

**NEW AMERICAN  
MUSIC READER,  
NUMBER FOUR**

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New American music reader, number four by Frederick Zuchtmann

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## INTRODUCTION.

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Book No. 4 completes the series of the New American Music Readers.

*For Elementary and High Schools.*—The methods of this book naturally follow those of the preceding numbers in the series, and the needs of the classes in the advanced grammar grades, namely, those of the seventh and eighth years, are fully met. It will be found also that the methods and material in the book are well adapted to work in high schools where a text-book is needed.

The book has been two years in preparation, and the material has been drawn not only from the author's actual experience in teaching, but also from the experience of many leading supervisors of music in this country and in Europe.

An examination of Book No. 4 will show that needed reviews in keys, rhythms and other technical details have not been neglected, and it should be noted that examples are found in all the minor keys. Nevertheless it has been deemed wise, since the greater part of needed technical work has already been thoroughly developed in the preceding books of the series, to make this, the concluding volume, one that is particularly characterized as a book of song.

The work in upper grammar grades, if the previous training has been properly done, may very well largely consist of the sight reading of songs—songs of a character that will interest and stimulate the pupils. It is notorious that in these years interest is liable to fall off if the study is made too technical. Pupils enjoy good music, and no trouble is experienced in inducing them to sing if good music is presented to them. Great care should be taken to bring out aesthetic values and emotional quality in the interpretation of song.

*Needs of Older Boys.*—The chief problem in the last two years of the elementary course, and in high schools as well, is how to deal with boys. At this time they begin to mature, many voices are changing or about to change, and it has always been difficult to keep the boys singing until the voices have finally assumed the mature condition. It is believed that this important problem has been satisfactorily and practically solved in this book. Ample provision is made for the changing voice and for the changed voice, and the introduction of the bass clef has been treated in a new and logical way.

*Alto-tenor and Bass.*—As boys grow older they become less inclined to sing as sopranos, but they are very glad and willing to sing in a lower range, a

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range that is practically that of the adult tenor voice. These voices may be termed *alto-tenors*. Treated as such, they may be gradually developed into the mature voice with the least possible disturbance either as actual tenors or as basses.

The bass clef is so introduced that the voices gradually come to sing in their proper range without the violent and sudden change that usually accompanies the period of mutation.

Abundant exercises are provided for the alto-tenor and the bass voice with the change in clef, and the practice of reading from the bass staff is introduced by means of easy and melodious examples.

Throughout the book the boy's voice is continually provided for. In a considerable number of songs the melodies are given to alto-tenor or bass, while the other parts, sung by girls or by soprano and alto boys, accompany the melody.

All music teachers know that boys are willing to sing if they have a "tune," and this idea is consistently carried out by giving them melodies in abundance.

*Part Songs.*—The songs, themselves beautiful and from standard composers, are especially arranged for the needs of upper classes. They appear as unison, two-part, three-part, and, later, as four-part songs. The large number of three-part songs, more than 75, is especially noteworthy.

*Optional Parts.*—Another feature of the book is that many of the songs are so arranged that the bass is optional, the upper voices being independent of the latter, so that if the bass is not available, the songs are equally useful for the rest of the class, or for girls' classes.

In schools of girls where no alto-tenor voices are available the part may be taken by girls with low voices. It will be observed that in no instance does this part extend below G and very seldom reaches that pitch.

*Rhythm.*—The principal difficulty in rapid sight singing, and the one too often neglected, is the interpretation of rhythmic figures. Reviews and drills in these should be so frequent that, at length, as by skilled instrumentalists, their performance is nearly automatic. Rhythmic effects are really very few and might be reckoned on the fingers of the two hands. They seem complex because occurring in different kinds of time, upon different parts of the measure, and sometimes with the half note or the eighth note as the measure of the beat instead of the customary quarter note.

These rhythmic figures should be drilled on in their simplest form and



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then applied in the reading of new exercises and songs. The habit of rhythmic singing should be established by carefully observing the strong and weak pulses. There should be oral dictation and ear training in all rhythms, the different figures should be contrasted, and then practiced from the representation.

