

GRAND OPERA STARS IN THE KINDERGARTEN

Children in the Primary Grades Have Wider Range in Voice Than Those Ten Years Older, Says Principal of School Who Gets Wonderful Results in Singing.

Grand Opera in the Kindergarten! Old writers of child music who have long held the idea that small children are incapable of singing other than simple little songs are astounded at the idea. Yet grand opera music arranged for children is being taught in the primary grades and has invaded the kindergarten in spots where the old kindergarten system can be broken into.

In many of the schools of America singing has made a decided advance in recent years. There was a time when set kinds of songs were written for the schools.

In the countries of Europe that system never was in vogue. The German child sings the songs of the grown-ups, and when he is grown he

position to laying stress on the technical, however.

These dissenters point out that the majority of children will not make music a profession. They should learn to sing for enjoyment and to give vent to their higher emotions. They should sing freely, is the argument.

Among those who have had wonderful results by teaching singing with little reference to the technical side is Thomas Edwin Spencer, principal of Irving School. His pupils show remarkable ability in singing. They sing with the full joy of making beautiful sounds. From the chart class to the highest grade he has developed a school of wonderful singers.

He has proven that the range of

collection covers a very wide range.

"When considering the permanent benefit that the child's education is to derive from his school study of music, we ask ourselves the question: What will probably be the relation of our children to music after they have left the school and are grown? How will they use music in life? Answer: They will sing and they will hear singing and instrumental music. Our aim, then, should be to lead them to love good music, and, as far as we able, to teach them to know good music. And by good music I mean music that appeals to and expresses the better and higher emotions of the soul—appeals to duty, to patriotism, to friendship, to reverence, to filial and parental

such thing as playing in parts. All sang the air.

Harmony was developed by the Northern peoples. Coincidentally with the church practice of constructing unorthodox melody and singing in an unnatural mode, the people of Northern nations began singing with accompaniment of different voices in harmony, but singing different parts. So devoted were the people in England to their tunes that churchmen wrote religious words to their tunes so as to attract men to church.

For a long time opera was confined to the courts of Europe. In Italy, however, the people declared their independence and took what was theirs by right. Opera became popular first in Italy in the seventeenth century. It spread over the Alps into France and Northern Europe.

Cardinal Mazarin first introduced opera into France when he brought a troupe of Italian singers and it was received with favor. In France the ballet became a part of the opera and remains so even yet.

In Germany opera was not well received until the close of the Seventeenth Century. Germans allowed Italians to come across the Alps and give performances, but they did not care much for opera themselves. When they did take it up they went in for opera with the zest of youth and German writers as a result have produced some of the most wonderful pieces of opera.

In England the lyrical drama was their first opera. It was first introduced by men of Italian parentage or birth. The Puritans gained the leadership in English affairs about that time and their influence on the opera of that time is shown in the religious element injected.

Grand opera reached its height one hundred years ago. Since then there have been many inspiring

operas written, but musical critics say that in recent years there have been none equal to those of more than a generation ago.

Scientists have taken music to pieces and given it thorough analysis. They know all about the beats, measures, half notes and causes of different effects. They can tell to a mathematical certainty what causes a discord, although the particular scientist working out the problem would be unable to strike two notes in harmony on the piano. That is why the dissenters in music do not wish emphasis to be laid on the technique. Let the child be free, they say, and the music will come out of him, for music is natural to the child.

Way to Get Results.

Some clerks sell a man a necktie, then as they reach for the money, they repeat a sing-song formula: "Any collar, shirt, handkerchiefs, suspenders," and so on, like a waiter in a chophouse. That's not suggestion. Here's a way to produce better results:

"There's a new collar that seems to be the present fad and we've received the first ones here."

Usually you can find something like that without fabricating, if your store is a progressive one, and you can reach for the collar while saying it. The words interest the customer for a moment—the new shape collar interests him a moment later.

That's the difference between a clerk and a salesman. But don't think the man who forces sales on a customer and worries him into buying is making good. There's a difference between selling a man something he wants and something he has no use for.



continues to sing them. It is part of him. That is why the German national songs are so universally known.

