Extension Bulletin

OF THE
NEW SCHOOL OF METHODS
IN PUBLIC SCHOOL MUSIC
(BASED ON THE NATURAL COURSE IN MUSIC)
BY P. H. RIPLEY and THOMAS TAPPER
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—Tennyson.
HARMONIC MUSIC SERIES

BY

F. H. RIPLEY AND
THOMAS TAPPER

A Six-Book Series for Elementary Schools

THIS SERIES of books is a working course of power-giving quality; it affords children, an easy mastery over musical symbols; it enables them to interpret appreciatively and artistically the printed page; it promotes a love for music rather than a mere attachment for a few songs; it develops the imagination, and it makes the power to express musical thoughts a familiar possession. From the first lesson to the last the child is trained to enjoy pure music, and is carefully drilled in each step as it occurs in the books and charts.

Invariably the exercises lead up to and prepare for the interpretation of the songs. Both songs and exercises serve for actual reading. No problem is solved twice; the selections are chosen for their reciprocal adaptability, and work together as a unit.

The song feature is a liberal education in the anthology of the solo and the part song. Works are chosen liberally from classic and modern writers, and thus the student is made familiar with perfect examples of art form.

AMERICAN BOOK COMPANY

NEW YORK CINCINNATI CHICAGO
Ten issues annually (September to June, inclusive).

> Designed for the Supervisor of Music and for the Grade Teacher; supplies practical articles on all phases of School Music.

> Correspondence on any subject pertaining to School Music is cordially invited.

> Wanted—Brief articles on Practical Phases of School Room Music.

> Address all communications to Music Department, American Book Company, 100 Washington Square, New York.

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THE BEGINNINGS OF MUSIC

Frederic H. Ripley

"If the public school wants to develop social efficiency and promote industrial education one of the things it can do is to cut out the useless and, for the most part, unintelligible stuff now being taught, and substitute therefor those subjects applicable to the world in which we live."

This was the statement of Prof. Paul H. Haas, chairman of the committee on industrial education, who last evening addressed the graduating class of the Boston Trade School for Girls, at the Parker Memorial.—Boston Record, June 11, 1909.

Dr. Paul Haas strikes out some ideas of education that prove that he should be altogether radical as the head of the new education commission. Says Dr. Haas—

"Take the arithmetic as taught today for instance; all that stuff about compound interest, stocks and bonds, bank discounts and the like of other rubbish which we need not name. No wonder you begin to ask what all those things have to do with the everyday problems of the world.

"Another thing which could be readily dispensed with is a considerable portion of the English grammar.

"We have found that we do not acquire good English by rules and by long hours spent over silly analyzing of sentences. We learn English by speaking and reading.

"What the public school must do if she is to promote the industrial education, is to throw overboard all this rubbish, to make room for the more important things."

1 1 1 1
Such criticism is not new; every generation is inclined to find much that is absurd in the work done by its predecessors. And the record of those who were taught this "rub-

ish" indicates that somehow they thrived on it mentally.—Editorial Boston Record.

The new education is full of criti-
cism for the old, but it lacks in con-
structive elements. It calls loudly for
certain results but presents no ade-
quate scheme by which those results
may be obtained. It raises unexpected and startling questions but offers no replies.

It abounds in criticism, the cheapest of all means of gaining atten-
tion. It says "What is the use of
this or that?" in a way that implies there is no use, but it does not pause for a reply; it will not listen to a reply; it prefers to assume that reply is impossible.

As a matter of fact, however, reply is far from impossible; logical reply is entirely possible and easy if we can but catch and hold this skipping flea of criticism long enough to tryst with him.

The boy who said "Salt is the stuff which makes things taste bad when you leave it out," hit upon a method of definition at once use-

ful and scientific. In absence of other distinguishing marks we may say, "Salt is the stuff which we cannot do without and for which at present there is no known substitute."

If you were to demand suddenly from an intelligent audience why we should eat salt, no very scientific reply would be required—but to infer from that fact that no reason could be given, and that we should immediately abandon salt, would be absurd.

The elementary education afforded by our public schools has served a wise and useful purpose, and it will continue to do so. It will embrace any new and useful elements which the wisdom of educators brings within its reach, but it will not be put to flight, discredited, or in any way injured by being called on to stand and deliver reasons for its existence. The subjects which are held up for condemnation, and the method of their treatment stand as salt in the mental diet of to-day. We have no more love for them than we have for salt, we are ready to accept any equally useful subject as substitu-
ture—but until a practical scheme for the improvement of our courses is presented, let us go forward with our present tasks without fear.

