God sent his singer upon earth
With songs of gladness and of mirth,
That they might touch the hearts of men
And bring them back to heaven again.

—H. W. Longfellow.
FARNSWORTH’S EDUCATION THROUGH MUSIC. By Charles Hubert Farnsworth, Adjunct Professor of Music, Teachers College, Columbia University, New York, Cincinnati and Chicago; American Book Company. Cloth, 268 pp. Price, $1.00.

It is one of the vital aims of the times in education that there are books on the pedagogical side of music. Music is a branch of education which lends itself to the subtlest mental discipline, and yet it has been as used too infrequently. We welcome, therefore, every book like this masterful treatment of Professor Farnsworth, which considers the teaching of music as needful of pedagogical development as any other branch. This work is a valuable text for instruction in the art of music teaching, setting forth as it does clearly methods of presentation applicable 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 and devices to be applied, and the 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, free and simple dictation to original composition, are carefully presented. It is not an ex parte treatment. 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 Education.
Ten issues annually (September to June, inclusive).

Designed for the Supervision 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, 206 Washington Square, New York.

THE PLACE AND PURPOSE OF MUSIC IN PUBLIC SCHOOLS

Frank Dannreuth,
Director of the Institute of Musical Art,
New York City.

(Continued)

It will not be necessary to follow the history of musical instruction in schools except to note two of its salient features. Firstly, its wonderfully rapid and wide extension over the whole United States since these early beginnings in Boston, and, secondly, the remarkable way in which methods of instruction, based upon correct psychological and pedagogical principles, have developed, so that today these methods compare favorably with the best to be found in Europe.

In order to understand the former of these phenomena it will be better to first consider the latter. Lowell Mason based his instructions on the Pestalozzian system, by which knowledge was conveyed through the medium of the senses and through the psychological influences arising from the congenial exercise of certain faculties, not primarily, through an effort of memory.

Upon these general principles all further development has taken place. The best thought employed in the teaching of other branches of instruction has been utilized in its application to the teaching of music, so that today any person capable of teaching reading or any other subject can, by applying similar methods, teach music. This fact has made it possible for the regular class teacher to teach music under proper guidance and supervision of an expert music teacher, and has thus facilitated the general introduction of the study of vocal music. But there is still another factor which has contributed not a little towards this end—the systematic study of music has created the
necessity for suitable textbooks. These have appeared in great va-
riety and show considerable and laudable progress in the plan of in-
struction, in quality of material and in typography and other externals.
The commercial necessity of finding as large a market for these text-
books as possible has led to a re-
markable campaign of education on the part of the publishers, a cam-
paign which has been directed not only towards the training of teachers qualified to teach correctly, according to the methods employed in the textbooks, to a limited extent, but to the education of the school authorities of practically every city, town and village, in order to cause them to recognize the value of music as a factor in common school edu-
cation.

While the keen competition of rival publishing houses has some-
times developed unpleasant and unsatisfactory conditions, yet, on the whole, much credit is due to these publishers for the really good edu-
cational work which has been done by them.

It may, then, be taken for granted, since practically all public school systems of this country have introduced music into the curricu-
 lum, that its value is appreciated, that the people demand it, and that its influence is beneficent. But does it do all it could do? Is its educational value, its influence on character, its power of refinement—in short, its whole psychic force—developed under the existing condi-
tions?

Let us examine the relative standing which music holds among the other studies of the school cur-
rriculum, and we find that it is generally treated in a stepbrotherly
way. It is looked upon as an out-
sider, not entitled to more than cursory attention, and often com-
pelled to step into the background in order to make way for the more "important" studies. It is classed as a "special study," yes, some-
times even as a "fad," and, as such, tolerated by some, opposed by others, but cherished at its true worth only by those who, intel-
lectually and spiritually, stand on a sufficiently high plane to appre-
ciate its value. And even these find it difficult to utilize music as they would like; because our school program now embraces so many subjects that no one subject can well receive the attention it should properly have.

It is with some hesitancy that I venture to propose my views as to the proper place and purpose of music in public schools before this august body of experienced edu-
cators, and I run the risk of being classed with those who think their specialty is "the whole thing," but I trust there may be found at least one or another suggestion that will lead to fuller considera-
tion of the subject.

In my opinion, the place of music in the elementary school is not as a "special study," but as a foundational study. Its purpose not merely to be a means of entertain-
ment and recreation, but to be a strong influence on character.

In support of this opinion it will be necessary first to establish the main purposes of education by the State. Is this to be purely mental and manual, designed solely to fit the citizen for some occupation or trade, or should it include the develop-
ment of the spiritual side, the conscience, love of honesty and
truth, of the good and the beautiful? The former method has been in use for a century or more, and its results have not been altogether satisfactory. If our political institutions are corrupt, they are so because the power which creates and maintains them, namely, the people, as a mass, have low standards of honesty and integrity. If our cities, towns and villages are for the greater part ugly, unclean and unseemly, it is because the people do not feel the need of beauty in their lives and surroundings. If in spite of high wages which should procure good, wholesome food, a large number of our people are dyspeptics, owing to ignorance in preparing food in a palatable and digestible form, it is because our girls devote the time which might have been spent profitably in learning household duties, to cramming their brains with ill-understood and undigested crumbs of science.

If our people seek amusement for their leisure hours in cheap and vulgar shows, trashy literature, morbid sensationalism, it is because they have nothing within themselves which can lift them out of the tedium of their daily grind.

But these conditions have a direct influence upon character and, as the State is the people, it is of vital necessity that the character of the future citizen should be developed.

The life and prosperity of the State depends upon the character of its citizens and yet, barring the efforts of inculcating a cheap mass of patriotism and the individual good influence of some teachers and principals, there is no systematic development of the moral and spiritual faculties.

It must be urged that the church and the home should supply this training; that religion is sectarian and must therefore be excluded from State institutions; that the schools must primarily fit the citizen to be self-supporting so as not to be a burden on the State. But to these arguments I would reply that the churches and homes, as a fact, do not supply this ethical and aesthetic training except in isolated cases and in an imperfect, unsystematic manner. On the other hand, there is no place in which practical ethics can be so well inculcated as in the schools, where every child is thrown into relation with many other children of equal age, with those also, who are older and younger, stronger and weaker, richer and poorer, clever and dull, also with teachers, visitors and others directly or indirectly coming into contact with the pupils. These supply the opportunities to learn reverence, subordination, good manners, consideration for the feelings of others, unselfishness, kindness of disposition; a sense of right and wrong and the determination to stand for and protect the right and to combat the wrong; truthfulness, honesty, the sense of duty and all other qualities necessary to form good character.

(To be continued)
PUBLIC SCHOOL MUSIC

David Bingham is a great believer in the teaching of music in the public schools. A great deal of the musical development of this country, in recent years, can be traced. He believes, too, that increased interest in music among pupils and teachers is very important.

