THE HIGH SCHOOL ASSEMBLY SONG BOOK

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The High School Assembly Song Book by Frank R. Rix

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FRANK R. RIX

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By FRANK R. RIX or of Mi'sic of the Public Schools of New York City Authing of the Assessely Song Book, and Voice Traising for School Children DIRECTOR



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PREFACE.

THE HIGH SCHOOL ASSEMBLY SONG BOOK has been prepared in response to a very general request for a song book which shall meet the conditions actually found in high schools.

The success of The Assembly Song Book in elementary schools has led to the preparation of The High School Assembly Song Book on a similar plan but making use of more advanced and varied music, suited to the voices and attainments of high school pupils. The selections are so arranged, in general, that they may be sung either:

As Unison Songs, in which the melody is sung by all voices;

As Two-Part Songs, for Soprano and Alto, or for Tenor and Bass;

As Three-Part Songs, for Soprano, Alto and Bass, or for Tenor and First and Second Bass.

As Four-Part Songs, for Soprano, Alto, Tenor and Bass.

The Alto and, usually, the Tenor parts may be sung by unchanged (Alto-Tenor) boys' voices, and the Tenor may be sung by changed voices as well.

The settings of hymns should generally be sung in unison, unless four parts with changed voices are available. This is practicable in a mixed or in a boys' school.

The Bass wherever possible avoids extreme low or high tones, which are always difficult for high school pupils.

The book is especially useful for the changed voices of boys, and is equally available for unchanged voices and for choruses of girls, the bass in many cases being optional.

The four-voiced arrangements make complete and not difficult piano accompaniments. Where necessary, small notes may be utilized. The book, therefore, is complete in itself.

Thus all the conditions found in high schools are met, whether a girls' school, a boys' school, or a mixed school.

It has been said, very truly, that every pupil, at the end of the course, should be able to sing from fifty to one hundred of the songs which are the special heritage of the English-speaking race.

While no two persons may exactly agree as to the best songs it is certain that a large proportion of the selections in this book would be the choice of a considerable majority.

The songs that we ought to know are included in this collection.

The singing in assembly is a very important element of school life, and great care should be taken to make it so beautiful, so sincere, and so artistically expressive that it will be a lasting influence for good upon the character of the singers.

The songs should be carefully taught, so that the meaning of the words is clearly expressed with distinct articulation, correct pronunciation and proper phrasing. Above all, the singing should be from the heart, voicing real and sincere feelings.

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Although good unison singing is better than poor part singing, the former is likely to be more carelessly done than the latter. Part singing makes for thoughtful and careful preparation, is capable of much artistic finish, and creates great interest.

It should be the endeavor of the director of the assembly to have a considerable number of songs sung in parts. To this end the voices should be classified, and the pupils should be grouped according to the part to be sung. Each singer should sing from a book, in order to insure correct rendering of the words and music.

Great care should be taken with the training of the voices. Harsh tones should not be tolerated. The unchanged voices should be used in the quality which comes from leading downward the light tones of the upper voice. Altos, alto-tenors and tenors should avoid hard "chest-tones" and should sing in a mellow, medium quality. The basses, however, must necessarily employ the chest-tone. It is well to precede the the singing with a vocalize, giving attention to breathing with special reference to phrasing.

The accompaniments should be played clearly, with proper accents and phrases, and with enough power to support the voices. Any tendency of the chorus to sing out of tune may be avoided or remedied by playing the melody an octave higher, by giving more power to the bass, by introducing interludes between stanzas, or by arousing interest through appropriate means.

The pupils should stand while singing, and the work should be carefully directed by a teacher possessing musical temperament. For the best results there should be both a director and a planist.

Class teachers should be held responsible for the work of their classes in the assembly, and should insist that all their pupils take part in the singing.

The correct versions of the National songs, both as to words and music, are to be found herein, which is an important feature. The lack of a standardized setting of the music of the national anthems has been in the past the cause of all the differences in their rendering. The versions used in this book are those adopted by the National Education Association.

The selections cover a wide field, including part-songs and art songs of classic and romantic composers.

The songs will be inspiring and will prove to be an invaluable aid in the APPRECIATION of good music. It should not be forgotten, however, that the most real and vital appreciation and the truest understanding of music comes only by actual participation in its performance.

The aim and the object of music in the schools is that the pupils should sing. Then Let Them Sing.

FRANK R. RIX.

New York, March, 1912. PREFACE.

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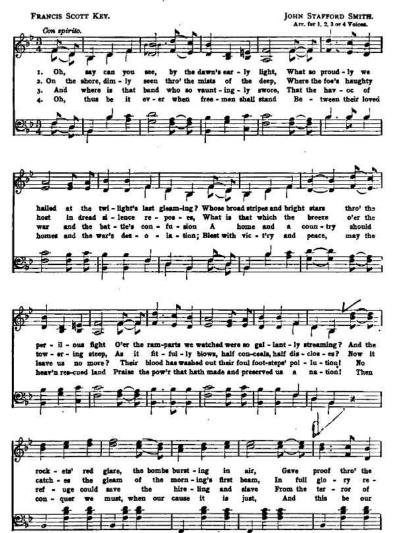
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