Teaching the method of instruc-
tion in any one branch, there is likely to be as great a division of opinion among experts, so called, as on the value of the branch itself. That ancient normal school maxim "The thing before the name," has expanded sufficiently to embrace the theory that a subject for study should be known in its complete application before work on its ele-
ments is begun. This idea in prac-
tice requires a pupil to become interested in literature through story telling before he begins to learn to read, to know nature from personal observation before he studies geog-
raphy, to have experience demanding a per-
ception of relation in size and number before he is taught to count, and in music, to have ac-
quired appreciation before he begins to read notes. There is a valuable ele-
ment of truth in these propositions. Every true teacher strives to secure the benefit which comes from a preliminary examination of the sub-
ject as a whole by actual contact with it; but every one recognizes the difficulties which limit the scope of such preliminary work, and I believe that a foundation of knowledge of symbols must be established early, whether the things for which those symbols stand are familiar to the learner, or not. The practical teacher realizes that actual conditions are at complete variance with the best pedagogical theories. At the time when the need for observation and travel is greatest, the means for accomplishing these things is least; and, on the other hand, at the time when symbols are least useful and least understood, the child's power and desire for learning them, and the opportunity for instruction is greatest.

However wise, however desirable a course of action may be in theory, the actual fact of present conditions may modify or possibly neutralize it.

Those who would delay elementary instruction in symbols until the full significance of the symbol is comprehended, see in a position similar to that of the fond parent who declines to allow his child to go into the water until he can swim. In music no means of culture should be neglected. The culture work should go hand in hand with the study of symbols and the training of the ear. Every opportunity (to hear music should be embraced), but amid all of the alluring interests of cultural work, the teacher should ever remember that the pupil must be grounded in the elements of notation and formal intonation.

The extent to which cultural or appreciation development has been carried, causes deep regret, not at what has been done, but at what has been left undone.

A graduate of a Massachusetts normal school made a wretched failure in her music work. She said that at the normal school, the teacher of music (who was certainly the most brilliant teacher she had ever been) devoted the music hour to talks on the composers, which she illustrated by means of a pianola. She said that these illustrated talks were the most interesting feature of the whole normal course, and really that few, if any, normal schools furnished such wonderful facilities for its pupils. "Do you criticize anything about this course?" we asked. "Tell me, I do not, for I really think it was almost perfect, but you see, I was not prepared for it. I could not read music very well, and now, I realize that I cannot teach it; but that is not the fault of the normal school, for they said I should have learned all about elementary music before I entered." This is an illustration of a curious blindness to actual conditions which is too common among those who deal largely with the theory of education.

I say these things again and again because young teachers must be constantly reminded of the necessity for careful, systematic, elementary instruction, and warned against experiments with their pupils. The time spent in each grade should result in power. A mistake on the teacher's part cannot be corrected. An unscrupulous teacher may be discharged, but her discharge has no reviving power for the pupils; their loss is irreplaceable.

As I proceeded to suggest some work for each grade, it should be remembered that I am dealing with the formal side only, and that the cul-
The spirit of ragtime is not confined to music; it is a spirit of business; the spells system, the ragtime of politics, adulteration, the ragtime of manufacture. There is ragtime science, ragtime literature, ragtime religion. You will know each of these by its quick returns.

The spirit of ragtime determines the best sellers, the most popular polkies, the favorite congressmen, the wealthiest corporations, the church which soothes most its peevish. But it does not control the man who thinks for himself. It has no lien on the movements of history, its decrees avail nothing in the fixing of truth. The movement of the stars pays it so tribute, neither do the movements of humanity. The power of gravity is a transient decip- l.
THE STAR SPANGLED BANNER

The authorship of the melody of the old English drinking-song, "To Anacreon in Heaven," to which Francis Scott Key wrote the words of the national song, "The Star-Spangled Banner," has long been a matter of dispute, the music having been variously ascribed to Dr. Samuel Arnold, to Ralph Tonkinson (author of the original text), and to John Stafford Smith. Recent careful investigations at the British Museum, however, on the part of Dr. A. H. Rosewig, of Philadelphia, has resulted in the discovery of several Collections of Popular Songs, catches, etc., composed by John Stafford Smith," published in Dublin. In volume 5, p. 33, appears "The Anacreontic Song, Harmonized by the author, John Stafford Smith." The question of the authorship of this song, which W. T. Parke, in his Musical Memoirs, published 1786, calls the constitutional song of the Anacreontic Society (named after the ancient Greek poet who sang of love and wine), and meeting at the Crown and Anchor Tavern, in the Strand, London), has thus been definitely settled and the veil of obscurity lifting over the origin of this national anthem lifted. Justice demands that future editions of "The Star Spangled Banner" be published as "words by Francis Scott Key and music by John Stafford Smith."
1. Chart C, No. 1. From what is this modulatory device expanded?
2. Illustrate the development of the Evenly Divided Beat.
3. Why is Sol-Fa-Sol taken up as the first chromatic?
4. How many representations of this idea are possible?
5. Why is Flat Seven an important chromatic for early study?
6. What is meant by Metric Parallels?
7. Is a meter of three affected as to tempo by a change in the lower figure of the meter signature?
8. Why are several varieties of meter of three employed?
9. Illustrate in a full measure melody the use of Sharp Four:
   (a) as a modulatory tone;
   (b) as a non-modulatory tone.
10. What scale is given to the minor scale from six to six without the use of chromatics?
11. In what various manners may the staccato be expressed in Notation?
12. What is the purpose of vocal drill?
14. What difficulties are encountered in inaugurating two-part singing?
15. State comprehensively the music equipment of a child at the end of the third year in school.
16. State explicitly all the activities which a child carries on in the third year in school.

