The New
SECOND MUSIC READER

BASED LARGELY UPON C. H. HOHMANN

REVISING FIRST LESSONS IN
READING MUSIC AT SIGHT

WITH ONE AND TWO-PART EXERCISES AND SONGS, AND
DIRECTIONS TO TEACHERS

by

LUTHER WHITING MASON

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PREFACE.

The prevalent desire for practical methods has led many friends of this Method to appreciate the retention, in their retention, of so many of the selection used in the first edition of the _National Music Course_; but while the author appreciates the full force of the popular taste, he also realizes the innate educative value of this material, which has become all the greater for its proven fitness. So much is this the fact, that after diligent search throughout Europe, especially in those centers where school music receives the fostering care of the state and the service of the best intellects, he has found it impossible to replace these selections, except in a few instances, handfuls as they are important members of a carefully considered and well-organized system, the selection of which would materially injure the completeness of the whole.

There will be found, however, in the compilation of the elementary portion of this book, much that is new and helpful to both teacher and pupil, the use of which has been made practical by the general advancement of the science of teaching music in the schools—amongst which may be mentioned, Rhythmic Analysis (by means of Time-Names, as originally invented by the Author of this work); Preparatory Exercises in the Study of Two-part Singing; German Chromatic Pitch-Names, adapted to American usage; Special Exercises in Singing Chromatic Scales; Diagrams of the Scale in the Various Keys; and Rising from One Key to Another,—together with suggestions to the teacher, at such points as seem to require particular treatment.

In the Introduction will be found interesting chapters on Time and Time; Illustrative Preparatory Lessons for the use of such schools as commence this course with the _New Second Sources of Charts_ and this System.

Part IV contains Test-Exercises for individual reading,—which is seldom provided for, but which is so necessary in the study of music as in that of languages,—to interest the pupil with self-confidence.

In the Appendix is a full explanation of the system and use of Time-Names, the subject of which is to designate the position of each note in a measure of whatever kind of time. This system does not pretend to teach or develop times, but simply to name the notes in any given measure. It differs entirely from the _Chord_ system of Time-Names (which has been adopted in the Toned-Note method in a modified form), as, in this system, the measure is the unit, while in the Chart system the unit is a "pulse" or beat.
The New Second Series of National Music Charts are intended to accompany this Reader, and have received similar treatment in their preparation; and both should be used in connection, to secure the best results.

Finally, we will, in this as in former editions, call the teacher's attention to the following general directions:

1. Require a good notation of the parts while singing.
2. Do not allow them to sing too loud, or to shout instead of singing.
3. Do not let them heavily sing the rhythm.
4. Do not permit extensions of duration or indiscriminate articulation.
5. From the very first, aim at imparting a generally soft style of singing as the basis of all expression.
6. Encourage sweetness and modesty of manner, to preserve the beauty of the music.

Acknowledgments are due to Mrs. Amelia L. Lawrence of Hyde Park, Mass., for translation (designated by a *); and to Mr. G. A. Venable, Jr., of Chelsea, Mass., and others, for valuable assistance.

L. W. M.

Boston, April, 1890.
INTRODUCTION.

I.—TUNE.

The object of this Introduction is to aid such teachers of common schools as know but little about music to teach a class of children from eight to eleven or twelve years of age to sing through the following course. It is very natural to suppose that, as this is the Second Reader, corresponding with the Second Series of Charts, it is necessary to have gone through the First. But it is not so. The First Reader and Charts are designed for children from five to eight years of age, and are not adapted to interest children beyond that age.

We have therefore prepared this Introduction to the Second, to be used instead of the First, Series of Music Charts and First Music Reader, for children the majority of whom are over eight years of age.

We would suggest as a course in rote-singing,—

(1.) The following songs from the Second Reader (only the melody of each):

"Praise of Singing," 54.

(2.) The Scale.—The teacher having written the diagram shown on page viii of this book upon the blackboard, the scale is to be learned by rote as a tune, and is not to be explained nor talked about at present. It should be sung both by the numerals, or scale-names, and by the syllables, ascending and descending.

In every school where there has been no regular instruction in singing, the teacher may expect to find three classes:

1. The positively musical.
2. The passively musical.
3. The negatively musical.
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The positively musical are those who have been accustomed to sing at home, in school, or in Sunday-school, so that they can sing several songs by rote, and are glad of the opportunity to learn more in this way.

The passive class are those who have sufficient musical talent, but it has never been called into exercise.

The negative are those who have a talent for music, but have been led to believe they had not, by hearing it said that "there was no music in the family" to which they belonged; and their parents and friends oppose music in schools, saying it is a waste of time and money, and an injustice to those who cannot learn to sing, etc.

The proportion of the positive class to the other two will depend upon the influences, musical, that have been brought to bear upon them up to the ages of eight or nine years. If the children have been accustomed to hear singing at home, in school, and in Sunday-school, and have not been discouraged by their parents and friends in their first attempts, there will be but few of the negative class.

In commencing, let the teacher direct her attention to the positive class. Do not urge those who have not been accustomed to singing to join in the exercises at first. If any in their first attempts sing out of tune, the teacher should ask them to listen; but do not discourage them. Give them to understand that this is one way to learn to sing,—that is, to listen.

By way of encouragement, let the teacher establish some test of improvement. Our test is the scale. Let the teacher find out: How many can sing the scale alone; How many can sing up and down three notes of the scale correctly; How many five or six notes; and encourage them who are disposed to try, by telling them that if they can learn to sing the scale up and down correctly, they can learn to read music.

"Yeazle's Music Primer," which is published by Messrs. Ginn & Co., will be found valuable at this stage of work, as it contains a carefully prepared set of progressive scale-exercises in figures, easy of comprehension, and admirably calculated to lead the pupil in toward the study of staff notation. Full directions are given in the work for the teacher's guidance; and as it quite inexpensive, there is no reason why any teacher should be without it.

II.—TIME.

How have ever observed children following a band of Music,—how with lengthened strides they will endeavor to keep step to the measured strain of the march? or the boy with his clappers, giving out in smart, clear clicks the well-defined rhythm of some popular song,—this without any knowledge of music as a science, and only exhibiting a latent sense of that rhythm which is in and through all Nature?

If a boy marches well, keeping step to the music, or plays his clappers with more or less rhythmical accuracy, we say that the child keeps "good time," or is in good time.

Now this sense of time, like that of Tune, is not equally possessed by all children at first. To some it is just as natural to sing or play in time as it is to breathe; to others it is a matter of discipline; and to say that a child who does not at once show the ability is therefore incapable of attaining its possession, is unjust.

We give our school-children a fair trial in regard to time, and with abundant success; let us be as fair in the matter of Tune.

We require precision in pitch when singing the sounds of the scale. We must be as particular to require precision in time, in order to insure success in reading music at sight.

Precision of movement shall be the text of this chapter; and this should be the teacher's aim in her efforts to awaken "Time, in her classes,—treating to the influence of the module of song presented in the course of study to round off all the sharp angles and finally produce a liberty of movement which shall never degenerate into license, but which shall always be pure, true, and graceful, and under the firm control of an educated will."

Although there is a wide difference of opinion among our native singing-teachers relative to the matter of teaching time, it is needless to point that the earnest and best results have followed in the train of those teachers of the past and present age who have faithfully and persistently held to the so-called "old fashioned" mode of teaching time with the band.

*Dr. J. H. T. Mason, Inspector of Music, in his Report on the Examination in Music of the Students of Training Schools in Great Britain for the year 1881, says: "If I were to pick out any single omission which in the course of these examinations has really been more frequently
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Wherever this method has been honestly tried, it has worked successfully; and where it has proved unsuccessful, its failure may be fairly attributed to want of care and lack of persistent effort in its teaching. Teaching time is to itself an art which requires as careful a training to master as any of the beautiful culminating exercises which are the grace and pride of many a schoolroom; and it should for a time be classed as a special study, and a few minutes daily devoted to careful drill in its positions and movements.

The following directions may serve to assist the teacher in commencing the study of "Teaching Time" as an Art. It must be remembered, however, that from the very first attempts the class must be carefully supervised, all baggy sleeves up to work briskly, and kind encouragement given to those who are willing, but awkward, in their trials. After one series of classes have acquired the art, it will be very easy to keep it up.

THE ART OF TEACHING TIME WITH THE HAND.

It is supposed that the sense of time has been developed to some degree, unconsciously, by means of rote-singing. The pupils are now to acquire the art of rote-teaching music from the notes; and this includes the ability to give each note in a measure for right length, as well as the right pitch, and that without any aid from the teacher.

The experience of centuries teaches that the best way to do this in singing is by some method of teaching time with the hand. History also shows that all substitutes for this,—such as metronomes, improvised pendulums, pointing one's self, etc.,—are failures so far as they tend to develop the ability to read music independently as to time.

POSITION FOR TEACHING TIME.

Sit or stand erect, pacing forward a little, with active motion. Place the elbows at the side, just far enough back to allow the middle finger of the right hand to reach the centre of the palm of the left.

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The Downward and the Upward motions should be from the wrist only. This is very important, as it will not tire the pupils as soon, and they will be less liable to jerk the body while teaching. Some children will require special instruction and drill in this, as they will not be able at first to make much motion from the wrist. A good plan, perhaps, is to direct the pupils to swing the right wrist with the left hand in a free, and then to move the right hand up and down, like a pigeon's wing in flying. The teacher can do this while the pupils imitate her, and most of them will get a clear idea of the motion from the wrist.

The teacher may now proceed somewhat as follows:

LESSON 1.

TEACHING TWO-DAY MEASURE.—POSITION.

Teacher. Attention!

(The pupils give their attention.)

T. Place your hands as I do mine!

[a. The teacher places her hands so that the end of the middle finger of the right hand shall rest in the centre of the palm of the left, and draws the elbows well back, bringing the forearms into a horizontal position, quite close to the body. The pupils imitate her with more or less success at first, but faculty all do it very well; for it is not very difficult.]

