

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

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The Progressive Music Series for Basal Use in Primary, Intermediate, and Grammar Grades.
Book II by Various

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THE
PROGRESSIVE MUSIC SERIES

FOR BASAL USE
IN PRIMARY, INTERMEDIATE, AND GRAMMAR GRADES

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BOOK TWO



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CALIFORNIA

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THE PROGRESSIVE MUSIC SERIES V. 2

BOOK ONE, 144 pages, for second and third grades
 BOOK TWO, 176 pages, for fourth and fifth grades
 BOOK THREE, 208 pages, for sixth and seventh grades
 BOOK FOUR, 224 pages, for eighth grade
 PRIMARY SONG BOOK FOR SIGHT READING

TEACHER'S MANUALS
 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 coöperation 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 three 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.

TO THE
 AUTHOR'S PREFACE

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.

Teacher's Manual, Volume II, provides a piano part for most of the songs of Book Two, and gives explicit directions for conducting the music work in the grades for which this book is designed.

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Alice V. L. Carrick for "The Rain," "Fairyland," "The Sandman," and "Wishing." Charles Keeler for "The Kite" and "The Brass Band" from "Elfin Songs of Sunland." George Reiter Brill for "Bringing in the Hay" and "What Becomes of the Moon" from "Rhymes of the Golden Age." Sophia T. Newman for "Pop Corn Song." Henry R. Pattengill, publisher, and the author for "The Four-Leaf Clover" from "Farmerkin's Farm Rhymes" by Dora H. Stockman. The Educational Publishing Company for "The Butterfly's Wings" from *Primary Education*. The publishers and the author's family for "A Little Philosopher" from "Little Knights and Ladies" by Margaret E. Saugster, copyright, 1895, by Harper and Brothers. Dana Estes & Company and the author for "A Meadow Song" by Laura E. Richards. Longmans, Green & Co. for "Bread and Butter" from "A Bunch of Blossoms" by E. Gordon Browne. *The Ladies' World* and Frank Walcott Hutt for "Two Kinds of People." F. A. Owen Company and the author for "What the Little Bird Said" by Virginia Baker and F. A. Owen Company for "In the Cornfield" by Maude M. Grant, and "An Arbor Day Song" by Susie M. Best, from *Primary Plans*. The *Youth's Companion* for "Flying Kites," "The Invitation," "The Month of March," "A Valentine for Grandma," "The Snow," and "After Vacation"; and *The Youth's Companion* and the authors for "A Strange Country" by Elizabeth Lincoln Gould, "A Wake-up Song" by Luella S. Curran, "Master Robin" by Zitella Cocks, "Wishing and Working" and "A Snowy Day" by Anna M. Pratt. Rand, McNally and Company and the authors for "Balloons" and "Hoof Beats," from "The Rhyming Ring" by Louise Ayres Garnett, and "The Little Leaves Dance," "The Shell Song," "Redbreast in the Cherry Tree," "An Adventure," and "Spring," from "Other Rhymes for Little Readers" by Wilhelmina Seegmiller. Milton Bradley Company for "A Prayer for Little Children" by Edith C. Rice, from *Kindergarten Review*. The Century Company and the authors for "The Bee and the Butterfly" by Margaret Eyttinger, "Katrina" by Stella George Stern, and "The Little Big Woman and the Big Little Girl," from "When Life is Young" by Mary Mapes Dodge. "The Cloud," "Sand Wells," and "Devotion," by Abbie Farwell Brown, and "Daisies" and "The Four Winds," by Frank Dempster Sherman, are used by permission of, and by special arrangement with, Houghton Mifflin Co., authorized publishers of their works.

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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

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.

mf

ritard

ritard

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. The first system contains the first two lines of music, with lyrics 'One I love, two I love, Dad-dy dear, and moth-er;'. The second system contains the next two lines, with lyrics 'Three I love with all my heart, Dar-ling lit-tle broth-er.'. The piano accompaniment includes dynamic markings 'mf' and 'ritard'.

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.

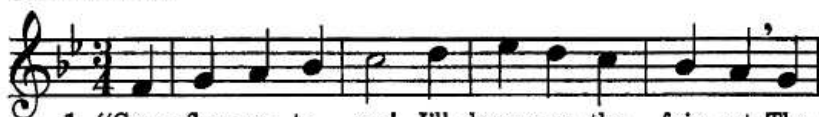
Choosing a Flower

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."