

**NATURAL COURSE
IN MUSIC: THE
MUSIC PRIMER**

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Natural Course in Music: The Music Primer by Frederic H. Ripley & Thomas Tapper

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**NATURAL COURSE
IN MUSIC: THE
MUSIC PRIMER**

DEPARTMENT OF EDUCATION
LELAND STANFORD JUNIOR UNIVERSITY
NATURAL COURSE IN MUSIC

THE
MUSIC PRIMER

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NAT. COU. MUS. PRIN.
W. P. 23

PREFACE.

The object of this work is to impart the power to read vocal music. The plan is similar in every respect to a graded series of literary readers. Music, in fact, is a language, and should be learned just as any other language is learned, by using it. As the philosophy of language, or grammar, can be taught only when the language is well known, so the technicalities of music must come late in the course.

Everything in this system tends to cultivate the power to do; yet a careful presentation of theoretic elements induces a growing independence on the part of the pupil from the beginning.

Care is taken to make the pupil familiar with musical effects before they are named; for instance, the words major and minor are admitted only when the effects which these words represent are perfectly familiar to the ear.

All non-musical and unscientific representations of music, such as diagrams, figures, circles, etc., are avoided.

Experience proves that the full staff representation when properly presented is the simplest possible. Any representation to the eye, of effects which are known only through the ear, is of necessity purely arbitrary, there being no natural relation whatever between the thing and its sign. Hence the assumed superiority of some modern devices is purely imaginary.

The songs are such as a child who has accomplished the preceding exercises can actually read, and are, therefore, of a thoroughly educational character.

The songs of Section III. are repeated in each succeeding book. They are intended for celebrations when the whole school, including all grades, participates. In the lower grades they must of necessity be taught by rote.

The authors desire to express their sincere thanks to the many people, teachers, writers, and others, who have assisted in testing and perfecting this course of study. It may be well to state here that nothing has been admitted to these pages which has not been thoroughly tested by teachers of the grade for which the work is intended.

It is also desired to express thanks to Messrs. Houghton, Mifflin & Co., D. Lothrop Company, Charles Scribner's Sons, and the Century Company, for permission to use copyright material.

NATURAL MUSIC PRIMER.

DIRECTIONS.

It is advisable that Chart Series A be mastered before this book is begun. Chart Series B and C should be used with these exercises. Chart practice should precede each lesson in the book.

Proceed with these exercises precisely as you would with little sentences in the primer. First: Be sure that the children have thought the exercise through before they sing. Second: Have the exercise sung with expression as a whole, not in a labored manner from note to note. Third: As soon as the exercise is correctly sung with the syllables, have it sung with *la*, *loo*, or a vowel sound. Fourth: As early as possible require the children to *think* the exercise out, and render it *at once* with *la*, *loo*, or a vowel sound. Fifth: Do not allow the singing to drag. Insist on life and spirit from the first. Sixth: Let the tempo (speed) be governed by the pupils' age and ability. If the pupils be too young to read the words of the songs, teach the stanzas by rote, and apply them to the notes afterwards.

The notes should be *sung*, never recited by name.

Waste no time in explanation. Give the correct pitch of *do*, and sing at once.

Assist the pupils only when necessary.

Definitions are uncalled for, but correct terms should always be used. The musical terms necessary are brought to the teacher's notice as required.

While learning the scale relation of tones, it is necessary to name them. The names given in these books are those in most common use. There is, however, nothing in the development of the exercises which prevents the use of any other names the teacher may prefer.

SECTION I.

Practice from Chart Series B, Pages 1, 2 and 3, forms a part of each day's work, besides which a special chart page is indicated for study with each lesson.

The meter signature is $\frac{2}{2}$, which means that each complete measure contains the value of two half notes (♩ ♩).

Ex. 1. Ch. Ser. B, Page 4. Ex. 2.

Ex. 3. Ex. 4.

Ex. 5. Ex. 6.

Ex. 7. Ex. 8.

Ex. 9. Ex. 10.

Ex. 11. Ex. 12.

STAFF. CLEF. ○ WHOLE NOTE. ♩ HALF NOTE - HALF

REST. | BAR. || DOUBLE BAR. MEASURE. $\frac{2}{2}$ METER SIGNATURE.



Ex. 13.



No. 1. In the Summer.



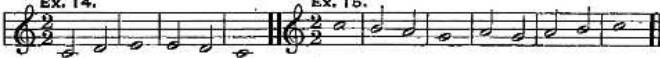
In the sum-mer hap-py rob-ins, Sing-ing, greet the ris-ing sun.

No. 1a.



In the sum-mer hap-py rob-ins, Sing-ing, greet the ris-ing sun.

Ex. 14.



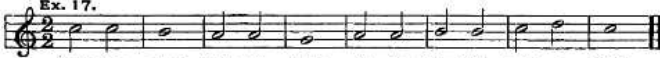
Ex. 15.



Ex. 16.



Ex. 17.



Hear the wind sing its song As it blows its way a - long.

Ex. 18.



Primer.