

**NATURAL MUSIC
COURSE; HARMONIC
FIFTH READER (WITH BASS)**

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Natural Music Course; Harmonic Fifth Reader (with Bass) by Frederic H. Ripley & Thomas Tapper

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FREDERIC H. RIPLEY & THOMAS TAPPER

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Natural Music Course

HARMONIC
FIFTH READER

(WITH BASS)

BY

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HARMONIC FIFTH READER, M.

(WITH BARS.)

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PREFACE.

THE Fifth Reader of the Harmonic series is issued in two forms: one for classes which include bass voices, and one for those in which there are no bass singers, though the use of the bass clef and the rudiments of harmony are presented as fully in this as in the other edition.

The following salient features of the Fifth Reader are the logical development of what has gone before.

The Songs are always of a high order and closely related to the development in the exercises.

The Vocal Drills and Solfeggios are such as the greatest voice trainers have bequeathed to us; those arranged in parts (in the edition with bass) being especially interesting.

The Dictation Exercises, which now include interval and chord successions, are especially useful as a preparation for the study of Harmony and Counterpoint.

The Sight Reading is such as to revive the ability of those who are falling behind and to encourage beginners, every elementary step being faithfully reviewed.

The Theory of Music is presented in the simplest form, with suitable illustrations.

The Elements of Chord Formation and Succession appear as a natural sequence to the interval teaching.

The Chart to which constant reference is made may be used for drill and for explanation. It contains every point of tonality and rhythm illustrated in the book.

Suggestions for the Teacher are full and clear and should secure a correct treatment of each subject.

The authors of the Natural Music series hold as a chief article of faith that a course in music for schools should lead to substantial and permanent results not in morals and aesthetics alone, but also in distinctly artistic appreciation and skill; that the voice, the ear, the eye, the hand, and above all, the

intelligence, should be so trained that the pupil may become an agreeable performer, an appreciative listener, an accurate reader, a skilful writer, and a discriminating patron of art.

Music was originally introduced into the schools as a medium for moral precepts contained in the words of songs, but it presently became evident that children are not only morally and physically improved by music in school, but that they possess a wonderful capacity for the subject along purely artistic lines, so that now it is generally held that music is in the school not alone for what music can contribute to the school, but also for what the school can contribute to the artistic life and thought of our people. In the musical knowledge and power gained in school, lies the germ of our artistic future, as well as an element of safety amid the distractions of social strife.

It is generally held that intelligence is the corner-stone on which our government rests, and that the hope of our nation lies in its public schools; that from them shall emerge our future national life and character, and that the stability of our institutions is directly dependent upon the number of self-respecting, self-controlled, and resourceful individuals whom the schools produce. When, therefore, we reflect upon the fact that nine-tenths of all the crime that is committed is the direct result of ill-spent leisure, and that nearly all of our poverty is due to the lack of personal resource, or creative power, we must agree that a study which, properly conducted, affords innocent amusement for leisure moments, and at the same time arouses and cultivates those faculties upon which creative, original, and independent action is based, can not be safely disregarded by those who have our national welfare at heart.

The execution of a course in music based upon this high principle just announced in no way interferes with the realization of all the benefits which a more restricted plan would emphasize. In the Harmonic Readers there is an addition to, rather than a subtraction from, the effect of the words and music of the songs. The intellect as well as the feeling is aroused, and the moral and æsthetic growth of the pupil rests upon a firmer and more enduring basis than mere sentiment. The pupil, too, preserves always his self-respect; he feels that he is not a mere bundle of sentiments and feelings being acted upon, but an intelligent, active, growing personality, with a boundless future before him which is filled with wonder and beauty, and which he is to enter in and to enjoy by reason of his own attainments.

DIRECTIONS.

Voice Culture.

