

**THE WORCESTER MUSIC
MANUAL: FOR THE USE OF
SUPERVISORS AND TEACHERS
IN THE PUBLIC SCHOOLS**

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The Worcester Music Manual: For the Use of Supervisors and Teachers in the Public Schools by
Charles Irving Rice

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CHARLES IRVING RICE

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THE
Worcester Music Manual

FOR THE USE OF

Supervisors and Teachers

IN THE

PUBLIC SCHOOLS

CHARLES IRVING RICE

SECOND EDITION.

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A GLANCE OVER THE WHOLE FIELD.

REVERSIBLE ADVICE FOR SUPERVISORS.

Plan your Work and Work your Plan.

SOMETHING FOR THE GRADE TEACHER.

"There is time enough if we only know how to use it! People who, like Goethe, never rest and never haste, complete their work and escape the friction of it."

The Forest of Arden—HAMILTON WRIGHT MABIE.

SOMETHING FOR THE TEACHERS OF VOCAL AND INSTRUMENTAL MUSIC

in the community, with whose work that of the teacher of Public School Music is inseparably linked.

"Are you contented for purposes of teaching and for the credit of our system as a science, that our theory should be complicated where it might be simple, contrary to the usages of musicians where it might be in agreement with them, and false where it might just as easily, yes, much more easily, be true." *Dont*—DR. G. F. ROOT.

SOMETHING FOR EVERYBODY.

"With consistency an honest man has simply nothing to do; what he says to-day he may see to be wrong and unsay to-morrow. To shut his eyes to the truth or continue in the wrong for the sake of being *consistent* is the height of folly." *Essays*—EMERSON.

"A foolish consistency is the hobgoblin of little minds."
Essays—EMERSON.

ACKNOWLEDGMENTS AND OBSERVATIONS.

Every child born into the world inherits the accumulated wisdom of the preceding centuries, but while we acknowledge the good that has come to us through our predecessors it is doubtless true of the science of *teaching music* as well as of the science of music itself, that one gets his most valuable lessons from mingling with his contemporaries.

Many of my best ideas have come to me through grade teachers with whom I have been associated. In giving credit to the following list of teachers and friends for assisting me in one way or another I do it, in most cases, without the knowledge or consent of the persons named, knowing that there are points in this manual which will be a sore grief to some of my well beloved Nestors. In this book I am a free lance, hesitating not to make my feeble attempt to overthrow venerable dogmas which seem to me erroneous.

In accordance with the ideas just expressed regarding contemporaries, I wish first of all to acknowledge the inspiration which has come to me through association with my wide-awake, clear-sighted and indefatigable assistant, Maud L. Davis.

I hereby acknowledge special indebtedness to G. W. Chadwick, F. H. Ripley, Thomas Tapper, W. L. Tomlins, W. S. B. Mathews, Emory P. Russell, W. Seymour Twichell, Sterrie A. Weaver, L. B. Marshall, Samuel W. Cole, J. M. McLaughlin, J. Chauncey Lyford, Ralph A. Lyford, among the living; to the late H. E. Holt, and to the late Dr. Geo. F. Root, from whose little book "Dont," many ideas have been taken. While I have consulted many works, both American and European, I have allowed no authority, however high, to dictate *theory* to me which is contrary to usage. *Usage* (I do not refer to provincial or local usage), *universal usage* is supreme;

so when a musician says that his staff has only nine degrees in face of the fact that all musicians use eleven, he should be labored with until his *theory* is squared with *fact*. A new idea in theory is about as rare as a new joke.

We rediscover old ideas, but seldom originate new ones. To illustrate: I have a little book by W. B. Bradbury, published in 1847, which says in a chapter on "Rhythm," "The characters or signs used to represent the length of sounds, are called NOTES."

In a chapter on "Melody" occurs the following: "The characters used to represent and regulate the *pitch* of sounds are the STAFF consisting of five lines and four spaces , and the clefs."

One of my friends, in a preface less than a year old, speaking of W. H. Cummings, of London, says: "To that writer belongs the credit for the idea here developed, that notes represent duration only, *i. e.*, time, while pitch is represented by the lines and spaces of the staff."

As a matter of fact the first edition of Mr. Cummings' work was published just thirty years after the one mentioned above, and nine years after the "Down East" American, Mr. Bradbury, had passed to his rest.

I infer from this that the credit cannot belong to Mr. Cummings, and with this fresh in mind, all acknowledgments in the following pages are *qualified*, subject to the incompleteness of my present knowledge. Any corrections will be cheerfully accepted.

"A HEART TO HEART" TALK BY THE DIRECTOR OF
MUSIC TO THE GRADE TEACHER.

People are elected to take charge of Music, Drawing, Physical Culture, Manual Training, or Cooking, in the public schools because of demonstrated ability in their chosen subjects.

They are probably as well fitted *by nature* for their work,