NATURAL COURSE IN MUSIC

THE

MUSIC PRIMER

FREDERIC H. RIPLEY
PRINCIPAL OF THE RICHLow SCHOOL, BOSTON

AND

THOMAS TAPPER
INSTRUCTOR IN MUSIC, COOPER UNION AND YORkH, CHICAGO, AND ELGIN, ILLINOIS

NEW YORK — CINCINNATI — CHICAGO

AMERICAN BOOK COMPANY
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 necessarily 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.
PREFAE.

The songs of Section III. are repeated in each succeeding book. They are intended for the lower grades, and are to be taught by note. The author desires to express his 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 omitted in these pages which has not been thoroughly tested by teachers of the grades for which the work is intended.

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

NATURAL MUSIC PRIMER.

DIRECTORS.

It is advisable that Chart Series A be mastered before this book is begun. Chart Series B and C should be used with the 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 laborious manner from note to note. Third: As soon as the exercise is correctly sung with the syllables, let it sung with in, on, or a vowel sound. Fourth: As early as possible require the children to think the exercise out, and render it at once with in, on, or a vowel sound. Fifth: Do not allow the singing to drag. Instil on life and spirit from the first. Sixth: Let the tempo (speed) be governed by the pupil's age and ability. If the pupils be too young to read the words of the songs, teach the stanzas by note, and apply them to the notes afterwards.

The notes should be sung, never excised by name.

Write 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 forms necessary are brought to the teacher's notice as required.

While learning the scale relation of notes, 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.

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

No. 1. In the Summer.

Ex. 1.

No. 1a.

Ex. 1a.

Ex. 1b.

Ex. 1c.

Ex. 1d.

Ex. 1e.

Ex. 1f.

Ex. 1g.

Ex. 1h.

Ex. 1i.

Ex. 1j.

Ex. 1k.

Ex. 1l.

Ex. 1m.
Ex. 19.

Ex. 20.

No. 2. Dear Robin.

1. Dear rob-in, rob-in in the tree, Pining-sing a nur-sery song for me!
2. Dear little chil-dren, I'll sing for you, As long as I am-row in the sea.

Ex. 21. Ch. Sec. B. Page 6, Ex. 4 and Ex. 22.

Ex. 23. Ch. Sec. B. Page 6, Ex. 4 and Ex. 22.

Ad. Hold. The hold (Ad.) increases the value of a note at least one beat.

Ex. 26.

Ex. 27.

Ex. 28.

Ex. 29.

Ex. 30.

Ex. 31.

Ex. 32.

Ex. 33.

Ex. 26.

Ex. 27.

Ex. 28.

Ex. 29.

Ex. 30.

Ex. 31.

Ex. 32.

Ex. 33.

Ch. Sec. B. Page 8.
The new meter signature is $\frac{2}{4}$, which means that each complete measure contains the value of two quarter notes ($\frac{2}{4}$).
In this lesson we have a new meter signature $\frac{2}{4}$, which means that each complete measure contains the value of three half notes ($\frac{3}{2}$).

Ex. 50.

Do as reli-a-do.

No. 5. To London Town.

What is the dis-tance to Lon-don town, pray?

You could — walk there in sev-er-a day.

Ex. 51.

Out in the even-ing light, bloos-a-a a rose.

Ex. 52.

Ex. 53.

Ex. 54.

Ex. 55.

Ex. 56.

Ex. 57.

Ex. 58.

From.
No. 6. The Duty of a Child.

Words by Horace Joiner Sawyer.

(quoted in part, 1890-1894)

A child should not say what you and speak when he speaks to.

Ex. 50.

Ex. 52.

Ex. 54.

Ex. 56.

Ex. 58.

Ex. 60.

Ex. 62.

Ex. 64.

* The dot (•) increases the value of a note by one half; e.g. equal to an eighth.

No. 7. A Song of Winter.

When the snowflakes fly...

Ex. 65.

Ex. 66.

Ex. 67.

Ex. 68.

Ex. 69.

Ex. 70.

Ex. 71.

Ex. 72.

We go out to ski... And we cry as you go by. "Would you like to ride?"...
Ex. 65. Ch. 3, page 4. Exs. 6 and 8.

Ex. 66.

Ex. 67.

Ex. 68.

Ch. 3, page 7.

The new meter signature is $\frac{3}{4}$, which means that each complete measure contains the value of four quarter notes ($\frac{3}{4}$).

Ex. 69.

Ex. 70.

Ex. 71.

Ex. 72.

Children, you must learn to spell, read, and write, and cipher well.

Ex. 73.

Ex. 74.