Chart Series D

1. What is the specific rhythm taught in this Chart?
2. From what is this rhythm developed?
3. Illustrate its development in a melody?
4. Does the rhythmic value of the eighth note following the dotted quarter in 2-4 lie with the preceding or the following note?
5. What approaches to Sharp 4 are most decisively modulatory?
6. Give a full bar. Illustrate each in a four measure melody.
7. What approaches to Sharp 4 may be made without any modulatory suggestion?
8. Write the chromatic scale ascending and descending, as it is used for chromatic purposes.
9. Write it ascending, as it must be presented for harmonic purposes.
10. What key suggestion occurs in Exercise 8, Chart D, No. 12?
11. Define the terms Motive—Measure.
EXTENSION BULLETIN

PROGRAMME OF
The Treble Clef Club and the Symphony Orchestras of Zanesville
(Ohio) High School in presentation of
Bendall's Cantata, The Lady of Shalott

AND

Beethoven's First Symphony
130 in C minor

1. First Symphony........................................... L. V. Beethoven, Opus 21
2. The Old Trysting Place................................ Gordon
3. Cantata, The Lady of Shalott

Words by Tennyson, music by Wilfred Bendall

Part 1. On Either Side the River Life
Part 2. There She Weaves by Night and Day
Part 3. A Boy Shot from Her Lover's Eyes
Part 4. In the Stormy East Winds Straining

"Songs Every One Should Know," edited by Clifford Johnson, is a collection of 32 favorite songs frequently used in
schools and homes. The selections are
characterized by choice melodies and
earnest rhythm, and are never con-trived.
They can be sung by persons of ordinary musical
knowledge and can be played readily by
persons on the piano or organ. In short,
the collection is unusually well adapted
to stimulate a love for good music, not
by effort and serious study, but by the
simple charm of the songs themselves.

A child without musical and art
instruction is like a rose robbed of its
birthright; he is placed at a social
disadvantage and handicapped in the race
of life.—Superintendent Gammon C.
Fisher.

United States Commissioner of Educa-
tion Dr. Elmer Ellsworth Brown is
entertaining. In consultation with
the department of music of the N.E.A.
to have an official rendering or music
for various national hymns.

Japanese are employed in many
Chinese schools as teachers of western
music. Graduates in Chinese girls
school in Shanghai recently surprised
the American guests with their profi-
ciency on the violin and piano,
All voices, great and small, husk and
shriek, weak and soft, may be helped and
brought to a good point by learning to
sing.—Roger Ascham.

Many a teacher sits up at night to
correct errors that she might better sit
up in the daytime to prevent.—E. H. Hall.

There's enough truth in that rousing of
music to confuse the most musical
official in the world.

MRS. JESSIE L. GAVNOR,
St. Joseph, Mo.

MS. OF "STAR SPANGLED BANNER" FOUND

The original manuscript of "The Star
Spangled Banner," has been located by
the Francis Scott Key Memorial Associa-
tion, which is endeavoring to obtain
possession of it. It is improbable that
the owner of the precious relic, a
portion of whose collection is par-
ently to part with it, the Association
hoped to be able to borrow the manu-
scrip t to place on exhibit at the old
Key mansion in Georgetown, D. C.
THE MOTHER'S HOUR.

JESSE L. GAYNOR.

To be sung simply.

1. The dear - est hour of all the day, The one we love the
2. We love the tale we best. Of mother's own dear

best. Is the hour we spend at mother's knee, When the

From the Melodie Third Reader Copyright, 1896, by Frederic H. Ripley and Thomas Tapper
The moon has gone to rest. They never, or tells us fairy tales. Of just a little elf. She must have been so sweet and dear, When

She was a little child, With the same, dear eyes so

soft and clear. And the same, look when she smiled.

