

**NATURAL COURSE IN
MUSIC. MUSIC
READER NUMBER ONE**

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Natural Course in Music. Music Reader Number One by Frederic H. Ripley

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FREDERIC H. RIPLEY

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NATURAL COURSE IN MUSIC

MUSIC READER

NUMBER ONE

BY

FREDERIC H. RIPLEY

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IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

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AMERICAN BOOK COMPANY

Preface.

This volume reviews briefly the work of volume one and proceeds to the mastery of more advanced expressions.

The general plan of the teaching and the practice is the same as before; the original divisions of the subject being retained.

Each chromatic and rhythmic expression is fully explained as presented, and the songs and part exercises are specially adapted to the previous teaching.

The songs which appear at the close of the volume are for the most part common to the series, and are intended for use on occasions when all grades may be expected to take part. Some of these songs will necessarily be sung by rote in this grade.

Each volume of this course of study from the second onward presents certain fundamental features as review; the intention being to enable a teacher who has not used the books from the beginning to become somewhat familiar with the plan of the work as a whole. This will explain the simplicity of certain exercises in the advanced volumes. The fact has been constantly in mind, that in taking up a new difficulty no form of presentation can be too simple.

The authors desire to thank those who have assisted in testing the text of this book. Thanks are also gratefully extended to the following publishers and authors for the use of copyrighted material; G. P. Putnam's Sons and the author (poem on page 18); G. Schirmer (song on page 25); The Century Company and the author (poem on page 35); and to Charles Scribner's Sons.

Directions.

The teaching presented in this volume is clearly explained in Chart Series D. Practice from the chart should, consequently, precede each lesson from the book.

Children learn to sing by singing, therefore as little time as possible should be spent on the technical part of the subject.

A few essential facts are given as foot-notes to prepare the pupils for a more complete study later.

It is well to teach children to read music at sight, but the desire for sight singing should not interfere with the careful study and practice of songs and exercises with reference to the tone, the phrasing, the application of words to music, and most of all, the cultivation of the true musical spirit.

The tone should always be soft, flexible, and entirely free from harsh nasal sounds. The movement should be free, with marked, but not excessive accents. The exercise should be spirited but short. Children should not sing more than fifteen minutes at a time.

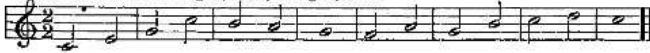
The position should be erect, natural, and easy.

The teacher should have the proper quality of tone clearly in mind, and when this quality is produced, she may feel sure that the children are not injuring the voice.

In writing on the subject of "Style," Mathilde de C. Marchesi says, "There are but two of them in the world, the good and the bad; exactly so there exist only two singing methods, the efficient and the deficient."

SECTION I

Ex. 1. Ch. Ser. D. Page 1, Ex. 1, & Page 3, Ex. 2



Ex. 2.

German Choral.



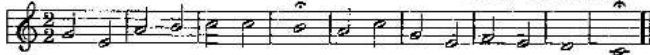
Ex. 3.

MELCHIOR TESCHNER, 1618.



Ex. 4.

JOHANN CRÜGER, 1653.



Ex. 5.



Ex. 6.

1629.



Such directions are represented

CLEF. **STAFF.** **BAR.** **DOUBLE BAR.** **MEASURE.**
♩ HALF NOTE. **2/2 METER SIGNATURE.** This means that each full measure must contain the value of two half notes (♩♩). **ˆ HOLD.** The hold increases the value of a note at least one beat. **— HALF REST.** **○ WHOLE NOTE.**

6. This a translation from

No. 1. A Christmas Story. (Words by ADA BERRY.)

The German, L. W. M.

- 1. Fa-ther Christmas will soon come La-den with his treas-ures,
- 2. Fa-ther Christmas, please to bring A par-rot or a monk-ey;
- 3. We have giv-en you a choice, All our wish-es stat-ing;

Musical notation for the first system, including vocal line and piano accompaniment.

Balls and dolls in rich ar-ray, Bat-tle doors and drums to play,
 We should like a boat to sail, Boek-ing horse with bushy tail,
 Mind you don't for-get mam-ma, Think of ba-by and pa-pa,

Musical notation for the second system, including vocal line and piano accompaniment.

Tea things on a lit-tle tray, What a host of treas-ures,
 Rab-bits, or a spade and pail; Ma-ry wants a donk-ey,
 All are here with grand-mam-ma; You will find us wait-ing.

Musical notation for the third system, including vocal line and piano accompaniment.

First Reader.

I have a better time to this, by E. March 1891

Ex. 7. Ch. Ser. D. Page 11, Exs. 1 & 2.

Do - a la si do.

Ex. 8.

Ex. 9.

J. N. HUMMEL.

Ex. 10.

Ex. 11.

NOTE. Various meters are illustrated in each lesson, the effect of which should be carefully brought out by observing the accent which always falls on the first beat of the measure.

In four- and six-part measures, however, a secondary accent falls on the third and fourth beats, respectively.

The effect of four-part measure is illustrated by the word compromising. Allow the children to pronounce the word as though counting (with accent) *one, two, three, four — com'pro mis'ing*; then alternate the word with the counting, and the proper relation of the accents becomes evident.

SIXTEENTH NOTE. equals METER SIGNATURE. This means that each full measure must contain the value of three eighth notes, or or A TIE.

First Reader.



No. 2. Dickory, Dickory Dock.

Nursery Rhyme.



Too great care cannot be taken with the part exercises. If the harmony be impure when the parts are sung together, it will be necessary to continue the study of each part separately, before trying to give them together. Careless and imperfect part singing should be avoided at any cost of time and patience.

First Reader.