

**THE PROGRESSIVE MUSIC SERIES
FOR BASAL USE IN PRIMARY,
INTERMEDIATE, AND GRAMMAR
GRADES, BOOK TWO**

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The Progressive Music Series for Basal Use in Primary, Intermediate, and Grammar Grades,
Book Two by Horatio Parker & Obsourne McConathy & Edward Bailey Birge

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**HORATIO PARKER & OBSOURNE
MCCONATHY & EDWARD BAILEY BIRGE**

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THE *Univ. of California*
PROGRESSIVE MUSIC SERIES

FOR BASAL USE
IN PRIMARY, INTERMEDIATE, AND GRAMMAR GRADES

BY

HORATIO PARKER

Late Dean of the Department of Music, Yale University

OSBOURNE McCONATHY

Director of the Department of School Music, Northwestern University

EDWARD BAILEY BIRGE

Professor of Public School Music, Indiana University

W. OTTO MIESSNER

Director of the Department of Music, State Normal School, Milwaukee, Wisconsin

BOOK TWO

(Enlarged Edition)

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THE PROGRESSIVE MUSIC SERIES

BOOK ONE, 160 pages, for second and third grades
 BOOK TWO, 192 pages, for fourth and fifth grades
 BOOK THREE, 224 pages, for sixth and seventh grades
 BOOK FOUR, 240 pages, for eighth grade
 PRIMARY SONG BOOK FOR SIGHT READING

TEACHER'S MANUALS *v. 2 Educ. Dept.*
 VOLUME I, for first, second, and third grades, with accompaniments for Book One and Primary Song Book, additional Rote Songs, Folk Dances and Singing Games
 VOLUME II, for fourth and fifth grades, with accompaniments for Book Two
 VOLUME III, for sixth and seventh grades, with accompaniments for Book Three

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PREFACE

THE Progressive Music Series embodies the ideals of successful teachers and supervisors of public school music, and is based upon the principles of modern educational psychology. The authors have endeavored to realize two aims: to present songs that meet all the moods of childhood; and to arrange these songs so that they will form the basis of definite, progressive instruction, out of which shall grow a love for, and an intelligent appreciation of, the best in music.

The music material comprises the best that could be found in the libraries of America and Europe; original songs written by many of the foremost living composers, whose interest and cooperation were secured through personal interviews; and characteristic folk songs obtained from sources hitherto unavailable. All the material has been subjected to careful critical study both in regard to its musical worth and to its adaptability to school use. Equal care has been exercised in the selection of the words of the songs.

The Progressive Music Series recognizes three well-defined periods of child development during school life. The first, or *Sensory Period*, covers the first three school years. Book One, the Primary Song Book, and Teacher's Manual, Volume I, are designed for this period. The second, or *Associative Period*, begins with the fourth year and continues well into the seventh year. Books Two and Three and Teacher's Manuals, Volumes II and III, cover the work of this period. Book Four provides material for the third, or *Adolescent Period*.

Book Two is divided into four parts: Part One presents the technical work for the Fourth Year; Part Two the technical work for the Fifth Year; Part Three comprises art songs for general use in both years. In Parts One and Two the fundamental tonal and rhythmic concepts, acquired in the first three years, are presented as definite musical problems for formal drill. These problems are developed in a logical sequence through the topical organization of the song material in the successive chapters, which are so arranged that the pupil may proceed page by page. In developing these musical problems four steps are involved. (1) A review of a familiar song which contains the problem. (2) A clear statement of the problem to the pupils. (3) Thorough drill on the problem, isolated from the context. (4) Application of the known problem in reading songs in which it occurs. The art songs of Part Three are strong in emotional appeal to the pupil. They are not limited to his technical equipment, but embody many of the technical problems which will be studied in Book Three. Phrases made up of familiar figures and rhythms may be read by the pupil, but the teacher is expected to assist him in the more difficult passages.

Part Four has been added to provide a greater variety of part song material than the earlier editions presented. The eighteen two-part songs increase the selection of art song material contained in Part Three. Because of the simplicity of this new material, the value of the book is distinctly increased. The additional part song material is especially serviceable in developing a more thorough mastery of the technical work in part singing as presented in Part Two, and in providing a more complete transition to three-part singing contained in Book Three.

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THE PROGRESSIVE MUSIC SERIES

BOOK TWO

PART ONE

Chapter I: Melodies in the Major Scale; the Quarter-Note Beat

One I Love

Florence C. Fox

Alfred G. Wathall
Composed for this Series

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line begins with a treble clef and contains the lyrics: "One I love, two I love, Dad-dy dear, and moth-er;". The piano accompaniment starts with a bass clef and a dynamic marking of *mf*. The second system also has a vocal line and piano accompaniment. The vocal line continues with the lyrics: "Three I love with all my heart, Dar-ling lit-tle broth-er." and ends with a *ritard* marking. The piano accompaniment also concludes with a *ritard* marking.

One I love, two I love, Dad-dy dear, and moth-er;

Three I love with all my heart, Dar-ling lit-tle broth-er.

Bread and Butter

E. Gordon Brown

French Folk Song

Bread and but-ter, bread and but-ter, Cut it ve - ry thick;
 Some for you and some for me, Oh, please to cut it quick!
 Dam-son jam and hon - ey, Both taste ve - ry sweet; Won't you
 spread a lit - tle on the top And give us all a treat?

Fiddle-dee-dee

Eugene Field

C. H. Hohmann

1. There once was a bird that lived up in a tree, And
 2. Oh Fid-dle, oh Fid-dle, oh Fid-dle-dee-dee; And
 all he could whis - tle was Fid - dle - dee - dee.
 all he could whis - tle was Fid - dle - dee - dee.

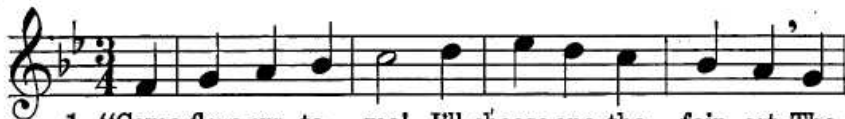
Choosing a Flower

7

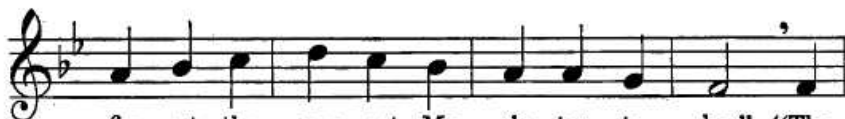
Miriam Clark Potter
From the French

(T. M. II, p. 129)

Allyre Bureau



1. "Come flow-ers to me! I'll choose one, the fair-est, The
2. "Too haugh-ty is she; Of flow-ers, the proud-est, In
3. "But she is too shy; She shuns the bright mea-dows, And
4. "Though love-ly the rose, Her playmates she teas-es With



fin-est, the rar-est, My sis-ter to be." "The
col-ors, the loud-est; She'll not do for me." "The
hides in the shad-ows Her big gol-den eye." "The
thorns when she pleas-es, As ev-ry-one knows." "No



tu-lip is gay-est, Most gor-geous-ly drest; And
vio-let is mod-est, And fair-est of face; She
rose smiles up - on you From beau-ti-ful bow'rs; Choose
flow-er is per-fect, No mat-ter how rare; Come,



loved by the sun-light A - bove all the rest."
loves the deep for-est With beau-ty to grace."
her for your sis-ter, The queen of all flow'rs."
play with us all then, Thro' sum-mer days fair."