The song is to the singer,
And comes back most to him.
—WALT WHITMAN in Putnam’s

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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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TOPIC—WHAT SHOULD BE EXPECTED FROM THE NORMAL SCHOOL IN THE PREPARATION OF THE GRADE TEACHER FOR TEACHING MUSIC, AND ALSO OF THE SUPERVISOR?

MISS JULIA E. CRANE, DIRECTOR OF MUSIC, STATE NORMAL SCHOOL, FREDERICKSBURG, N. Y.

The question presupposed for discussion does not state whether we are to consider what should be expected of normal schools under ideal conditions or under existing conditions. But since we never reach the best results under existing conditions without a vision of the possibilities under ideal conditions, it is probably best to consider both phases of the subject.

My ideal normal school is governed by a state board of education whose members realize the value of music as a factor in education, and a local board of similar intelligence. The principal of this school has sufficient musical education to know what music is being taught as it should be taught in a normal school; a man who cannot be directed by the teacher who knows music for school exhibition purposes only, or by those theories, rather than her practical knowledge, constitute his equipment for teaching. On the other hand, this same principal sees the normal students in relation to the musical needs of the public schools, and is able to receive the advantage of the teacher who is supplying those needs, even though her psychology be practical rather than glitzy theoretical, and her school exhibitions fail to acquire successfully with “Wonderland.”

The ideal music teacher in this normal school is first a man or woman of such sobriety and purity of mind that he sees the development of character in the pupils as his first concern, the good of the school as more important than the extension of any one department in it, and the success of his own work measured by what he does toward fitting teachers for their life-work. This teacher is a man of broad culture, as well as a musician of high attainments, and a teacher by nature, by training, and by practical experience.

The course of study in this school, having been arranged by those who ap-
precise the value of music in education, is a practical and practicable one, and the time allowed for the work is suffi-
cient to assure good results. With such conditions, the normal school is prepared to meet the need of the time. Much of its work is conducted by those who have been graduated, qualified to teach the music of the time. The training of the supervisor seems to be quite a different problem. A supervisor of music requires a broad musical training, which can be secured in this country from private teachers and in private schools only. Some norm-
al schools have departments of music so associated with them that musical training and literary education may go hand in hand. This is an ideal arrange-
ment, because normal training is cer-
tainly as important as the supervision of music as it is to the grade teacher, and normal training without a proper equip-
ment in musical knowledge is as fatal to success as it is in the science.

But the ideal normal school with a well-equipped music department is rarely found; a state board of educa-
tion seeks to the value of music in edu-
cation, is equally rare; the principal who understands music sufficiently to be able to help and not to hinder him is even rarer, and a course of study fully provisioned for the needs of the grade teacher in school music, is, so far as I know, not yet in existence.

What is to be expected of the average normal school under existing conditions? As nearly as I have been able to dis-
cover, the time allotted to music in most normal schools is one hundred hours, or one school period a day for twenty weeks. This includes both the very given to the subject-matter and that allotted to the preparation of music recital. In the teaching of music in various schools, there is added to this, opportunities for observation of music teaching and a few weeks of prac-
tice-teaching under supervision. In most schools there is a voluntary work in chorus, and many hours of after-school re-
hearsals as music for public occasions. But when this work is compared with that of any other branch of study in the normal school, especially when the training of the grade teacher in music is taken into consideration, the deficiencies in the way of nothing satis-
factory results begin to appear. When a student enters a New York

state normal school, he has had at least eight years in the grades and four years in the high school. During this time he has received an excellent education in the ordinary branches of study, but his training in music has been cut-
tinely neglected, for in many communi-
cations that are obvious no opportuni-
ty for studying music to music so simple that a working knowledge of it can be acquired in one hundred hours, when music has re-
quires sixteen hundred hours, and Eng-
lish less than four times that number.

After a student has had his sixteen hundred hours in arithmetic, the nor-
mal school provides as many hours for the study of methods in arithmetic as are allotted for his full course in music. Is music teaching such a natural gift that successful teachers can be expected under these conditions? Is it surpris-
ing that the statement is often made that the normal schools do not fit their graduates to teach the music of the time?

But, I hear someone say, when you consider the small use which many make of music compared with its constant use of English, is not music given the due proportion? I must say that while music were be-
ing well taught for fifteen minutes a day in every grade of every school in the country, and if to this were added a spiritual high school course in music so that we begin a normal school course without the knowledge that would inspire, then the present allotment of time in the normal schools would be insufficient to bring excellent results. But until students come to the normal schools as well prepared for normal training in music as they are now pre-
pared in arithmetic and grammar, the normal schools must be content to tell the subject-matter as well as methods. With this problem before us we seem to be far to expect of normal schools at the present time.

The wise teacher will recognize that there must be a careful examination of the subject of music to secure that every unimportant element is eliminated, and that such a part of the whole be selected for normal work as will best teach the subject and meet the needs of the grade teacher. There must be some thought as to the knowledge which can be imparted to the grade teacher and taught in a twenty-minute lesson and which it may be necessary to plan by an unknown method in order that the grade teacher may be equipped but use-plans of musical instruction which appeals to me as unquestionably
first in the equipment of the grade teacher, and that is reading. Whatever system is used by the supervisor under whom the grade teacher works, the teacher who reads music is the only one who is fitted to carry out the directions given. Without the ability to read, appreciation of music, enthusiasm over its uplifting influence, and a repertoire of songs learned by free voice very poorly as a preparation for intelligent teaching. I would not be confused as despising any work in music which tends to make appreciative listeners; in fact, I believe that nothing is more distinctive the aims of school music and is more develops in children of that power of conveys musical ideas and makes good listeners. But the grade teacher who does a large amount of work must read music in order to meet the simplest requirements toward this end. There is much singing amongst education at the attempt to teach any theory of music in the public schools. This has no doubt some as a protest against the work of some supervisors who have given undue prominence to technicalism. There are musicians whose own training and experience have led them to believe that the whole structure of a musical education rests upon a clear understanding of scales and chords, cadences and progressions, as seen on the printed page. That this is a false basis for public school work, I am prompt to assert. On the other hand, the supervisor who finds fault with the music teacher who requires quick recognitions of the symbols of music and correct and complete terms whenever terms are needed, forgets that in order to be able to work intelligently, the teacher must be acquainted with the ideas he is supposed to teach. In other words, the teacher of music needs sufficient familiarity with music symbols to enable him to make blackboard illustrations, as the seed were, and in such a way as to give con create, not false, pictures to his pupils. The normal school teacher should so present music to the prospective grade teacher that she acquires the ability to read the music the teacher must, and use the technical terms and musical symbols freely and accurately. In so far as it is possible, all grade school teaching with a sweet and free use of her two voice. The training of teachers for second grade music re-stores special stress on song singing and voice work, and normal schools with a kindergarten department should supply this, in connection with other kindergarten work. But, I hear it asked, is there no song singing above the first grade? Song singing belongs to all grades, but the development of the voices of children must depend upon the supervisor, not the grade teacher. No teacher can be trained in this most subtle of all arts, voice culture, in the classroom. Private lessons with the highest authorities on the voice are none too good for the one who directs the training of children's voices. A great problem of the normal school is not to teach music in its entirety, but so to teach the teachers that they possess the knowledge upon which they can build most successfully: a knowledge which enables them to carry out intelligently the plans of the supervisor under whom they teach. As to what should be expected of normal schools in the equipment of music supervisors, I must insist that I see no reason to expect anything, unless opportunities for extensive musical training are available. In normal schools where it is feasible either to overcome the musical education or to test it thoroughly, it ought to be possible to prepare supervisors of the highest type, as the opportunities for the study of methodology and for practice-teaching must be superior to those of any other claim of schools. Through musical training combined with a broad view of educational conditions and systematic methods in music, the practice of actually teaching children in the various departments of music work, are all necessary to the adequate training of the supervisor. The normal school music teacher who expects to send out supervisors of music must be a musician, but something more than musicianship is required. Normal school music teachers must not only know the general educational principles, but personal peculiar physical and mental conditions. Dealing in methods of teaching should be of a kind that will enable the supervisor to meet the varying demands of the community by which he is in charge, just as select material is suited to the needs of the pupils, to adapt his plans of work to the particular school in which he is teaching.
The needs of sincere desire for progress should be shown, so that the young super-
visor starts out with the knowledge that if he searches he is sure to find others who are doing better work than he; that at the feet of such he should be ready to sit, a humble learner. It is important that he learn to guard against the ten-
dency of becoming so wrapped up in his own work that he forgets to investigate the work of others.