In reviewing the history of music in America, Mr. Bingham said recently: "Fifty years ago the great music of the world had been written, including the works of Wagner. Not all of it had been produced, but, speaking broadly, it was then in existence. The music of the past fifty years is largely a copy of the great compositions that have gone before.

"In these fifty years there has been a steady increasing demand for good music. The cultivated people of both continents are paying an immense amount of attention to music, and are sated only with the very best. You see evidences of this development on every hand. The number of orchestras now playing evidences the very general, the almost universal, nature of our musical taste. We see evidences of it in the demand for gifted soloists and in the patronage of grand opera. All this contributes to the movement of the great renaissance in musical art.

"Let music be taught in the public schools. There is already a grating movement in this direction. Good music should be heard in the schools every day, and thus does public taste develop and public standards improve." — Musical America.

THE FIRST STEPS IN MUSIC

Frederic H. Ripley
Melody Writing

The suggestions for melody writing given in the February issue of the Extension Bulletin called for four-measure phrases without skips, beginning and ending on Do, with two-four-meter, and quarter notes only, except in the last measure, with an ending invariably on the accented part of the measure.

The suggestions should now be applied so as to include three-part meter, all other conditions remaining the same.

With two-part meter it is possible to use the entire scale but twice; once up and once down, and then with the beginning on the unaccented part of the measure. The result when the scale is begun on the accented part of the measure is unsatisfactory in two-part meter, as it necessitates an ending without accent, a thing which is undesirable, especially when we have melody formation in view. But when we advance to three-part meter the scale becomes an available and highly interesting study.

The four-measure phrase, beginning on the accented part of the measure and ending on the accented part also, gives us ten tones. This affords ample scope for invention, for the overlap must be disposed of before the end is reached. This allows an extra step up and back, down and back, two pairs of repeated tones, and various other devices for "taking up the slack," as a sailor would say.

The working out of the scales will found a most interesting exercise, not only for pupils but for the teacher, and unless the teacher is
very diligent she will find that the pupil will think of devices which have not occurred to her, and are able to produce more studies than she can. Every teacher who has attempted to teach melody writing has been troubled by the difficulty there is in confusing the pupil's operations to a definite field, and of placing him in a position from which he can only extricate himself by actual mental effort. Here, then, is a device which must produce the very conditions we are looking for. A pupil who is set to write the scale forty-eight times in forty-eight different ways without a skip, using quarter notes only, will find ample opportunity for the exercise of his invention.

The most thought will immediately seize on himself: 'Half of these studies shall be descending scales and the other half ascending.' This really gives one forty-eight opportunities, for when the descending scales are done, it will be a simple matter to duplicate the form in the ascending order.' So, at the very outset, he begins to classify his work.

He next discovers that a figure worked in the first measure may be moved along to the next, then to the next, and so on; so that having invented a way to accomplish a result, he applies it in as many places as possible. Having exhausted one device he casts about for another, which he applies in the same way, and before he has written his twenty-four scales he will find himself hard pressed for good arrangements.

It may be said that this is a purely mathematical exercise, but remotely related to music, and that a pupil who did not know the scale as a series of tones could perform the work just as well as an accomplished musician. But it is to be hoped that no teacher will admit a pupil to this course who is not able to sing the scale, and that no pupil would be so stupid as to go over and over this line of thought without singing the tones as he puts down the notes. This, by the way, is an essential element in all good dictation writing. In the lowest grade the teacher calls upon a child to go to the board to write a dictated phrase upon the slate. If, however, she allows the child to place the notes on the lines and spaces in silence, she loses the fine opportunity to reinforce the lesson.

The child should always sing as he writes, giving the same and making the mark at the same time. This may give a very halting vocal performance, but it will form associations and a certain habit of work which will be very valuable as the child advances; and any evil effect which the halting performance may tend to produce may be corrected by calling for a connected performance of the phrase after the notes are written.

The melody writing which I have now in mind, is for more advanced pupils, and while the greatest benefit is to be gained by singing, either vocally or mentally, as he writing is done, it by no means follows that the pupil who does not sing as he writes gains nothing; nor is it true that the exercise will be without value for pupils who do not sing at all. I have one adult pupil who is far more advanced in vocal accuracy, who has gained wonderfully through this writing exercise, and as she has an unusually good mind, her work ranks far in advance of some of her more vocally gifted classmates.
The work on the scale studies should be very carefully done. Time for new trials should be allowed. Devices which are distinctly unmusical should be exchanged for others. In this case I refer to one device which seems very attractive to some students, namely, a tendency to repeat tones of the same pitch. But that is not so bad in the scale work as in the next exercise, as the limit of the scale makes it impossible to place more than three tones on any one pitch.

Having completed the scale work we proceed to use the simple, compound and complex curves referred to in the previous paper, that is, we begin on Do, and rise or fall as we choose, and return to Do on the same pitch with which we started. For the scale work the key of E or B flat is best, as it avoids the use of added lines; and for the same reason the use of G, F, A and C is desirable for the second class of studies.

The number of studies which can be written under the second condition is very large, but the quality of the studies must be kept up. That is, the repetition of tones on the same pitch insufficiency, should be discouraged but not forbidden, for it is better to allow pupils with low inventive powers to do something than to permit them to lapse into utter idleness.

The studies in the two classes here described may be indefinitely extended by allowing the pupil to begin his study on the last beat of the first measure: and again, additions may be made by making a beginning on the second beat in the above-measure studies. This last is not, however, a very valuable device and should not be carried beyond a few examples—and these should be illustrated by the use of lines of poetry which requires this formation in the music.

Those who have followed this column thus far, already see what is coming, but I will defer a statement of the next steps for a month.

CONCERT

The European Club, Oratorio Society of Allentown, Pa., are re-arranging for the production of The Children’s Crusade, to be given this spring.

The Society will be assisted by a prominent orchestra, and by a chorus of nearly two hundred children—recruited from the public schools by Miss Margaret Sylves, Instructor of Music.

As it is the first time the children have attempted a piece of so difficult a type, they are very enthusiastic and delighted to be allowed to sing with the Oratorio Society, and are more and more interested in one of the most beautiful of our operas that has ever been written. It is no small thing for children to be selected to take part in a musical event that is certain to be the greatest the city has ever had. The example of Allentown in attempting The Children’s Crusade will stimulate many other towns. —Exchange.
HOW THE TREE GREW.

Mary Howitt.

1. The oak tree was an oak once, and
2. The lit - tle sprout - ing oak - tree! Two
3. The lit - tle sap - ling oak - tree! Es
4. On this side and on that side, it

fell up - on the earth; And sun and shade - ye
rest was like a down, Till the kind - ly earth has
grasped with the ground, And in the sun - shine,

ken - tuck - ian it and gave the oak tree birth,
neer - sied it: Then out it grew; And all:
ken - tuck - ian it: Then out it grew; And all:

A SPRING MORNING.

By Mrs. M. M. Laughlin.