From the Melrose Third Reader

Copyright, 1862, by Frederic N. Bigley and Thomas Tupper
Katherine Lee Bates

Charles Converse

EXTENSION BULLETIN

Nutting Song

Allegro cantabile

1. Come hither, hither, o belles and lusty sires. The
daisies have crowned their little feet. But the purple-eyed
roses are still dreamed of your coming at noon; In our
marguerites danced all night, and the woodlands were crossed
by him for whose step the witch
peeped from the grasses, And the point-on-red rhymes on
the hills. Though the cushioned with sat
in, While the wind sang our lusty
by turn. While the
haunches were tensed And the bugs
were walked,—Jack Frost. He

2. We've dream'd of your coming at noon; In our
marguerites danced all night, and the woodlands were crossed
by him for whose step the witch
peeped from the grasses, And the point-on-red rhymes on
the hills. Though the cushioned with sat
in, While the wind sang our lusty
by turn. While the
haunches were tensed And the bugs
were walked,—Jack Frost. He

3. Oh hither, hither, o belles and lusty sires. The
daisies have crowned their little feet. But the purple-eyed
roses are still dreamed of your coming at noon; In our
marguerites danced all night, and the woodlands were crossed
by him for whose step the witch
peeped from the grasses, And the point-on-red rhymes on
the hills. Though the cushioned with sat
in, While the wind sang our lusty
by turn. While the
haunches were tensed And the bugs
were walked,—Jack Frost. He

Copyright, 1906, by Eleanor Smith

By permission of the author

From the Eleanor Smith Music Center, Rock Tavern

brown leaves are blowing. The chestnuts are
quiver little bus-kets, Oh, consent are
wait-ing for you.
SEPTEMBER.

1. Nears the frost - y grass and dew, Down the hill and cool.
   2. Nears the sun - ny warm and still, Gold - en haze hangs o'er the hill.

Crows are caw - ing deep and clear, Where the rest - ing cows are near;
   An - other sun - shine on the floor, Just with - in the o - pen door.

Must - ring rocks of black birds call, Here and there, few leaves fall
   Still the crick - et - cricket sings, Nor - er found the long we wa - ve

in the woods the bird - sing sweet, Crings the crick - et at ease.
   Off comes fair - est sound of gun, His - ty flies home in the sun.

From the People's Music Course. Pitch Reader. Copyright, 1916, by the John Church Co.
THE ELEANOR SMITH MUSIC COURSE

By ELEANOR SMITH, Head of the Department of Music, School of Education, University of Chicago, Director of Hull House Music School.

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This music series, consisting of four books, covers the work of the primary and grammar grades. It contains nearly a thousand songs of exceptional charm and interest, which are distinguished by their thoroughly artistic quality and cosmopolitan character. The folk songs of many nations, selections from the works of the most celebrated masters, numerous contributions from many eminent American composers, now presented for the first time, are included.

The Eleanor Smith Music Course is graded in sympathy with the best pedagogical ideas—according to which every song becomes a study, and every study becomes a song. Technical points are worked out by means of real music, instead of manufactured exercises; complete melodies, instead of musical particles. Each technical point is illustrated by a wealth of song material. A great effort has been made to reduce to the minimum the number of songs having a very low value.

The course as a whole meets the demands of modern education. Modern life and modern thought require the richness and best of the past, combined with the richest and best of the present, so organized and arranged as to satisfy existing conditions in the school and home. The series’s world wide in its sources, universal in its adaptation, and modern in the broadest and truest sense of the word.

AMERICAN BOOK COMPANY
CORRESPONDENCE LESSONS

The Lessons of the Correspondence Department of the New School of Methods in Public School Music will be ready in October. Full particulars may be had by filling out the following and mailing it to the address below.

CORRESPONDENCE LESSONS

Please send me information regarding the Correspondence Lessons.

Name ________________________________

Position ________________________________

Street ________________________________

City or Town ______________________ State ______________

AMERICAN BOOK COMPANY

NEW YORK CINCINNATI CHICAGO
Sweet is the valley music,—sweet the hum
Of birds,—but on beyond the upland mist
Which sets the barriers to foible wills
Are triumph tones, sonorous chords that come
As from the touch of some strong organist
Hidden amid the transcept of the hills.

—Robert Cameron Rogers.
HARMONIC MUSIC SERIES

BY
F. H. RIPLEY AND
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THIS SERIES of books is a working course of power-giving quality; it affords children an easy mastery over musical symbols; it enables them to interpret appreciatively and artistically the printed page; it promotes a love for music rather than a mere attachment for a few songs; it develops the imagination, and it makes the power to express musical thoughts a familiar possession. From the first lesson to the last the child is trained to enjoy pure music, and is carefully drilled in each step as it occurs in the books and charts.