Nothing is more important in normal training than honest teaching. Without thorough musical training a supervisor is not well equipped. While a grade teacher may do her work without special voice culture, without a knowledge of music history, harmony, or musical terms, without a broad knowledge of music itself, a supervisor absolutely requires this training; and for a normal school to recognize any equipment less than this as sufficient for a supervisor, is cer-
tainly a mistake.

And so, in a word, we may sum up what should be expected of normal schools in the training of supervisors, in this wise. Unless normal schools are equipped for training or testing mus-
ical relations, they should neither be ex-
pected nor allowed to send out music supervisors. If they are equipped to add pedagogical to thorough musical training, the highest and best results may be expected of them.—Reprinted from The Journal of Proceedings of the
National Education Association. Clev-
land, Ohio, 1906.

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BY
P. H. S. GLEE CLUBS
PEABODY, MASS.
Under Direction of Max. Ferguson

PART I

GIRLS’ CLUB

1. Bird at Sea .................................. Smart
2. O, Pretty Red-tipped Daisy .............. Wickes
3. Melody in F ................................ Ruhlman
4. Violin Solo—Romance et Rondo ........... Wiehnawski
5. Merry June ................................ Vincent
6. Up Sailor Boy ................................. Bodard
7. With the Stream ............................. Tours
8. Rockin’ Time ................................. Gertrude L. Knox

BOYS’ CLUB

1. a. Souvenir .................................. Drilla
    b. Scarecrow ................................. Hauser
c. Gobertans ................................. Wieniawski

2. Kentucky Babe ............................... Gehbel
3. Winter Song ................................. Bullard
4. Twilight ..................................... Koschat
5. Carmina Burana ............................. Pagani

6. Dean’s Cry, Ma Honey ..................... A. W. Noll
7. a. Widow Clancy ............................. Harvard Songs
    b. Schneider’s Hand ........................ Prentiss
8. Sweetheart ................................. Granville
SNOWFLAKES.

Frederic H. Conk.

1. When ever a snow-flake leaves the sky, It turns and turns to sky—Good-by.
   And when a snow-flake finds a tree, "Good day!" it says, "Good day to

   Good-by, dear cloud, so cool and gray. Good-by, dear
   thou! Thou art so bare and lone-ly, dear. Thou art so

   Thou art so bare and lone-ly, dear!" Then light-ly travels on its way,
   bare and lone-ly, dear. I'll rest and call my com-rades here.

INDIVIDUAL SINGING

Miss Frances Dutting

In a general way, anything which may be said of individual work in any subject, should be true of that in music. The same educational principles govern the proper presentation and development of this study that apply in any other. We know, too, that all teaching, to be effective, must aim to secure individual interest, effort, and development.

With the first-class teacher, there should be no more question or uncertainty about the musical welfare of individual pupils than of their proper progress in reading, writing, or anything else with which she has to deal.

However, strange as it may seem, the subject of music, while occupying as conspicuous a place in the public school curriculum as other studies, and receiving an adequate amount of time, fails to meet with the decided and unquestionable results which attend the work in other directions; for, the very little accomplished, and the haphazard and unscientific methods employed, have too often led school men to question its educational utility, or to be unwilling to treat seriously a subject offering so little in the way of intellectual effort. Then, too, musicians have quite naturally asked "if school music is sanctioned according to the principles which will have to prevail whenever the subject is taken up for culture and discipline; if schoolroom experience in music becomes the foundation of a musical training, leading at some future time to real musical culture or appreciation."

Within comparatively recent years this feeling of uncertainty has culminated in an effort on the part of special teachers of music and supervisors to place the subject on such a basis that it will measure up to the same standards accepted for other studies.

While she waking up, as it were, has resulted in more or less educational science of a fictitious value, it is none the less true that school
music, and methods of handling it, have been greatly improved.

One phase of the work over which there been more or less discussion, with great diversity of opinion, has been that of individual singing. How to conduct it, what proportion of time it should receive, what kind of material is best suited for it—are some of the matters which have come up for consideration.

I suppose that individual work in the schoolroom, in all subjects, is primarily to test the effectiveness of teaching; in the meantime, giving a pupil power to express himself in a given way. Certainly, then, any plan devised for individual singing must serve one, or both, of these ends. That there can be just as many devices as teachers, also good without saying, their effectiveness and value depending upon the efficiency of the instructor.

While individual work is nothing new, having been encouraged and expected of teachers from time immemorial, it is true that they have differed, and differ to-day, in the things to which they have applied their efforts; for instance, in Germany, a note song is not considered mastered until each pupil in a given class can sing it in correct pitch and tune, and with proper phrasing.

It should be remembered that individual work is not exclusively concerned with what is called sight-singing or note reading; this is but one side of a many-sided matter. Any scheme devised for it, therefore, must provide, pupil of ear and voice training, and song, through which he must largely receive his music culture.

Study of the symbols is merely eye training, and, although a very essential part of any course, it must receive only its proportionate amount of time. The teacher limited in resources, and lacking in a broad musical training, will be most likely to sit in this respect. The ear is the most important organ in music. Musicians the world over agree upon this point, and lay great stress upon the importance of a child's getting a correct sense of pitch from the first. In England, where perhaps some of the finest work in the world is done with young voices, the choir master first beats the ear, then the voice, and last of all, the eye.