1. In the dawn of my morning, over the grass - y plain I
2. There the sheep's white feet to num - ber, while in quiet I rest
3. The bright streams, gen - tly flow - ing from the mountains by my
4. And the blossoms all feel - ing sweet - ly. On the herb - ages spring a
5. So, with eye to heaven all - a - round, our best thanks to Him I

pe, Where the spangled earth is sunshine, Yet lowly comely how to grow,
sound. And on us, my things I pour - out. As I weave a care - ry child -
side, Is to me a love - ly show - ing, How my mun - dant - ness - ely glade,
round, Still re - mind - ed me how comple - ly. For my need sup - ply is found,
give. By whose - land I am pre - sent, And in it, I shri - ly live.

From Home Song Book. Copyright. 1884, by Frederic H. Bigley and Thomas Jappen.
TREES IN SPRING

R.S.

1. The al-ber-bec is a dain-ty lad-y, she
2. The Eng-lish oak is a stern-ly sol-low, He
3. Such a glad green gods the Lord has given, As

wears a sat-i-tude. The elm-tree makes him
gets his green coat late. The will-low's smart in a
green as He is good! The ma-ple's hold up their

churchyard and shady, She will not live in town,
set of yellow boughs, while brown the boughs wave
arms for arch-es As Spring rides through the wood.

By permission of A.C. NUTTING & Co.
From Elementary School Music Course, Book Two. Copyright, 1907, by Elmoore Smith.

RETURN OF SPRING

1. Now the sun's spring is here,
2. Spar-ry birds and bees

Cold and gloomy are gone a-way,
Sowing as they hunt and sing,

From Melodious Second Reader. Copyright, 1904, by Frederick H. Ripley and Thomas Tupper.
Day of Peace and Prayer.

Words by JOSEPH BLAINE.

1. This is the day of Peace.
   Thy peace our sin doth still
   Lift up our hearts to seek Thee there, Come down among us here.

2. This is the day of Prayer.
   Let each one draw near.
   We kneel at Thy feet and ask Thine grace, Love and peace doth come.

German Choral, 1554.

Song of the Bud.

Words by SARAH WILLIAMS.

1. Close with a down-giving heart, Hear at last I live.
   How a wild thing has begun to grow, While the snow lay on the ground,
   Hope of bearing something worth, Longing to be seen.

2. Sometimes we must be patient and still, Stand my kites with sin.
   How a wild thing has begun to grow, While the snow lay on the ground,
   Hope of bearing something worth, Longing to be seen.

Music by P. E. SANDERSON (arr.).

EDUCATION THROUGH MUSIC

“Education Through Music,” by Professor Farnsworth of Teachers College, Columbia University, is an attempt to demonstrate what method is most effective in making intelligent listeners and musicians of school children. He does not believe in the course that is ordinarily followed, which is “to give to those that have and to slight those that have not”—a course which makes a favorable impression on visitors and principals, but fails to do justice to the majority of pupils. Instead of appealing merely to those who are musically the most talented, Professor Farnsworth thinks “a form of work should be undertaken that will awaken musical thought and expression in the large majority of the class.” His suggestions as to how such a result can be brought about cannot but prove helpful to thousands of music teachers, in schools or out. He makes it clear that the requirements of a good lesson—a great deal of interest, concrete illustration, and close application—may be present, and yet the vital part remain untouched.

The most notable aspect of his method is that he virtually begins where others end—with expression. And by expression he does not mean mere variations in the degrees of loudness and speed, but an understanding also of the meaning.

The hilarious winter song must have something of the mood while the autumn song requires a subdued tone appropriate to the reaping in expression. There will be a difference in velocity; skating, sledding, snowballing, and the swarming of snowflakes demands a break movement of the music; while the passing away of summer, the disappearance of the flowers, the sleep in the cold ground, and the trickling rain will be expressed by a slower movement.

By the use of songs in which such language ideas as are already familiar to the child coincide with musical ideas, he can be easily led to the proper musical interpretation. The same result is achieved by an appeal to the emotions. Let a child sing, as a mere task, “Good morning, my dearest mamma,” and you are likely to hear a thin, meaningless, coarse, or squeaky tone; but “awakens in the child the thought of her mother and of how much she loves her, get her to feel that she is singing good morning to her—and then let the song be sung again: there will be a magical change in its tone quality.”

The secret of success in teaching music consists in adopting the Tom Sawyer policy—making the boys and girls think the work imposed on them is a great privilege. An effective plan is to make the class plan they are a band. “The children get so interested in such work that the unmusical ones have been observed in process of being coached by the more musical during recess.” All this is first-year work. In the second year, Professor Farnsworth would go as far as teaching the children to compose a song collectively and to criticize it. Each one can suggest a line or a tune, or part of one, and the class discusses which is the most suitable. “The argument between the partisans of the different versions is often spirited, and the keenness with which the children give reasons why one is better than another would surprise the person who has never attempted the work.”

This is real educating. The difficulty is that only real education can undertake it. Were there many of this kind the results would be so gratifying that music doubles
would soon have more time allotted
to it in the daily schedule. The
day’s work will accelerate the
movement for a more generous allot-
ment of time, and give another blow
to the notion that school music is a

more "frill" or "fad." We have
indicated only a few features of this
book, relating to the first two years.
What the author has to offer for the
other six years the reader must
ascertain for himself.—Waller.

New School of Methods
in Public School Music

SESSION OF 1910

At Abraham Lincoln Center

Chicago: June 27 to July 9

The Faculty for the 1910 Session of the New School of Methods in
Public School Music will include the following:

Mr. THOMAS TAPPER
Mrs. JESSE L. GAYNOR
Miss ELEANOR SMITH

Mr. WILL EARHART
Miss BARBARA ANN RUSSELL
Mr. E. L. COBURN
Miss MARY REID PIERCE

For special announcements and information regarding the Session,
address:

MISS MARY REID PIERCE
521-531 Wabash Avenue, Chicago, Ill.
New York University

JAMES E. LOUGH, Director

July 27 to August 16, 1910

SUMMER SESSION OF THE DEPARTMENT OF MUSIC

THOMAS TAPPER, Principal of the Department

The courses in music afford to all engaged in public or private music instruction an opportunity to study the subject in its application to public education. They appeal directly to the Music Director, the Principal, the Superintendent and the Grade Teachers.

For circular giving full particulars of the Courses, address

JAMES E. LOUGH or THOMAS TAPPER,
New York University,
Washington Square (East),
New York City.