In Italy everybody knows the classics. Children sing snatches of "Il Trovatore" at play and love to sing it. In the recent celebration of the hundredth anniversary of Verdi, the author of "Il Trovatore," children crowded to the public gatherings and with song paid tribute to the writer of Italy's soul-stirring opera.

"But the Italian sings naturally," argues the child song writer of the old school.

True, indeed, so does the American child, according to the new song writers and teachers and their results in teaching children are wonderful.

In the old song days when singing was taught in the schools in a haphazard fashion and the children sang as a sort of exercise the love of music was not developed. That was pitifully shown in a recent session of Congress when the lawmakers of America rose to sing "Star Spangled Banner." The band played wonderfully. Half of those playing were of foreign birth. The Congressmen rose to their feet in solemn respect to the great song, but only here and there were men able to sing it.

They recognized the tune as one recognizes a face of a slight acquaintance, but they didn't know the words. Those who did know them sang a while and then grew discouraged as their weak voices grew weaker in the great hall of silent men.

AMERICANS ARE PUT TO SHAME ON LINER.

Again on a great ocean liner was the Star Spangled Banner put to shame. On board the ship there were passengers of French, German, English and American citizenship. The last night on the ocean the band played national airs. As they played the citizens of each land sang. England did well at "God Save the King," Germany grew heroic with "Der Wacht Am Rhine," France distinguished himself with "La Marseilles," but America fell down completely with "Star Spangled Banner" and had to take a try at America at which she did only indifferently well.

When it comes to the great operas few Americans recognize them when they are played. On account of the failure to teach music well Americans have turned to the rag time songs.

Following the introduction of systematic singing in the schools, Americans have gone to the other extreme and have spent much time teaching the technical side of singing. There has been a growing op-

UPPER left. The finale. Upper right: A young Caruso. Lower left: Thos. E. Spencer, principal of Irving School. Lower right: The troubadour.

voice of a child is extensive. They sing difficult music easily and love the classics. For the younger children snatches from the operas are taken and words children can comprehend are fitted to them. When asked about his methods, Mr. Spencer said:

"We employ music at the Irving School for its value in training the sensibilities. We have many subjects for training the intellect and the will, but music, when rightly taught, makes a direct appeal to the sensibilities, that part of the mind that receives so little attention in our scheme of education. Reading and speaking are directly concerned with ideas. Is it true that, when rightly taught, they are an interest and delight for their present and future use and joy. So with singing, love of good singing is the chief thing aimed at in our school. Now, we hold that there can be no really good singing unless there is in the singing an expression of ideas. There can be no love of good singing unless the emotions are kindled. We find the singing is best where the countenance and bodily attitudes and movements become the outward signs of inward thoughts and feelings. The natural child expresses himself not only with his voice, but with his countenance and with gesture and posture. We carry this into our children's singing. We use it to develop the sense of perfect rhythm, as well as to give dramatic expression to their thoughts and emotions."

CHILDREN VIVACIOUS AND SIMPLE.

"Two attributes characterize all children—vivacity and simplicity. Our selection of songs is based upon those childish attributes, and also upon the children's appreciation of the humorous. We have regard also to the fact that children's voices are pitched high, because their vocal organs are small. The piccolo ranges higher than the flute because it is smaller and songs for children should not be written in a key too low.

"For a good many years we have been selecting tunes and words suitable for children's singing. The Mother Goose rhythms set to suitable music are a delight to children—they are true folk songs, but our

affection, to aspiration towards the spiritual things of life. For music is a language and most of the pleasure of singing lies in the expression of a state of feeling. To this end the song singing of the upper grades should be much more comprehensive and systematic than the ordinary 'rote singing' that is usually done in schools, both as to selection of the songs and the way they should be rendered. We should not spend time upon trivial songs in the upper grades, which afterwards older children and adults do not care to sing. We should emphasize folk songs and national songs, and also classic ballads and standard non-sectarian devotional songs (even songs whose words may be beyond the child's complete comprehension) with the purpose that children are to learn them as Germans learn their chorals—to last through life. To have a score or more of fine songs so that each child can sing the melody through correctly with the words from memory would be no mean musical education, even though nothing else were learned. In the thorough learning of these songs there is laid a rhythmic, melodic and harmonic foundation for future music development that is quite as valuable as the really technical drill might be that is forced upon children without their feeling its value. The songs selected should typify some external fact of human nature, or recall some great episode or great personality; songs which should not only be sung, but thought about, so that maidens might be restrained from waywardness by memories of 'Ye Banks and Braes of Bonnie Doon,' and 'Youth is Reared to Heroism' and 'Forty Years On.'