While attending a rehearsal at Westminster Abbey several years ago, I asked the director just why he proceeded in this way; he replied that there would be no difficulty whatever about teaching notation after ear and voice were properly taken care of; he regretted every applicant for admission to the choir school, whose intonation was faulty, notwithstanding any ability in other directions.

In our individual work, then, let us provide for the care of pitch, intonation, and voice, as well as the recognition of symbols.

At this point we are apt to be confronted with the fact that the average amount of time allotted to music on the programme is often or twenty minutes daily. Will it be possible, then, to attend properly to the individual, and not permit the very essential class work to suffer? Yes, without any of the work being left out, if efforts along both lines are well organized.

Individual work, to be effective, must be systematized. The hap-
hazard, aimless "singing alone" performances must be eliminated, and define work with a definite purpose inaugurated. Define work, in the shape of certain things to be accomplished in a given grade; definite purpose, to see that each pupil is getting hold of the work in hand. For instance: a principle—we'll say that of the divided beat rhythm—is to be taught in the third year; the first step will be, of course, to present the idea, then its symbol and what it does, rather than what it is; secondly, to contrast it with rhythm already mastered. Its application to the melody or exercise will be the next step, while in the last, it will be applied in the song, which should be sung with every attention to detail of tone quality, articulation, enunciation and phrasing. From time to time, while this principle is the center of interest, the individual pupil's grasp of the matter can only be known through his unaided effort to handle it.

This brings us to the question of material. Ordinarily, any one book which may be allotted to a grade contains hardly a sufficient number of exercises, melodies, and songs for teaching purposes. I suppose, though, that if they were larger, and hence more expensive, Boards of Education would not buy them, so we will have to be content and supply any necessary supplementary material as best we can.

Whether or not the teacher can employ exercises for individual work from the reader in use, depends, it seems to me, on how extensively she has utilized this material for class purposes. An exercise partially familiarized is not going to be a fair test of independence. On the other hand, the individual slip method, now in use in some places, has serious objections, in that the class as a whole has not the opportunity to profit by the individual effort, and, as far as my observation goes, there is no attention paid to pitch or tone quality, while the song is quite neglected.

It seems to me that general economy of time and effort is best conserved if all the material is in the hands of each pupil—when everyone can follow the work of all, and when attention can be directed to correct pitch, intonation, etc. That this will require supplementary material of some kind seems obvious: and is the time not opportune for some musician and sincere disciple of school music to prepare a compact collection of exercises and melodies, illustrating and applying the work done in each grade, and put it into some shape practicable for the schoolroom?

Last we forget, it is altogether desirable, in this day of fads, to pursue a sane equilibrium; neither individual work nor anything else should be made a "hobby." Indeed, too much hammering at it quite seriously interferes with the buoyancy of class simplicity, making it difficult to get really artistic work, which, after all, we must get, if music is going to serve all the ends for which it occupies a place in our educational scheme.

But here, again, the efficiency and balance of the instructor or director will come to the rescue, and order all things right.

Let me conclude by repeating that the efficient grade teacher, under the leadership of a director in whom she has confidence, will
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CHARLES HUBERT FARNSWORTH

Adjunct Professor of Music, Teachers College, Columbia University

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   Song, “Daisy Willow”
3. Primary C ........................................ Taught by Miss Kener
   Chart A, Pages 7, 8, 9
   Oral Dictation
   Written Dictation
   Song, “Little Blue Pigeon”
4. Primary C ........................................ Taught by Miss Kane
   Chart A, Pages 10, 11, 12
   Oral Dictation
   Written Dictation
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   Songs—A. “Play Time”
   B. “My Shadow”
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   Exercises in Two-Part Singing
   Song, “Ginger Cat”
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   Song, “Waiting to Grow”
7. Primary B ........................................ Taught by Miss Gaughan
   Chart B, Pages 1, 2, 3, 4
   Song, “Ding, Dong, Daisy”
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   Chart B, Pages 5
   Song, “The River”
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1. I saw three ships come sailing by,
   And what do you think was in them then,
   Three pretty girls were in them then,
   And one could sing. The

Sailing by, sailing by, I saw three ships come
In them then, in them then, And what do you think was
In them then, in them then, Three pretty girls were
Other play the violin. Such joy there was at

Sailing by, On New Year's Day in the morning,
In them then, On New Year's Day in the morning,
My weel-sing, On New Year's Day in the morning.

A WINTER SING-SONG.

1. Sing a song of snowflakes, Flying in the air,
2. Sing an earth-made one, Sing of kitha-some boys,

Sing a song of sleigh bells, Ting-ling ev'rywhere,
Sledding by fields, Sparkling in the light.
Skating, sliding, coasting, Fall of fun and noise.

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XVI. Vocal Exercises and Studies

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Brooklet
Broom and the Rod, The
Brother Rabbit
Bun, Bunns Rabbit White
Cheekie in the Garden
Dream Ship, The
Dunaway, Ted
Fairy Trick
Five Little Babies
Hi, Doodle Diddle
If I Were a Mouse
Little Bo-Boo

SCHILLER, WHEELE, THE
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Pop Corn
Rain Song
Remember! December
Santa Claus
Sneak, Sneak, Sleeper
Spring Song
Swimming
Who Has the Whitest Loincloth
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John Howard Dickason

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The Beginnings of Music—Melody
Teaching
The Relation of Psychology to Music
The Beginnings of Music—Environment
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Eternity Song
Popping Corn (Song)
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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 forms.

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NEW YORK   CINCINNATI   CHICAGO
THE BEGINNINGS OF MUSIC

Frederic H. Ripley
(Melody Writing)

The recommendation to take up melody writing, with which I closed my last paper, has called out some inquiries from old friends, which in- clined me to make a personal reply, and to state somewhat in detail just what is meant by melody writing, what we hope to gain by it, and how the best result may be secured.

It is not necessary, however, to treat the three questions suggested above separately, for as soon as it is clear in the mind that a distinct and very helpful element in the development of musical thought is furnished by melody writing, the way to put at it becomes almost self-evident.

To begin then, melody is not undertaken with the expectation of producing composers any more than composition writing is expected to produce poets. Composers and poets are born, not made. Any pupil in the class who is prepared by nature to be a composer will demonstrate that fact, and all the neglect and bad teaching possible in the elementary stages will not prevent his development. Besides, any work in music which can be done in public schools will be of little help to a musical genius.

We do not undertake melody writing for the purpose of producing beautiful works of art which will enrich the world, nor do we expect to produce very beautiful melodies even under the best conditions; we do not hope to set words to music finely, nor to produce songs which the children will delight to sing in preference to the works of the great men of genius whose names adorn the music reader. In fact, we expect nothing but very definite pedagogic results, the nature of which will
become evident as the work progresses.