Full information regarding the Faculty, Detailed Courses of Instruction and Daily Programme will be sent on application.
CORRESPONDENCE LESSONS

The Lessons of the Correspondence Department of the New School of Methods in Public School Music are now ready. 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
It is but little we can do for each other. We accompany the youth with sympathy and manifold old sayings of the wise to the gate of the arena, but it is certain that not by strength of part, or by the old sayings, but only on strength of his own, unknown to us or to any, he must stand or fall.
—Ralph Waldo Emerson.
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

It is one of the vital aims of the times in education that there are hooks on the pedagogical side of music. Music is a branch of education which lends itself to the noblest mental disciplines, and yet it has been so used too infrequently. We welcome, therefore, every book like this masterful treatment of Professor Farnsworth, which considers the teaching of music as needful of pedagogical development as any other branch. This work is a valuable text for instruction in the art of music teaching, setting forth as it does clearly methods of presentation applicable 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 carefully treated. Beginning with the kindergartens, the work for each school year is logically and systematically presented as to problems, teaching plans, suggestions and devices to be applied, and the 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. It is not an ex parte treatment. 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 Education.
JUST PUBLISHED

Melody Studies for Primary Grades

By WALTER H. AIKEN

Price 15 cents

These melodies are designed as sight-reading tests for the primary grades. They may be taken up in the second year in school.

The melodies may be sung:

1. With syllables (Do, Re, Mi, Fa, Sol, La, Ti, Do).
2. With a neutral vowel (Loo, Lo, and La).
3. With words.

The words which appear with the first exercise on a page are to be repeated with the other exercises of the page. This will train the child to memorize the words, and to gain clear enunciation in singing words and music.

A few Rote Songs will be found in this book. Both words and music should be taught phrase by phrase. The teacher should be sure that the meaning of the words in each Rote Song is clear to the child.

Should the teacher so desire, these melodies may be taught as Rote Songs, and the children be led from the little melody as a unit to the great major scale as the unit. Let it be remembered that it is from a knowledge of this scale and its wonderful possibilities that all progress in music is to come.

Finally, the simplicity of words and music recommends these short studies for actual reading. The work specified for the second or third grade in any standard series of music books will be the more easily performed after the child has completed this book.

AMERICAN BOOK COMPANY

NEW YORK  CINCINNATI  CHICAGO
UNDERNEATH THE LILAC-BUSH.

1. Underneath the lilac-bush, a prince full of grace sat; 2. Springing droops in a thread, tumbling to a ruhr; 3. Underneath the lilac-bush, life is full of pleasure.

Dans-dee li-on, cut-ter-cup, Dans y bank an ross-er.
Who is in the gar-on bed, Ob-er-up and be-bell-ing.
Et-ery but ter-cup er gold, Et-ery but a trees-er.

From the Zettel Match Course—Text Reader. Copyright, 1895, by the John Church Co.
While it would be inexpedient to teach dogmatic religion in the schools, there can surely be no objection to the teaching of that which forms the basis of all religions worthy of the name—ethics. As to making the citizen self-supporting—make him honest and reliable and he will have no difficulty in earning his bread, the one with his hands in the sweat of his brow, the other with his brains; and for these and only for these should the State supply secondary and collegiate education.

But it is not enough that the citizen should be of good character. He should also be trained, to appreciate that which is beautiful in nature, in art and in thought. It is that which creates in him the impulse to strive for higher things. It makes for happiness, for it leads him to seek and find within himself the higher, nobler and more beautiful qualities by which he can lift himself into the realms of the ideal. If I have dwelt somewhat long on the necessity of the development of character, it was because I believe that the undue development of the aesthetic faculties and of the imagination, without the firm basis of ethical training, may fail to produce the desired results.

But, in conjunction, these two influences will develop men and women of a type far better and nobler than can be secured by leaving these sides of human development to chance growth.

Teach the citizen to understand and appreciate the best in literature, to recognize what is beautiful in form and color and you will already have given him more opportunities for happiness, innocent enjoyment and a broader, deeper understanding of life even if his horizon were limited by the narrow confines of his human, material existence. But when you give him, in addition, the power to express his inmost feelings in music, you give him an active force which, more than any other, will lift him beyond himself into higher regions.

Music is as necessary to the soul as food is to the body, as water is to the plant. Those who are unable to appreciate and love music are drained and dwarfed, and while they may be honest and efficient in filling their stations, they rarely know the true fulness of life. In most people the sense of music lies dormant. If it is not awakened in early youth it gradually dwindles and then dies. But if it is called forth it will spring into life more quickly than any other faculty. Let the motor sing her child to sleep and the seed of musical appreciation will have been laid. Then let music furnish a large part of the school life, let it begin the day's work with joyous strains, let it relieve the mental effort and the bonds of discipline with its sweet and gentle influence, let it express the charms of nature, let it sound the praise of the hero, let it give out every joy and surge, every gush and feeling natural to the child, and you will soon have given him a language which, by expressing his true inner self, will tend to make him better and happier.

No fear that his mental education would suffer from so much music. The fresh mind, the happy spirit,
works at its task with interest and good will. Concerted singing makes for subordination and good discipline. A chorus is the ideal type of true democracy. Each member contributes his share to the good of the whole. The individual effort may be weak and, by itself, unsatisfactory; the result of united effort is beautiful, grand and inspiring. The work of the individual may be fragmentary and incomprehensible; the chorus as a whole sways the hearer’s heart with mighty strains, majestic rhythm and multichordal harmony. It may not be possible for every individual to produce by himself something that is beautiful, but it is not well worth while to assent in producing it?

If then you grant me the desirability or rather necessity of musical development in the child, the question arises, is it practicable to devote so much time to music?

I appreciate the difficulty which confronts the practical educator in formulating a curriculum. There are so many fine and good things which everybody ought to know. But, if we take the attitude that elementary education should not concern itself with the preparation of children for specific pursuits, but simply to form character, train the use of their senses and faculties and thereby making them capable of learning, if later they desire to acquire specific knowledge, it should not be so difficult to devise a curriculum which would include all that is essential and permit these essentials to be thoroughly acquired.

Let us best train our children so that they can take their places as citizens in the great chorus of our republic, equipped with pure hearts, willing hands, eager minds; with love for the right, the good, the beautiful; with a desire to give their best for the good of all and with high ideals for themselves, the community, the state and the nation, and, just as in school, their little voices were wrung into pure, sweet harmony touching the deepest feelings of all who heard, so will the great chorus of our democracy burst forth upon the world with its message of peace and good will, of brotherhood and unity, of beauty and divine love.

SUPERVISORS AND TEACHERS
A NATURAL DIVISION OF RESPONSIBILITY

P. H. Ripley

An old pedagogical saying, slightly modified, suits my first thought. “As is the teacher, so is the class; as is the master, so is the school.”

The schools, as a whole, taken the country over, bear the imprint of the master’s will and ability, and may be safely ranked in accordance with the master’s standing among his fellows. It does not follow, however, that the quality of work done in mathematics corresponds with the master’s standing as a mathematician; but it does follow that the work in arithmetic in his school will correspond to his ability to interpret the course of study to his teachers, and to the skill and attention he gives to those who are to impart instruction to the pupils.

Nor is the master’s influence as an educator less perceptible, when we consider the success in his school of those who are supervised by specialists.