T. You are doing very well indeed. Now watch me, and do as I do!

[b. The teacher raises her hand from its horizontal position to a nearly upright one, by a quick motion from the wrist only, and keeps her hand in that position. The pupils imitate her.]

T. [With her hand still in upright position.] When I say, Position for teaching time, I wish you to place your hands as you have them now. Watch me again, and do as I do. Attention!

[Teacher drops her hands at her sides. The class imitates her.]

T. Very well. Position for teaching time!

[Many of the pupils understand, and take the position promptly; some more indolently, others place the left hand above the right, and so on.]
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T. Some of you did quite well. But I want you all to do it well; and to do that, you must be smart, quick, about it. When I say, Attention, drop your hands to your sides. Attention!

[Teacher drops hands at his sides. The pupils imitate him.]

T. Position for beating time.

[Teacher again takes position, as at b, and the pupils imitate his more accurately, as a class, than at first. As this is the first step, it will be better to be quite sure of it before proceeding farther; and it may need several trials to enable all to take the position promptly.]

LESSON II.

TWO-PART MEASURE CONTINUED.—BEATING.

Teacher. Attention!

[Teacher and pupils drop their hands to their sides.]

T. Watch me, now, and notice what I do.

[Teacher places his hands in position for beating time; then, bringing the right hand down into the position described at a, asks—]

T. Which way did my hand go then?

Pupils. It went down.

T. Yes; and we will call it the Downward Beat, and this [raising the right hand in position b] the Upward Beat; and the two beats we will call a measure. Now watch me, and tell me how many measures I beat:

*Downward beat, upward beat Downward beat, upward beat. P. Two measures.

T. Very good. Now you may try. Position for beating time!

[Pupils take position.]

T. Beat two measures.

*In these lessons the teacher will say nothing about accent; but will be careful to give an accent to the syllable or word Down, by raising the right hand, as in measure one, and a right time to the word Right, in raising that hand to four parts measure, and he shall make that the class also take her in this respect. This is better than talking too much about accent at first.

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[The teacher and class beat two measures, naming the beats, and then four, and unties until a fair degree of uniformity and precision of movement is established.]

In nearly all classes there will be found some pupils who are inclined to keep the hand in constant circular motion. Such require particular attention, and should be led to observe that after each beat the hand remains perfectly quiet; also, that the motions should be quick and decisive, but without noise from the hands.

At this stage, if desirable, the lessons in singing from figures can be taken up, and carried as far as Exercise 25.

LESSON III.

BEATING THREE-PART MEASURE.

T. Attention! You will notice again what I do.

[Teacher places his hands in position for beating time, and gives the down beat, saying Down; then moves the right hand smartly to the left, so that the base of the thumb shall touch the body, saying Left; and from that upward to the first position, saying Up—these three movements being done with steadiness, and with a studied angularity, that each motion may be perfectly clear to the pupils.]

T. How many beats did I make then?

P. Three.

T. What did I call them?

P. Down, Left, Up.

T. Good! That is called Beating three-part measure. Watch me, and tell me how many three-part measures I beat: [Springing] Down, Left, Up; Down, Left, Up; Down, Left, Up; Down, Left, Up.

P. Four measures.

T. Very well. You may try: Position for beating time! Beat two measures of three-part time, naming the beats.

[Pupils try, but find it more difficult than beating two-part measures. The teacher patiently encourages, until a fair degree of proficiency is attained; when Exercises in Figures from No. 20 to No. 25 may be taught.]
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LESSON IV.

BEATING FOUR-PART MEASURE.

T. Attention! Watch me again, and notice what I do.

[Teacher places her hands in position, and gives the down- and left-hand, naming them; then says Right, moving the right hand from the body, the fingers sweeping over the palm and resting upon the fingers of the left hand; then turns that to the first position, saying Up.]

T. How many beats did I make?

P. Four.

T. What did I call them?

P. Down, Left, Right, Up.

T. Yes. That is called four-part measure. Look again, and tell me how many four-part measures I beat: [beating] Down, Left, Right, Up; Down, Left, Right, Up.

P. Two measures.


[There will be found little difficulty with this kind of measure if two-part and three-part have been thoroughly taught. The exercises in Figures may now be concluded.

*In the beating of four-part measures, the attention of the teacher is called particularly to the position of the right hand after the performance of the right-beat—the fingers resting upon those of the left (and set on the palm, as after the down-beat). It is essential that this position be carefully explained in the exercises, as it will be of great value in those hereafter in the practice of Three-Notes.

New Note. Three-part measures should not be used in connection with the first practice of the art of beating time, but should only be taught in connection with the study of self-conducting and self-silence, until the sense of time and sense have a certain degree of development. They will then be found a mode valuable auxiliary in the study of singing at sight, provided they are used along with the beating of the time by the hand. A slower sense of rhythm will thus be established in the mind of the pupil, especially in the part-antiphonality of measures, enabling him readily to grasp with ease and confidence the Metric, rhetorical and even Iambic of his exercises and songs.

ILLUSTRATIVE LESSONS

PREPARATORY TO THE NEW SECOND SERIES MUSIC CHARTS, AND NEW SECOND MUSIC READER.

For pupils from eight to ten or eleven years of age.

LESSON I.

Teacher. Many of you can sing several songs which you have 'learned by rote, or by hearing other people till you were able to join in singing them; and it will be very pleasant for you to learn more songs in that way. You are now old enough to take pleasure in learning to read music, as you can now read words which you at first learned to speak by hearing other people talk, or by rote. If you are very attentive, and all who can sing will do the best they can, you will make rapid progress.

All listen to me!

[Teacher sings.

T. All may sing as I did.

[Right or ten of the class sing correctly, and the teacher should be very careful to let the whole class share the credit.]

T. That is very well. I will sing again, and you notice in which direction my voice seems to go in passing from one sound to another.

[Teacher sings the ascending scale.]

Pupils. Your voice went up as by steps.

T. That is a very good answer. Listen again, and notice which way my voice goes.
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[Teacher sings the descending scale.]

P. Your voice went down.
T. Yes, I will sing upwards, as I did at first, and you count the number of sounds I sing one above the other.

[Teacher sings the ascending scale.]

P. Right.
T. You may sing eight sounds, as I did.

[A large proportion of the pupils sing correctly.]

T. I am glad to hear so many of you sing so well.

These eight sounds are called "The Scale," or "Musical Ladder." They are named from the lowest sound upwards, thus: One, Two, Three, Four, Five, Six, Seven, and Eight. Instead of writing the names out in full, it is usual to write only the figures, 1, 2, 3, 4, 5, 6, 7, and 8. I have drawn eight lines, one above another, to represent the Scale or Musical Ladder, and have written the figures upon the lines; also, the syllables Do, Re, Mi, Fa, Sol, La, Si, Do, which are sometimes sung instead of the Scale-names, as they sound better. As soon as you know the sounds of the Scale well enough, you should be able to sing any sound with the syllable La, or any other syllable, when called for.

These eight sounds of the scale not only differ in pitch, but they may also differ in length. We are at present enabled to tell the pitch of a sound by its scale-name, and also by its syllable.

We need now to be able to tell how long to sing a sound. If the class will be very attentive, I will try to show them how to do this by means of beating the time.

LESSON II.

DICTATION-EXERCISES UPON THE SCALE, WITH BEATING TIME.

TWO-PART MEASURE.—SOUNDS ONE BEAT LONG.

Teacher. You may all rest, now, and listen to me; but be very attentive, and notice what I do.

[Teacher beats and sings.]

T. What did I do?

Pupils. You sang two of each of the sounds of the scale.
T. You may sing as I did, beating the time.

[It is done correctly.]

T. That was well done. You may sing the scale downward, beginning with Eight, in the same way as you sang it upward.

[The pupils do it correctly.]

T. I fear you will become tired if you sing all the time; so I will form the class in two divisions, in order that one division may rest while the other sings.

Those on my right we will call the First Division, and those on my left, the Second Division.

I wish you to sing the scale up and down in this way, namely: the First Division to sing the first measure, and the Second Division to sing the second measure, and so on.

You must continue to beat the time, whether you sing or not. In this way each division will rest during every other measure.

Now I call all, and see if you understand what I want you to do.

[Enough of the pupils in each division understand so as to do it very well.]

T. You have done that much better than I thought you could.
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SOUNDING TWO BEATS LONG.

T. You may all rest, now, and listen to me. Notice what I do.

[Teacher beats and sings.]

\[\text{La la la la la la la long.}\]

P. You sang each sound of the scale two beats long.

T. You may beat and sing as I did.

[Students beat and sing correctly.]

SOUNDING ONE BEAT AND TWO BEATS LONG.

T. Listen to me again, and tell me if I sing something new.

\[\text{La la la la la la la long.}\]

[The pupils will not comprehend this so readily as the exercises presented before. If they fall to understand by singing, the teacher may sing the syllables. This will make it easier to perceive that the first, third sounds are of the same pitch, and so on; then the pupils will be able to turn their attention to the difference in length. Let them to know that these are three chief, the first two being each one beat long, the third two beats long, and so of the other sounds of the scale.]

Require the pupils, first, to sing the exercise by the scale-names; second, by the syllables. Have the pupils sing by division,—two measures each. If not too tiresome, have the exercise sung down, repeating the right.

If the pupils have not become quite proficient in keeping two-part measure at this stage, it will be well to give further special attention in this direction before proceeding to the next lesson, which is in triple time; as a proper performance of keeping three-part measure will depend largely upon their proficiency in two-part measure.

LESSON IV.

SPECIAL DRILLS IN BEATING TRIPLE-TIME.

T. In three-part measure, there are three different motions of the hand. The first beat is the same as in two-part measure. The second beat is made by bringing the hand smartly to the left, so as to touch the body. The third beat brings the hand into position for the down-beat of the following measure.
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The pupils are to practice this kind of measure, saying, while beating, Down, Left, Up, till the class can do it perfectly, counting the down-beat. When this is accomplished, they will be able to do the following dictation exercises.

EXERCISES IN THE SCALE WITH TRIPLE TIME.

