

*Baker Street Elementary*  
& The Victorian Web

Presents  
"The Life and Times in Victorian London"

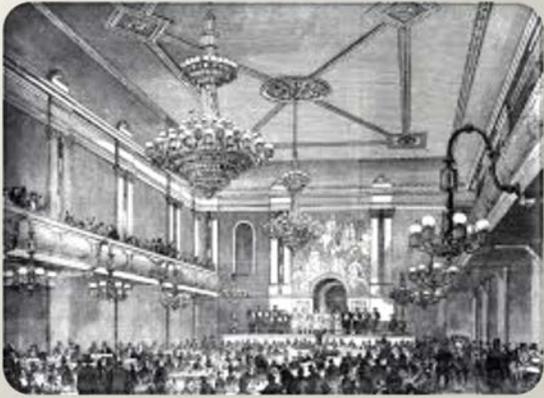


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*The Life and Times in Victorian London*  
# 055 - "Bless the Music Halls" -- 12/15/2017



*Welcome to topic number 55... today we will be looking at the Music Halls which have become so popular during our Victorian period.*



*The rise and spread of music halls in nineteenth-century London helped to establish a revolutionary style of popular music.*



*The rapid growth of music halls was helped by the British Copyright Act of 1842, which protected the reproduction and performance of music... and gave an enormous stimulus to the music market, affecting writers, performers, and publishers.*



*... this gave an enormous stimulus to the music market, affecting writers, performers, and publishers.*



*The tavern concert room has become increasingly bigger and more independent until purpose-built halls have arisen.*



*By the 1870s, celebrated performers will be Marie Lloyd, George Leybourne, the Great MacDermott, Albert Chevalier, and Gus Elen.*





*Music halls offer songs with hooks or catchy choruses, and downgrade the verses*



*The songs cannot be easily absorbed  
into the educational curriculum  
because they are too clearly  
identified as the entertainment of  
an uncultured mass public...*





*...hence, educators condemn them as rubbish.*



*A rich cast of characters  
populate the stages of  
the music halls.*



*The dandified "toff" or "swell" of the 1860s appeal to socially aspiring lower-middle-class males.*



*The supposed working-class authenticity of the music-hall experience has been much debated.*



*The music halls espouse the values of the upper-working-class or lower middle-class male, rather than those of the lowest social rank.*



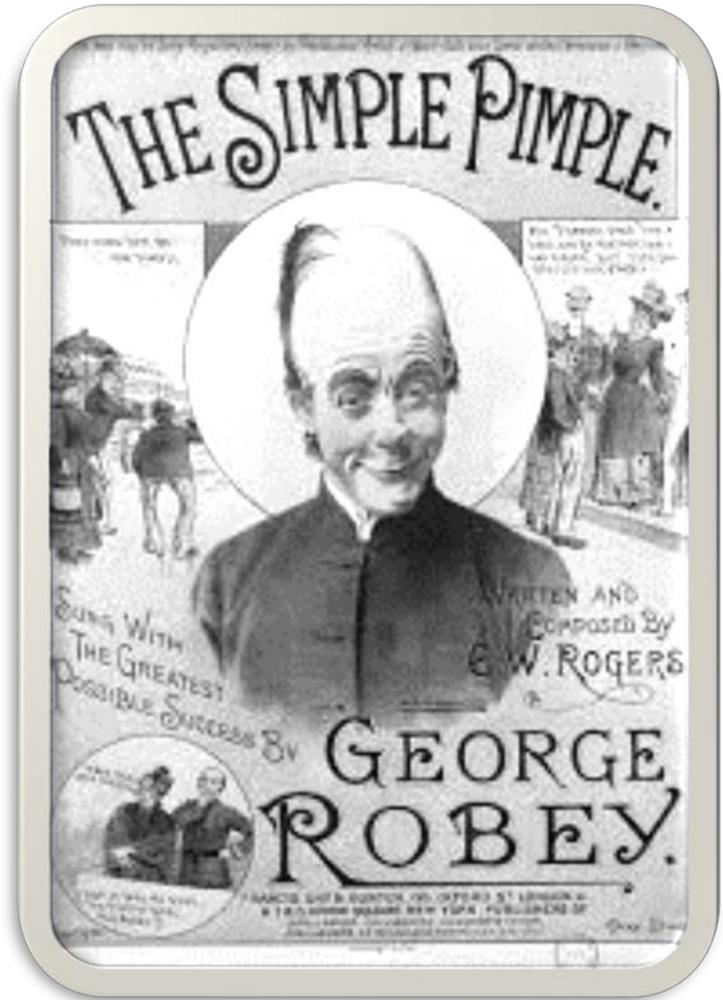
*The performers themselves are of a mixed class background, from mechanics and bricklayers, to solicitor clerks.*



*West End halls, like the Oxford, are the only ones to attract higher-class patrons; suburban halls relied on patronage from the working class and lower middle class.*



*The halls frequently give rise to fears concerning public morality.*



*London audiences, however, defend their moral values when the law is used in a repressive manner... turning up in large numbers at the halls, at law courts and licensing sessions, and writing letters and petitions.*



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*In the 1890s, middle-class attitudes will become more favorable to music halls, swayed by the managers' efforts to ensure respectability.*



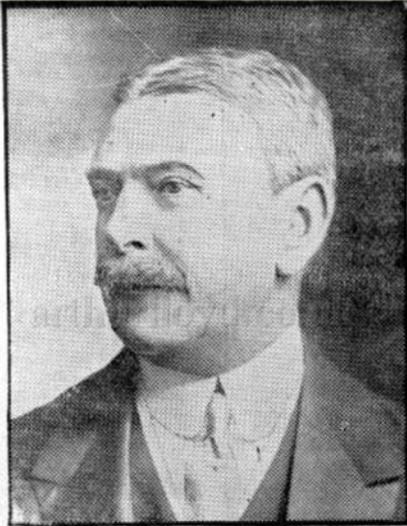
*The managers will note the success of respectable vaudeville in New York in attracting a family audience into theaters.*



*At the same time, we must recognize that efforts to increase the social mix of music-hall audiences in the later nineteenth century will be helped to a great extent by the widespread enthusiasm for imperialism.*



*It is surely more than coincidence that, from the 1890s on, the music halls under the ownership of Edward Moss all will bear the name "Empire."*



**Sir Edward Moss.**



*So we have completed  
topic 55 in our series...*

*Yes, but we'll be back  
with another topic  
soon...*





# *The Victorian Web*

literature, history, & culture in  
the age of Victoria



## Original Source Material for this topic:

- Scott, Derek. "God Bless the Music Halls: Victorian and Edwardian Popular Songs"
- <http://www.victorianweb.org/mt/musichall/scott1.html>



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"The Life and Times in Victorian London"

IS CREATED THROUGH THE INGENUITY & HARD WORK OF:

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