It is conceded that the work of
specialists is most effective in those schools which are presided over by masters who are willing and able to forward the special instruction. For this reason we must conclude that cordial and intimate co-operation between the masters of the schools and the specialty supervisors is essential to the best results. It is the nature of this co-operation that I wish to discuss.

If we consider the two subjects, drawing and music, we shall find that although they are related as fine arts to the aesthetic side of life, like all other arts, they are based on very elementary conceptions, the culmination of which in no way depends on profound artistic knowledge. Let me illustrate: In the master of drawing, we find that definitely related lines produce a certain effect. The cube, for example, which forms the basis of many objects, may be drawn fairly well by one who will simply obey directions. Hence ability to repre-
sent a cube may be secured without an appeal to the aesthetic sense, by one who could lay no claim, justly, to artistic attainment. The power
to draw a cube is, however, an essen-
tial one. No child should leave school without it. But, if we go a step further, and attempt to arrange a group of objects in which the cube has a place, we find that a new set of conditions is met, and that the acquired knowledge or, rather, a sense of the delicate relations of space division is not so easily cul-
tivated. The difficulty arises from the fact that an advance is now being made into the realm of what is known as fine art, where there is little agreement among artists, because standards are based, finally, on differences of perception and feel-
ing, which are as varied as are the individuals possessing them. So we may safely assume that in this matter of drawing, and the allied subjects, supervised by a depart-
ment band there are two distinct but related branches. The first of which—illustrated by the draw-
ning of a cube—is entirely formal, definite and of universal applica-
tion. The second—illustrated by space division, and which might be better shown in color and design—falls distinctly within the region of fine art, and involves principle about which, in ultimate develop-
ment, there is sufficient confusion to justify the layman in asking to be excused from their consideration, at least, as a teacher of them. It will instantly occur to all that the
division just pointed out should form a natural boundary between the work of the master and the work of the supervisor. It would seem, further, that if each party in the case be held responsible for that part of the work falling logically to him, criticisms on either side would be reduced to definite limits, and causes for complaint be easily removed.

It seems quite possible that some of the difficulties encountered by supervisors arise from failure to recognize the two departments of school art work. It may be, too, that probably is so, that masters fail to appreciate the fact that they are responsible for certain things in connection with the work, and that to say, "I can not draw," or "I have had no art instruction," would be about as reasonable as it would be to deny responsibility for the number work in elementary grades on the ground of unfamiliarity with higher mathematics.
If we consider music in the light suggested, we see at a glance that the difference between teaching music as a fine art, and the development of tone perception and music reading, are even more striking. There is no parallel more complete than the one existing between the processes used in teaching children to read the primer—that is, the beginnings of literary reading—and those employed in elementary music instruction. In both cases sounds we taught, symbols presented, and combinations made, which deal directly and exclusively with the problem of the interpretation of signs. The work is distinctly divisible in both cases into two parts—presentation and drill.

There is no body of people in the whole world so wise and so skilled in this work as the teachers in the elementary grades.

But this presentation and drill work falls into the first division of art teaching. It is art, to be sure, but not fine art. It is a necessary step in the child’s education. The work in sounding, word recognition, and the like, bears the same relation to the artistic rendering of a Shakspearean play that tone recognition and chart drill bears to a performance of Beethoven’s Fifth Symphony.

This is the part of the work, however, which falls directly upon the master and his assistants. The value of the results is directly proportional to the attention the master gives to it. If he allow the year’s effort in music; or drawing to pass untested, unnoticed, unpraised, it will not be long before there is nothing to test, to notice, or to praise.

Story telling and memory recitation correspond in music to song singing. This work takes us into the realm of the fine art; it is here that the services of the supervisor are of greatest demand. Here, while the elementary instructors represent a teaching power of magnificient proportions, they are, as a rule, unlifted by the nature of their work for developing artistic tone effects. So it falls to the supervisor to cultivate that quality of tone and musical rendering that will convert what the children have been taught to read into art.

When, however, the supervisor assumes the function both of a director of art and director of drill, the teacher’s responsibility is removed, her efforts slackened, and possible attainment is impaired. Experience teaches the master that he must not insist on how results in any study are to be attained, but that he must insist on the result. This truism in music is not unreasonable, for the teachers come into the work after having been over the course, as pupils, in our schools. Among all the candidates I have had occasion to interview during recent years, I have not found one incapable of being developed into a teacher of music, although, they are more apt in music than in arithmetic.

I have been asked whether or not, with the great progress made during the last fifty years, we should not soon reach a time when the services of supervisors would be unnecessary. The answer to the question has already been given. If we recognize the two divisions of art already mentioned as a reasonable basis for a division of responsibility, the necessity for super-
vision of subjects allied to the fine arts is necessarily conceded to be important. And, if you ask if the form of supervision could be modified to advantage, we should say, yes, the question has already been answered: if the masters of the school will assume a share of the burden property theirs, and if the supervisors will intelligently advance the part falling to them, we may look for gain all along the line, and no change in the general system will be required.

But, it is urged, we have in our schools masters and teachers ranking high as musicians, organists, choir masters, and lecturers on art. It would seem that no question need be raised here. A proper regard for economy of effort should give the ntt the benefits of the service which these people are willing to offer. The work of the special supervisor should be concentrated on those schools most in need of aid.

Acting as indicated lines of instruction in music and directed by a wise and efficient head of the department, the subject should take an increasingly important place in elementary education.

**MELODY WRITING**

The next step in melody writing consists in combining in one note the values expressed by two or more notes standing on the same staff degree. In the phrases already written:

1. Begin with phrases in which the half note resulting from combining the values will fall on the accented side of the measure.

2. Do not, in any case attempt, do anything with those combinations which have syncopations, leave these till later.

**HOW TO BE HAPPY IN WORK**

Happy is the man who appreciates that life is short and knowledge is infinite, and about now we can expect in more than our limited circle, who knows what confidence in his career lies through work and failure and the recognition of the causes of failure: and skill and work, steadily persistent, twining with a great passion and appreciation of the value of such an undertaking. One can, in a sense, never be too perfect a novice. Finally comes success, too great at first, but in greater and greater certainty as results, and in counsel, with greater reverence for the accomplishment of work for work's sake.—Robert Frostingsham.

**CANTATA**

**THE BUILDING OF THE SHIP**

**GIVEN BY**

**HIGH SCHOOL CHORUS**

**Antica, Indiana**

**Mendel Thorp Jones**

Director

**PROGRAMME**

Chorus, "Build Me Tonight."

Male Chorus, "The Merchant's Word."

Duet, "Beautiful They Were in Sooch."

"Thus Said, He, We Will Build This Ship."

Solo, "The Master's Word."

Chorus, "Ah, How Skillful Grows the Hand."

Solo, "Thus, With the Rising of the Sun."

Chorus, "Happy, Twice Happy."

Solo, "Day by Day the Vessel Grew."

Chorus, "Build Me Straight."

Solo, "The Green Old."

Chorus, "On the Deck."

