

**NATURAL MUSIC  
COURSE. MELODIC  
FOURTH READER**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649481729

Natural Music Course. Melodic Fourth Reader by Frederic H. Ripley & Thomas Tapper

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**FREDERIC H. RIPLEY & THOMAS TAPPER**

**NATURAL MUSIC  
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*Natural Music Course*

MELODIC  
FIRST READER

BY

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NEW YORK, CINCINNATI, CHICAGO  
AMERICAN BOOK COMPANY

4-132.7650 md

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Educ T 5019.06.746

24 July, 1907.  
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*Entered at Stationers' Hall, London.*

MELODIC FIRST READER.

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## PREFACE.

THE MELODIC COURSE IN MUSIC was planned and named coincidentally with the Harmonic Course. The educational idea of the two series is the same, the order of subjects and the manner of development remain unchanged, but the practice element is differently treated. Power and facility may be attained in two ways. First, by practice on a large number of carefully graded studies, each to be used in a restricted way. Second, by a repeated and thorough study of a few distinctive typical forms. The first method was employed in the Harmonic series. The second is the basis of the present work.

The name Melodic series is justified by the large use of melody, the song element being the basis of study. Each idea is incorporated in a melody through which it is fixed on the learner's ear and eye. This remains as a type by which the tonal form is forever after recognized.

The melodies thus used are largely new and original. Well-known composers in America, England, France, and Germany have written songs for this series which are especially designed for the use of children. From the assembled mass of material procured, selections have been made; these have been carefully tested in the schoolroom to demonstrate their attractiveness to children and their fitness for the purpose intended.

It is not difficult to collect a mass of interesting song material for children, but to provide material which shall be pleasing in melodic qualities and adapted to the precise educational end desired has demanded infinite care and labor.

Music appeals first to the emotional nature of the child. It tends to heighten the sensibilities, stimulate thought, and arouse æsthetic impulses. If, however, the subject be dropped here, the benefit of the effort is uncertain, for it may have served merely to intensify existing tendencies rather than to arouse and develop the higher faculties of the mind. But it is well known that the study of music may be so conducted as to discipline the mental powers, strengthen the will, and remove the dangers which a purely emotional treatment of the subject allows. The accomplishment of this higher end in music study has been the unvarying aim of the authors in the preparation of this course.

The teaching force in the public schools is like a mighty stream, flowing ever, changing ever. It is therefore necessary that some constant, stable element shall exist if the discipline throughout school life shall be well aimed and effective. A good text-book in each subject furnishes a defense against the difficulties brought about through changes in the personnel of the teaching force. To accomplish this the book must clearly outline each year's work, and provide all the material necessary for the logical steps to be taken, and be so arranged as to make each lesson pleasing in itself and fruitful of results; but since all teachers are not equally well prepared to impart instruction in music, it is also necessary that the material shall be so graded and explained as to direct attention to the essential steps upon which a gain in power depends.

These difficult conditions are met in this series so fully that a faithful study of the material will not only cultivate a love for music and impart the power to interpret it, but it will also arouse in the teacher the true spirit of music instruction upon which the highest aim of music study in school depends, and establish a foundation for the development of the spirit of art in all of its applications.

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Mary H. Howlston, "Pussy Willow" and "Hurrah for the Flag"; A. Flanagan Company, "The Little Bud"; The Churchman, "Bloomy Japan."

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#### DIRECTIONS.

Begin at once to unite the voices and create a love for singing. Take the following simple songs. Sing each slowly and clearly as a whole, then have the children imitate phrase by phrase.

Use a chromatic pitch pipe. Take care to pitch the song exactly as represented.

Note the number of monotones, and make a special effort to interest them.

Pay strict attention to the phrase lines in the interpretation; the breath may be taken at the phrase end.

The sentiment of *each line of the poem* will more or less clearly dictate the varying expression of the music in regard to increasing and decreasing the speed and the tone power, and in giving special emphasis to certain tones.



PART I.

I.

THE LITTLE ELF.

JOHN KENDRICK BANGS.

*Merrily.*



1. I met a lit - tle Elf - man once, Down where the lil - ies  
2. He slight - ly frowned and with his eye Looked at me through and

*A little slower.*

*Quicker.*



blow; I asked him why he was so small, And why he did not grow.  
through, "I'm quite as big for me," said he, "As you are big for you."

VICTOR HUGO.

GOOD-NIGHT.

*Slowly.*



Good - night! good-night! Far flies the light; But still God's love shall

*A little slower to the end.*



flame above, And make all bright, And make all bright, Good-night, good-night, good-night.

Take the Tone Study (on page 9) and the songs faithfully every day. The fifteen minutes devoted to music should be divided, at first, into three periods of five minutes each.

### WINDY NIGHTS.

ROBERT LOUIS STEVENSON.

*Cheerfully, in waltz movement.*



1. When-e'er the moon and stars are set, When-ev-er the wtd is high,
2. When-e'er the trees are cry - lug loud, And ships wild-ly toss'd at sea,



All night long in the dark and wet, A man goes rid - ing by. . .  
On the highway tho' low and loud, A - gal - lop - ing goes he. . .

### THREE LITTLE PIGS.

ALFRED SCOTT GATTY.

*Quickly.*



1. A jol - ly old pig once lived in a sty, And
2. The three lit - tle pigs grew sau - cy and pert, And



three lit - tle pig - gies had she; And she wad - dled a - bout say - ing  
tried to act old - er, you see; But their tongues were not e - qual to



*slower.* "Umph, Umph, Umph," While the lit - tle ones said, "Wee! Wee!"  
*quickly.* "Umph, Umph, Umph," So they on - ly could say, "Wee! Wee!"

## RAIN AND SUN.

*Not too fast.*

1. Sprin- kle, sprin- kle falls the rain, Tap- ping light- ly on the pane,
2. So we stay in- doors and play, Till there comes an- oth- er day,



Ev- 'ry drop says: "How it pours! 'Tis not pleas- ant out of doors."  
 And the sun- shine comes a- gain And brightens up the win- dow pane.

## DREAMS.

*Quietly and very softly.*

1. Pret- ty dreams in sil- ver light Come to vis- it us at night,
2. In- to fair- y- land we go, Where the gold- en ap- ples grow;

*A little louder.*

Take us gen- tly by the hand, Lead us in- to fair- y land.  
 And the gold- en ap- ples fall That a child may have them all.

## IN THE MONTH OF MAY.

*Merrily.*

1. A mer- ry lit- tle maid- en, In the mer- ry month of May, Came
2. I am a mer- ry maid- en, And my heart is light and gay; I



trip- ping o'er the mead- ow As she sang this mer- ry lay.  
 love the sun- ny weath- er In the mer- ry month of May.