

**THE NEW EDUCATIONAL  
MUSIC COURSE. THIRD  
MUSIC READER**

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The New Educational Music Course. Third Music Reader by James M. McLaughlin & W. W. Gillchrist

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**JAMES M. MCLAUGHLIN & W. W. GILLCHRIST**

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THE NEW EDUCATIONAL MUSIC COURSE

THIRD MUSIC READER

BY

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## INTRODUCTION

The place of the Third Music Reader in this system of musical instruction will be better understood by a brief survey of the entire Course.

**The Aim.** The aim of the New Educational Music Course is:

<b>The New Educational Music Course</b>	To inspire love of good music ;
	To develop a musical voice ;
	To teach sight singing ;
	To induce musical interpretation.

**The Material.** A *distinguishing feature* of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical content*, which appeals to the inexperienced learner as well as to the trained musician.

*Basis of choice.* Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

*All forms of music* are represented, from the simple folk song to the melodies of the greatest composers of all nationalities, gleaned from the fields of song, cantata, oratorio, opera, and symphony.

Some of the *best living composers* are represented by settings of "poems every child should know."

The *wide range of song subjects* and the variety of moods represented in the Course are in accord with the complex nature and environment of childhood and youth.

The *part songs* are made particularly attractive by contrapuntal treatment, by the introduction of the melodic theme in the lower voices, and by voice accompaniments.

The *vocal arrangements* from the classics reflect the spirit of the original, both melodically and harmonically.

**The Plan.** The plan underlying the arrangement of the material furnishes *an outline for consecutive study*; at the same time the material is so grouped that any modification of the plan may easily be made by teachers when desirable.

*Suggestive headings and marginal notes* make clear the special rhythmic and melodic problems in process of development. The marginal notes accompany the melodies which first incorporate the problems named.

*The Glossary* in each reader is an authority upon which teacher and pupil can depend for definition and representation of musical terms and signs occurring in that reader. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analysis as may logically be presented in connection with the respective readers.

The Third Reader of the New Educational Music Course is adapted for study in the average sixth grade.

**The Third Music Reader** Part I of the Third Music Reader is a review in one- and two-part song of principles developed in preceding readers.  
Part II extends rhythmic combinations.

Part III presents intermediate tones approached step-wise and followed by a skip, or vice versa.

Part IV introduces simple three-part song, and presents melodies in the minor mode.

The melodies in the minor mode in the Third Music Reader anticipate the study of the Major and Minor Modes in Contrast found in Part III of the Fourth Music Reader, and are here optional.

*Broad musical development.* Recognition of musical effects through the sense of hearing, and reproduction of the effects by the pupil, should continue in every grade. Melodic and rhythmic drill, attention to voice quality, pronunciation and articulation, and the faithful interpretation of the sentiment expressed by the composer, — these will give to the music hour an æsthetic and educational value which will render it worthy of its place on the school program.

*Assignment to parts.* At this point voices may be grouped according to quality and range, and assigned to their proper parts. Frequent exchange of parts is advisable, however, so long as the voices are adapted to such exchange.




The probable range of voices at this period is first soprano,  $\bar{c}$  to  $\bar{g}$ ; second soprano,  $\bar{c}$  to  $\bar{d}$ ; alto,  $g$  to  $\bar{b}$ . Whenever the extremes of range are touched in the melodies of this Course, the approach is such as to induce the proper voice quality without effort or strain.

*Written work.* Individual progress may be tested, and the weak pupil strengthened, by requiring written reproduction of musical phrases or of entire melodies which are sung or dictated by the teacher. Such melodies should incorporate the musical effects which underlie the work of the year.

*Song repertoire.* The many songs worthy to be committed to memory, and the variety of song programs available within the music reader, merit special attention. An "Abt Program" would include pages 3, 26, 38, and 91; songs representing Italian composers, pages 39, 49, 52, 63, 98, 103; German folk tunes, pages 23, 29, 66, 110; etc., etc.

Acknowledgment is due to Messrs. Houghton, Mifflin & Co. for the use of "April," by John G. Whittier; to A. C. McClurg Co. for the use of "Columbus," by Sophia S. Bixby; to Miss Carolyn Wells for the use of "The Mercury's Plaint"; to Mr. Henry Holcomb Bennett for the use of "The Flag Goes By"; and to Miss Gertrude E. Heath for the use of "Sunshine and Shadow."