T. I will sing the last exercise while beating, then I want you to do it.

(The teacher sings the exercise and the pupils do the same, being careful to count the down-beat.)

T. That is very well. Now you may sing it, by divisions, one measure at a time, up and down the scale.

(This is done correctly.)

LESSON V.

FOUR-PART MEASURE.

T. You may sing four of each of the sounds of the scale, by the syllables.

(The pupils sing)

T. That is very well. You may sing the same exercise again, and accent the first and third sounds in each measure, the first a little louder than the third.

(Do Do Do Re Re Re Mi Mi Mi Fa Fa Fa)

(Sol Sol Sol La La La Si Si Si Do Do Do Do)

(The pupils sing the exercise very well. The leading singers show that they feel the beat, or recurrence of the accent, some by an extravagant nod of the head, some by throwing forward the whole body, and others by stamping their feet—all quite unconsciously.)
EXPLANATORY.

Pupils are supposed to have already had so much explanation and practice in the major scale as to be able to sing the sounds in order, ascending and descending; also to sing any sound of the scale by the syllables, when called by the teacher. In dictation exercises, the teacher should select the sounds by the scale-names, but the pupils should sing the syllables in response.

They are also supposed to have been taught: Double time, including the manner of beating the same, at Down-beat and Up-beat; accenting the Down-beat; Triple-time, with the manner of beating the same. Down-beat, Left-beat and Up-beat, accenting the Down-beat; Quadruple-time, with the manner of beating the same. Down-beat, Left-beat, Right-beat and Up-beat, accenting the Down- and Right-beats.

For convenience in reading music, the measures are indicated by vertical lines called bars. At the end of an exercise or tune, two lines are used, called a double-bar.

Pupils are now told that, instead of the teacher calling the sounds of the scale, they are to sing from the figures, 1, 2, 3, 4, 5, 6, 7, and 8. This will be reading the sounds of the scale by figures.

As to the length of sounds, they are to be made to understand—

(1.) That a figure with a comma after it means that the sound is to be one beat long.

(2.) That a figure with a dash after it means that the sound is to be two beats long.

(3.) That a cipher with a comma after it means that we are to rest, or keep silent, one beat; and a dash after a cipher means that we are to rest during two beats.

By this arrangement of figures, with commas and dashes after them, we know which sound of the scale to sing, and how long to sing it; also, how many beats to rest or keep silent.

The teacher will explain the above from the blackboard, and then practice from the books.

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What makes it more difficult to read music than it is to read common language is, that in reading music you have to think of two things at the same time:

First, you have to think which sound of the scale you are to sing.

Second, you must think how long you are to sing each sound; so that learning to read music correctly and intelligently causes us to think quickly, and do things accurately, more than any other study.

Third, if you sing the words of a song or exercise, instead of singing the scale-names or syllables, Do, Re, Mi, Fa, etc., it increases the difficulty very much. For that reason, you should practice easy music with words, that you may overcome the difficulties all by yourself.

You should also have credit for it, as well as in your other studies.

THE FIRST TWO SOUNDS OF THE SCALE.—TWO-PART MEASURE.

1. 1, 1, 2, 2, 1, 0, 2.

Lively May, Lively May, Drives the chilling winds a-way.

COMMENCING WITH THE UP-BEAT.

1. 1, 1, 2, 2, 1, 0.

I saw the setting golden sun, Sink to his rest when day was done.

THE FIRST THREE SOUNDS OF THE SCALE.

6. 1, 2, 3, 0, 1, 2, 3, 2, 1, 0.

2. 1, 2, 3, 0, 1, 2, 3, 2, 1, 0.

3. 2, 1, 0, 2, 3, 2, 0, 2, 3, 2, 1, 0.
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22. 1, 3, 1, 0, 2, 4, 2, 0, 3, 1, 4, 3, 2, 2, 1-

Fair spring days. Joy-ous days, Give for them to God all praise.

COMMENCING WITH THE UP-SHEET.

23. 1, 1, 2, 3, 3, 4, 1, 0, 0, 2, 3, 4, 0, 1-

The sun to cheer us brings the day, And shines with his setting ray.

THE FIRST FIVE SOUNDS OF THE SCALE.

24. 1, 2, 3, 2, 3, 4, 5, 0, 5, 4, 3, 4, 3, 2, 1, 0-

Trust in God, trust in God, Who all blessings pours a-broad.

TRIPLET OR THREE-PART MEASURE.

26. 1, 1, 2, 2, 3, 3, 4, 5- 0, 4, 4, 4, 3, 3, 3, 2, 1, 0-

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27. 1, 2, 3, 4, 5, 0, 2, 3, 4, 3, 2, 1- 0, 0-

See how the set-ting sun fades in the west! Birds of the

green-wood are gone to their rest.

COMMENCING WITH THE UP-SHEET.

28. 1, 1, 2, 3, 4- 3, 2, 3, 4, 5- 5, 4, 3, 2, 1-

1- 3, 2, 3, 2, 1- 1-

29. 1, 2, 3, 2, 0, 2, 2, 3, 4, 5, 0, 3, 2, 3, 4, 3, 2, 1-

Thus star of the night, So high and so bright, I guse on thy

5, 4, 3, 3, 2, 1, 0, 0-

line-ly with heart-felt do the light.
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SKIPPING OVER TWO AND FOUR.

30. 1, 3, 5, 0, 1, 4, 6, 0, 1, 5, 6, 4, 2, 5, 1, 0, 1.

31. 1, 3, 5, 3, 4, 6, 5, 0, 1, 3, 5, 3, 4, 6, 5, 0, 1.

Birds that in the fork o' sown. Sing a joy-fu', hap-py song.

32. 6, 4, 2, 0, 1, 5, 3, 1, 0, 4, 2, 3, 1, 5, 1, 0, 0.

Sing with glee, all the day, in the lorn blyth month of May.

33. 5, 3, 1, 1, 4, 2, 1, 1, 0, 0.

THE FIRST SIX SOUNDS OF THE SCALE.

34. 5, 3, 1, 1, 4, 2, 1, 1, 0, 0.

THE FIFTH SOUNDS OF THE SCALE.

35. 1, 2, 3, 4, 5, 0, 1, 4, 6, 0, 1, 5, 6, 4, 2, 5, 1, 0, 1.

36. 1, 2, 3, 4, 5, 0, 1, 4, 6, 0, 1, 5, 6, 4, 2, 5, 1, 0, 1.

Divide the class into two equal parts, taking care to have a few of the leading voices on each part. Beat the time with care.

37. 1, 2, 3, 4, 5, 0, 1, 4, 6, 0, 1, 5, 6, 4, 2, 5, 1, 0, 1.

The melody is to be sung in unison. This is a hap-py tune for me.

38. 2, 3, 4, 5, 0, 1, 4, 6, 0, 1, 5, 6, 4, 2, 5, 1, 0, 1.

I shall dwell in peace and joy, if my soul can rest & be.
## REGULAR NOTATION.

The foregoing plan, of reading only by the figures or syllables of the scale, does very well to begin with; but you should soon outgrow this grade of musical existence, as a frog outgrows the tadpole and breathes no longer as a fish, but with head out of water.

All you have learned of the scale and measures in the preceding lessons we shall retain; and it will aid you very much to understand the reading of music by the regular notation. We will add to the scale diagram the pitch-names of each sound.

### LESSON I.

#### THE LETTERS AND G-CLEF.

1. The pitch of sounds is named by the first seven letters of the alphabet: a, b, c, d, e, f, and g.

2. You see by the diagram, that the pitch of One is a; Two is b; Three is c; Four is d; Five is e; Six is f; Seven is g; and Right is c.

3. You will notice that c is used as the pitch for both One and Right. We distinguish the c's by the number of marks over them; the pitch of One is called "one-marked c" and of Right, "two-marked c."

4. Upon the fifth degree of the scale you will observe this character, which is called the G-Clef or Key, and always stands for that letter or pitch.

We have already sung exercises in three kinds of measures: Two-part measures, Three-part measures, and Four-part measures.

You will need no further instruction about measures for our present practice; only you must remember that the first tick or count of every measure is louder than the others; or, is "accented."

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LESSON II.
NOTES AND RESTS.

I will explain to you the different kinds of notes used to show the difference in the length of sounds; also the rests, which show how long to be silent. This is best shown by four-part measures, in the following manner:

T. How many notes do I sing while drawing the circle.

[Teacher makes a circle while she sings, thus:]

P. Four.

[Teacher makes the dividing line, thus:]

T. I have divided the circle into four equal parts. What is each part called?

P. A quarter.

[Teacher points to each quarter while she sings:]

T. How long was that sound which I sang to each quarter?

P. One tick or count.

[Teacher places a quarter-note in each quarter of the circle, thus:]

T. I will write a note in each quarter which shall stand for a sound one tick or count, and will name them Quarter Notes.

T. You may tell me how many sounds I sing while drawing another circle.

P. Two — each two quarters long.

T. I see you comprehend what I am "up to."

[Teacher divides the circle into halves by a horizontal line, and then into quarters by dots vertically, places half-notes upon the dotted lines dividing the quarters, thus:]

T. I have placed a note, as you see, above the line which divides the circle into halves, and which stands for a sound as long as two quarters; also, one under the line for the other two quarters. What name will you give to these notes?

P. Half-notes.

T. How many quarters do you sing to a half-note?

P. Two.

[Teacher draws circle and sings:]

T. How many sounds did I sing in this circle?

P. One.

[Teacher divides the circle into quarters by dots, and places a whole note in the center, thus:]

T. This note lasts through all the four quarters. If we call the notes in the first circle quarter-notes and those in the second, half-notes, what name shall we give to this last note?

P. A whole-note.
INTRODUCTION.

LESSON III.

T. Yes. Only the most attentive will be able to tell me how many
I sing in the next circle.

[Teacher draws a circle, divides it into quarters, and sings.]

P. Right!

[Teacher divides each quarter, then.

