

**THE CHORAL INSTRUCTION
COURSE FOR HIGH SCHOOLS,
NORMAL SCHOOLS, AND
SINGING SOCIETIES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649501076

The Choral Instruction Course for High Schools, Normal Schools, and Singing Societies by
Frederic H. Pease & William M. Lawrence

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Cover @ 2017

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CHORAL
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COURSE

For High Schools, Normal Schools, and Singing Societies

By

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and*

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RAND, McNALLY & COMPANY

CHICAGO NEW YORK

The Rand-McNally Music Books

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For High Schools, Normal Schools, and Singing Societies
By FREDERIC H. PEASE, of the Michigan State Normal College, Ypsilanti, Michigan
and WILLIAM M. LAWRENCE, Principal of the W. H. Ray School, Chicago, Illinois
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RAND, McNALLY & COMPANY, Educational Publishers
Chicago New York London

MUSIC

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The Rand-McNally Press
Chicago

off
J. H. Russell
6-20-33

Choral Instruction
1915
2 3 5

PREFACE

OUR leading educators now agree that it is not enough to use music for its enlivening and recreative influence alone. They are convinced that its educational value is so great that it should be taught as a science in all high schools and academies, proficiency therein counting on the credits required for graduation. To this end "The Choral Instruction Course" has been prepared, offering practical lessons in the elements of music and music reading.

It will be seen that the book is in two parts—Part I., Practical, and Part II., Theoretical—the practice work being continued throughout. To insure constant review in connection with advance work the several subjects alternate with each other and are introduced many times. The consecutive lessons are thus adapted to the daily order of class work. Where the pupils have had a good training in lower grades the course will take them well into the study of elementary harmony and chord-building.

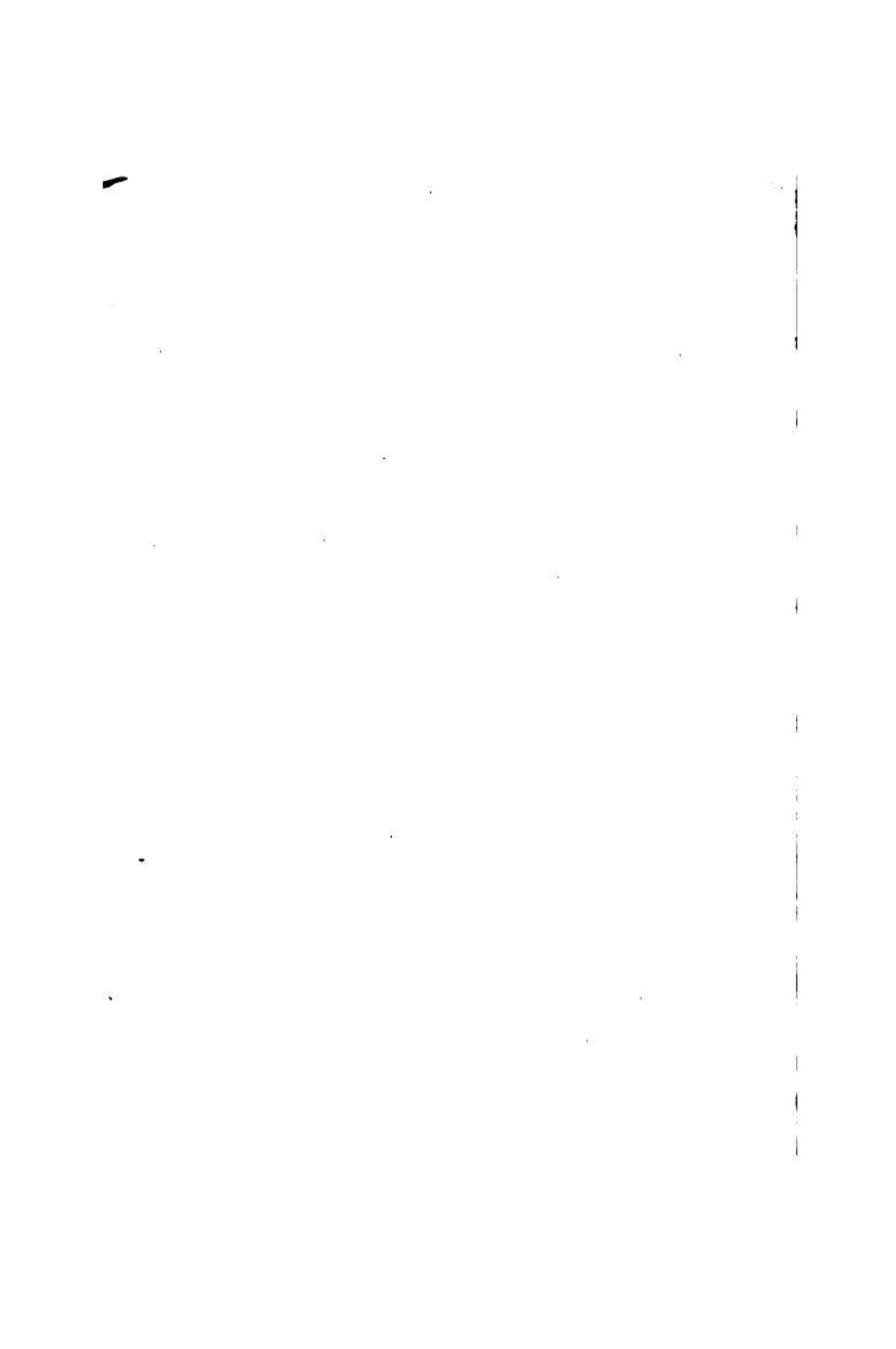
The exercises have been carefully prepared with a view to making them of real interest and value to pupils. In the rules and examples simplicity and clearness of statement have been sought. It is believed that the avoidance of unnecessary technicalities will go far toward making this study attractive to students. Yet no effort has been made to explain every point fully, as it was deemed best to leave much for the teacher to elucidate and for the student to investigate.