If an untrained class is called upon to write a four-measure phrase for your inspection, you will see at once that the average child has little sense of tone relation, and less of form and finish. You will see evidence in every measure that he had no idea of how the thing would sound when he put the notes down, and that the idea of bringing his phrase to a strong close has not yet dawned on his mind.

This state of affairs indicates that reading notes, singing songs, and hearing music has left untouched certain forms of thought essential to a real appreciation of music. It seems strange to us that the great majority of students—adults as well as children—must be told to bring phrases to a close on an accented part of the measure, but such is the fact. It strikes us as remarkable that the cadence sense is generally wanting; and that the close is approached in a most unnatural manner. This is not only done, but, having written an awkward thing, the pupil will sing it as written, frequently without showing the slightest sign of dissatisfaction with the result.

Much time might be spent in giving reasons for the facts as stated. Most of us are inclined to jump at the conclusion that the result we see is due to no mental lack, but to unfamiliarity with the proper manner of expressing the thought. A careful investigation of the matter will show that the child does not think in finished phrases, and having reached that conclusion, as you certainly will, you will use melody writing to force the pupil’s mind to act, rather than to induce him to express something which is assumed to be already in the mind. Here, then, we see the true use of melody writing; and, here, also, we see in conducting the exercise the teacher should aim, not to discover what musical ideas may be lurking in the pupil’s brain, but to force that brain to act in a logical way along the lines that form the basis of all artistic thinking, and, consequently, to discover in melody something more than a pleasing combination of sounds—which something more is form in music; the soul, as it were, which inhabits tenacity. The phrases which the child produces while undergoing the discipline which we propose for him, will have little or no musical value, for the desired result depends at first not so much on the quality as on the quantity of phrases produced, and the freedom and rapidity with which they can be brought to mind.

A multitude of repetitions of a simple form will gradually affect the thought, and what was at first a mechanical puzzle, will end in a lively mental exercise along a line which will establish those ideas of symmetry, balance and finish, which were at first wanting.

Before attempting the work with the pupils, go carefully over the steps yourself, producing as many phrases as possible under the limitations prescribed.

The prescription is as follows: Write as many phrases as possible, four measures long in two-four meter, using quarter notes only and making no skip, beginning first on the accented part of the measure; and when the resources of this beginning are exhausted, begin on the unaccented part of the measure; all studies to begin and to end on Do.
In a class of attentive adults, one pupil produced one hundred and ninety-six such phrases without reaching the limit, while the hitherto generally ranged from fifty to one hundred and fifty with the others.

No one can exercise his mind in a musical test of this kind without becoming astonished at the possibilities lying within this very small area. The chief benefit resulting will be found in the gradual development of a sense of accent of movement, and of beginning and ending.

All of these studies should be in the major mode. The closing note may be a half note, and the close must invariably be on the accented part of the measure.

It would be well to call for a few, say ten, to begin with. The ten produced should be carefully examined, and all errors arising from a misunderstanding of the conditions carefully noted. At the next lesson the conditions should be again stated, and errors pointed out.

On the second trial the number called for may be slightly increased. These studies may be carefully examined to ascertain if all were understood. If it is found that the idea is generally grasped, the teacher may call for a complete set of studies which will exhaust the possibilities. If the class is in good general condition, the product will be so large that a personal examination of the studies will be impractical, hence the teacher may call on each pupil to state the number of phrases that he has made. As the numbers are given, those who have made but a few will be stimulated at the success of others, and if the lessons are producing the desired effect, there will be a great deal of currency as to the method by which the larger numbers are obtained.

This curiosity will lead the teacher to indicate by diagrams, how the studies may be classified. By the time these figures are all worked out the pupil's mind will begin to wake up. He will see possibilities not before thought of, and will have written so much that he will be on the way to the mastery of its easy and handsome style of music-writing; and, above all, he will have established ideas of movement, accent, and rhythm which will enable him to take the next step with greater ease and increased interest.

The Second Rec will appear in the next Bulletin.
THE RELATION OF PSYCHOLOGY TO MUSIC

S. E. Hunter
Superintendent of Music, Portland, Oregon
(Reprinted by permission from the Oregon Teacher Monthly)

in recent years a new phenomenon has sprung up in the musical world. A spurt of interest in music education has come to the fore. This movement is not superficial and temporary; it grows out of fundamental principles. A new conception of musical art is working its way into the popular mind and is rapidly transforming the current notions about musical education. Progress in musical education has lagged behind that of science in the matter of two centuries and radically altering views as to the nature of music. First, that music is almost exclusively a matter of practice, and, second, that it belongs to the realm of pure genius, in which no rules and principles are to be recognized. But music is the one kind, in some sense than practice, more than genius or pure gymnastics, because it is the means of expressing the highest potentialities of so-called genius, whatever that may mean—music may be cultivated by those who are not geniuses in the proper sense of that word. It is a great mistake to suppose that the ability to read notes, together with a certain amount of vocal and digital skill, constitutes a musical education. Not only the fingers and hands and voice, but also the mind must be well trained. There is a demand for a broader educational foundation for the study of music. The strengthening influence of knowledge has proved quite as much in the study of music as in any other calling. Whatever adds to our general power of efficiency, adds just as much to our music ability and resources.

In regard to methods of teaching music, the change is not so radical as might be realized. Many of the old ways and customs are still in vogue. The pupils may not be under precisely the same conditions as formerly, but they are not changed in any material way. As long as we recognize the fact that there is no material advantage in present that methods of music teaching be based on sound pedagogical and rational principles, for musical instruction rests on the same principles as any other branch of education.

What has brought about the change of which we speak? Certainly the study of psychology. Psychology is not regarded as the fundamental science. Certain principles are found in the mind and one of its several modes of activity, together with knowledge of the nervous system as the bottom of everything pertaining to methods and substance of educational work. In recent years a new idea has come to be understood that psychology stands in much more important relation to music and the study of music. The subject is rapidly growing in favor among music teachers all over the country, and may easily be included from the current musical literature, and the indications are that along these lines we are to achieve the best results of any for the years to come.

A question of practical interest arises, namely: In every soul endowed with the musical faculty? Has every capacity for music, and can one tune in on the idea? The idea quite extensively prevails that musical gifts are the possessions of the favored few. This idea, however, is not altogether without foundation. It is certainly true that some music talent is innate, and that some persons have been most fortunate in the way of genetic science. The musical faculty is not an exclusive gift of the favored few. Medical science and musical attainment are the same psychological basis on everything else that may be learned. From this foundation musical education in our day has found new points of departure. As we came to understand the psychological facts in the case, we introduced musical instruction in our common schools in 4B-created method of teaching that is based on a foundation of physiology, history, language study, etc. We find in the modern methods of music instruction as well as in the teaching of the rudiments of music. As one just as we teach them the rudiments of other subjects, and do we inspire whether or not any of them have been destined to the higher realms of musical genius. As they are equipped with, and can, and voices, and style, they take it for granted that they have prepared for them to learn anything else. I know that statements are contrary to the traditional idea about the matter, but is apparent that modern on a sound psychological foundation. Every normal human soul has a capacity for learning
.arithmetic, history, language, science, literature, the arts, business, topography, banking, engineering, typewriting, housebuilding, electricity, etc., but not every one may be a master in each. Music, however, is one of those few arts in which all can acquire a fair amount of skill and a capacity for appreciating and learning music.