Ex. 75.

Ex. 76.
No. 8. God's Care. (I.)

1. From the far blue land —
   Where the sea rolls deep,
2. He will hear their prayer —
   Day or night, day or night.

God looks down on —
Still — ever,
And with gentle bird — wise
Guides their steps — safe.
In the east will keep them
Safe from fear and dread.

No. 9. God's Care. (II.)

1. From the far blue land —
   Where the sea rolls deep,
2. He will hear their prayer —
   Day or night, day or night.

God looks down on —
Still — ever,
And with gentle bird — wise
Guides their steps — safe.
In the east will keep them
Safe from fear and dread.
SECTION II.


Ex. 235.

Ex. 236. German. 14th.

Ex. 237.

Ex. 238.

Ex. 239.

Ex. 240.

Ex. 241.

Ex. 242.

Ex. 243.


Love's not every road.

Sing a song of summer, Something bright is still!

Pres-sures in the sum- mer, Free in the fall.

STAFF. G CLAV. J HALF NOTE. ½ HALF REST.

MEASURE. This means increase the degree of loudness.
The Divided Beat.

Young pupils tend to give a beat to each note. To correct this, require them to hold the finger down while they sing two notes, then raise it slightly and quickly, and put it down again, and sing the second two while the finger is held still.

Experience seems to show that children learn more easily if downward beats alone are counted; thus, a two-part measure may be indicated by, down, up, etc., in more effective, especially if a slight sound is made by the finger on the top of the desk.

Ex. 244. Ch. Sec. C, Part 4.

Ex. 245.

Ex. 246, 247, 248, should be practiced with the descending scale in like manner.

Ex. 247.
Chromatics.

A chromatic is frequently introduced between four and five of the scale. This tone is called it (F) or sharp four (♯4).

It is easily sung from sol, or five.

Sol ♭ sol of this scale is identical with do do of another scale, so that we can use do sol do of the second scale while learning sol ♭ sol:

Sing do sol do, and then sol ♭ sol, on the same pitches, and the chromatics will be learned.

A sharp placed before a tone (Ex. 269) is called an accidental. It affects the pitch of the degree of the staff on which it occurs, but its effect does not extend beyond the next bar.
**Dictation Exercises**

Dictation exercises are a test of each lesson from this point to the nineteenth of the month. The lessons are carefully graded, and progress systematically. Very few of exercises already made familiar in the cut and note by previous practice, the object of these exercises is for the pupil's benefit. When he hurries, a mark is made in the lesson. The following exercises require good judgment of the pupil's ability, and the ability of the teacher to test the pupil's progress.

**Directions.**

The pupil proceeds with the proper exercise until he makes the proper progress. He then returns to the previous exercise and repeats it until he can perform it correctly. The pupil is to proceed until he can perform the lesson without assistance.

Do so on the third space. The signature is 3.

**Exercises.**

Ex. 266. [Musical notation]

Ex. 267. [Musical notation]

Ex. 268. Ch. 2. C. P. A. F. 84. 8nd 4.

Ex. 270. Ex. 271. [Musical notation]

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**The Huntsman.**

Arranged by J. Hume. (Copyright, 1863, by J. Hume.)

No. 26.

1. The huntsman makes the man out, and gives the signal with causing noise. With a dog in my pocket, the huntsman makes the sign. With heart to my, I seek my prey, I seek my prey, I seek my prey, and

2. My dog he go, my dog he go, my dog he go, my dog he go. With heart to my, I seek my prey, I seek my prey, I seek my prey, and

3. My dog he go, my dog he go, my dog he go, my dog he go. With heart to my, I seek my prey, I seek my prey, I seek my prey, and

4. My dog he go, my dog he go, my dog he go, my dog he go. With heart to my, I seek my prey, I seek my prey, I seek my prey, and

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3. My dog he go, my dog he go, my dog he go, my dog he go. With heart to my, I seek my prey, I seek my prey, I seek my prey, and

4. My dog he go, my dog he go, my dog he go, my dog he go. With heart to my, I seek my prey, I seek my prey, I seek my prey, and
Dictation.
Do is on the space below the staff. The signature is $\frac{4}{4}$.

Exercise:

Words by H. W. Emerson,
(American author, 1839-1926.)

As dear is guardian to our feet, So near to God is man.
When
du - ty whisper theory, Thou must, the youth ex - plains, I see.

Key Signature of D.
A beamed half note ($\frac{3}{4}$) equals $\frac{1}{2}$ or $\frac{3}{4}$.

A dotted whole note (or-) equals $\frac{3}{2}$ or $\frac{3}{2}$.
Dictation.
Do is on the first line
The signature is $\text{C}^\text{4}$

Exercises.