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MUSIC SUPERVISION

Prof. Charles H. Farverworth

The profession of music inspires a reasonable living income, and is therefore free from the financial anxiety which attends so many forms of private work; it offers a healthful occupation with reasonable hours and long vacations, giving opportunity for self-improvement and study that no other profession can equal; and, best of all, it is a work that brings one in contact, not with dead matter, but with living, interesting human beings, full of enthusiasm, ready to be guided and moulded by the master teacher, and with associates whose work, like his own, is constantly demanding the pursuit of ideal and noble ends.

Taking for granted those qualifications that make for success in any profession, let us consider the demands of this specific calling. First, there must, of course, be musical talent. It is necessary that the public school teacher play and sing reasonably well. Exceptional ability in this line would be of great advantage, but it is not absolutely essential, and its possession in a marked degree would likely lead to the profession of the interpretative artist. More important than technical ability is that musical temperament which will enable one to think musically, so that his teaching will enable him to translate what he hears in terms of notation. This ability may be tested by trying to write a simple melody from memory. But most of all he must possess taste for what is fit and beautiful; he must have what is called the sixth sense, which intuitively leads one to demand and choose the best.

(3)
The second qualification is that of personal leadership, the ability to guide and work through others, to organize and direct a large number of people.

Third, comes love for teaching, that peculiar gift which gives one insight into the fundamental nature of the topics with which he is dealing, enabling him both to give succinct explanations and to anticipate the difficulties of the teachers and pupils that work under him.

Finally, the school music teacher should have gained through his general education that broad and catholic spirit which estimates at their true value other branches of education; and sees beyond the elementary stages, which are his particular province, the wider aesthetic and social bearing of the work as a whole.

GENERAL SUGGESTIONS FOR ALL GRADES

Frederic H. Ripley

Vocal drills for the development of the voices should be given in all grades. These drills, which should be founded on the scale, may serve a great variety of purposes.

(1) The quality of the singing voice should be improved by them. It is remarked by all Europeans that the American voice is thin, metallic, and generally nasal. All who have heard European children sing, notice at once that the tone in all of these respects is superior to ours. But it is equally true that the speaking voice in Europe is superior to ours. This fact has been largely commented on, and various theories have been advanced in explanation of it.

The classical theory seems most reasonable, for it is certain that the air on the other side of the Atlantic does not stimulate the nervous system to the degree that ours does, and high, nervous sounds are much less frequently heard in public places. The European pronunciation probably influences the tone to some extent. The broad vowels, the rolled "r" and a general delicacy of syllabication, seem to give vocal organs much more exercise, and to produce a much easier and more graceful expression. A teacher in Paris remarked that Americans possess an extraordinary power which enabled them to talk with the teeth together, and it is a common saying in France that no American ever masters French pronunciation. What we may be able to do to remedy a defect which is so general as to be unnoticed, it is difficult to say, but it may do some good to insist on a free movement of the vocal organs, an "open mouth" sound, of vowels, and a careful attention to the letter "R," which should be "gabled" wherever possible.

The scale affords a fine and convenient combination, and is therefore especially adapted for use in tone-improvement studies. The syllable "Re," the second in the scale ascending, gives the very best chance for a long roll on the "R." Practice with special reference to this letter will prove very beneficial.

In all classes have scale practice with special reference to the development of the vowel and consonant sounds. Then take the scale rapidly for crotchet, still insisting on careful sounding. Twinkle at work on this point the various forms of rhythm may be reviewed. Thus singing the scale giving one beat to
each tone; sing the scale giving two tones for each beat; sing the scale giving three tones to each beat, and so on, taking the various rhythmic figures which are assigned for study in each grade.

If, in connection with these vocal drills the representation of the various rhythms is placed before the eye, another point is gained, and again, if, after singing the figure called for, the pupil or a pupil should write it on the board or paper, the work will be still further advanced. Should the last of time make writing impossible, a sum- what less difficult result may be obtained by calling upon the class to tell the name and the number of notes required for a measure in each study, or a single measure may be written as a sample.

In grade six (Chart F) the more advanced rhythms, especially those calling for rests (see pages 3, 5, 7, etc.), call for careful study.

Writing music is liable to trouble pupils, not alone because of the difficulty they have in interpretation, but because the characters are not familiar. It is a curious fact that musicians who call themselves professionals frequently form musical characters wrongly. It is not uncommon to see a manuscript in which the notes are stated from the wrong side, and the sharps and flats quite at variance with established rules, so it is not a wonder that children who read music fairly well fail to write correctly.