In a public address, W. H. Cummings, principal of the Cranbrook school, London, said: "Not all people can be great musicians, but children are born with the musical faculty as well as with a pair of eyes and ears. If children are not taught to make good use of the faculties which first give them them, it is too a very wonderful thing that these same faculties, instead of improving, should become almost non-existent." That we may more truly appreciate the relation of psychology to music, we should know something of the nature of music or musical phenomena. The various facts, in so far as they are facts of observation, can be studied and systematized.

We all know that a major chord and a minor chord do not affect the ear in the same way or awaken the same kind of feeling. It is my theory, but explainable. The major keys are adapted to sentiments of gayety, pleasure, contentment; etc., while the minor keys are adapted to sentiments of sadness, sorrow, fear, melancholy, and pathos. The key of C major is softly and frankly that of C minor pathetic. The key of F major is brilliant, that of D minor melancholy.

The key of F sharp is grand and all-pervading. The key of B major is brilliant, that of D minor melancholy. The key of F major is grand and all-pervading. The key of B sharp is brilliant and all-pervading.

The key of F major is grand and all-pervading. The key of B major is brilliant and all-pervading. The key of F sharp is brilliant and all-pervading. The key of B sharp is brilliant and all-pervading.

The presence of these and similar pictures in the room, will not only improve the cultural spirit, but will give a distinctly musical atmosphere.

Do not abandon the effort till every room under your care contains at least one beautiful suggestion of this kind.

THE BEGINNINGS OF MUSIC
Frederic H. Ripley (Environment)

Environment is properly regarded as a chief element in education. It is, therefore, important that the schoolroom should present conditions for the favorable operation of this influence. In music these should be present, in addition to the constant spirit of melody, each object as direct the attention of the child as the great masters and their works. It is not a difficult thing to place upon the walls, not only the portraits of great composers, but representations of scenes from the opera, and incidents in the lives of the great masters.

The Société Universelle Lyrique of New York is offering fifteen photo-gravures, fourteen by seventeen inches in dimension, representing scenes from great opera. Penny collections from the class will pay for the pictures, and increase the interest of the pupils by arousing the spirit of picturesque. The presence of these and similar pictures in the room, will not only improve the cultural spirit, but will give a distinctly musical atmosphere.

Do not abandon the effort till every room under your care contains at least one beautiful suggestion of this kind.
WASHINGTON.

JOSH CHUK MURRAY.

1. O day that revealed the grand son of our glo-ry, Though obs-
2. Roll proud ly, thou sun, though we heed-ly shall need thee, Or-

3. As high in his oom tide, he shines on the va- tion. Un-
4. He all as pi re- tions on his lo-ly now per hile, All-
5. Thou sep ter onward in the sto ry are blest ing, "Tis the

swept for a while mild the grass of th birth. When in heav'n was
whelm er were see and un cloud ed thy ray. Or veiled in the

was ting and pure is the flood of his light. Thus the na-ture of
whi en ing so ble ex peled from the mind. Let sol fish ness
was s fer of un brood em nor the say. Which the world possi-

From the Medicy Fourth Reader. Copyright, 1894, by Pastore H. Eddy and Thomas Tappan.
From the Messiah, Fourth Seal. Copyright 1900, by Pauline H. Riley and Thomas Tupper.
EVENING SONG.


1. Softly now the light of day Fades up on my sight a-way;
   Then, where all per- ve- n't ing eye Naught.css. - ex- pes, with-out, now.
2. Soon, for me, the light of day Shall be- come or pass a-way;

Free from care, from toil, Lord, I would con- nect with Thee,
Pur- dean, each in the ex- a-c. ty O - pen and, in-ses, crest sin.
Then from sin and sor-row, free, Take me, Lord, to dwell with Thee.

POPPING CORN.

1. This is the way we drop the corn—Drop the corn to pop the corn:
2. This is the way we shake the corn—Shake the corn to make the corn:

Show'er the tiny lumps of gold, All that our heap- ing
Entie the pan and then be-hold! What are the ti-

Hands can hold: Listen a-while, and, bits and held, Hip
Ripe, was white something in the fold? Tip

Hop! Hop! Hop! Pop corn! Hop! Hop! Hop! Pop corn!
Tip! Tip! Tip! Pop corn! Tip! Tip! Tip! Pop corn!

From our Rain Song Book. Copyright 1902, by Frederic H. Rider and Thomas Taggart.
SCHOOL CHRISTMAS CONCERT

GIVEN BY THE
CHILDREN OF THE PUBLIC SCHOOLS
HOLYOKE, MASS.

December 21, 1909

The reason why High School Hall was not packed to the last seat was that people did not know what a remarkable Christmas concert was to be given.

There were two choruses. The ninth grade children, making up a chorus of three hundred and seventy-five, were stationed in the gallery, while one hundred children picked from the fifth grades had places on the platform.

The programme consisted of solos, duets, and choruses, of which the following may be mentioned:

Christmas Carol—"Shine On, Radiant Star" .......Chorus and Orchestra
Christmas Carol—"Holy Night".........................Children's Chorus
Soprano Solo—"Softly the Shadows"........................Constance Kelton
Recitative—"When Lo, A Light 'AllBrightness Transcending"
Master Kennedy
Duet—"Fear Not, Ye People"..................Constance Kelton and Marcia Dibble
St. Andrew’s School
Christmas Programme
INDEPENDENCE, KANSAS

“Cantique De Noel” .................................................. Adams
Piano Solo—“May Pole Dance” .................................. Bohn
Recitations by Primary Pupils
Piano Solo—“Valse Caprice” ...................................... Newland
Recitations by Primary Pupils
Piano and Violin Solo—“Christmas Memories” ........ Matthews
Dialogue ................................................................... “The Graces”
Intermediate Pupils
Christmas Hymn ..................................................... “Sheep, Holy Babe”
Class 1909

Recitations by Intermediate Pupils
Mandolin, Violin and Piano Solo—“Old Folks at Home” .......... Foster
Recitations—“Christmas Joy”
“Salle’s Music Lessons”
Quartette—“If I Only Had a Home Sweet Home” ............ McDermott
Piano Solo—“Grand March de Concert” ......................... Wolfenhaupf
Piano Solo—“Valse Farewell” ..................................... Handy
Recitations—“Dreaming” ........................................ Carl Bohannan
Piano Solo—“Il Trovatore Fantasia” ............................. Verdi
Adoles Fiddles
Class 1909
Violin Solo—“Angels’ Serenade” ................................. Bruga
Chorus—“A Merry Christmas” .................................... Gabriel
Class 1909
The purpose of this book is to instruct grade teachers, supervisors, principals, and superintendents in the art of music teaching as it is practiced in the public schools. It will be found an especially valuable text for the training of music supervisors in all special schools, and special departments in city training schools and state normal schools. Methods of presentation applicable to any music course are clearly set forth.

