

**THE EDUCATION  
MUSIC COURSE.  
FIFTH READER**

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The Education Music Course. Fifth Reader by L. W. Mason & J. M. McLaughlin & G. A. Veazie

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**L. W. MASON & J. M. MCLAUGHLIN & G. A. VEAZIE**

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THE EDUCATIONAL MUSIC COURSE

# FIFTH READER

BY

LUTHER WHITING MASON

LATE SUPERVISOR OF MUSIC, BOSTON PUBLIC SCHOOLS

JAMES M. MCLAUGHLIN

SUPERVISOR OF MUSIC, BOSTON PUBLIC SCHOOLS

GEORGE A. VEAZIE

SUPERVISOR OF MUSIC, CHELSEA PUBLIC SCHOOLS

AND

W. W. GILCHRIST

AUTHOR OF "EXERCISES FOR SIGHT-SINGING CLASSES," ETC.

UNIV. OF  
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## PREFACE TO THE FIFTH READER.

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THE Fifth Reader of the Educational Music Course is a continuation and elaboration of the study of "Three-part Song" begun in the preceding volume.

Chapter I, Part First, is primarily intended for unchanged voices, but the lowest part may also be sung by the Bass voices which are frequently found in this grade.

Chapter II, which presents the subject of Modulation, offers further insight into practical harmonic and contrapuntal progressions, and should spur teachers and pupils alike to keen study of this deeply interesting element. While we have here a few more or less advanced examples in modulation, it should be borne in mind that simple modulations have been frequently met with in the preceding Readers,—even in the First Reader, where modulations to the nearest related keys were plainly suggested by the melodic tendency of the single-voice Songs and Studies.

In Chapter I, Part Second, which introduces the Bass Staff, the simplicity of the Bass in the progressive Two-part Exercises cannot but be appreciated by teachers who are familiar with the difficulties inherent in this (to the pupil) innovation.



PREFACE TO THE FIFTH READER.

In Chapter II, Three-part Song is resumed, the Studies and Songs with a few exceptions being now presented upon three staves — the lower staff in the Bass or F Clef. As in the preceding chapter, the initial exercises are quite easy, yet progressive, and the pupil is almost imperceptibly led into the more difficult studies which follow in the different keys.

The authors desire to express their acknowledgments to Mr. F. W. Bancroft of Boston for translations and original lyrics.

UNIV. OF  
CALIFORNIA

FIFTH READER.

PART FIRST.—THREE-PART SONG.

CHAPTER I.

REVIEW, AND CONCLUSION OF KEYS.

1

Musical notation for the first system, measures 1-4. Treble clef, 2/4 time signature. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The system ends with a double bar line.

2

Musical notation for the second system, measures 5-8. Treble clef, 2/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, A4, G4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The system ends with a double bar line.

3

Musical notation for the third system, measures 9-12. Treble clef, common time signature. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The system ends with a double bar line.

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4

Musical notation for system 4, measures 1-2. Treble clef, common time. The first staff contains a melody with eighth and quarter notes. The second staff contains a bass line with quarter notes and rests.

5

Musical notation for system 5, measures 1-2. Treble clef, common time. The first staff contains a melody with quarter and eighth notes. The second staff contains a bass line with quarter notes.

6

Musical notation for system 6, measures 1-2. Treble clef, 2/4 time. The first staff contains a melody with quarter and eighth notes. The second staff contains a bass line with quarter notes.

7

Musical notation for system 7, measures 1-2. Treble clef, 2/4 time. The first staff contains a melody with quarter and eighth notes. The second staff contains a bass line with quarter notes.