T. Yes: I sang two sounds to each quarter. You sing two sounds to each quarter while I point.

[Pupils sing correctly.]

T. How many equal parts in this circle?

P. Eight.

T. I will write the notes, two of which are equal to one quarter.

[Teacher writes an eighth-note in each part, and asks.]

T. Can you tell me the name of these notes?

[Pupils will probably give the right name; if not, tell them.]

T. I will name each of these eight parts in a way which will be easy for you to tell. I will name the first part of each quarter of the circles just as we did in the first circle, and the second part of each quarter we will call "&." [Teacher writes.]

T. We have four different kinds of notes. I will place the circles all in a row, and will place the notes on a line under them.

[Teacher draws four circles, divides them as above, and proceeds as follows.]

T. Notice which parts I sing, and which parts I rest.

[Teacher sings the first and third parts.]

P. You sang at the first and third parts, and rested at the second and fourth parts.

T. I will write a quarter-note in the parts where I sang, and a quarter-rest where I rested.

[Teacher writes in the first circle.]

T. Tell me which parts I sing in the next circle.

[Teacher, pointing, sings the first two quarters and rests the last two.]

P. You sang the first half, and rested the other half.

T. Yes; and I will write a half-note for the first two quarters, and a half-rest for the last two.

[Teacher writes in the second circle.]

I will write a whole-rest in the third circle, which shows you are to rest during the four quarters.

[Teacher writes in the third circle.]

You will observe that the half-rest is above the line, and that the whole-rest is below the line.
INTRODUCTION.

T. Tell me which parts I sing, in the first two quarters of the fourth circle, and in which I rest.
(Teacher sings.)

P. You sang one and two, and rested at the &.
T. I will write eighth-notes where I sang, and eighth-rests where I rested. I will commence again, and sing all around, and you notice how I sing the third and fourth quarters.
(Teacher writes, and again sings.)

P. You sang both parts in the third quarter, and sang the first part of the fourth quarter, and rested on the &.
(Teacher writes in the remaining divisions of the fourth circle.)

T. Under the four circles containing rests I will place the notes and rests, on a line.

THE STAFF.

Music is written upon five lines and the spaces between the lines. The lines and spaces, called the Staff, are named from the lowest upwards, thus:

First space. Second space. Third space. Fourth space. Fifth space.

Sometimes the spaces below and above the Staff, and also short added lines are used, thus:

First added line above. First added line below.
First added line above. First added line below.

THE NEW SECOND NATIONAL MUSIC READER
THE NEW SECOND
NATIONAL MUSIC READER.

PART I.—READING AT SIGHT FROM THE STAFF.

EXERCISES ON THE SOUNDS OF THE SCALE*:

MAJOR SCALE:

1, 2, 3, 4, 5, 6, 7

1, 2, 3, 4, 5, 6, 7

1, 2, 3, 4, 5, 6, 7

1, 2, 3, 4, 5, 6, 7

1, 2, 3, 4, 5, 6, 7

1, 2, 3, 4, 5, 6, 7

1, 2, 3, 4, 5, 6, 7

The Old and the New—Always the Best.

DOUBLETIME.

THE SCALE UPON THE STAFF, ASCENDING AND DESCENDING.

* A comma after a figure means a short sound; a dash, a long sound.

† These exercises are for the Times-Notes, should carefully read the Appendix, p. 176. It has been expressed by many wise teachers, that those exercises which for the first few years shall in their exercises require listening few with the body, and that the times of the Times-Notes, will real in "right-sounding." The author will testify to the times of them for three years in Japan, under the most favorable circumstances for testing their values, with results to the highest degree satisfactory.
THE NEW SOUND

1. 2. 3.

4. 5. 6. 7. 8.

Love-ly May, love-ly May, Drives the chilling winds a-way.

9. 10.


Bells do ring, bells do ring, In the forest birds do sing.

14. 15.

Sun-shine bright, sun-shine bright, Comes to fill us with delight.

16. 17. 18. 19. 20.

When a sound lasts during two beats in double time, as in the first and last measures in the above exercise, it is named Two-the vowel sound is changed with the up-beat, and the consonant is omitted.

21.

The sun to cheer us brings the day, And blesses with his shining ray.
THE NEW SONG

22. 23.

123 4 5 1 1 2 3 4 5 5 4 3 2 1
o d e f g e o d e f g e o d e

24.

Trust in God, trust in God. Who all blessings pours a-broad.

TRIPLE OR THREE-FOOT MEASURE

25.

Ta Ta Ta Ta Ta Ta Ta Ta

BEATING TRIPLE TIME.

Have the class take position for beating time.
The down-beat is made the same as the down-beat in double time. The left-
beat is made by bringing the hand smartly against the body, and beating it over,
till the time comes to make the up-beat, which is done by bringing the hand
quickly to the position for making the down-beat again.

26.

See how the setting sun fades in the west,

27.

Let us sing a merry lay: Sing we ever while we may.

NATIONAL MUSIC READER.

COMMENCING WITH THE UP-BEAT.

28.

This is an exercise in beating triple time, commencing with the up-beat. Let
the hand be placed firmly against the body before commencing; then commence
promptly, by a sign from the teacher.

29.

Thus star of the night, so high and so bright,

30.

I pass on thy beauty with heart felt its light.

31.

32.

33.

34.

* The fermata mark will always indicate a note requiring special attention.

Let us join hands; Let us join hands;

This pledge of love, friendship ever dear, ever dear, ever dear
THE NEW SONG

Let ev'ry creature sing praise to the Lord,
Let ev'ry creature sing praise to the Lord.

ROUND LASTING ONE MEASURE

In saying 'Tis 4, the sound is started with the up-beat, and the vowel sounds are changed with the left and up-beats; the cadence being omitted.

NATIONAL MUSIC READER

QUADRUPE TIME

In No. 42 we have quadruple or four-part measure for the first time. It is better to designate the parts of measure by the order of the beats than by counting the time as in instrumental music; relabeling the figures or numerals only to designate the degrees or sounds of the scale.

MANAGER OF BEATING QUADRUPE TIME

1. Take position for beating time.
2. The down-and left-beats are performed as in triple time. The right-beat is made by bringing the right hand from the body to the fingers of the left hand. The up-beat is made like the up-beat in double time.
3. The advantages in the case of discipline will abundantly compensate for the trouble of securing strict uniformity in beating time, apart from its use in the study of music.
4. Let the teacher persever in this matter till the pupils can do it well.

THE TIMES-SAVES IN QUADRUPE TIME

The time-saves in quadruple-fourth part measure are:
For the Downbeat, T 1 is in fit.
For the Left-beat, T 1 as in fit.
For the Right-beat, T 4 as in fit.
For the Up-beat, T 6 as in soft.

Quadruple time is accentuated on the down-and right-beats.

This last set me sweeted chamber, Strengths and mee with sweetest poss.
THE NEW SECOND.

Exercises in Figures, to be Written in Notes.

Explanation—A comma after a figure, signifies a quarter-note, thus: 1,-
A dash after a figure, signifies a half-note, thus: 1--
A comma after a cipher, stands for a quarter-note, thus: 0,-
A dash after a cipher, stands for a half-rest, thus: 0--
The key in which the exercises is to be written is denoted by a capital letter; and the time, by the usual signature.

Examples.

I. C. 7, 1, 2, | 3-, | 3, 4, | 5, 4, | 3-, | 3, 2, | 1- |

Written in notes upon the staff, appears thus:

II. C. 2, 1, 2, | 3, 0, | 3, 4, | 5, 0, | 5, 1, | 5, 1, | 5, 5, | 1, 0 |

In notes, thus:

III. C. 2, 1, 3, | 1, 3, | 2, 5, | 5, 0, | 5, 3, | 5, 3, | 2, 3, | 1, 0 |

IV. C. 2, 1, 2, | 3, 4, | 5-, | 6-, | 5, 6, | 5, 4, | 3, 2, | 1- |

V. C. 2, 1, 3, | 2, 4, | 3, 5, | 5-, | 6, 4, | 2, 5, | 3, 1, | 1- |

VI. C. 3, 3, | 4, 2, | 3, 5, | 1-, | 6, 4, | 2, 4, | 3, 2, | 1- |

VII. C. 3, 5, | 4, 6, | 5, 3, | 3-, | 4, 2, | 3, 1, | 2, 3, | 1- |
VIII.
C.  1, 2, 3, 4, 5-3, 4, 5, 6, 7, 8-0, 8, 7, 6, 5, 4-3, 5, 4, 3, 2, 1, 0-1

IX.
C.  1, 1, 1, | 1, 0, 0, | 2, 2, 2, | 2, 0, 0, | 3, 4, 5, | 5, 4, 3, 2, 1, 0, 0, 0

X.
C.  1, 2, 3, | 1, 0, 0, | 3, 3, 4, | 5, 0, 0, | 5, 4, 3, | 5, 4, 3, 2, 1, 0, 0, 0

XI.
C.  5, 5, 5, | 5, 0, 0, | 3, 3, 3, | 3, 0, 0, | 4, 4, 2, | 4, 3, 2, | 3, 4, 2, | 1, 0, 0, 0

XII.
C.  1, 1, 3, | 5, 0, 0, | 1, 1, 3, | 5, 0, 0, | 4, 4, 4, | 3, 3, 3, | 2, 3, 2, | 1, 0, 0, 0

XIII.
C.  1, 3, 1, | 5, 0, 0, | 1, 3, 1, | 5, 0, 0, | 4, 5, 4, | 3, 4, 3, | 2, 3, 2, | 1, 0, 0, 0

XIV.
C.  3, 1, 3, | 5, 0, 0, | 3, 1, 3, | 5, 0, 0, | 3, 2, 1, | 5, 4, 3, | 4, 3, 2, | 1, 0, 0, 0

XV.
C.  5, 3, 1, | 2, 0, 0, | 5, 3, 1, | 2, 0, 0, | 1, 3, 5, | 5, 3, 1, | 2, 3, 2, | 1, 0, 0, 0

The pupils should sing the above exercises from the figure, beating the time, before writing them in notes. It is recommended that only one exercise be taken up at one lesson, in the following order, namely:
1. Teacher writes the exercise in figures upon the blackboard.
2. Pupils sing it by the (c) white notes, (b) black notes, and (d) syllables.
3. Write the exercise in notes upon the staff.
4. Pupils pass their slates to each other, who examine and mark errors.
This should all be done in six or seven minutes, and is no good an intellectual exercise as arithmetic or grammar.