The book discusses educational matters in general, pointing out their applicability to music. The correlation between music and the rest of the curriculum is kept constantly before the reader. The principles of teaching, the nature of the musical ideas with reference to interpretation and structure, the development of ideas through experience, the plan of instruction by topics, and the broad and the narrow views of education in relation to music, are clearly and convincingly set forth.

The main part of the book deals with the way in which these principles and methods of presenting school music may be carried on in the successive grades. Beginning with the kindergarten, the work for each school year, up to and including graduation from the eighth grade, is logically and systematically presented as to: (1) problems; (2) teaching plans, suggestions and devices to be applied; and (3) average amount of work to be accomplished each year. Not only are music reading and song singing discussed, but the various forms of written work in music, from simple dictation to original composition, are carefully presented.
JUST PUBLISHED

The Eleanor Smith Music Course Manual

Price, 50 cents

Extract of Review from "Musical America"

"An exceedingly important aid to all those concerned with the difficult task of teaching music to young school children is Eleanor Smith's 'Music Course Manual.' Detailed accounts of correct methods in instruction of this kind are seldom to be found in a concise form, and in this respect Miss Smith's book fills a long-felt want. The course is divided into eight years, during which the essentials of sight-reading, part-singing and harmony are intended to be covered with considerable thoroughness. Miss Smith disapproves most emphatically of the antiquated methods of teaching which have for years been in vogue in the public schools. On the other hand, she insists strongly on a careful training in all the fundamentals of singing and in clariity of pronunciation. Special weight is laid on sight-singing during the early years of the child's musical training.

Each chapter offers valuable hints to teachers, and the musical material has been most carefully selected and graded. Songs and studies are related, and none are dry or uninteresting. The natural range of children's voices in different stages of development has been kept in mind, and care has been taken to include many rounds and canons in the book, for these forms of part-songs have generally been concealed to be at least inferior to normal vocal development."

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—Henry van Dyke

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FARNsworth's EDUCATION THROUGH MUSIC. By Charles
Hubert Farnsworth, Adjunct Professor of Music, Teachers Col-
lege, Columbia University, New York, Cincinnati and Chicago:

It is one of the vital signs of the time in education that there are books on the
pedagogical side of music. Music is a branch of education which lends itself to
the multiple mental discipline, and yet it has been so used too infrequently. We
welcome, therefore, every book like this manorial treatment of Professor Farns-
worth, which considers the teaching of music so useful in pedagogical develop-
ment as any other branch. The work is a valuable text for instructing in the art
of music training, setting forth as it does clearly methods of presentation appli-
cable to any music system. The correlation between music and the rest of the
curriculum is kept constantly before the reader. The principles of teaching, the
nature of the musical ideas with reference to interpretation and structure, the
development of ideas through experience, and the plan of instruction by topics
are all clearly and helpfully treated. Beginning with the kindergarten, the work
for each school year is logically and systematically presented as to problems,
teaching plans, suggestions for devices to be applied, and the average amount
of work to be accomplished each year. Not only are music reading and song sing-
ding discussed but the various forms of written work in music, from simple dictation
to original composition, are carefully presented. It is not an ex partes treatise.
It is not advocating any special system of music teaching, but it does deal with
the teaching of music in a broad, scholarly, earnest manner.—Journal of Edu-
cation.
Aiken's Music Course
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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 minimized, the content aims being to emphasize the musical, the emotional side of the song work. In this course the pupil learns the musical phrases and methods—vertical, as well as horizontal—spoken, thought, read, written and interpreted—the language in the emotions in the abstract, teaching love of God, of country, of nature and of friends.

The place of the lesson song is so far as possible the same as obtains in the best methods of teaching language.

Modern " ear training " devices are extensively used in this book—practice in reading music rather than reading notes. This reading " with the ear " focuses a concentration of attention which results beneficially on all the other studies and on the development of the entire mind.

The poetry chosen for the musical setting must appeal to all lovers of English literature, by reason of its great imaginative power, and its excellence of form.

The course has been made neither so easy as to diminish effort by the pupil, nor so difficult as to repel his interest. Its " teachability " by perfect adjustment to the pupil's capacity and the teacher's guiding power, is its greatest merit, and enables it for schools where music is for the first time introduced.

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Edited by Clifton Johnson

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Here is a capital selection of 200 songs by an able editor, Songs that would make both school and home thrilling with pleasant melodies. In this charming group will be found songs of patriotism, of childhood, of sentiment, of the sea, slave songs, etc. The whole province of melody seems to have been invaded by this collector, as J. P. Morgan invades the art galleries of Europe, and nothing worth bearing away with him has been overlooked. It may be assumed that publishers know their own business, but how so attractive and complete a musical treasury can be provided at such a modest cost will remain a mystery to many.—American Primary Teacher.
THE RELATION
OF PSYCHOLOGY TO MUSIC

S. E. Hunter,
Supervisor of Music, Portland, Oregon

Music stands partly in sound sensation. To this corresponds the auditory apparatus—external and internal ear—the "harp of a thousand strings," or rather, ten thousand strings. External sound waves act on eardrum to the sensitive auditory nerve which conveys these effects inward to the brain hemispheres, where somehow the physical vibrations are transformed into sensations of musical sounds. The work of the process has a physiological basis. To it may be added the pleasurable sense of musical tones. Pleasure in musical tones is a fact of universal experience. Children, it is said, have been known to manifest distinct pleasure on hearing music as early as the tenth day after their birth. This is perhaps wholly an effect, due to rhythm. The baby finds delight in melodious noises; in the savage, in the sounds produced by his rude instruments. The rhythmical movements of the feet or fingers, for example, in the act of imitating the sound of various objects, produce a pleasurable effect. To this class of effects belong the fascination of the dance, due partly to auditory and partly to optical rhythms. In all these cases the agreeable effect depends largely on the rhythmical succession of sounds as perceived by the ear, and not on any mental analysis of the sounds, giving certain rational or sensual qualities as in the case of the higher musical tones, for example, those of the piano string, organ pipe, human voice, etc.

The Herbartian school of psychology seeks to reduce all mental experience to form. This formal part consists not of the mental product, but of the elementary nature of tone as determined by the excitement of the nerves. The Herbartian school holds that music is nothing in art. In this, they say, constitutes the essential subject matter in every piece of musical art. The form theory says that finger music is everything and real music is nothing. But the common sense of mankind will not accept this as true. There is something higher in musical sounds than mere somber tones. The pleasure of music is not all in the ear, any more than the beauty of a landscape is all in the eye. We can never explain Beethoven's Ninth Symphony by saying that it is
nothing more than the excitement of our nervous system by means of external sound waves. We have to distinguish between the material out of the body and the spiritual core of the mind.

