

**THE CECILIAN SERIES OF STUDY AND SONG.  
COMMON SCHOOL COURSE: COMPRISING  
STUDIES IN TUNE AND TIME, WITH SONGS FOR  
PRACTICE AND RECREATION. PART I: FOR ONE  
VOICE, PART II: FOR TWO VOICES, PART III:  
FOR TWO SOPRANOS AND ALTO, WITH ADDED  
NOTES FOR BASS**

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The Cecilian Series of Study and Song. Common School Course: Comprising Studies in Tune and Time, with Songs for Practice and Recreation. Pat I: For One Voice, Part II: For Two Voices, Part III: For Two Sopranos and Alto, with Added Notes for Bass by John W. Tufts

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**JOHN W. TUFTS**

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CALIFORNIA

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FOR PRACTICE AND RECREATION*

Part I For one voice      Part II For two voices  
Part III For two Sopranos and Alto,  
with added notes for Bass.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS



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THE

**Cecilian Series of Study and Song.**

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## PREFACE.

**M**usic was formerly looked upon simply as an accomplishment, meaning no more than the gratification of the ear, and the average pupil seemed to believe that an idea of this pleasant recreation was granted to a favored few who had inherited the gift of song.

These specially gifted singers had little exact knowledge of the musical sounds represented by our notation. The musical "hieroglyphics" indicated somewhat vaguely to them by "position" the higher or lower tones, and the lighter or darker appearance of the page their longer or shorter duration.

Through this process, analagous to guessing, the singers obtained in a laborious and uncertain manner an approximation to the sounds that the composer desired.

This uncertain manner went on for many years. The first steps taken were in the direction of rote or imitative singing from an example given by a teacher, whose vocal attainments were of the most limited and doubtful character.

In most cases the results depended upon the imitative abilities of a few who seemed to have inherited the musical faculty, and who with more or less certainty, followed or corrected the rendering given by the teacher.

From such experimental work the study of music was continued for many years with little or no gain to the many pupils, until the school committee, men or women, were led to believe that music was only an appeal to the auditory nerves during the recital of words humorous, moral, or patriotic.

The country singing schools in a measure dispelled this illusion, but the numbers influenced were comparatively few, as the attendant singers were adults or persons with matured voices.

Attempts have been made from time to time to extend the field of study, and this book has been prepared in the endeavor to convince singers that the knowledge of music in tune and time is acquired with great ease, and that this study may be placed on an equality with any other.

The study of music is as useful as any other of the branches of school work, in the development of mental concentration, and it has the additional advantage of pleasant tones combined with words of an instructive and elevating character.

The language of music should first be studied unaccompanied with words, for this language is full of individual suggestions to each singer.

These suggestions, always pure and pleasurable, are found in the many examples furnished as exercises. The practice of the music of the songs should always precede the application of the spoken words.

In this way, no uncertainty remaining in the production of the tones, the words can be uttered with freedom, and there will be no hesitation in the expression of the sentiment required to give them a satisfactory effect.

All the necessary shading through graduated force or rapidity will be readily given as in good reading, and an enjoyable result is sure to be gained.

That music in all our schools may secure a higher position, one that it certainly deserves, is the strong desire of the author, and he feels confident that such a result may be attained. To this end he has prepared this little volume as a contribution to the art, and with the ardent hope that many will be induced to give this art the thought and labor necessary to afford them mental pleasure and profit through the production of musical and finished sounds in melodious succession.

It is chiefly to the children and youth that we must look for success. Let them "do" and teachers need feel no solicitude for the result.

Knowledge gained in this way is always the most valuable, and through this we shall find the many thousands growing up thoroughly competent to judge of the musical value of the printed page.

JOHN W. TUFTS.



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"The aim of education is rather to show how to think, than to load the memory with the thoughts of others."

## HINTS AND DIRECTIONS TO TEACHERS.

IN order to sing at sight two mental operations are necessary.

1. A comprehension of the relative pitch of sounds.

2. A comprehension of their relative length. The first enables us to sing in tune; the second, to sing in time.

These being known, the characters required in their representation may be studied, but the order should never be reversed.

In the Common School Course no rote or imitative work is required. If any rote work is done, it should be outside of the music presented in the book.

On the part of the teacher there should be the ability to sing the scale in accurate tune, with a ready perception of the difference between one and two, and three and four of the Major Scale, the whole and half-step, or tone.

Should the teacher be unskilled, or defective in ear, it is believed that the requisite ability can be gained by a careful practice of the ascending and descending Major Scale. It may be learned outside the schoolroom with the assistance of an instrument; and in a class there are always those to be found who possess the skill necessary to produce these tones correctly.

Let the teacher then carefully follow the tables of figures, going very slowly; indeed, never leaving an exercise until it has been sung in accurate tune and with facility and certainty of attack.

It will be seen that the range of exercises and songs is a limited one, and that the voices are not led so high as to require effort in the production of the tones. There is one safe rule that can be followed as a guide: *Attempt no tone that cannot be sung softly.*

For practice, use different vowels, such as *a, e, o, e, or u.* Endeavor to make the tones softly and musically, avoiding all rigidity or extravagance. Breathe easily and naturally. Avoid a listless or careless position.

In singing, children gladly do what they know how to do, and they enjoy working out little problems in tune and time if they thoroughly understand the necessary underlying principles.

Doubt causes most of the "out of tune" singing.

If the singers *know* the tones, of which the notes are the representations, they will sing with earnestness and in tune.

Let them understand that our songs must first be known without words. The language of music is full of beauty and suggestion, and when this is known it will afford delight to all.

In the beginning, therefore, let the class practise with great care the simple Major Scale, ascending and descending, learning it at first simply as a tune, and then in its parts, knowing each individual tone by its real name or number.

These names or numbers serve to keep in the singers' minds the relation of each tone to the key-note.

Begin every lesson with this practice. The following tables will give an idea of the series of exercises which will be called by the teacher. Never leave any exercise until it can be sung with a certainty of attack and an ease of delivery.

It will be seen that all these exercises are written *above* the pitch of one, or the key-note.

For practice, take a pitch that will allow the singers to sing the whole scale without effort in the production of the tones.

C, C $\sharp$ , D, E $\flat$ , and E are suggested as the best starting-points.

Mental study of the Major Scale above the key-note.

Call the Groups 1, 2, 3, 4 in succession.

These numbers are arranged in a systematic order, and in practice of them the characteristic mental effect of each sound will be developed in the mind of the singer.