"Then the Master With a Gesture of Command,"

"Sail Forth into the Sea of Life."

"Sail On, Nor Fear."

Solo and Chorus.
HIGH SCHOOL COURSE OF STUDY

Note: This Course of Study is based upon the assumption that music has not been taught in the lower grades.

1. There must be the creation of a sentiment for music, that it is a worthy study and its pursuit desirable.

2. Unite the voices on some simple unison composition, preferably a song of country or of home. Transpose this song in different keys with a view of extending the voice register.

3. Introduce, as a song, a well-harmonized scale, singing it with a strong piano accompaniment. Sing this scale with vowels of different pitch altitudes. Use the downward progression at first.

4. Follow this scale practice with simple exercises for the development of the varied condition of voices, requesting that all contribute something to the ensemble result. Strive for pure intonation, clear vocalization, and good phrasing.

While there is nothing known in vocal music so effective in producing quick results as the use of the syllables—Do, Re, Mi, etc.—their use may be abandoned in High Schools.

Each lesson must contribute something to increase the musical powers of the pupil; he must see better, hear better, sing better and think better for having had the lesson.

Eye Training

This embraces a quick and accurate judgment of distance on paper, enforcing knowledge of the relative value of notes—long or short—high or low—soft or loud.

This may be obtained from a union song which has been taught by note.

Call attention to the use of various signs, such as Staff—Clef—Duration of length of tones within measure—The characters representing them—Accent—The Variety of Meters.

Music Analysis: Play or sing a phrase in double or triple meter for the class to discover differences. (Such selections to be at all times of a cultural value.)

Oral Tonal Dictation: Sing exercises (in which the major scale is prominently in evidence) to pupils, in order to ascertain from them whether the progressions as sung to them moved upward, downward, or were of the same pitch. They must also be able to detect the number of tones sung.

Metric Dictation: Write exercises upon the blackboard without bars, and from the way the teacher sings or plays them, lead the pupils to discover whether they be of a two, three, or four-part measure.

Ear Training

Play or sing the scale from C, and follow immediately with the scale from D (d, e, f, g, a, b, c) without using any sharps, and lead the pupils to discover what is necessary to make these two scales identical as to sound.

Teach key signature at this point.

Study of Relation of Tones: Not only must tones be studied as to their direction, but they must be known in their relation to one another.

Give an example with C as the first of the scale (in a chart)—as the third—as the fifth, etc.

Give drills, studying each singing name, Do, Re, etc., in relation with every other singing name of the scale.
EXTENSION BULLETIN

Part Singing

Through the singing of Rounds, or, better yet, counterpointal exercises, (The efficacy of Rounds is very much overestimated. The singing of them sometimes does not lead to a purity of part singing.) Let all pupils sing each part separately.

When first studying a composition, strive to secure absolute correctness of time and tone. Correct all technical errors in detail. It is a great mistake to leave the correctness of tone and rhythmical errors to some "hazy future" when there is more time.

Material

Select, as a guide, the Short Course in Music, by Ripley and Tappan.

Study: The High School is not the place for Kindergarten work. Give to them more of such training as obtain in a Normal School where essentials are so largely dwelt upon.

---

PUBLIC SCHOOL CONCERT

HAMBURG, IOWA

Miss Cora Stotler, Director

PART I

In Grandma’s Room .............................................. First Room Reading .................................................. Grey Power Girl Pantomime ............................................. Eight Little Grandmothers Music (a) Flower Song—Calzabini-Dauzet. (b) Blue Room—Mackie-Leyer.


Reading .......................................................... Bill Perkins’ Toboggan Sled Music (a) Dixie Darlings—Wenrich. (b) True Love Polka—Kiefer.

PART II

Chorus (a) Away to the Wasteland—Straus. (b) Song of the Vikings—Fanning.

(e) Youthful Dreams—Lorenz Birge—Donizetti.

Reading .......................................................... Mrs. Smart Learns How to Skate Chorus (a) Hall, the Glorious Dam, Sextette from “Lucia”—Donizetti. (b) Discoveries—Grig.

(c) Carmen Waltz—Wilson.

Reading .......................................................... How the Lake Stakes Were Lost Chorus (a) The Miller’s Wooling—Farge. (b) High School song, Royal Blue and White, with orchestra accompaniment.
SUMMER SESSION OF THE
DEPARTMENT OF MUSIC
THOMAS TAPPER, Principal of the Department

The courses in music afford to all engaged in public or private music instruction an opportunity to study the subject in its application to public education. They appeal directly to the Music Director, the Principal, the Superintendent and the Grade Teacher.

For circular giving full particulars of the Courses, address

JAMES E. LOUGH or THOMAS TAPPER,
New York University,
Washington Square (East),
New York City.

Full information regarding the Faculty, Detailed Courses of Instruction and Daily Programme will be sent on application.
MAY-DAY

Allegretto

J. C. COLLINS

1. Hith-er! hith-er! O come hith-er,
2. Pur-ple heath-er, You may gath-er,

Lads and lassies, Come and see. Trip it gaily,
Sun-dial deep in sense of bloom, Pale-faced lil-ly,

foot it fest-ly, O'er the grass-y turf with me.
proud Sweet Wil-l-y, Gor-gious rose and gold-en broom.

THE HAPPY TRAVELER

Translated from the German

Geistig

J. C. COLLINS

1. With knapsack on his shoul-der and pil-grims staff in
2. He knows not care nor en-vy, his wants are ver-y

land, Goes forth the hap-py trav-'er to wan-der thru the
few. He loves the face of Na-ture, her won-ders strange and

land, Goes forth the hap-py trav-'er to wan-der thru the land,
now. He loves the face of Na-ture, her won-ders strange and new.

Copyright, 1898, by Eleanor Smith.
New School of Methods in Public School Music

SESSION OF 1910

At Abraham Lincoln Center

Chicago: June 27 to July 9

The Faculty for the 1910 Session of the New School of Methods in Public School Music will include the following:

Mr. THOMAS TAPPER  Mr. WILL EARHARD
Mrs. JESSIE L. GAYNOR  Miss BARBARA ANN RUSSELL
Miss ELEANOR SMITH  Mr. E. L. COBURN
Miss MARY REID PIERCE

For special announcement and information regarding the Session, address:

Miss MARY REID PIERCE
521-531 Washburn Avenue, Chicago, Ill.
The end of education is to secure the power of adjustment to the social environment in order to control it or to make use of it.

—John M. Gillette

### CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisors and Teachers</td>
<td>3</td>
</tr>
<tr>
<td>The Importance of Music in the Public Schools</td>
<td>6</td>
</tr>
<tr>
<td>Exhibition of Public School Music</td>
<td>2</td>
</tr>
<tr>
<td>Music Study</td>
<td>8</td>
</tr>
<tr>
<td>Jared (Song)</td>
<td>9</td>
</tr>
<tr>
<td>Music Programmes</td>
<td>10, 11, 13</td>
</tr>
</tbody>
</table>
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, 155 Washington Square, New York.