Music in its highest qualities proceeds from a spiritual source and addresses itself to the spiritual core. Music is pre-eminently the art of the intellect, though not generally as regards. Its true substance is thought, and more sensuous excitement. Music is deeply rooted in the aesthetic nature of the soul. With the mental activity of aesthetic enjoyment is possible, for the aesthetic emotions are results of intellectual activity. Music may be regarded in the expression of our ideal striving after fuller knowledge of the reality of spiritual being in nature. The spiritual element is the core of the musical art. It is this that makes it such a mighty power in the world. As Goethe sings: "To soften rocks, or bend a knotted oak, I've read that things immovable have moved. And, with the living souls, have been informed."

By magic numbers and persuasive sound. *Oregon Teacher's Monthly.*

**MUSIC IN HIGH SCHOOLS**

(Reprinted from *Garden-Plow,* February)

For some years there has been persistent agitation from various sides for a broadening of the high school course. It has already been reflected from rigid academic lines to include what is known as business education, with the result that there are to-day more bookkeepers than books to keep, and several type-writers for every machine. Now an earnest effort is being made to develop another department along the line of manual and vocational training. While this agitation is being on the and the educational ideals of the fathers are being overcharged by utilitarian enthusiasts, might it not be well to go to the very roots of the matter? If the academic tradition of a purely literary or purely scientific education is to be disturbed, let us be consistent enough to admit other claims besides those of the bread-and-butter theory of education. For instance, why should not piano playing receive as much recognition as cabinet making?

It is not the function of our public school system to turn out musicians, nor to turn out blacksmiths or cooks. Most people will admit, however, that at the age of fourteen, which is about the age at which children enter the high school, some consideration should be given to the child's special aptitudes and probable life work. At present, all children are taught as if they intended to become lawyers or doctors, or perhaps civil engineers. The courses are so exacting that every ounce of interest is killed. Most pupils who enter the high school are advised or obliged to drop music. Such an interruption of their musical work means a permanent losing of whatever talent they may have in that direction. Conversely, we are confronted with the other side of the problem, that those who would become finished musicians must forsake the cultural advantages of higher education.

The problem would be solved if, when the educational scheme is broadened, as it ultimately will be, to include manual and vocational training, allowance is also made for aesthetic development, not only in music but in other arts.

The movement toward a greater flexibility of our educational scheme is making marked progress, and it should be direction to develop interest into a narrow channel of pragmatic souls for selfish utilitarianism. "Man shall not live by bread alone."
THE MARCH WIND.

1. In sum- mer the Wind mo- vie is_placement
2. In au- tumn he gets a bit rough- er And_placement
3. And March comes, and then the Wind is by the Els_placement

plan- est as ev- er - c you please, And then is the
blows the leaves flat - er and you, Is win - ter he
noth - ing - no leave and no wind. P'you hear his scream

dine that we call him A Zephyr, and sometimes a
plie up the snow - drifts, And thinks it most cap - i - tal fun.
down through the chim - ney. "Come out! Oh, you silly me. I know."

THE SEA MAIDEN.

1. Deep in the o - cean line, For a way.
2. All day on rest - less waves Swift rocks she,
3. When night the sea - ly world Peace - ful keeps.

Dwells - th a maid - on fair, bright and gay.
Borne by her fly - ing steed, O'er the sea.
Fanned by the sea - ward wind, Sweet she sleeps.

From Rose's Song Book. Copyright, 1894, by Frederic H. Rigby and Yancey Taggar.
Blow, Wind, Blow!

Words by EDWIN S. HUMMEL.

1. Now the snow is on the ground, And the frost is
on the grass; Now the brook is ice is bound. And the great snows
you to play. You are rough, but full of fun. And we have hares
off the trees; from your blast the birds have fled; Now you do what
the mad gray, bring the thick, gray cloud: Toss the flakes of snow;
leaped your way, all your cats and dogs, Men so hard, we know
you may please. You?; lost by you and by spring will come, we know.
Let your voice be happy and loud. And blow, wind, blow!
Spread your clouds, then wise and high. And blow, wind, blow!

The Naughty Brooklet.

1 Oh! brook with your sil-ver-y wa-ters, This
sing as they rip-pie a-long, Touch gen-tly my gar-den, I
do you rush mad-ly in day. And roll through the read-o'er and
pray you, and sing it is sil-ver-y song,
gar-den, and sweep all my flow-ers a-way?

From A Book for Music, Back Gla. Copyright, 1923, by Frederic H. Ridg and Thomas Tappera.
THE PLACE AND PURPOSE OF MUSIC IN PUBLIC SCHOOLS*

Frank Durrance,
Director of the Institute of Musical Art, New York City

Seventy-five years ago efforts were first made in Boston to introduce the systematic study of vocal music in the public schools of that city. At the instigation of the Boston Academy of Music, of which Lowell Mason was a founder and its leading spirit, the school committee made a thorough investigation, and a report based upon its study of the subject in 1842 presents the matter so clearly and understandingly that it may be of interest to introduce it here.

The views expressed are those which advocates of musical training in schools still hold today, and according to which the work in music is carried on.

After mature deliberation and a careful survey of arguments and evidence, the committee are unanimously of opinion that it is expedient to comply with the request of the petitioners. They are well aware the cause which they support can find no favor from a board like this except so far as it reaches the convictions through the doors, not of the fancy, but of the understanding.

And, in regarding the effect of vocal music as a branch of popular instruction in our public schools, there are some practical considerations, which, in the opinion of the committee, are deserving of particular attention.

Good reading, we all know, is an important subject in the present system of instruction in our schools.

*An address delivered in the 13th Annual Convocation at the University of the State of New York.

And on what does it depend? Apart from emphasis, an two things mainly—enunciation and articulation. Now modulation comes from the vowel sounds, and articulation from the consonant sounds of the language chiefly. Dynamics, therefore, or that part of vocal music which is concerned with the force and delivery of sounds, has a direct historical connection. In fact, the daily sounding of the consonant and vowel sounds, deliberately, distinctly, and by themselves, at the committee have before them sounded in the music-lessons given according to the Penalozcian system of instruction, wounds, in their opinion, as good an exercise in the elements of harmonious and correct speech as could be imagined. Roger Asquith, the famous schoolmaster and scholar of the Elizabethan age, was not merely a judge, but this language: "A voice, great and small, bare and shrill, weak and soft, may be helped and brought to a good point by learning to sing." The committee, after attentive observation, confirmed themselves in this opinion.

There is another consideration not universality of remark. "Recreation," says Locke, "is not being idle, as any one may observe, but taking the wiser by part of change of business." This reflection, is its application to the purposes of instruction, contains deep wisdom. An alternation is needed in our schools, which without being idleness shall yet give rest. Vocal music seems exactly fitted to afford that alternation. A recreation, yet not a dissipation of the mind—a repose, yet not a relaxation—in office would tend to restore the jaded energies, and send back the
scholars with invigorated powers to other more laborious duties.