It is also believed that the provision for frequent written lessons is a valuable feature that will be appreciated by all teachers who seek definite results, and that the Review Questions will be found stimulating and helpful. It may not be amiss, moreover, to express the hope that some day every high school will have a musical library, even though it be only a small one. In it should be found such books as are in the list suggested for Collateral Reading.

F. H. P.

W. M. L.

Ypsilanti, Michigan, June 15, 1904.



THE CHORAL INSTRUCTION COURSE

PART I

As Part I is designed primarily for practice, very little theory will suffice. The intention is to familiarize the learner with music in its essentials before teaching him theory, and to avoid definitions as far as possible. The student should learn by doing; he should sing before theorizing.

CHAPTER I

VOICE TRAINING

The Voice. Before any attempts in reading music are made, the voice must be trained and classified. In training the voice the vital points are breath control, tone production, freedom of the throat, articulation, and quality of tone. Voice culture can be carried on without a knowledge of reading music, simply using sustained tones, words formed upon the several vowels, scale intervals, and the scale in different keys. Instruction as to the care of the voice, and adapted to individual needs, should be given orally by the teacher. The training and development of the voice can only be partially accomplished at first, and the teacher should fully realize the importance of returning often throughout the course to this important subject.

Ear Training. The object of ear training is to enable the student to recognize tones on hearing them and to appreciate the mental effect of the tones sounded separately or together. The *first* and *fifth* tones of the scale should be taught by pattern, until the student can distinguish them by ear; they should then be sounded together by voices or by an instrument. This should be done in several keys, and various devices should be used.

The scale as a whole need not be sung until the three principal triads have been practiced.

Exercises Preparatory to the Staff. These exercises must be sung individually as well as in concert. Each student should first be able to hear the tone whose sign he is to see. In practicing, use words of one syllable, as *la* or *no*, and occasionally the syllables, *do*, *re*, *mi*, *fa*, *sol*, *la*, *ti*. These syllables should be used rather as *labels* to the tones, the correct intonation being secured by ear training upon the different intervals. If convenient, the student should play all exercises upon the pianoforte, *without singing them*.

THE CHORAL INSTRUCTION COURSE

Exercises

Sing the following exercise, first in the key of D and then in the keys of G and E. Figures having dashes after them represent tones as long again as the others. Take breath at dashes only.

1. | 1 - 5 - 1 5 1 - 1 1 5 - 5 5 1 - 5 5 5 - 1 1 1 - 1 5 5 1 1 5 1 - 1 1 1 - 5 5 5 - 5 1 1 5 5 5 1 - ||

Teach the *third* tone of the scale by pattern, and compare it with the *first* and *fifth* tones. Play or sing these three tones until the students can recognize them by ear. *All exercises must be sung without an instrument, except as accompanying chords are played.*

2. | 1 5 3 - 3 1 5 - 3 5 3 1 3 5 1 - 1 3 1 - 5 1 3 - 5 3 5 - 3 1 3 - 3 1 5 - 5 3 5 - 1 3 5 3 5 3 1 - ||

Keys E, F, and C.

