

**SECOND MUSIC READER: A COURSE OF
EXERCISES IN THE ELEMENTS OF VOCAL
MUSIC AND
SIGHT-SINGING; THIRD MUSIC READER:
A COURSE OF MUSICAL INSTRUCTION,
WITH SONGS IN TWO AND THREE PARTS**

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Second Music Reader: A Course of Exercises in the Elements of Vocal Music and Sight-Singing;
Third Music Reader: A Course of Musical Instruction, with Songs in Two and Three Parts by
Luther Whiting Mason

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LUTHER WHITING MASON

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SECOND MUSIC READER:

A COURSE OF EXERCISES IN THE ELEMENTS OF

Vocal Music and Sight-Singing.

WITH CHOICE ROTE SONGS

FOR THE USE OF

SCHOOLS AND FAMILIES.



BY

LUTHER WHITING MASON,

SUPERINTENDENT OF MUSIC IN THE PRIMARY SCHOOLS
OF BOSTON.

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TO VINDI
INRO TLAC

A

TO TEACHERS.

"SINGING as it happens," as the celebrated Dr. A. B. MARX terms it, is that which is most common among the people. It is fostered and vigorously perpetuated in our Sunday Schools, and in common schools where no regular instruction in music is given, and where the object is to have the children sing a few simple melodies, without reference to musical culture as such. The songs, never above a certain degree of difficulty, are learned by hearing them repeatedly sung or played, or by singing them many times in company with those who already know them.

This kind of singing is not altogether useless, as in many cases there is a freshness and energy about it which serves to awaken a love for singing, and to furnish a basis on which to build a subsequent course of musical instruction.

But there is a wide distinction between this hap-hazard singing and genuine "Rote-Singing." The latter is the *most important* part of instruction, without which in fact there can be no real tuition in vocal music. Genuine rote-singing implants at the beginning true musical impressions. It leads to a discrimination between a musical and unmusical style. A child will learn more easily, and enjoy better, singing in a good than in a bad style, if he has right examples at the start. And it is obvious that where he receives the true idea at the very beginning he is more likely to persevere from the love of it.

In this point of view every vocal artist is a teacher in the best sense of the term. When such singers as Jenny Lind, Sontag, Parepa-Rosa, and Nilsson come among us, the public authorities should secure their services to sing *appropriate* music before the common people, and especially the children. By this means the people would get a true idea of singing.

We propose in the course of instruction indicated in the series of NATIONAL MUSIC READERS and CHARTS to do away with all hap-hazard singing. We therefore, start with a regular course of instruction in rote singing, as indicated in the NATIONAL MUSIC TEACHER*; and we endeavor to preserve all

* THE NATIONAL MUSIC TEACHER: A Practical Guide in teaching Vocal Music and Sight-Singing to the youngest Pupils in Schools and Families. Designed to accompany the *National Music Charts and Music Readers*. By LUTHER WHELAN MASON, Superintendent of Music in the Primary Schools of Boston, Mass.

M1931'72

the freshness and energy of the "singing as it happens" without any of its vicious qualities.

In the first course, in connection with rote singing, the pupils have learned all the alphabet of music in a practical way. In this second book we keep up the practice of rote-singing so far as learning the songs; but the pupils are expected to be greatly aided by their knowledge of the notes, so as to learn the two-part songs by note after having heard them sung or played correctly once or twice. A plain choral in two voices they are expected to sing at sight, so that the third time they will be able to apply the words.

In carrying on this work, as remarked by James Currie in his excellent work on Common School Education, "the means of instruction are three-fold: instruction, example, and practice. Without instruction there cannot be intelligence; without example, which shall hold up models for imitation, there cannot be expression or tasteful singing; and without sufficient practice there cannot be correctness or fluency." Perhaps the second of these means is the one most neglected. Much bad singing arises from the absence of example to show how it is to be done; without which instruction cannot be fully understood, and practice may only be the practice of a bad style. The teacher must sing to the school, to show them how to sing.

Many teachers may not feel confidence in their own musical powers sufficient to enable them to carry out the work as they feel that it ought to be done. But if we wait till all are competent to give the best instruction, it will be a long day before good music will become as common as all desire it to be. Every teacher can do some of the most essential things toward her pupils' improvement in singing. Among the points that may be observed by all teachers, whether gifted as singers or not, are the following—mostly recommended by the author last quoted:—

1. Require a good position of the pupils while singing.
2. Do not allow them to sing too *loud* or shout instead of singing.
3. Do not let them heavily *drag* the rhythm.
4. Do not permit coarseness of utterance or indistinct articulation.
5. From the very first, aim at imparting a generally soft style of singing as the basis of all expression.
6. Encourage liveliness and cordiality of manner, to preserve the buoyancy of the music.

L. W. M.

BOSTON, September 20th, 1870.

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UNIV. OF
CALIFORNIA

THE SECOND

NATIONAL MUSIC READER.

1. 2. 3.

1 2 1 1 2 2 2 1 1 1 2 2 1 2 1
c d c c d d d c c e d d e d c

4.

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

5. 6. 7.

1 2 3 1 2 3 3 2 1 1 2 3 2 3 2 1
c d e c d e e d e c d e d e d e

8.

Na-ture's fair and bright, Love-ly to the sight.