NATIONAL MUSIC READER.

TRUST IN GOD.

1. Thou wilt love me blind ly, Till in death I sleep,

2. He whose love hath won me Will not put upon me More than I can bear.

3. And should care oppress me Then he who will I stay Near him will I stay, So his love shall bless me.

40. 87 65 98 58 1 3 5 8 5 3 1 e change ge g e g e g e

THE WATER-LILY.

1. Beside the blue lake there was strolling one day,

2. And mid the grass rushes he saw growing there A beautiful lily, so white and so fair.

3. Oh, that I must have! cried he, eager with joy; And into the lake went the heedless young boy.

4. Stay, stay! cried his mother, all trembling with fear, Oh, stay! for too deep is the water so clear.

5. He hesitated not her bidding, he stayed not the tear; Oh, no, answered he, there is nothing to fear.

6. He grasped at the flower—but nothing could save; He sank, and was lost in a watery grave.

*Take breath at this mark (*) and at commas.
THE NEW SECOND

The Lord is great, and greatly to be praised,
And wondrous are his mighty works.

THREE EIGHTH-NOTES IN A MEASURE

L.

III.

IV.

V.

LU L L A B Y.

1. Gently to sleep I sing thee, Sing thee to peaceful slumber; Smile, then, while thou art sleeping.

2. Smile once again, I pray thee, closing thine eyes in slumber; Sweetly sleep on, I guard thee!

3. If thou wilt smile upon me when thou dost sleep, We will play thee together.

4. Sleep, for the angels keep thee, watching around thy cradle; Sleep, and dream of the angels.
THE NEW SONG

THE SCALE EXTENDED UPWARDS FOUR NOTES.

1.

2.

3.

Observe, that the figures of the scale extended upward have a dot over each, and that 1=8. [See Diagram.]

Sing the notes of the upper scale softly and distinctly.

NATIONAL MUSIC READER.

PRAISE OF SONG.

(Sing as pitch as high as A.)

1. Sing forth the soul so liv- en, And fill the heart with joy;
   Then turn your cheerful tone, Like birds that soar a-bove.

2. Yes! God the gift hath given, Thou art now to do the duty;
   Let the wheels of joy again ring songs of joy and hope.

3. The bond that cannot break, To friendship's bond, we'll sing;
   The brother that we cherish, The home to which we cling.

4. The man who's ready ever To lend a helping arm;
   The noble heart that never Will do the neighbor harm.
28 THE NEW BOUND

TWO SOUNDS OF EQUAL LENGTH IN EACH PART OF TWO-FOUR MEASURES.

When there are two sounds of equal length in each part of the measure in Double-time, they are named in their order, respectively, Ta, fa, Ta, fa,—as in the above example.

The pupil should be led to observe:

1. When there are two sounds of equal length in one part of the measure, the first is sung with the beat, and the second after the beat; so, in the first measure in the above exercise:

Ta comes with the down-beat,
fa comes after the down-beat.

Ta comes with the up-beat, and
fa comes after the up-beat; so,—

2. By another statement: when there are two sounds of equal length in either the first or second part of a measure in Double-time, the first of the two sounds comes with the beat, and the second after the beat.

A. men, A. men, A. men, A. men, A. men,

NATIONAL MUSIC READER.

WILMOT.

1. Hallowed be thy name,

2. Make thy name glorious,

3. Lord, thou art a

4. Let us sing praises,

5. While we sing praises,

6. Come, let us sing praises,

7. With the harp and

8. Come, let us sing praises,

9. Come, let us sing praises,

10. Come, let us sing praises,

11. Come, let us sing praises,

12. Come, let us sing praises,
CARE, TAKE CARE! The cat is sitting there, la, la, la, la!
CARE, TAKE CARE! The cat is sitting there, la, la, la, la!

3 The cat is gone to rest now, tra, la, la!
She knows the sparrow's nest, now, tra, la, la, la!
Oh, sparrow dear, take care, take care!
The cat is near! tra, la, la, la, la!

4 The cat has caught a sparrow, tra, la, la!
She flies now like an arrow, tra, la, la, la!
Oh, sparrow dear, the kittens there
The feast will shared! tra, la, la, la, la!

FROM THREE-SHIFT TO SIX-EIGHT TIME.

All six-eight measures should be considered as being made up of two three-eight measures, as in the following example.

\[
\begin{array}{cccccc}
T & U & L & U & D & U \\
T & U & L & U & D & U \\
T & U & L & U & D & U \\
T & U & L & U & D & U \\
\end{array}
\]

In the above example, the beats and Time-Beats are the same as at (a) and (b). The chief difference between three-eight and six-eight time is in the accentuation. In three-eight time the accents are all alike. In six-eight time there are naturally two accents, the first being stronger than the second.

In quick six-eight measures, it is better to mark the time with two beats; the first half of the measure by a down and the second by an up-beat, as above (c).

---

THE NIGHT IS GONE.

COMMENCING WITH T6, AFTER THE UP-BEAT.

1. The night is gone, the day is here, And still I live and move.
In God's love, ever blessing comes from thee, Then who can all things do.

The God that governs all the year, How can stand in his love.
Oh, how much good does he to me From day to day re-new!

2 All that I do to thee is known, Who dost my wants supply;
My rising up and lying down - Love shall encircle me round.
Are subject to thine eye, And peace be in my breast.

3 Should I in wisdom's ways be found, Who dost my wants supply;
My rising up and lying down - Love shall encircle me round.
Are subject to thine eye, And peace be in my breast.

4 Should I in wisdom's ways be found, Who dost my wants supply;
My rising up and lying down - Love shall encircle me round.
Are subject to thine eye, And peace be in my breast.
The New Second

The pupils should be led to see that, in this second measure, the dotted quarter-note lasts till the two beats are perfectly performed; and that the eighth-note which follows should be sung when the hand is at rest, after the upbeat.

Drunkly Work.

From the French:

1. Out of bed, joyful, active, in the light of day; Not a task or
day sought, but with quick steps, the work done. Joy in the time for play.

2. Drunkly work, be wise, awake;
   Care with all your thoughts taken;
   Not a thing forget nor slight;
   What you do, pray do it right!
   Busy fingers light work make.

3. Drunkly work, and little say;
   More what we impede the way;
   Seek at once for what you need;
   All the laws of order heed;
   So be happy all the day.
WINTER SONG.

1. Old Winter is a sly old rogue, No danger can a- harm him. His body is of iron mould, Nor sweet nor sour can ever harm him. From sore distress he is free; He knows not pain nor harm, Nor sweet nor sour can ever harm him.

2. He does his guards out of doors, And lets no foe come near them; At peace and when he laughs and roars, He hath no cause to fear them, He hath no cause, no cause to fear them.

3. He cares not for the song of birds, Nor flushes the springing flower; The cheering cup, warm hearts and words, To charm him have no power; To charm him, charm him have no power.

4. But when the waters are bowling loud On frozen lake and river, When sound the blustering breath we crowd, And rub our hands, and shiver, And rub, and rub our hands, and shiver.

5. When chilling storms are raging round, And fiercely woods are howling—That cheers his heart; he loves the sound, He laughs with joy, with joy overflowing.

6. For at the north pole he roosts, Where northern seas are swelling, On Switzerland's high hills, besides, He has a summer dwelling. He has a summer, summer dwelling.

7. So, to and fro, with all his band, He's marching, marching ever; And when he passes by, we stand To gaze on him, and shiver, To gaze, to gaze on him, and shiver.

NATIONAL MUSIC READER.

THE SCALE EXTENDED DOWNWARD.

(Exercises from the key may be picked in D or E.)

Observe that the figures of the scale extended downward have the dots beneath, and that 8-1. [See Diagram.]

Though dark night around us ever, Let us not be awe, But conside in Heaven's pow-er—That shall ever fall.

(The following exercise to be sung in exact pitch.)
PREPARATORY EXERCISES.

TWO-PART SINGING.

Divide the class into two equal parts, each part having an equal number of
leading singers. This will be the first step in selecting the voices for twopart
singing. Dr. A. B. Maxw prepares a similar course without saying much about
it. The pupils should beat the time.

If there are boys and girls in the class, let the girls form the first division
and the boys the second. Then change parts, the boys singing very softly on the
upper part.

Great care should be taken that the first division sing very softly and
distinctly. If any of the pupils cannot sing the upper voice easily, they must
sing in the second division. If some of the pupils sing out of tune, they should
listen a while, but care should be taken not to discourage them.

In the following exercise, the first division have three sounds of the upper scale
and the second division have five sounds of the lower scale.

Exercises like the above, will tend towards the requirement of two important
acts in reading music:
1. "Leading off" and "coming in."
2. Learning to listen to other parts while singing one's own.
THE NEW SECOND

LISTENING WHILE SINGING.

Each singer must be able to hear the other part, and follow its import, while he sings his own.

It is of no use to tell a pupil to mind his own business—"to sing his part without thinking of the other." He cannot do it, because he is not deaf. If he could, it would not be desirable, as one part would be very apt to "outcry" the other; to sing out of tune and out of time with it. Besides, such a thing deprives a singer of the enjoyment of the harmony; and again, it prevents that union of feeling which is so essential to the proper expression of a piece. The ground-work of the ability to hear, enjoy, and execute "harmonic singing" lies in the ability to hear (and understand) enjoy and execute thirds and sixts, especially the former, in two-part song, which is the simplest and first used. Thirds "begin and complete" all chords. With sixths, which are last invention of thirds, they furnish most valuable practices, of which we can hardly have too much.

