever the facilities of the local institution make it possible to secure other musical instruments and men to play them, they should be added to the piano. In many instances musicians from the community may be induced to volunteer their services to assist in making the singing a success.

5. Whenever conditions permit arrangements should be made for a regular singing period in the early evening. One half hour a day would be the ideal, but where this is not possible, the periods should come as often as the schedule will permit. The collegiate section, with regular evening study hours, will naturally have less time for recreation of this character than the vocational section.

6. In the Vocational Sections where the War Issues lecture comes in the evening, the men should be given time to sing a few songs before the lecture begins. It is believed that this will increase very much the effectiveness of the lecture. Where the War Issues lecture comes during the day, it may not be possible to have the squads sing because of disturbing other work, but where there are no other classes which would be disturbed by it, five minutes might be set apart at the beginning of each lecture for songs.

7. Material in the shape of song sheets such as are used in army camps is being sent to each unit for the use of the men. As soon as the Army Song Book, containing both words and music, is ready, a copy will be sent for each man in each detachment.

8. It is hoped that arrangements can be made to have song leaders from the various Army Cantorments visit our units to lead the singing occasionally and to give the leaders in the units the benefit of their experience.

9. Aside from these formal meetings for the purpose of singing, the men should be encouraged to sing in the barracks and at any time during the day when there is a convenient opportunity. Singing upon hikes is especially desirable. Company song leaders or singing squads should be developed by the one in general charge of singing.

10. It will hardly be necessary to point out that the men chosen to lead this singing must be interested in conducting it with spirit and dash. The effort must be to cultivate "pop" rather than elaborate musical effects.

COMMITTEE ON EDUCATION AND SPECIAL TRAINING

By Frank Aydelotte,
Director of War Issues Course.