ROUGH STRIDENT VOICES ABSENT AT IRVING.

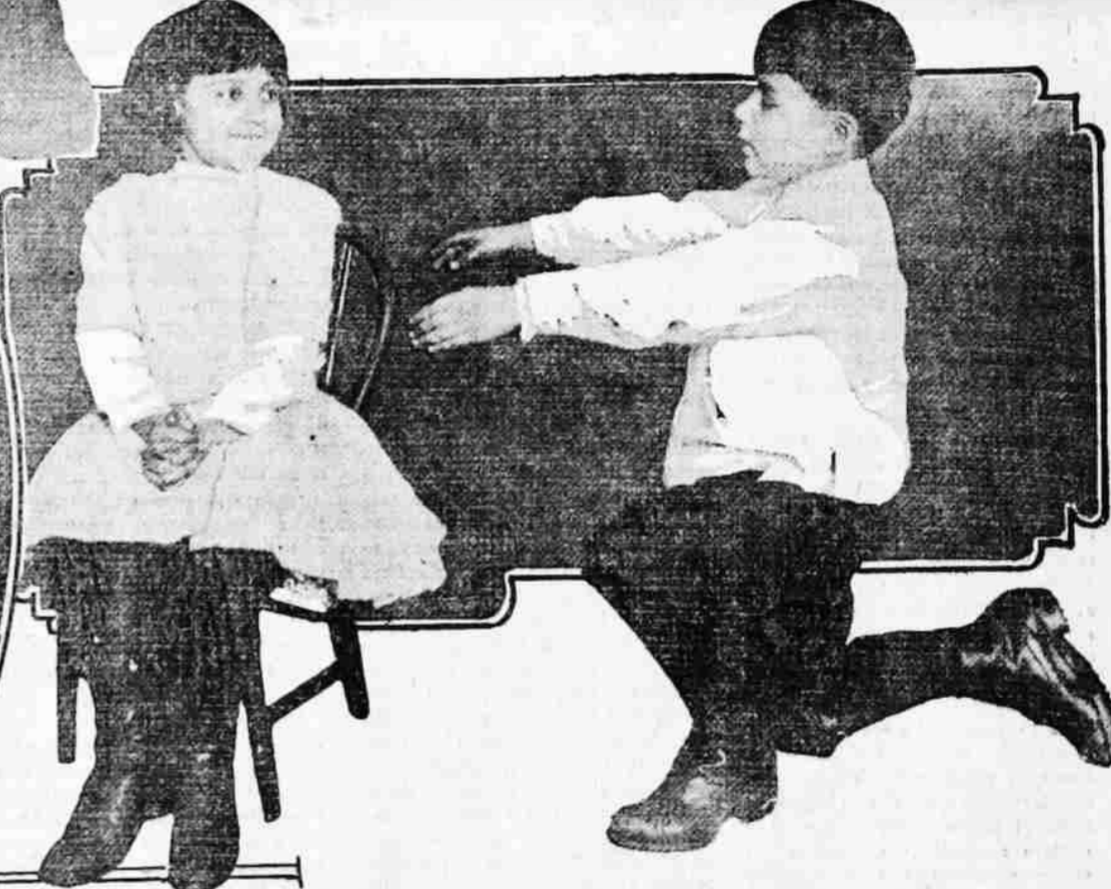
"You do not hear the rough, loud, strident voices in the Irving that are most often heard in public school singing. The tone quality is good, because the child's attention is not directed to the mechanical process of tone production, but upon the thought and feeling he is expressing, thus retaining the natural response of the vocal organs. Dramatic interpretation through the countenance, and by bodily action contribute to pure tone of voice.