In the French course the copying of music forms a regular part of the work, and in the very first books a blank staff is given below a line of simple music with the request that the child produce an accurate copy of the music as printed. This is a form of busy work which we can use to good advantage. In the lower grades direct copying alone should be required, but in the more advanced classes the requirement may be varied by calling for the transposition, one or two higher or lower, with proper changes in the key signature and chromatics used.

Try a little of this work in October as a part of the daily drill.

In connection with the tone development work founded on the scale two other elements should be introduced:

(a) Major and minor effects and combinations. In the lower grades simple minor (normal or natural minor) scales should be employed, but in the upper classes the variations in the minor should be introduced. The writing of these more complicated forms should be preceded by copying, which may be done as home work or in study periods.

(b) The chromatic scale. This may be introduced as vocal drill work, and the tones and the names impressed by daily repetitions. Two sets of names are usually required, one for ascending and another for descending scales; in other words, one for sharps and one for flats. No experienced teacher will begin with the whole scale, of course, unless she is dealing with advanced classes and is able to use a piano; so, beginning in grade three with sharp four and flat seven, step by step as the work advances, the scale may be developed. The chromatic development in Charts F and G contains a summary of the whole matter: by taking this work a bit at a time as a part of the vocal drill the full development of the scale may be easily accomplished.

In taking up this work care should
be exercised or the whole time will be given to it. To prevail this, de- cide before you begin just what you will accomplish in the three or five minutes at command. Having made your decision, divide the result by two, and be prepared to stop when the time is up, whether you have accomplished your purpose or not. Courses of study are so much easier on paper than they are in practice, that all superintendents and super- visors are sure to lay out more than can be accomplished. Having this fact in mind, let the suggestions in this paper serve as a guide to the direction of the effort, rather than to the amount, lest the dominant thought for the month be one quali- ty, with special reference to the broad yow, the rolled "R," and a general relaxation of the vocal mechanism.

MUSIC AND

A recent paper on the general aspects of child study says: "A very good incentive to study is found in making assignments to individuals or groups for report to the whole class. Even if the problem itself is not of surprising interest, the desire to contribute one's share to the group project, and the wish to do as well as one's neighbor, will stimulate to greater effort."

In these concluding words the writer recognizes the whole prob- lem to be solved. In one form or another it arises constantly. It is not so much a question of more work, but of a constantly improving quality of work. The wise and ob- servant teacher knows that once interest is aroused, once the pupil is brought to the point of perceiving that attainment is worth more than the effort it costs, in that moment all other problems are reduced to terms so low that they will shortly disappear.

The music teacher often works uselessly in the belief that music is first and forever the inspiration of the endeavor. The truth of the mat- ter is that music is to become the uninate, but in the beginning it is the handmaid, the beautiful and entrancing handmaid of a little family of Cinderellas. These little ones of the fireplace are Desire, Attention, Industry and Participa-

CHILDREN

These four seemingly general terms are very decisively not general, but particular. Every text-book on pedagogy sings their praise and gives them prominence. As thought is the basis of mental attainment, and as these four-qualities are funda- mental to the quality and conduct of thought, they are naturally the first steps by which one makes the ascent.

1. Desire may spring from distinct individual talent. If it does, the teacher and the child must this first step easily and without waste of time. But every teacher knows that among students of any kind desire has often to be labored for, aroused and kept alive. It resem- bles the primitive method of kindling fire by rubbing sticks; once a flame is engendered, all the fire one wants is obtainable, if the flame be guarded. Hence, the cultivation of desire is often the first and most difficult pedagogic duty of the
teacher. There are no rules for it, aside from those dictated by the individual. Tact, persistence and encouragement are the vital essentials that feed it. Whenever a look of interest is aroused it must be seized upon and encouraged; for out of this grab of interest the golden-winged butterfly of desire is to be born.

II. Attention is the science of pedagogy reduced to a weed. When the child can be led to "belly up" his task, the rest is only within the capitation of the child's capacity. Hence, with children and with any one to whom music is a new speech, short and frequent lessons are a prior necessity. Little practice should be done by the pupil alone—for unguarded practice then is the hub of all bad habits. Further, the teacher must never be in doubt as to whether the child actually sees what he is looking at; by disabling to ascertain this carefully many a child grows up totally blind to the objects of his so-called study. Attention, then, is not easy of attainment. Let the music task be simple while this process is shaping itself in the strength of its future necessities.

III. Infancy, we are sometimes tempted to believe, is like the poetic gift, born—not acquired. Let it not, however, be regarded as an abstract proposition. In this respect its nature is often not clear even to the nature; hence to the child its value is frequently unrecognized. It must be cultivated by pleasantly arranged tasks, by apparent variation in the lesson, by gradually making clear the supremacy of attainment over labor. By the made. Let it not.