There is one other consideration to which the committee asks the serious attention of the board. It is this: By the regulations of the school committee it is provided that in all the public schools the day shall open with becoming exercises of devotion. How naturally and how beautifully vocal music would mingle with these exercises; and what unity, harmony and meaning might thus be given to this which, at present, it is feared, is too often found to be a lifeless or an unprofitable service, need only be suggested to be understood. The committee asks the board to pause, and consider whether the importance has been sufficiently looked to, of letting in a predominant religious sentiment, independently of all forms of faith, to preside over the destinies of our schools.

And now, before proceeding further, let us consider briefly the objections which have been urged against the adoption of vocal music into our system of public education. It is that objected to that we aim at that which is impracticable, that singing depends upon a natural ear for music, without which all instruction will be useless. If musical writers and teachers are to be believed, the fact is not so. Undoubtedly, it is true as in other branches, Nature bestows an aptitude to excel, in different individuals, in very different degrees. Still, what is called a musical ear is merely the residuum of cultivation. The ear discriminates sounds as the eye colors. They may both be educated. Early impressions can create an ear for music. It is with learning to sing, as with acquiring the pronunciation of a foreign language. Instruction, to be available, must be given while the organs have the flexibility of youth. To learn late in life is generally to learn not at all. That may be so; but, it is true, of some who from their earliest years defy efforts of instruction, like those who come into the world,ainted in other senses; they are, however, rare. They are the unfortunate exceptions to a general rule.

But if it is said, the time spent would be quite inadequate to the end proposed, that the labor of a life is needed to form the musician. The answer to this objection is that it mistakes the end proposed, which is not to form the 'musician'. Let vocal music, in this respect, be treated like the other regular branches of instruction. As many probably would be found to excel in music as in arithmetic, writing, or any of the required studies, and no more. All cannot be orators, nor all poets, but shall we not, therefore, teach the elements of grammar, which orators and poets in common with all others use? It should never be forgotten that the power of understanding and appreciating music may be acquired, where the power of excelling in it is found wanting. Again, it is objected, if one accomplishment is introduced into the schools why not another? Instruction is given in vocal music, why should it not be given in dancing also? The answer simply is, because music is not dancing; because music has an intellectual character which dancing has not, and above all, because music has its truest purpose which dancing has not. Drawing stands upon a very different footing. Drawing, like music, is not an accomplishment
merely, it has important uses, and if music be successfully introduced into our public schools, your com-
munity express the hope and convic-
tion that drawing sooner or later will follow.

(To be continued)

HIGH SCHOOL CONCERT
Woodward, Iowa
Charles, Greene, Glee Club and Boys' Glee Club
Elizabeth V. Slagmeyer, Director
Friday, December 16, 1959

PART ONE
1. (a) Fraynrs of Love
   (b) The Stetson Evening
   (c) Education
   (d) Violin Solo--"Serenade"
   (e) The Bluebirds
   (f) String Song--"Fiddler"
   (g) "Miss America"--Arthur Johnson
   (h) "Day is Dragging"--J. C. Vezoli
   (i) Down in a Dewy Dell--Smart
   (j) Appalachian's Chorus--Richard Wager

PART TWO--FOLK SONGS
1. German Rhythm Primer T. H. Hasso
2. American Negro Melodies--Footes
3. Old Folks at Home--(a)
4. Nelly was a Lady
5. Indian--"A Heavy Line"
6. String--"O West Thou in the Great West"
7. A Russian Lullaby
8. A Country Boy's Song
9. A Norwegian's Song
10. A Yorkshire's Song

HIGH SCHOOL RECITAL
Lebanon, Ind.
Miss Queen Perry, Director

PART ONE
Morning is Breaking--G. Fantini
Joy in Winter--G. Vincenzi
Out Where the Billows Roll High--W. Petrie
We Republic--(b)
Nature's Lullaby--G. Newton
The Voyant Sure--J. Vincenzi
Gyptian Overture--R. Bowles
With Throbbing and Triumphant

PART TWO
Then--"[Opera]

PART THREE--by

PART FOUR
1. My Own United States--From the Opera, "The Barber of Seville"
2. Autumn Nocturne--C. Vincenzi
3. America--S. Sullivan
4. Homeward Bound--H. W. Loome
5. German Peasant--Peter Kizer
6. Where Would I Be--Karl Schieffer
7. Choral Hymns--G. C. Sessions
8. The Victory of Santiago--Grand
9. Serenade--Majestic
10. Tribute to the Soldiers--Ocean

SHEPTON, Ind.
11. Myths--H. W. Loome
12. The Whistler--G. Schottler
13. Bowls--M. Weible
14. Blake--D. Enchert
15. Aside With Me--W. A. Ablick
16. The Moldavian--Stephen Adams
17. Indiana--A. N. Johnson

HOBART, Ind.
18. She Was a Shepherd--R. Grigg
GRIEG, 1843-1907

Grieg was born in Bergen, Norway. At the age of six he began lessons with his mother in piano and theory. At the age of nine he was so engrossed in music that, when asked to bring a composition to school, he wrote out some variations on a German melody and presented them to his not very appreciative master, who was expecting a literary rather than a musical effort.

He received his musical education at the Conservatory in Leipzig, Germany. On his return to Norway he met Nordraak, a fervently patriotic Norwegian of magnetic personality. Nordraak acquainted him with Norwegian folk songs, and found him with an ambition to found on them a finished art. Thus was born the Northern school of music.

Grieg's music is distinctly national, simple in structure, and mostly in small art forms. His "Peer Gynt" suite is an important place in orchestral music. He has supplied chamber music with many beautiful arias. His songs are of surpassing beauty, notably the "Ich liebe dich," the "Sunshine Song," and "The Princess."

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GIVEN BY THE
State Normal School
WORCESTER, MASS.

MISS WILHELMINA BALDWIN, DIRECTOR

Musical Programme—Grieg

1. Chorus—Olaf Trygvason. ........................................ Middle Class
2. Paper—Grieg's Life and Music. ................................ Miss Baldwin
3. Piano—Royal Procession. ........................................ Miss McCann
4. Song—A Swan. .................................................. Miss Nyein
5. Piano—Spring Song. ............................................. Miss Blennet
6. Song—With a Violet. ........................................... Miss Lakes
7. Valse—In the Boat. .............................................. Mr. Quale
8. Piano—Northern Dance. ......................................... Miss Dunn
9. Song—The Princess. ............................................. Miss Hill
10. Piano—From "Peer Gynt" suite. ................................ Mr. Kensington
11. Two Songs—(a) I Love Thee ... ................................ Miss Baldwin
12. (b) Sunshine Song .............................................. Miss Baldwin

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