

**THE EDUCATIONAL
MUSIC COURSE.
SECOND READER**

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The Educational Music Course. Second Reader by Various

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VARIOUS

**THE EDUCATIONAL
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SECOND READER**

THE EDUCATIONAL MUSIC COURSE

SECOND READER

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PREFACE TO THE SECOND READER.

THE SECOND READER of the Educational Music Course comprehensively and systematically develops the Diatonic relations of the tones of the Major Scale in the nine common keys.

In each key these relations are first studied through conjunct rhythmical progressions; afterwards through the principal harmonies of the key, suggesting the harmonic basis upon which melody rests.

The earlier exercises and songs are purposely quite simple, for the benefit of such pupils as have not had previous training in music.

In the First Reader the commonest accidental — Sharp-four — was employed in its Diatonic character, but in this Reader its Chromatic nature is developed as well.

The most important flatted degree of the Scale — Flat-seven — is also treated in the same complete and systematic manner.

The exhaustive treatment of these two changed-notes prepares the pupil for the study of the Chromatic tones thoroughly and progressively presented in the Third Reader.

Deviations from a primary or given key occasionally occur in actual or implied modulations to the nearest related Major or Minor key, and there are a few exercises and songs exclusively in the Minor mode. Such deviations need not be specially alluded to, however, as they are

introduced merely for practice, extended treatment of them being reserved for a future Reader.

The comparative diagrams at the beginning of each key will prove useful in showing its origin and explaining its signature.

The illustrations in small music-type opposite these diagrams are intended to teach a direct method of establishing the tonic or key-note of the new key from a standard pitch, provided the tone indicated, \bar{c} , be given in every instance from a pitch-pipe, tuning-fork, or other reliable instrument.

In this Reader the study of Time is restricted to ordinary forms of Measure and Rhythm, in the belief that when these are fully comprehended, all succeeding varieties will be easily overcome.

The divided beat of two equal sounds and derived metrical combinations are reviewed as a preparation for the more difficult rhythmical effects gradually and logically following.

The graded Two-part Exercises and Songs in free counterpoint employ only such technicalities as have been previously presented in the Unison studies.

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SECOND READER.

CHAPTER I.—THE KEY OF C.

PROGRESSIVE STUDIES

SECTION I.

Without Skips within the Octave.

THE MAJOR SCALE.



 Pitch-pipe
or
Tuning-fork



Red, white, and blue Flag, That is the true flag:



Let it wave O'er the brave Sol - dier's grave.

(1)