3. | 1 1 3 3 5 5 3 - 5 3 5 3 5 5 1 - ||

Key of E.

4. | 1 5 3 1 3 1 3 - 3 5 5 1 3 5 1 - ||

Key of C.

5. | 5 1 3 - 3 1 5 - 5 1 3 5 1 5 3 - ||

Key of F.

6. | 3 5 5 5 1 1 1 1 3 5 5 5 3 5 1 - ||

Key of D.

7. | 1 5 3 1 5 5 3 - 3 1 1 1 5 3 3 3 5 1 3 3 5 1 3 - 5 1 3 3 5 3 1 - ||

Teach *tone 8* of the scale as being an octave above 1. Students should name all of these tones on hearing them.

Keys of C and D. *Insist on individual practice.*

8. | 1 3 5 8 5 3 1 - 1 3 5 8 8 5 8 - 8 5 3 - 3 8 5 - 8 3 5 3 8 3 1 - 8 1 5 - 1 8 5 - 8 5 1 3 8 5 1 - 1 3 5 5 3 5 8 - 8 5 8 8 5 5 1 - ||

Teach the fifth tone of the scale also as *below* 1. This tone is indicated by 5, and called *five below*.

Keys of F, A, and E-flat.

9. | 1 1 5, - 5, 5, 1 - 1 3 5 3 5 5, 1 - 1 3 5 - 1 5 3 - 3 5 3 1 5, 5 1 - 1 3 1 5 1 3 5 - 5 1 5 3 5 5, 1 - ||

Key of D.

10. | 1 5, 1 1 1 5, 1 - 1 3 3 5 5 5 5 - 5 5, 3 1 5 5, 3 - 3 5 8 5 3 5 8 - 5 8 5 3 1 5, 1 - ||

Key of F. Observe mark for breathing (✓).

11. | 1 5, 1 3 3 5 3 1 ✓ 1 5, 3 1 5 3 1 - |

Key of A.

12. | 1 3 3 1 5, 5, 5, 1 ✓ 5, 3 1 3 5 3 1 - |

Key of G.

13. | 3 3 1 5, 5, 1 — 5 5 3 3 5 5 3 — 5, 3 1 5, 5 3 1 5 ✓ 5, 3 1 3 5 5, 1 — |

Key of F.

14. | 5 5 3 1 5, 5, 1 3 ✓ 5 5 3 1 3 1 5 — 5 5, 3 1 3 1 5 — 3 5 3 5, 1 3 1 — |

COLLATERAL READING: Bridge and Sawyer, *A Course in Harmony*, Appendix, Page 189.

Intervals. An *interval* is the name applied to the difference in pitch between two tones. The words *half step* and *step* are terms of measurement, a half step being the smallest interval used in music, and a step being equal to two half steps. This subject will be treated later; it is sufficient at first to present and explain the *major* and *minor thirds* and the *perfect fifth*, the three intervals used in the formation of the triad or three-toned chord, and to lay special emphasis upon their mental effects.

The Tonic Triad. The first tone of the scale is called the *tonic*, and is the root of the tonic triad. The tonic triad consists of the tones 1, 3, and 5 of the scale (*do, mi, sol*), and comprises a major third, equal to two steps (1 to 3), and a minor third, equal to a half step and a step (3 to 5); or it may be said to comprise a major third (1 to 3) and a perfect fifth, equal to two steps, a half step, and a step (1 to 5). *Learn to appreciate the difference between these intervals by hearing them.*

Students should write exercises similar to the foregoing, using figures.

Exercises in Harmonic Tuning

The class may be divided into three divisions. Have these three divisions sing the tones 1, 3, and 5 separately and together as a chord, thus practicing and developing the tonic triad. Sing the triad in different keys, and illustrate the strong and restful mental effect of this chord. Teach students to listen to the other parts and to tune their voices to perfect harmony.

As an aid to correct intonation, sing without help from the piano except as it is struck after the chord has been sung. Independence in reading music will never be attained if the piano is constantly used; except in playing the proper accompanying chords, it should be resorted to only when absolutely necessary.

CHAPTER II

PITCH AND TIME

Pitch. There are two principal elements in music, *vis.*: Pitch and Time.

Pitch refers to the number of vibrations accompanying the production of a tone. The greater the number of these vibrations, the higher is the pitch; the fewer their number, the lower the pitch.