Dr. A. B. Marx.
THE NEW SONG

TWO-PART SONG. BREAKING IN.

[Measure 16.—The Art of古老的, so of "breaking in" a Locke.—Wenner.]

The teacher will explain how the upper part is written on one staff. First, that when the measure or whole-rest is over the note it belongs to the upper part, as in the first measure; when it is below the note it belongs to the lower part; and that the longer rest, as in the third measure, belongs to both parts. Second, that the stems of the notes for the upper part point upward, and those for the lower part downward.

1. OCTAVES.

2. SIXTHS.

3. SIXTHS AND FIFTHS.

4. SIXTHS, FIFTHS, AND THIRDS.

5. Lively May, Lively May like the little linden waft a way.

6. Flowers fair, Flowers fair, That with perfume fill the air.

7. The echo fills the woods a round, it fills the woods a round.
THE NEW SONG

SUGGESTIONS TO TEACHERS.

Let the two exercises below (15 a and 15 b) be studied in the following order:
As to TIME.-First, Beat the time, naming the beats, commencing Up, Down, Left, Right, etc. Second, Beat the time, saying the Time-names instead of naming the beats. Be careful to whisper the notes.

As to PRONUNCIATION.-First, Say the words without beating the time; Second, Say the pitch-names, without beating the time; Third, Sing the syllables, beating the time; Fourth, Never stop a class after they have commenced to sing an exercise or turn, unless it is an error in singing right, though all the rest fall. Make corrections and give further explanations after the exercises have been carried through.

15 a.

\[
\begin{align*}
&\text{C G D G} \\
&\text{E C G E} \\
&\text{F A D F} \\
&\text{G B E G}
\end{align*}
\]

15 b.

\[
\begin{align*}
&\text{C G D G} \\
&\text{E C G E} \\
&\text{F A D F} \\
&\text{G B E G}
\end{align*}
\]

If any of the pupils, especially the boys, find it difficult to reach the high notes, they may connect them. It will be much to their wishes if they can be taught to sing without stopping. When the notes are too high, and none in when the noise is not within the pitch of their voices.

The following song has both the above exercises on one staff, with words.

THE RISING SUN.

1. At morn he rose with brightness mild, 
   The morning stars sang their morning song. 
   He goeth forth upon the wings of the dawn, 
   And maketh his paths upon the sea.

2. We bid thee, heart of the world, arise, 
   Bright image of our God. 
   Be thou a vision of the morn, 
   As the world is filled with joy and song.

3. How gently dost thou run, 
   How sweetly dost thou sing? 
   To earth's green leaf dost thou cling? 
   How sweetly dost thou run, 
   How gentle dost thou sing? 
   To earth's green leaf dost thou cling?

4. How sweetly dost thou run, 
   How bright dost thou shine? 
   In the morning light thy glory thou art. 
   How sweetly dost thou run, 
   How bright dost thou shine? 
   In the morning light thy glory thou art.

Let us in song unit!
AWAKING SONG.

1. Risen from the grave, shining, Pitt from rest and darkness too,
   Our hearts in love ful, burners Sing, O Lord, by Thee.

2. Thou spreadest joy and blessing,
   O God, may we, through Thee,
   Thou givest all our days;

3. Brightly the dew-drops
   Still on the green grass;
   Bring the meadows

4. All is so joyful,
   All is so bright,
   Calmness and pleasure
   Fill every breast.

NATIONAL MUSIC READER.

MORNING AWAKETH.

1. Morning, awa, awa,
   Darkness is gone,
   Birds with their notes fill the pure air;

2. In the bright hour, once shineth the sun,
   Flow on their fragrant breezes ever where.

3. All is so joyful,
   All is so bright,
   Calmness and pleasure
   Fill every breast.

EXERCISES FOR TWO EDITIONS ON ONE STAFF.
THE NEW SONG

SPRING MORNING.

1. See how the fields are waking,
As if from slumber slept.
Seeds danc'd round in rumor,
Leaves back up on the skies.
Green hill and side are taking
From all their blossoming branches.
A green crown bright and deep.
SweetKT slumber--hass rise.

2. The birds in Spring rejoicing,
Near high in either ear.
And wobble many an anthem
Never meant for mortal ear.
And many a sweet blossom
While eye will never see.

Put the same method in teaching two-part songs, etc. - First, let all the class sing the second or lower part, and then the first, or upper part, as though there were no words; Second, When they know both parts, apply the words.

SUNDAY SONG.

1. To-day a savior still roam in sight and near;
2. The Sab-oth bells are ring - ing, So cheerful and so clear.

NATIONAL MUSIC READER.

And now may worth each son, God's ho - ly day re - vive.
The eagle to pray's and sing - ing, And God's good word to hear.

3. Who would not love the message
God sends us from above?Who would not wed his blessing
His mercy, and his love?
Once with our heart'sdly Father,
No griefs to us can come;
Well dwell in peaceful pleasures
In that eternal home.

Ours FATHER.

2. He who guides the river,
Gliding onward ever,
Never asking whither.
He washeth and guideth both thee and me.

3. He who made the flowers,
Hills and woods and bowers,
Tempests, clouds and showers.
He helpeth and washeth both thee and me.
PART II.—THE CHROMATIC SCALE.

[Diagram of the chromatic scale]

1. There are eight sounds in the scale.
2. They are named One, Two, Three, Four, Five, Six, Seven, Eight, represented by the figures 1, 2, 3, 4, 5, 6, 7, 8.
3. These eight sounds differ in pitch.
4. By pitch is meant the rising and falling of the voice, or in singing, step by step, up or down the scale.
5. The difference of pitch between two sounds of the scale, as between One and Two, Two and Three, Three and Four, etc., is called an interval.
6. There are two kinds of intervals in the scale, large and small.
7. The large intervals are called Tones.
8. The small intervals are called Semitones.
9. The scale is used to measure the difference of pitch between sounds, as a yardstick is used to measure cloth and the like.

All the exercises and songs thus far have been in the key of C. By that is meant that the pitch of One has always been C. We are now to study exercises and songs in other keys.

The scale is based on any other pitch than that of C; it requires the introduction of one or more sounds not found in the "natural" scale. These extra sounds are found in what is called the Chromatic Scale.

* I do not sympathize with those who entertain so much anxiety about becoming too familiar with the key of C. There are other difficulties that those of tone to be encountered and overcome. After the pupils have mastered the scale as to read readily in the key of C, let them in that key wrestle with some of the hard things in music.

The "one" and the "two" may become as much accustomed to persons and places as to be unhappy in consequence of any change; but I feel no difficulty with children nine years of age in changing the places as to the pitch of the scale. After they have become familiar with one place, they are quite certain to know others. All the difficulties that have been overcome in one key, as to tone and time, are under our feet forever in all the other.

That good old rule, "Learn to do one thing well, and every thing else by that," is especially to be applied in the art of reading music from the staff, in the various keys.

[Diagram of the chromatic scale ascending]

You see by the diagram that there are five new sounds—just as many as there are large intervals or tones in the scale. You will observe that the new sounds have this sign (♯) called a Sharp, before each of them. It always indicates a sound one semitone higher than that named by the latter alone.

According to the diagram, the scale-names of the chromatic scale, commencing with C are: One, Sharp-One, Two, Sharp-Two, Three, Four, Sharp-Four, Five, Sharp-Five, Six, Sharp-Six, Seven, Eight. When we say the pitch-names, the letters are called Flat, E-flat, F-flat, G-flat, A-flat, B-flat.

The best way to hear how the chromatic scale sounds is to strike 8, upon the piano, and then every key, white and black, up to 8. A good cabinet organ will do as well, if not better. The chromatic scale ascending appears on the staff thus:—

[Staff notation of the chromatic scale ascending]

The Chromatic scale is used to be sung as above, but as follows:—

* The German pitch-names are more convenient to sing than the English, because they can be said with one syllable. Dr. A. B. Marx, a great German writer on the teaching of singing, says that the difference of pitch is very much clearer in the mind when we say e, than when we say "sharp" and so of the other chromatic sounds.

† Pronounced with y hard as in gas. ‡ Pronounced fee.
THE CHROMATIC SCALE DESCENDING.

When we name a chromatic from the upper of the two sounds between which it occurs, we use the word flat, meaning a semitone lower than the natural sound from which it is named; so the sign which means a semitone lower is called a flat, and is made thus: 🎼

The chromatic scale descending, in which the intermediate or chromatic sounds are represented by flats, appears upon the staff thus:

1. 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 🎼 💔

Morning's golden light is breaking; Think of beauty paint the skies;

Morning's feathered choir are warbling; Custom rings me from sleep a rise.

2. Well, I'm ready; quick resting Has restored my weary powers; I'll again, all cloth rustling, Labor thru the day's bright hours

3. But, with thanks let me remember Him who gave me sweet sleep; Let me all his mercies number, And his precepts gladly keep.

4. When I leave the sleepy pillow, Which so oft has borne my head, Soon it's right a time to bellow, To the hand that kept my bed.

5. Let me once more press grateful, Let me never thanklesse be, From a sin so base and hideth May I be for ever free!

* Pronounced arc. † Pronounced with a hard, as in put.
THE NEW SONG

FLAT-SEVEN.

ACCIDENTALS.

When sharps and flats appear in exercises and songs,—as in the second measure of Exercise 3 and the fourth measure of "Marching Song," page 46, and in the exercise with flat-seven,—they are called Accidentals.

"Songs are more numerous with accidental sharps and flats than without them; the singer must therefore make himself acquainted with the use of these characters."

The pupils need not be afraid of these accidental notes; they will be just as easy to sing as the scale itself. The flat-seven will require a little more thinking at first than sharp-four, as in the following song:

BEGINNING OF SPRING.

1. The spring again appears, The spring our hearts that cheer edit! The birds proclaim it on the trees, The scented flowers tell it there! The spring again appears!

2. Yes, here its the sunshine, And "mid the forest shadows, The crimson cloths, the luminous, And with delight all nature rings, For spring again appears!

The teacher will explain the use of the natural (♮) in the last section.