IV. Participation is at once a natural debt and an impulse of desire. It is primarily valuable as encouragement. But the teacher must not overlook the fact that participation as encouragement is the primary application only. Step by step it must become clear to the observance of the pupil himself that best of individual worth and completeness of self-expression are the real ladun- ing-writing that are to pass out of the gateway. And again upon the teacher is impressed the task of building up the capacity for participation; never hastening it always giving it, giving it strength by encouragement, until the true nature of its ultimate purpose is made clear. Many a child is virtually ruined by being inspired through participation with its essential qualities—pride, self-importance and little publicity—but let these save their turn as means to the greater result—true self-expression—and no greater reward is possible.

The lesson to the teacher is this: Never permit the primary means to obscure the ultimate purpose. If the ultimate purpose be achieved; if Desire, Attention, Industry and Participation take their places in the child's life as universally applicable qualities and powers, there has been produced a self-working organism, the possibility of a good citizen, perhaps a good man, but in all events a self-sustaining individual—Thomas Tapter, in The Ethic.
SING IVY

My fa - ther left me three a - cres of land, Sing i - vy, sing

I - vy; My fa - ther left me three a - cres of land, Sing

hol - ly, go wis - tle, and i - vy! I plowed it with a

ram's horn, Sing i - vy, sing i - vy; And sowed it all o - ver with

corn pey - per corn, Sing hol - ly, go wis - tle, and i - vy! I

harrowed it with a bram - ble bush, Sing i - vy, sing i - vy; And

reaped it with my bi - tel pen-knife, Sing holy, go whistle, and i - vy!

From the Melodie Second Reader, Copyright 1906, by Frederick H. Reiper and Thomas Tupper.
EXTENSION BULLETIN

The Five Little Chickens

Anon

Moderately fast

1. Said the first lit-tle chick-en with a queer lit-tle squirm: "I

2. Said the next lit-tle chick-en with a sharp lit-tle squeak: "I

3. Said the third lit-tle chick-en with a faint lit-tle moan: "I

with I could find a fat lit-tle worm;" Said the next lit-tle chick-en with a
wish, I could find some nice yel-low meal." Said the fourth lit-tle chick-en with a
wish, I could find a nice gray al-ter stone;" "Now, see here," said the mother from the

odd lit-tle sigh: "I wish I could find a fat lit-tle fly;"
small whin of grief: "I wish I could find a green lit-tle leaf;"
old gar-den-patch, "If you want to break fast come here and scratch;"

NATIONAL MUSIC

Every naval apprentice at the Naval Training Station must hereafter go from the school knowing the "Star-Spangled Banner" and "Columbia, the Gem of the Ocean." This is the order of Commandant Williams F. Fithum, the commanding officer of the station; its singing master is teaching the men. The Secretary of the Navy, George L. Von Meyer, heard the naval brigade sing at the station last week.

Sunday the brigade will march to services from the parade grounds, accompanied by their band, singing "Gloriæ Christi Sacerdotes."—New York Times.

NATIONAL SONGS

"There are no true, living national hymns," declares Prof. A. J. Gantsvoort, of the College of Music, who has been appointed by the National Education Association as chairman of a commission to revise, correct and standardize the national airs. Prof. Gantsvoort is now engaged upon that task. "There is only one American national song, "Hail, Columbia." It was written by a German-American, named Feyler, about a hundred years ago, just before the war of 1812. The classic patriotic lyric, "America," or My Country, 'Tis of Thee is by Dr. C. Augustinus. That melody is one of the most ancient national melodies in the civilized world. It is now one of the national melodies of Britain and Germany and was used before them by the French. We imported the tune from Europe, Yankee Doodle we also took from the English. The Star-Spangled Banner is an old student melody called the Boote song and the melody of the Red, White and Blue is also an English song. A great national air can not be written like a clerk writes figures in a ledger; it cannot be done to order. It requires a great national war or crisis of some nature to arouse the spirit needed for the creation of an impressive national hymn. America is still to get her national hymn." Prof. Gantsvoort was chairman of the committee of three named by the National Education Association to standardize the national airs and made a report of his labors at the last meeting of the association in Denver. His work met with hearty commendation. The songs arranged were "America," "Star-Spangled Banner," "Hail, Columbia," and "Columbia, the Gem of the Ocean."

Prof. Gantsvoort was named chairman of a second commission of nine, which will continue the work of the first. Some of the leading musicians of the nation are on the committees. They include Mrs. Frances E. Clarke, superintendent of music in the Massachusetts schools and former president of the music section of the National Education Association; Miss Wilma White Shaw of St. Paul, Thomas Appleford of New York, Charles Farnworth of Columbia University, Mrs. Jean Gaynor of De Goes, Compton G. Cole of Chicago and Helen E. Dann of Cornell. Walter Sedge of the Congregational Church is an auxiliary member. The commission will make a final report at next year's convention of the Education Association.