Ex. 341.

Ex. 342.

Ex. 343.

Ex. 344.

Ex. 345.

Ex. 346.

Ex. 347.

Ex. 348.

Ex. 349.

Ex. 350.

Ex. 351.

Ex. 352.

Ex. 353.

Ex. 354.

Ex. 355.

Ex. 356.

Ex. 357.

Ex. 358.
The sixteenth rest (2) in Exercise 365 makes the note before it short. If the pupils find this exercise difficult, allow them to sing it as if the notes were eighth notes, making them very short and slightly separated, and they will thus get the effect of the rest.


do la do, do si do, sol si sol.


Ex. 367.

Ex. 368.

Ex. 369.

Ex. 371.

Ex. 372.

1. Eighth Note. 2. Sixteenth Note. 3. Eighth Rest. 4. Sixteenth Rest. 5. Natural. 6. Chromatic Tone.

Dictation.

Do is on the third line. The signature is 1. 2. 3.

Exercise.

Ex. 373. 4. 5. 6.

Ex. 374.

Ex. 375.

Ex. 376.

Ex. 377.

Ex. 378.
No. 63. words by A. P. Bourne. America, music by B. Cramer (?).

1st Verse:

America,

Sweet land of Liberty,

There's a land we love so well,

Land where our fathers laid for us,

We'll defend it with our lives,

Land where the brave are free,

And the home of the free.

Chorus:

O say, can you see, by the dawn's early light,

What so proudly we hailed at the twilight's last gleaming?

O say, does that star-spangled banner yet wave o'er the land of the free?

America, America, what home of the brave?

America, America, land of the free and the home of the brave.

2nd Verse:

O say, can you see, by the dawn's early light,

What so proudly we hailed at the twilight's last gleaming?

O say, does that star-spangled banner yet wave o'er the land of the free?

America, America, what home of the brave?

America, America, land of the free and the home of the brave.

Chorus:

O say, can you see, by the dawn's early light,

What so proudly we hailed at the twilight's last gleaming?

O say, does that star-spangled banner yet wave o'er the land of the free?

America, America, what home of the brave?

America, America, land of the free and the home of the brave.

Chorus:

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What so proudly we hailed at the twilight's last gleaming?

O say, does that star-spangled banner yet wave o'er the land of the free?

America, America, what home of the brave?

America, America, land of the free and the home of the brave.

Chorus:
No. 65. Come, Thou Almighty King.

Words by Charles Wesley. (Salamander.)

1. Come, Thou almighty King, Holy as Thy name.
   Come, Thy word to make men holy, let us
   come
   to sing, glory in Thy name, Father all-gracious,
   Come and Thy grace accept.

2. Come, Thou all-sufficing word, God on Thy
   name.
   Come and Thy grace accept.
   Or all vie to it so, Come and Thy grace accept.
   And give Thy word success, give it of its
   name, Oh us do-sound.

No. 66. Battle Hymn of the Republic.

Words by Fritz Mann-Hesse. (American writer, 1807-93.)

1. Mine eye have seen the glory of the coming of the Lord; He is
   1. Mine eye have seen the glory of the coming of the Lord; He is
   to me like the wonder of a heart-touched wings. They have
   1. Mine eye have seen the glory of the coming of the Lord; He is
   to me like the wonder of a heart-touched wings. They have
   2. He has known of earth the worked out error of earth. He in
   2. He has known of earth the worked out error of earth. He in
   the best is of the ill-arranged has been a-cress the sea. With a
   2. He has known of earth the worked out error of earth. He in
   the best is of the ill-arranged has been a-cress the sea. With a
   3. He has known of earth the worked out error of earth. He in
   3. He has known of earth the worked out error of earth. He in
   the best is of the ill-arranged has been a-cress the sea. With a
   4. He has known of earth the worked out error of earth. He in
   4. He has known of earth the worked out error of earth. He in
   the best is of the ill-arranged has been a-cress the sea. With a

2. We have seen the glory of the coming of the Lord; He is
   to me like the wonder of a heart-touched wings. They have
   1. Mine eye have seen the glory of the coming of the Lord; He is
   to me like the wonder of a heart-touched wings. They have
   2. He has known of earth the worked out error of earth. He in
   2. He has known of earth the worked out error of earth. He in
   the best is of the ill-arranged has been a-cress the sea. With a
   3. He has known of earth the worked out error of earth. He in
   3. He has known of earth the worked out error of earth. He in
   the best is of the ill-arranged has been a-cress the sea. With a
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