EXERCISES IN CHROMATIC SOUNDS.

FIRST STEP.—The pupils should be able to sing at sight the following exercises, without hesitation or making a mistake.

SECOND STEP.—The second and third measures in the following exercise will be found to be just as easy to sing as the first and fourth measures. The pupils should hear the time.

THIRD STEP.—The same exercise with the second part of each measure left out. The pupils should think of the sounds left out.

FOURTH STEP.—In Exercise No. 4, the teacher is to decide how much to assist the pupils.

FIFTH STEP.—If the previous exercise is well mastered, the following will be easy to sing.

* The question-mark indicates that there is something special to think about.
The following is a similar exercise in three-four time.

Like a riv’r flowing ev’ry day Is the heart of In- nocence,
Finding peace without the fear In the work of Provi-dence.

The time in the following exercise should be thoroughly mastered.

F A T H, L O V E A N D H O P E.

1. The Faith descends and wa-ters, A day of joy draws near, Our

2. The Hope with fear is shaken, Yet should it not en-

Inev’ral path to clothe With light that shineth ev-

2 The Love may meet with sorrow,

A never-failing light

To grieve us, and to make

The sleeping to awake.
THE NEW SECOND

KEY OF G.

By the key is meant the pitch of one of the mode.

[The teacher will place Chart No. 25 before the class, and
read the pupil, somewhat as follows, to observe that the only
difference between the key of G and the key of C is in the
pitch.]

Teacher. The diagram represents two scales, one
above the other. What is the pitch of one of the
upper scale?

Pupils. One-marked g.

Teacher. [Gives the pitch G, and dictates.] Sing the
scale-names of the upper scale up and down.

Sing the syllables.

Sing the pitch-names.

What is the pitch of eight of the lower scale?

Sing the lower scale, descending and ascending,
by the scale-names; by the syllables; by the pitch-
names.

Teacher. What chromatic sound do we find in this key?

P. F-sharp or fis.

Teacher. Upon which degree?

P. Upon the seventh degree.

Teacher. Why is F-sharp used instead of C?

P. To make the intervals right between six and seven, and be-
tween seven and eight.

The diagram appears upon the staff; thus—

The teacher will explain that as F-sharp or fis is peculiar to this key,
it is placed upon the fifth line of the staff, just after the clef, as its
signature or sign, and answers for the lower scale also.

---

NATIONAL MUSIC READER.

The scale, as they have been sung from dictation, appear on the
staff, with the signature, as follows:

2.

5.

8.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

| g a b e d = fis g f a d e b a g |

| g f a d e b a g g a b e d a fis |

| g f a d e b a g g a b e d a fis |

| 1 2 3 4 5 6 5 6 5 4 3 2 1 |

| 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 |

---

Nos. 6 and 7 may be sung together.
KEY OF D.

What is the pitch of one in this key?  
What is the pitch of three?  Of seven?  
What would the second sound with the Gedo?  
What new chromatic sound in this key?  
Why in sharp or flat used in this key?  
Why in Colar or flat used in this key?  

The teacher will lead the class to know how to get the pitch 4 from the pitch pipe (either from 7 or 5), and have the pupils sing the middle scale by the system of syllables, and then proceed to the upper and lower scale.  The teacher may write, in figures, some well known tune upon the blackboard, as follows, and have the scholars sing it.

The diagram appears upon the chalk board:

Exercises Nos. 2 and 3, upon Chart 27, are not so difficult in the time as they appear to be.  This is a good opportunity for mastering the dotted eighth followed by a sixteenth, in four-four time, as in the second measure of No. 2.  If the pupils meet with any difficulty in comprehending these time relations, the following exercises may help them to put the enemy under their foot.

TIME EXERCISES IN FOUR-FOUR MEASURE.
THE NEW SONG

FOUR SOUNDS OF EQUAL LENGTH IN EACH PART OF A FOUR-FOUR MEASURE.

(First time, by the teacher; second time, by the pupils.)

Ta ta Tu Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta

THE DOTTED EIGHTH-NOTE

(First time, by the teacher; second time, by the pupils.)

Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta

SOME OF THE MOST USUAL CHROMATIC SOUNDS IN THE KEY OF G.

B, 8

\begin{verbatim}
\[ \begin{array}{ccccccccc}
7 & 8 & 9 & 10 & 11 & 12 & 13 & 14 & 15 \\
\text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} \\
\end{array} \]
\end{verbatim}

B, 5

\begin{verbatim}
\[ \begin{array}{ccccccccc}
5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 \\
\text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\
\end{array} \]
\end{verbatim}

B, 10

\begin{verbatim}
\[ \begin{array}{ccccccccc}
10 & 11 & 12 & 13 & 14 & 15 & 16 & 17 & 18 \\
\text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} \\
\end{array} \]
\end{verbatim}

NATIONAL MUSIC READER.

EVENING SONG.

1. If I've finished my daily task 
   And every duty done, 
   Then joy to me when 
   The dark shafts of night 
   And the sinking sun; 
   How cheering, then, how salving, 
   The golden ray! 
   The evening tide is 
   That ends a well-spent day.

2. But see him whose eye that hour is dim 
   With unseeing tears; 
   No anguish ever can restore to him 
   His joys of wasted years. 
   Oh, precepts are the power 
   And time that God has given; 
   May I each passing hour 
   Lay up some store in heaven!
THE NEW SECOND

On page 76, attention has been called to the fact that, starting from the key of C, every time a new sharp was added to form the scale in the keys of G, D, A, and F, the new key was based on the fifth of the scale preceding it, and that the keys in which flats were used were based on the fourth of the scale preceding it. The following exercises are in illustration of the above.

GOING FROM ONE KEY TO ANOTHER.—BY SHARPS.

C.

D.

E.

F.

BY FLATS.

G.

Parts II—Miscellaneous Pieces

GRANDMOTHER'S ADVICE.

1. Mind-er, if you'd have me praise you, Do your work with nimble
   fin-gers; Ind-ly ply your glov-ling nee-dle;
   Time for i-dles ne'er lin-gers.
   Nin-ty knife gins strong and strong er.

2. But-do not, nor waste the mom-ents, Steps grew many, but grew
   ho-pers; Stock legs more and more are need-ed.

3. Seek a method in your life-work.
   Ev'ry fit occasion, solv-ing;
   Count each word and step, like knitting,
   Then shall speech and work be pleasing.

4. Mend the ruts while they are little.
   Ere they grow beyond your pow-er;
   Cure your faults of tongue and tem-per,
   Ere they pass youth's tender hour.
LOVE OF TRUTH.

1. My days of youth, the best from folly free,
   I prize the truth, no morsel the world I see;
   I'll keep the straight and narrow path,
   The voice of truth I'll follow and obey.

   My mind, the world, I own, the world I own;
   Cold, and loud where'er it may,
   The voice of truth I'll follow and obey.

3. The strength of youth, we soon see it decay,
   But strong is truth, and sickness ever day,
   Though faithfulness seems a mighty pow'r,
   The power of truth will be the end prevail.

4. My days of youth, the best from folly free,
   I prize the truth, the more the world I see;
   I'll keep the straight and narrow path,
   The voice of truth I'll follow and obey.

COLD THE BLAST MAY BLOW.

1. Cold the blast may blow,
   West the snow, this may blow.
   Fear not wind nor snow;
   Fierce the gale, the snow and wind.

2. Blows the blast and cold,
   West the snow, this may blow.
   Fear not wind nor snow;
   Fierce the gale, the snow and wind.

3. When in school we met,
   West the snow, this may blow.
   Fear not wind nor snow;
   Fierce the gale, the snow and wind.

4. Come, then, rain or hail,
   West the snow, this may blow.
   Fear not wind nor snow;
   Fierce the gale, the snow and wind.
THE NEW SONG

THE NATURAL.

(The terms will recur into operation.)

Besides the sharp (♯) and the flat (♭) which we have used, there is another character, called the natural, made thus: ≮. The natural is used to take away the effect of a sharp or flat; for example:

1.

2.

3.

4.

Some difficult places.

More difficult than 14 measure.

THE HERDSMAN'S HAPPY HOME.

Poetry, Old English.

1. What phoas-mares have great princes
   More diamly to their choice.

NATIONAL MUSID READER.

1. Now through the sparkling glee
   The fish eszglides a long.

2. The happy bird, with singing,
   The grove and forest clear,
   From hill to this regaling,
   The welcome Spring is here.

3. All day their backs each tendeth,
   All night they take their rest,
   More quiet, than who travel,
   To keep him from the cold.

EARLY SPRING DAYS.

1. Each wis per of the willow,
   Each mar mar of the phoe.

2. The woodland echo The blutbird's cheer ful song.

FRANK ABRAHAMS.
THE NO. 2 SLOW.

TRIPLET IN THREE-FOUR TIME.


CEASE SWEET CONTENT TO SLANDER.

From "Gay Mornings." By SOUTHWEST.

1. Cease sweet content to dwell! More constant than the dews, She never was known to wonder.

2. But seek her in theرات of none so clad. To dwell! To find her gentle shelter.

3. 'Tis not in the palace That joys like her's a-borne to soft en ser-ven. To drive each care a-bound; 'Tis not amidst wealth and glo-ry And fame that she is found.

*FRANK SOUTHWEST, when a boy of eleven, lived in Vienna at the time Beethoven was in his prime. He began to write music, both vocal and instrumental, when very young. In all his compositions there are difficult places, more so than as first appears. In this song, the chief difficulty is in the time—particularly in the measures containing triplets, which will require special attention. The difficulties in both time and tone will be best overcome by first studying well the exercises 2 and 3 b, on page 119, carefully beating the time and using the time-enables.
THE NEW SONG

ALL YONDER IN THE MEADOW.

Moderately.

1. All yonder in the meadow In sun-shine, clear and bright; All yonder in the valley In rest and peaceful light.

2. All yonder in the mountain In active life and health; All yonder in the stream In true and honest wealth.

3. All brighty in the heavens, The stars of ever-glow; All lovely blossoms flowers, The stars of earth, below.

4. Than health, of wealth, or flowers, Than stars or sunshine bright, More sweet, more blest, more loved, When heart and heart unite.