Prof. Gantsvoort's report consisted principally of plans for the arrangements of "America," the Star-Spangled Banner," "Columbia" which he had handsomely arranged for two, three and four-part songs. The harmonies were full and musical and of high merit. Prof. Gantsvoort displayed the work splendidly, and with so little of demonstration, more even the singing of his name to the arrangements. People seem to think that it is the work of a minute to do such things. I say, let them try it.

There are differences both in words and music of the national songs, and Prof. Gantsvoort worked out what will no doubt become the standard songs. A few of the notes are altered in the songs and the accompaniment is improved in some of them. In the "Star-Spangled Banner," for instance, Prof. Gantsvoort struck out the word "break" in the passage, "whose broad stripes and bright stars," because the word "break" increases the difficulty of the rendition of a song that even with simplifications is hard to sing. Instead of the old word break, on the suggestion of "Hear, Columbia," he has placed a lively and expressive word—"that"—that melody over the reach of America's patriotism and has replaced the monotonous old bass accompaniment with a really musical one.
EXTENSION BULLETIN

The improvements must be hailed to be appreciated. All the songs have been
arranged for one, two, three, four
voices, with or without accompaniment,
and all the arrangements have the same
harmony throughout. The National
Government in recognizing Prof. Geo-
vocott and E. E. Brown, the National
Commissioner of Education, has given
its support to the movement. The
Reform of Education will be the first to
joint the standardized songs and, it is
expected, will order that the standard
solos be read by all government
bands and will supply publishing houses
with correct copies.—Exchange.

CHART SERIES II—QUESTIONS

1. Name each scale form on Chart E, No. 1.
2. Is the augmented Second in minor taught by the Rote or the
Deductive Process?
3. What is the purpose of Chart Series E, No. 2?
   State the purpose in regard to each exercise.
4. Chart Series E, No. 3. What tone drill occurs in each exercise?
5. What theoretical term is applied to each scale degree?
6. What previous teaching is amplified and developed in Chart E, No. 5?
7. Where is the modulation first taught, that is developed on Chart E,
   No. 6?
8. Explain the source of the exercises presented in review on Chart E,
   No. 8.
9. Explain the difference in accents in Exercise I a and I b on Chart E,
   No. 9, and also the difference in accents occurring in 2 a, 2 b, and
   2 c on the same page.
10. What term is applied to the scale as illustrated in Chart E, No. 10,
    Exercise 5?
11. Why is it logical to familiarize the child with the minor scale as a 1 a scale?
12. Why is it necessary in the upper grammar grades to change this per-
    spective of the minor scale from a 1 a to a 1 b scale?
13. What is the purpose of Chart E, No. 11? Chart E, No. 12?
14. What name is applied to a group of four notes of equal value sung
    to one beat?
15. In the process of securing knowledge of the rhythmic figure in Exer-
    cise 1 c, Chart E, No. 12, Rote or Deductive?
16. In meters of four, where does the rhythmic value of the sixteenth
    following the dotted eighth lie?
17. Deline, or explain, the terms Chromatic—Bar—Relative Minor—
    Tonic.
NEW MUSIC BOOKS

Songs Every One Should Know
Clifton Johnson, Author of Waste Not, Want Not Stores

Part Songs for Mixed Voices
Music Course in One Book
Walter H. Akers, Director of Music, Cincinnati, Ohio

Standard Songs and Choruses
M. P. McConnell of the New York City Schools

Part Songs for Girls' Voices
Part Songs for Mixed Voices
John B. Shirley, Director of Music, Upper Troy, N. Y.

Choruses and Part Songs
Edward B. Irice, Director of Music, Indianapolis, Indiana

Songs of Seasons
Mary Best Jones of the Wilmington Schools, Wilmington, N. C.

Descriptive circulars of these books will be sent on request.

AMERICAN BOOK COMPANY

New York Cincinnati Chicago
This one-book course contains the essentials of music. Every exercise has a definite object, every lesson has a point to it. The pupil is shown exactly what to learn and how to learn it. The instruction in theory, however, is minimal, the content is being to emphasize the musical, the emotional side of the song work. In this course music is properly regarded as a language—which we can hear, think, read, write and interpret—the language of the emotions is the abstract, teaching love of God, of country, of nature and of friends.

The plans of the lessons are so as feasible as possible the same as those in the best known and approved teaching languages. Modern "ear training" exercises are extensively used in this book—practice in reading music rather than reading notes. This reading "with the ear" fosters a conservation of attention which results beneficially on all the other studies and on the development of the entire mind.

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Giving more of the pages which the various important technical preparations are included.

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