"We have enjoyed visits from many musicians of national reputation who tell us that the singing of our children is not equaled anywhere else in this country. Visitors remark upon the cheerful, even joyous, behavior of our pupils, and the mutual sympathy existing between teachers and pupils. We attribute this largely to the influence of our singing.

"But what about the technical



STRAUSS PORTRAIT.



drill?" you ask. We do something of that, but we hold it is to be kept subordinate in the small time that can be given to the public school music in the curriculum. We know that song preceded the science of voice production and the theory of music by thousands of years. We know that whoever loves to sing will probably, sooner or later, wish to learn what the music teachers have to teach. If young people do not wish to learn it, they had better not be worried with it at all. We think that, in the grammar school, ear tests, tone tests, scales, clefs, and all the rest of the paraphernalia of music teachers should be put in the proper and very modest place.

"Music, like other forms of articulate speech, is primarily a matter for the ear and voice, and not for the eye. It is, then, of very great importance that the old-fashioned singing by ear should not be pushed out of the schools by instruction in musical technique.

"We have used many operettas in our work, for these give play to the imagination, and to the dramatic instinct of pupils. We have found 'Sylvia,' 'The Belle of Barstapole,' 'Bibi,' 'The Comedy of Toys,' 'The Land of Pie,' and one of our own compositions, entitled 'Joyland,' admirably adapted to our needs. Parents attend the rendition of these musical plays, and find pleasure in the performances given by their children, and their pride in their school is augmented."

We owe much of our musical knowledge to the Greeks, but they in turn go to Egypt for their learning. Music in the earliest times

NEW CLEW TO CRIME FOUND

The science of deduction as accredited to detectives may receive a setback as a result of a discovery in medical science just made known by Dr. John E. Murphy, the noted Chicago physician and surgeon, on his return from the International Congress of Medicine in London.

It is a process by which it may be determined positively whether a bloodstain is human or from one of the lower animals.

The old way of determining whether bloodstains were human was by an examination of the stain under a microscope," Dr. Murphy explained, "and it was more or less guesswork. Analysis of the stain in the new way would establish the fact beyond a doubt by the precipitants in the blood.

"In the case now of the chimpanzee, the precipitant would come within 10 per cent of the human, while in the case of an ordinary monkey the percentage would be much less."

In the opinion of Dr. Murphy, the most important matter before the congress had to do with the cancer problem. "Or rather, I will say it was perhaps the most important."

The problem was discussed by an Italian, a German and a Frenchman," he said. "Let it be under-

STRANGE HARP FOUND IN AFRICA.

But long before the reed organ was developed stringed music came into being. In Africa we find a strange harp made of ebony with long steel spikes driven into it and held in place. These steel spikes are struck with the fingers and music of a weird sort can be produced. With the growth of the nations the harp has developed.

It must be taken into consideration that music came long before it was learned there was any such thing as technique. Savage men played by ear and produced wonderfully beautiful songs. The music, however, was simple. There was no

STOOD THAT IS PURELY A SCIENTIFIC RESEARCH INTO THE CANCER OF MICE,

and has nothing to do with the cancer of humans—as yet, at any rate, except by analogy.

"It was shown that cancer in the Japanese waltzing mouse is capable of transplanting in others of the same breed in nearly 100 per cent of the cases used in experiments. In the case of the Jensen mouse it was shown that the cancer could be transplanted in about 85 per cent.

"Then they crossed the Japanese and Jensen mice, and they could not infect a single one of the resulting mice with the disease.

"That," asserted the doctor, vigorously, "is the first instance of cancer immunity as a result of cross-breeding, or, for that matter, as a result of anything. And it lends a great hope in connection with the solution of the cancer problem of humans."

Dr. Murphy spoke enthusiastically of the discussions of disease resulting from vice and of the wide prominence given the discussion by the English press.

As a result of this phase of the congress Sir Malcolm Morris at a final dinner to the members stated, according to the Chicago surgeon, that in an interview he had with Premier Asquith the Premier practically had promised that a commission would be appointed under the British government to investigate such diseases, for the benefit, chiefly, of innocent victims.