Reduced to their lowest terms (the quarter note being the unit) the usual rhythmic effects are as follows:

1. 2-part, 3-part, 4-part and 6-part time with one tone to the beat, observing rhythmic accents.
2. The multiple beat notes.
3. Two equal tones to one beat.
4. The beat-and-a-half note (dotted quarter and eighth). (This should be contrasted with two equal beat notes.)
5. Four equal tones to one beat (four sixteenths).
6. The eighth and two sixteenths.
7. The dotted eighth and sixteenth. (This should be contrasted with two even eighths.)
8. The triplet and its varieties. (These should be carefully differentiated from Nos. 6 and 7.)
9. Syncopation.
10. The observance of rests.

The above should be presented to the pupil in such a way that their *musical* value is appreciated as well as their measured or mathematical relations, the latter being purely theoretical. The musical effect of rhythm may be recognized through hearing, by imitation, by contrast, and by singing, realizing that rhythms are auditory impressions and must be learned as such.

*Classical Quotations.*—Many classical quotations are found from standard composers. Notable themes, with their development and working out, are used for exercises. These will serve as an introduction to the works of classical composers and afford abundant material for introduction to the study of the biography of these writers.

*Arrangements.*—The arrangements in the book are new and original, having never before appeared in this form. The words and poetry are of the highest order, and the best poets are fully represented.

*Assembly Use.*—The songs, in many cases, are well adapted for assembly singing, for commencement exercises, or for any of the public occasions in which school music is used. In fact, the book will make an excellent assembly song book.

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*The Voice.*—The voice has been especially provided for by vocal drills and vocalizes, and the necessary dictation and ear training has been given suitable space. It will be found that the book is thoroughly practical and perfectly adapted to the solution of the perplexing difficulties that hitherto have been found in upper class singing.

*Piano Accompaniments.*—The omission of special piano accompaniments, which are entirely unavailable in the class room, has made it possible to nearly double the song material, which is of direct benefit to the pupils. The subject matter, therefore, is very rich, and is of such variety that every condition is met, making it possible, in one volume, to fill the needs of all schools, whether of boys, of girls, or of mixed classes. Many of the songs in three parts and in four parts need no additional piano score. In other cases, when used at assembly or for exhibitions, some songs would be greatly enhanced by piano accompaniment. Many of these may be obtained directly at music stores at a small cost. Accompaniments may thus be had for the songs on the following pages: 8, 18, 20, 29, 33, 35, 40, 48, 54, 66, 68, 86, 87, 96, 106, 110, 111, 118, 121, 130, 132, 146, 149, 155, 156, 162, 165, 174, 180, 186, 192, 198, 208, 212, 218, 224, 229, 231, 238, 243, 252, 260.

*Acknowledgments.*—With the completion of this, the concluding book of the New American Music Course, the author wishes again to express his thanks to the many friends who have aided him in the preparation of the several books of the series; and he feels more than ever confident that the American Music System is fitted to meet the needs of all classes of schools and all the varied requirements of supervisors and directors of music instruction throughout the country.

# PART I.

## I. SONGS AND RHYTHMS.

### 1. The Songs Our Fathers Loved.

Mrs. Hemans.

Irish Air.—"The Lament for Gerald."

*mf Smoothly,*

*cres.*



1. Oh! sing them on the sun - ny hills, When days are long and bright, And the
2. The songs our sires re-joiced to hear When harps were in the hall, And
3. Your children teach them round the hearth When ev'n-ing fires burn clear, And



*cres.*



a - zure gleam of shin - ing rills Is love - liest to the sight! Oh!  
each proud note made lance and spear Thrill on the ban - ner'd wall; The  
in the fields of har - vest mirth And on the hills of deer; So



sing them on the mist - y moor, Where an - cient hunt - ers roved, And  
songs that thro' our val - leys green Ring on from age to age, Like  
shall each un - for - got - ten word, When far those loved ones roam, Call



swell them thro' the tor - rent's roar, The songs our fa - thers loved,  
his own riv - er's voice, have been The peas - ant's her - i - tage,  
back the hearts which once it stirred, To child - hood's ho - ly home,