SUPERVISORS AND TEACHERS

Frederic H. Ripley

In my last article I pointed out the fact that there is a natural division in school music work between the grade teacher and the supervisor. I said that there is a part of the work for which each should be responsible, and that insistence on this division would advance the interests of music in the schools. The division which I made was along the line which divides art from practice, or drill.

While it is conceded that the element of drill in the work can best be taken care of by the grade teacher, it is not so generally admitted that the art side of the work should be handed over to the supervisor for exclusive control. To this, I reply that no sensible supervisor would interfere with a grade teacher whose artistic sense entitled her to perform the work in drill, and, at the same time, keep alive the true artistic spirit. I readily agree to modify my statement so that it shall declare that the supervisor is to supply art direction in those cases, and those only, where it is needed. If the supervisor prescribes the nature of the drill and supplies art direction where it is needed, her work will be sufficient to absorb his strength and his time very fully. I refuse, therefore, to admit a point for disagreement here.

A second question which has been raised is of more importance, and, in practice, presents the chief difficulty which confronts the supervisor. It is asked how the supervisor is to secure the interest and best effort of music teachers in the...
work of drilling the pupils on the elements of notation, dictation, our training, and sight reading. This is indeed the question of questions. The correct solution of this problem spells success for any supervisor. The failure to solve it means a doubtful tenure of office for the supervisor, because the supervisor who supposes he can teach and supervise efficiently in every school of a large district is either too conceited to learn or too weak to control the situation. As a matter of fact, however, a middle course is usually adopted. Finding competent and interested teachers in some of the classes, the supervisor gradually relinquishes to them the teaching function, and concentrates his efforts on those less fortunate classes over which indifferent or unskilled teachers preside.

This course leads to partial success. It is the thing most commonly found in our schools and this is the thing which must be corrected, for if one stops to examine the results, he finds, first, that in the classes "taught" by the supervisor there is far less interest and proficiency than in the others; and, again, that these "taught" teachers form, as a rule, a body of malcontent, sanguine in pleasant weather, but ready and able at any time to turn upon the supervisor and charge him with the failure in their classes and with lack of tact, skill, and what not in conducting the work. These people are, therefore, a source of danger to the supervisor, and their attack is the more effective from the very fact that she supervises in his effort to help them express his abilities to their criticism.

This is a situation which is much more easily pointed out than reme-
THE IMPORTANCE OF MUSIC IN THE PUBLIC SCHOOLS

At the last convention of the Southern Educational Association at Charlotte, N. C., an interesting paper was contributed by Mr. Gebhardt of Kinston, N. C., on the subject of public school music. Mr. Gebhardt takes a more optimistic view of the possibilities likely to develop from the correct and systematic training of the people of the public schools in all branches of the art. Says Mr. Gebhardt:

"The salvation of our country, musically, lies in the public schools. A community may have dozens of private teachers in instrumental and vocal music, but unless that community has music properly taught in the public schools it will never become a musical community. The private teacher reaches only people of the better type, when classed on a financial basis, and this class is limited in every community, and communities that are as a whole poorer financially cannot support first-class private teachers, so that teachers they have are worse than none. To say that the public schools teach the mass of the people in every community, and so they do, is to say that the public schools teach the entire public cannot help but be influential. This means if teaching the mass is on peculiar to the United States, as no other country has a public school system of the same degree of profundity for the poor as for the wealthy, hence the cause of our population will be supplantive of good music if the schools do their part by culti-

vating a proper taste.

"But Mr. Gebhardt thinks that music cannot be as well taught in the public schools as in small towns and cities as arithmetic, algebra, history, and literature. People in the smaller towns and cities, it seems, have, in most cases, less proficiency in music than those who have received musical training. The smaller places have a large number of school children and large number of pupils, when the children once a month, every six months and in some cases
once a year, the work being carried on is the remainder of the time by assistants or the regular grade teacher. ... How many of our private teachers, even the best, really give one drop to the education of their pupils? Not many, for the private teacher’s never satisfied unless he may have the undivided attention of his pupil. One of the first questions asked, ‘Can you foster your entire time to the study of music?’ ‘Study with most teachers mean practice as seven hours per day, and the average pupil in music does not start, much less maintain, any kind of musical training in the mechanical process of practicing.’

If the country is to be educated artistically, and this education must be in the sense that every student attends secondary or higher institutions, the normal school must encourage and give due credit for the proper preparation of music teachers and superintendents. Give the public schools efficient superintendents and teachers who understand music, and in twenty years we shall be the most musical country on the globe.”—Maurial Amer-

EXHIBITION OF PUBLIC SCHOOLS MUSIC
Model School of East Stroudsburg, Pa.
State Normal School
Margaret H. Moore, Supervisor of Music
Grade I—Work from Chart A
Dictionary, Oral Tonal
Wyatt Tondal on blackboard

Written Metric
Songs: (a) Rainy Day
(b) I Live So Far People Rate

Kindergarten—Safe Songs
Grade II—Sing-Read from Chart A
Dictation, Oral Tonal
Written Tonal

Songs: Elf Man
Dream Peddler
Dream Peddler

Grade III—Chart Work
Dictation
Song: (four-part) Wandering Min-
dent—Girl’s Choral Club of Normal
School
Grade IV—Chart B
Primer Work
Dictation
Grade V—Primer Work
Prize Song—Ginger Cat
Grade VI and VII
Songs: Little Blue Pigeon
Yellow Golden Rod

Grades VIII and IX
Oral Tonal
Dictation
Oral Metric
Dictation
Right Reading two-part work from
Primer
Songs: (two-part) When Children
Fall Asleep
The Day is Bright and Sunny
(three-part) Shoober Song—
Girls’ Choral Club
of Normal
School

The child is the instrument,
His mind governs it. The plan I
follow cultivates the mind, soul,
and body of the child, and thus
school music is one of the strong-
ests factors in the education of the
whole school body.

Arsenal J. Abbott,
FLAG SONG.

1. We sing of our own dear country, And of her banner bright.
   The flag of the free, with color three, The broad, the white, the blue.

2. O, proudly we see it floating, in sunshine and cheer.
   The flag of the free, with color three, The broad, the white, the blue.

3. A cheer for the flag above us, To show our love is here.
   The flag of the free, with color three, The broad, the white, the blue.

From melodies from Reader. Copyright, 1906, by Frederick H. Kirby and Thomas Taylor.
Will you come and play with me? *

* The pupil repeats these words with each line of music throughout the page.

ASLEEP

Where do all the fingers go? I know, I know,

Into each child's lap they creep, And they fall there fast asleep;

That is where they go, That is where they go.