## TABLE OF CONTENTS

PART I		PART III— <i>Continued</i>	
REVIEW IN ONE- AND TWO-PART SONG OF PRINCIPLES PRESENTED IN PRECED- ING READERS.		CHAPTER	PAGES
CHAPTER	PAGES	V. Key of F, Sharps . . . . .	51-54
I. Key of C . . . . .	1-3	VI. Key of F, Flats . . . . .	55-57
II. Key of G . . . . .	4-6	VII. Key of D, Sharps . . . . .	58-61
III. Key of F . . . . .	7-9	VIII. Key of D, Flats . . . . .	62-64
IV. Key of D . . . . .	10-12	IX. Key of B $\flat$ , Sharps . . . . .	65-68
V. Key of B $\flat$ . . . . .	13-15	X. Key of B $\flat$ , Flats . . . . .	69-71
VI. Key of A . . . . .	16-18	XI. Key of A, Sharps . . . . .	72-75
VII. Key of E $\flat$ . . . . .	19-21	XII. Key of A, Flats . . . . .	76-78
VIII. Key of E . . . . .	22-24	XIII. Key of E $\flat$ , Sharps . . . . .	79-82
IX. Key of A $\flat$ . . . . .	25-27	XIV. Key of E $\flat$ , Flats . . . . .	83-85
PART II		XV. Key of E, Sharps . . . . .	86-89
RHYTHMIC TYPES AND RHYTHMIC FIGURES EXTENDED		XVI. Key of E, Flats . . . . .	90-92
I. Review . . . . .	28-32	XVII. Key of A $\flat$ , Sharps . . . . .	93-96
II. The Rhythmic Type  . . . . .	33-34	XVIII. Key of A $\flat$ , Flats . . . . .	97-99
III. Twelve-eighth Measure . . . . .	35	PART IV	
IV. The Double Dot . . . . .	36	INTRODUCTION OF SIMPLE THREE-PART SONG. MELODIES IN THE MINOR MODE.	
PART III		Key of C . . . . .	100-101
INTERMEDIATE SHARPS AND FLATS AP- PROACHED OR FOLLOWED BY SKIPS, — $\sharp_4$ , $\sharp_3$ , $\sharp_1$ , $\sharp_2$ , $\flat_6$ , $\flat_7$ , $\flat_3$ , $\flat_6$ , $\flat_2$ , IN THE NINE KEYS. SIX-QUARTER MEASURE.		Key of G . . . . .	101-102
I. Key of C, Sharps . . . . .	37-40	Key of F . . . . .	102-103
II. Key of C, Flats . . . . .	41-43	Key of D . . . . .	104-105
III. Key of G, Sharps . . . . .	44-47	Key of B $\flat$ . . . . .	105-106
IV. Key of G, Flats . . . . .	48-50	Key of A . . . . .	106-107
		Key of E $\flat$ . . . . .	108-109
		Key of E . . . . .	109-110
		Key of A $\flat$ . . . . .	110-111
		Melodies in the Minor Mode . . . . .	112-116
		Patriotic Songs . . . . .	117-121
		Glossary . . . . .	122-126
		Terms and Signs of Expression . . . . .	127
		Index to Glossary . . . . .	128
		Index to Songs . . . . .	129-130

## PART I

REVIEW OF PRINCIPLES PRESENTED IN PRECEDING READERS

### CHAPTER I—REVIEW

*Allegro moderato*  
*mp*



*Allegro*  
*mf*



*Allegro*  
*mf*



### THE DRUM-MAJOR

M. B. WILLIS

M. WHITE

*Alla marcia giocoso*

*mf*



1. See the state - ly tread and the haugh - ty head Of the proud and tall drum -  
2. O the band - men play in a mar - tial way To the big drum - ma - jor's



ma - jor; See the bear - skin cap with a leath - er strap, And the  
beat - ing; And, ap - plaud - ing loud, the ad - mir - ing crowd Cheer the



gleam - ing stick he swings. Bim! Boom! Lis - ten to the big bass drum,  
lead - er, stick in hand. Cling! Clang! Lis - ten to the cym - bals' crash,



Boom! Lis - ten as you hear it come. The trump - ets blare a  
Clang! Lis - ten to the nois - y clash. The tramp of feet with



stir - ring air. O hark! How the mer - ry mu - sic rings!  
stead - y beat Keeps time to the mu - sic of the band.