The time of greatest difficulty in the matter of voice training has now arrived. The class presents the widest possible range of differences as to compass, and quality of tone. Some girls' voices are already pure and clear, and ready for effective work, while others possess a thin, labored tone and sing with difficulty. Some few of the boys are beginning to suffer from the *break* in the voice, and are on the retired list for a time. Some boys, anxious to emulate the example of their bass-voiced companions, demand the bass clef for exclusive use. Still other boys, and this class includes nearly all of those who show some changed tones, have two registers, and can sing either soprano or bass within limited ranges.

The first question, namely, whether or not boys should be required to sing at this period, being answered in the affirmative, and every pupil being still required to do some work, the question of how to reconcile these conflicting interests becomes the all-important one.

Flexibility and purity of enunciation should be cultivated by a constant use of the brief figures given as Vocal Drills at the head of the lessons. It will be noted that these drills are generally of limited range, and that the pitch is rather low. The pitch should be varied to suit the conditions, and each pupil, especially the boys, should be instructed to sing only those tones that are easily reached. Thus, in the following exercise, each pupil should stop singing when the tones rise to the limit of his range.

Example.

a *Sing each three times.*

Do, re - do,

re do, etc.

Boys whose voices are changing may stop at C, but the other pupils should go on till at least F sharp is reached.

Every vocal drill in the book should be taken in this way.

Boys Whose Voices are Changing.—The boys whose voices are changing should sing with the contraltos on the lowest part in the part exercises and songs, during the first part of the year. When the bass has gained some volume the songs and exercises with bass may be taken. These songs, or many of them, are so written that the effect will be improved if the contraltos sing with the basses, thus getting some practice in the use of the bass clef. Songs and exercises which are intended for independent bass are so indicated.

It has been proved unwise to put all of the boys on the lowest part, unless all of the voices are actually changed. Keep as many boys on the first and second soprano as may be. Make three divisions of the boys and three of the girls, thus gaining greater power on each part. The part which each pupil sings, with the exception of the boys with changed voices, may be changed frequently. This will preserve the range of tones and give variety to the work.

Solfeggio Work.—The more extensive solfeggios in this book are intended to develop a broader and freer tone production, and to give correct ideas of phrasing, tone location, and control of the breath. These beautiful melodies must first be learned and appreciated as complete expressions of pure musical thought. They present an ideal, wonderful in its beauty and completeness, and the pupil's effort to reach this ideal will cultivate the mind, and give control over the vocal organs.

As in declamation the teacher stimulates the pupil's mental vision so that the scene he describes is a reality in his thought, that he may the better bring all his powers into play, so here, the beauty and completeness of the composition being in mind, the pupil strives to realize his ideal in tone and so brings the vocal organs and especially the breathing apparatus into a condition best suited to secure his end. We should depend upon securing the correct mental attitude rather than upon special directions. For correct vocalization, a few requirements must be insisted upon; they are

- (1) Erect, easy position.
- (2) Free and flexible vocal organs, with mouth well open.
- (3) Light, pure tone, with lively rather than slow movement at first.
- (4) Alert, active condition of mind and body.
- (5) Tone direction well forward rather than in the throat.
- (6) The children should be required to inhale and exhale without allowing the chest to collapse. Inhale and sing a single tone for two, then three, then four counts, keeping the chest up, and allowing deep breathing only.

The solfeggios are printed with accompaniment, but they are even more effective for voice building when used without the piano, and it is recommended that they be carefully studied before the piano is used.

Ear Training.

The conditions which make good singing in this grade so difficult in no way affect the ear training, which should now reach a point of great effectiveness, and include not only melodic intervals—that is, tones in succession—but harmonic intervals or the effect of tones sounded together.

The drill in chord perception is suggested under the head of *Dictation*. This work should form a part of every lesson.

Written Dictation.— This part of the training is also available for all pupils, and that all may succeed in it the attention of those who sing but little must be insisted on.

Rhythmic Dictation.— Every pupil should gain an accurate knowledge of the different methods of representing movement. Each rhythmic figure (form of measure) from the simplest to the most complicated is considered in Chart Series G. The drills should be conducted according to the directions on the chart, and the pupil's power should be tested by requiring him to represent in notes what he hears. The teacher should sing such simple figures as the following, and the pupils should write.