EXTENSION BULLETIN

PROGRAMME

PUBLIC SCHOOL MUSICAL CONTEST
HIGH SCHOOL AUDITORIUM, PLAINFIELD, NEW JERSEY
April 28 and 29, 1926

SCHOOLS COMPETING

Boysel Brook
Elizabeth
New Brunswick

North Plainfield
Plainfield
Westfield

Razelle
Roselle Park
Somerville

JUDGES

Thursday Afternoon
Chairman—Mr. C. Whitney Combs, New York.
Miss Louise Westwood, Newark.
Prof. Leonard B. McWard, Columbia University, New York.

Friday Afternoon and Evening
Chairman—Mr. Ralph Baldwin, Hartford, Conn.
Mr. C. Whitney Combs, New York.
Miss Mary Read, Haverford, Columbia University, New York.

Thursday

1. Junior Section—Union Songs
   (a) Three Wise Men
   (b) Selected by Supervisor

2. Solo—Grammar Section
   The Swallows

3. Solo—High School Section
   Thou'lt Take unto a Flower

Rubinstein

Friday Afternoon

PART I

1. Grammar Section—Two-part Songs
   (a) Wanderer's Night Song
   (b) Selected by Supervisor

2. Grammar Section—Three-part Songs
   (b) Bow, Bow, Thou Winter Wind
   (b) Selected by Supervisor
1. Overture—Bridal Rose ........................................... Lavelle
   Conductor Orchestras
   (a) The Rain Concert ......................................... W. W. Parsons
   (b) Selected by Supervisor
2. Boys' Choral Section—Two-part Songs.
   (a) Selections .................................................... W. W. Parsons
   (b) Selected by Supervisor
3. Orchestra Section—American Overture .............. Bach
4. High School Section—Four-part Songs.
   (a) Good-Night, Good-Night, Beloved .................... Bizet
   (b) Selected by Supervisor

Music Supervisors
Miss Mabel E. Bray ........................................... Mr. Charles Lewis
Miss Catherine Keever .................................. Mr. Herbert Lloyd
Miss Christiane Miesig .................................. Mr. George W. Wilcox
Miss Elizabeth Van Fleet Yosteller .................. Mr. Thomas Wilson

Annual Concert
North Attleborough, Mass.
High School
Ken Manor Hall
Thursday Evening, March 15, 1910
PART I
Spring Song .................................................... Well
Dean' ye Cry, Ma Honey .................................... Quartet
Violin Solo, 6th Ave with Variations ................. Delverio
Girls' Glee Club ............................................. Knox
       James Holles
Rockin' Time ................................................... Knox
Girls' Glee Club ............................................. Knox

PART II
Joan of Arc ..................................................... Gaul
   Director ......................................................... Gaul
   Accompanist .................................................. Arnold Block
   soprano ......................................................... Florence McQuary
   Tenor .......................................................... Fundi Hayes
   Bass .......................................................... Robert Allen
   1st Violin ..................................................... William Price
   2nd Violin ..................................................... James Hobbs

RECITAL
BY
Rogers Seven, Douglas School
Cape, Ill.

Laura A. Miller
Supervisor of Music

The Composers: Stanley Martin
   Wake! Wake! Frederick von Flotow
   The Finishing of the Lyre .. Lowell
   Violin Solo ................................................. George Becker
   Lordly Galants ........................................... Callcott
   The Bel Man ............................................... Herrick
   Piano Solo .................................................. Herrick
   Dance of the Faerie Elves ..................................
   Christmas Song ......................................... Root
   Fairies' Dance ......................................... Farrington
   The Cuckoo ................................................. Walsworth
   Prayer (Trio) ............................................... Stichler
CONCERT

BY THE

SILTS' GLEE CLUB

OF THE TORRINGTON HIGH SCHOOL AND SCHOOL ORCHESTRA

UNDER THE DIRECTION OF

Miss MARY H. BUES, Supervisor of Music

Torrington, Conn.

PROGRAM

PART I

1. Overture, Peter Pan ................................................. Mackie Beyer
   Junior Orchestra

2. Cantata, The Lady of Shalott ............................................ Wilfred Bendall
   Girls' Glee Club, 10 Voices
   Solos, Miss Martha Harrison, Miss Dorothy Boyd
   Miss Mary's Sister, Accompanist

3. Overture, The Prince's Dream ........................................... E. J. Evans

4. Piano Solo, Deuxieme Menuet ........................................... Benjamin Godard

5. (a) Who is Sven ....................................................... Franz Schubert
   (b) The Rose Complained ........................................... Robert Schuman

6. (a) March, The Royal Trumpeter ....................................... X. Brown
   (b) Society Polka .................................................. N. Brown

PART II

1. Overture, Lusciel ...................................................... Kohn-Söva

2. The Evening Wind ...................................................... C. Sains-Saëns

3. Double Piano Duets
   (a) Venise à Terre .................................................. H. Kowalski
   (b) Military March ................................................ F. Schubert

4. Overture, Northern Lights ............................................. A. J. Wold

5. Glee Songs
   (a) Drink to Me Only with Thine Eyes ................................ English
   (b) The Minesweeper ................................................. Irish
   (c) By Yon Bonny Banks ............................................ Scotch

   (b) March, Our Loyalist ........................................... W. Z. Litzo

It is one of the vital signs of the times in education that there are books on the pedagogical side of music. Music is a branch of education which lends itself to the noblest mental discipline, and yet it has been so used so infrequently. We welcome, therefore, every book like this masterful treatment of Professor Farnsworth, which considers the teaching of music as needful of pedagogical development as any other branch. This work is a valuable text for instruction in the art of music teaching; it goes clearly methods of presentation applicable 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 idea with reference to interpretation and structure, the development of ideas through experience, and the plan of instructing 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 and devices to be applied, and the average amount of work to be accomplished each year. Not rely are music reading and song singing discussed, but the various types of written work in music, from simple dictations to original composition, are carefully presented. It is not an ex parte treatment. 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 Education.
New York University

JAMES E. LOUGH, Director

July 27 to August 16, 1910

SUMMER SESSION OF THE DEPARTMENT OF MUSIC
THOMAS TAPPER, Principal of the Department

The courses to music afford to all engaged in public or private work, instruction an opportunity to study the subject in its application to public education. They appeal directly to the Music Director, the Principal, the Superintendent and the Grade Teacher.

For circular giving full particulars of the Courses, address

JAMES E. LOUGH or THOMAS TAPPER,
New York University,
Washington Square (East),
New York City.

Full information regarding the Faculty, Detailed Course of Instruction and Daily Programme will be sent on application.
New School of Methods in Public School Music

SESSION OF 1910

At Abraham Lincoln Center

Chicago: June 27 to July 9

The Faculty for the 1910 Session of the New School of Methods in Public School Music will include the following:

Mr. THOMAS TAPPER
Mr. WILL EARHART
Mrs. JESSIE L. GAYNOR
Miss BARBARA ANN RUSSELL
Miss ELKANOR SMITH
Mr. E. L. COBURN
Miss MARY REID PIERCE

For special announcement and information regarding the Session, address:

Miss MARY REID PIERCE
521-531 Wabash Avenue, Chicago, Ill.