PART IV.—TEST-EXERCISES.

It is recommended that before taking up the following test-exercises the pupils go through the first twelve charts of the New Second Series, and the first eighteen pages of the New Second Music Reader, according to directions on page 9.

These test-exercises are designed to be used as follows:

First, the teacher writes the exercises upon the blackboard.

Second, calls for volunteers who think they can sing the exercise all alone. Perhaps twelve will indicate their willingness to do their best.

Third, the volunteers are numbered, 1, 2, 3, etc.

Fourth, each pupil is to sing the exercise through, as follows: Number One commences at 1. When One has sung the first four measures, and commences at 1, Number Two commences at 2, when they will be singing together. When Number Two commences at 2, Number Three begins at 3; and so on.

If any fail to commence at the right time, or be thrown out of tune, this should be regarded as a break in the chain, and the defective link should be cast aside.

This being in the spirit of a game, it will excite a good deal of interest in the whole class, so that a second and third trial others will volunteer, and those who failed will like to try again. In schools where twenty minutes’ time each day is devoted to music, it would be well to give one lesson each work to test or some other exercises which would test the progress of the pupils individually.

The pupils should beat the time, and, after a clear explanation by the teacher as to how the exercises are to be performed (the key and range of time being given), should be left entirely alone. It will be better for the teacher to be out of sight of the pupils, during the performance of those exercises, which should never be sung otherwise than as explained above.

The following exercises by Dr. Lowell Mason.

1.
The following exercises, for testing the ability of the class as to their independence in reading music, are in some respects more simple than those in the form of rounds. Teachers can take their choice between the two. As these exercises are much longer than the rounds, they are to be sung from the books, the pupils beating the time, and proceeded with as follows—

Take as many pupils as there are phrases in the exercise; have one at a time sing only one phrase, and continue in order, with the melody unbroken. If a pupil fail, let his or her place be taken by another (volunteer), and begin again with a new exercise—that in which the failure occurred, being regarded as unfit for further test work till another lesson.
APPENDIX—TIME- NAMES
APPENDIX.

TEACHING TIME WITH THE ADDITION OF THE TIME-NAMES.

CHAPTER I.

SECTION I. — Double or Two-Part Measure.

First. The pupils are to be taught double time in the ordinary manner, with the name of the beats (Down and Up), counting the down beat.

Second. While beating time, the pupil, instead of saying Down-beat, are to say T1 (as in titles); and instead of saying Up-beat, they are to say T2 (as in titles).

Example 1.

<table>
<thead>
<tr>
<th>Down</th>
<th>Up</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1</td>
<td>T2</td>
</tr>
</tbody>
</table>

When a sound lasts two beats, the term is changed with the Up-beat; as in Example 2.

Example 2.

<table>
<thead>
<tr>
<th>T1</th>
<th>T2</th>
</tr>
</thead>
</table>

Example 3.

At rest, the names are to be uttered in a soft, distinct whisper.

Example 4.

Commuting with the Up-beat.

Example 5.

SECTION II. — Triple or Three-Part Measure.

The beats in Triple Measure are Down, Left, and Up. The Down-beat is counted, and the Left- and Up-beats are uncounted. Some teachers say the Up-beat is slightly counted.

The Time-names are T1, T2, and T3 (as in titles).
APPENDIX.—TIME-NAMES.

Example 5.

\[
\begin{array}{cccccccc}
T_4 & T_6 & T_8 & T_10 & T_12 & T_14 & T_16 & T_18 \\
\end{array}
\]

Example 6.

Commencing with the Up-beat.

\[
\begin{array}{cccccccc}
T_4 & T_6 & T_8 & T_10 & T_12 & T_14 & T_16 & T_18 \\
\end{array}
\]

Example 7.

Sounds three beats long, in three-four time.

\[
\begin{array}{cccccccc}
T_4 & T_6 & T_8 & T_10 & T_12 & T_14 & T_16 & T_18 \\
\end{array}
\]

SECTION III.—Quadruple or Four-Part Measure.

The beats in quadruple time are Down, Left, Right, and Up. Accented upon the Down and Right beats. The time-names are T_4, T_6, T_8, T_10 (c as in coal).

Example 8.

\[
\begin{array}{cccccccc}
T_4 & T_6 & T_8 & T_10 & T_12 & T_14 & T_16 & T_18 \\
\end{array}
\]

Example 9.

Commencing with the Up-beat.

\[
\begin{array}{cccccccc}
T_4 & T_6 & T_8 & T_10 & T_12 & T_14 & T_16 & T_18 \\
\end{array}
\]

SECTION IV.—Triple time; Three Eighth-Notes in a Measure.

Example 10.

\[
\begin{array}{cccccccc}
T_3 & T_6 & T_9 & T_{12} & T_{15} & T_{18} & T_{21} & T_{24} \\
\end{array}
\]

Example 11.

Commencing with the Up-beat.

\[
\begin{array}{cccccccc}
T_3 & T_6 & T_9 & T_{12} & T_{15} & T_{18} & T_{21} & T_{24} \\
\end{array}
\]

APPENDIX.—TIME-NAMES.

Quadrate Time.—Four Eighth-Notes in a Measure.

Example 12.

\[
\begin{array}{cccccccc}
T_4 & T_8 & T_{12} & T_{16} & T_2 & T_6 & T_{10} & T_{14} \\
\end{array}
\]

SECTION V.

The other kinds of measures, such as \( \frac{4}{5} \) and \( \frac{6}{8} \) are to be regarded as two, three or four three-part measures. They are sometimes called compound measures and are to be reduced to the simple measures from which they are derived, and named as simple measures.

Four Three-four Measures.

Example 13.

\[
\begin{array}{cccccccc}
T_4 & T_8 & T_{12} & T_{16} & T_2 & T_6 & T_{10} & T_{14} \\
\end{array}
\]

There are three different ways of beating six-part measures: First, Down, Left, Up, twice. Second, the first half with the Down-beat, and the second half with the Up-beat. Third, with six beats when the time moves slowly, viz. Down, Down, Left; Right, Up, Up.

The second way, that of two beats, is generally the most natural.

Four Measures in Three-Eight Time.

Example 14.

\[
\begin{array}{cccccccc}
T_3 & T_6 & T_9 & T_{12} & T_2 & T_5 & T_{10} & T_{13} \\
\end{array}
\]

The above made into Six-Eight Measure.

Example 15.

\[
\begin{array}{cccccccc}
T_6 & T_9 & T_{12} & T_{15} & T_2 & T_5 & T_{10} & T_{13} \\
\end{array}
\]

Three-Eight Time made into Nine-Eight Time.

Example 16.

\[
\begin{array}{cccccccc}
T_3 & T_6 & T_9 & T_{12} & T_{15} & T_{18} & T_{21} & T_{24} \\
\end{array}
\]
APPENDIX.—TIME-NAMES.

The Name in New Right Time.

Example 19.

There are two ways of beating the time in New Right Time: First, Down, Left, Up, three times. Second, with three beats, Down, Left, and Up. (These eight-notes to each beat.)

If the laws of music be developed carefully, so the pupils understand them perfectly in Double and Triple time, they will spontaneously manifest them selves in all the varieties of compassed time and in all the subdivisions of measure: if they are taught practically, and not talked about too much.

CHAPTER II.
Two Sounds of Equal Length in Each Part of the Measure.

SECTION I.—Two-Four Time.

When there are two sounds of equal length in each part of the measure, in two parts time, the time-names are, Ta, Fa, Ta, Fa.

Example 21.

Example 20.

Comencing after the Up-beat, or on Ta.

Lead the pupils to observe that, in example 20 and 21, Ta and Fa come with the beats, and that Fa and Ta come after the beats.

The Dotted Quarter-Note.

Example 21.

Lead the pupils to see, in this example, that the dotted quarter-note is sounded during the two beats. That the eighth-note after the dotted quarter is sounded after the Up-beat.

APPENDIX.—TIME-NAMES.

SECTION II.—Triple Time.

Example 25.

Comencing with the Up-beat, or Ta, Fa.

To comence promptly, the pupils must have the first two notes in mind, so as to begin with the Up-beat.

Example 26.

Comencing after the Left-beat, or with Ta, Fa, Ta.

SECTION III.—Quadruple or Four-Part Measure.

Example 25.

Example 26.

Example 27.

Example 28.

Example 29.

Comencing with Ta, Fa.

Comencing after the Up-beat, or on Ta.

Comencing after the Left-beat, or with Ta, Fa, Ta.

Comencing after the Left-beat, or on Ta.

CHAPTER III.
Four Sounds of Equal Length in Each Part of the Measure.

Double Time.

When there are four sounds of equal length in each part of the measure in Double Time, they are named, Ta, Fa, Ta, Fa; Ta, Fa, Ta, Fa; Ta, Fa, Ta, Fa; Ta, Fa, Ta, Fa.
APPENDIX.—TIME-NAMES.

Example 26.

Triple Time.

Example 28.

Quadruple Time.

Example 29.

SECTION II.—Sequenz, or Subdivision of Triplet.
The triplet is merely subdivided. In this respect it differs from compound time, which is sometimes found subdivided in the more difficult forms of rhythms. Below are the Time-Names of one subdivision of triplets, in which there are six sounds of equal length to each beat.

Example 31.

Further subdivisions of triplets are exceptional, and quite outside of rhythmic feeling. This is as far as we deem it necessary to provide time-names in popular music.

CHAPTER IV.

SECTION I.—Triplet: Three Sounds of Equal Length in Each Part of the Measure.

Triplets are usually marked with a figure 8 over or under them, thus:

\[ \frac{3}{4} \] or \[ \frac{3}{8} \]

When there are three sounds of equal length in each part of a measure, in Double Time, they are named, Ta, si, in Ta, Ta, sa, Ta, si, in Ta, si, in Ta, si, in Ta.
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