

**THE NEW EDUCATIONAL
MUSIC COURSE.
SECOND MUSIC READER**

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The New Educational Music Course. Second Music Reader by James M. McLaughlin & W. W. Gilchrist

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JAMES M. MCLAUGHLIN & W. W. GILCHRIST

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©

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BY

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INTRODUCTION

The place of the Second Reader of the New Educational Music Course in this system of musical instruction will be better understood by a brief survey of the entire Course.

The Aim. The aim of the New Educational Music Course is :

The New Educational Music Course	To inspire love of good music ;
	To develop a musical voice ;
	To teach sight singing ;
	To induce musical interpretation.

The Material. *A distinguishing feature* of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical content*, which appeals to the inexperienced learner as well as to the trained musician.

Basis of choice. Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

All forms of music are represented, from the simple folk song to the melodies of the greatest composers of all nationalities, gleaned from the fields of song, cantata, oratorio, opera, and symphony.

Some of the *best living composers* are represented by settings of "poems every child should know."

The *wide range of song subjects* and the variety of moods represented in the Course respond to the complex nature and environment of childhood and youth.

The *part songs* are made particularly attractive by contrapuntal treatment, by the introduction of the melodic theme in the lower voices, and by voice accompaniments.

The *vocal arrangements* from the classics reflect the spirit of the original, both melodically and harmonically.

The Plan. The plan underlying the arrangement of the material furnishes *an outline for consecutive study*; at the same time the material is so grouped that any modification of the plan may easily be made by teachers when desirable.

Suggestive headings and marginal notes make clear the special rhythmic and melodic problems in process of development.

The Glossary in each reader is an authority upon which teacher and pupil can depend for definition and representation of musical signs and terms occurring in that reader. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analysis as may logically be presented in connection with the respective readers.

The Second Reader of the New Educational Music Course is adapted for study in the average fifth grade.

The Second Music Reader Part I is devoted to a review of principles made familiar by study of the First Music Reader.

Part II develops new rhythmic types.

Part III presents melodies using $\sharp 1$, $\sharp 2$, $\sharp 4$, $\sharp 5$, $\sharp 6$, and $b 7$ in simple progressions, and Rounds.

Part IV embodies in two-part song principles made familiar in preceding one-part work.

New melodic effects in the Second Music Reader arise from the use of intermediate sharps in simple progressions only, the study of the chromatic scale as a whole being deferred to a later book. Rhythmic figures new to the work of the year are such as result from the combination of rhythmic types developed in Part II of the music reader.

Constructive study. While the First Music Reader simply names and represents what pupils should learn from association and repetition, the Second Music Reader adds to mere representation constructive study of the major scale and resulting signatures, and rules for establishing the pitch of different keys from two-lined c (\bar{c}), third space, treble staff.

Broad musical development. Recognition of musical effects through the sense of hearing, and reproduction of the effects by the pupil, should continue

Suggestions in every grade. Melodic and rhythmic drill, attention to voice quality, pronunciation and articulation, and faithful interpretation of the sentiment expressed by the composer, — these will give to the

music hour an æsthetic and educational value which will render it worthy of its place in the school program.

Exchange of parts. Pupils assigned to sing the upper part in one song will do well to take the lower in another. This makes them musical and provides voice training of ideal range.

Written work. Individual progress may be tested, and pupils strengthened, by requiring written reproduction of musical phrases or of entire melodies which are sung or dictated by the teacher. Each year the problems incorporated should be a step in advance of previous years.

Song repertoire. The many songs worthy to be committed to memory, and the variety of song programs available within the music reader, merit attention. Songs of varied character and movement grouped in the order typical of the symphony make a charming program, — a quick, cheerful selection being followed by a slow, graceful melody; this by a humorous, playful song, — a gay, lively composition completing the group.

The correlation of song subjects makes an interesting program. Group the flower songs, occupation songs, game songs, patriot songs, etc., thus :

Flower Songs

Asters, No. 12	Flowers Asleep, No. 313
Goldenrod, No. 20	The Dandelion, No. 375
The Pansy, No. 36	The Water Lily, No. 387
The Clover, No. 306	The Rosebud, No. 418
Lily Bells, No. 443	

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TABLE OF CONTENTS

PART I	
REVIEW OF PRINCIPLES PRESENTED IN PRECEDING READER WITH THE ADDITION OF $\frac{3}{2}$ AND $\frac{3}{4}$ MEASURE	
CHAPTER	PAGES
I. Key of C. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	1-3
II. Key of G. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	4-6
III. Key of F. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	7-9
IV. Key of D. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	10-12
V. Key of B♭. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	13-15
VI. Key of A. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	16-18
VII. Key of E♭. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	19-21
VIII. Key of E. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	22-24
IX. Key of A♭. Two equal sounds to a beat. 5 ♯ 4 5 and 6 by 6	25-27

PART II	
NEW RHYTHMIC TYPES DEVELOPED, NINE KEYS	
CHAPTER	PAGES
I. The Rhythmic Type  in $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{3}{8}$	28-33
II. The Rhythmic Type  in $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, and $\frac{6}{8}$	34-39
III. The Rhythmic Type  in $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{3}{8}$	40-45
IV. The Rhythmic Type  in $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, and $\frac{6}{8}$	46-52
V. The Rhythmic Type  in $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{3}{8}$	53-54

PART III	
THE INTERMEDIATE TONES SHARP-ONE, SHARP-TWO, SHARP-FOUR, SHARP-FIVE, SHARP-SIX, AND FLAT-SEVEN, APPROACHED AND FOLLOWED STEPWISE:	
♯ 2, ♯ 3, ♯ 4, ♯ 5, ♯ 6, ♯ 7, ♯ 8 and 8 by 6, IN THE NINE KEYS	
CHAPTER	PAGES
I. Key of C	55-57
II. Key of G	58-60
III. Key of F	61-63
IV. Key of D	64-66
V. Key of B♭	67-69
VI. Key of A	70-72
VII. Key of E♭	73-75
VIII. Key of E	76-78
IX. Key of A♭	79-81
Rounds	82-84

PART IV	
TWO PART SONG IN THE NINE KEYS	
CHAPTER	PAGES
I. Key of C	85-87
II. Key of G	88-90
III. Key of F	91-93
IV. Key of D	94-96
V. Key of B♭	97-99
VI. Key of A	100-102
VII. Key of E♭	103-105
VIII. Key of E	106-108
IX. Key of A♭	109-111
Patriotic Songs	112-116
Glossary	117-121
Terms and Signs of Expression	124
Index to Glossary	125
Index to Songs	126-128

PART I

REVIEW OF PRINCIPLES PRESENTED IN EARLIER READER;
TWO-HALF MEASURE; THREE-HALF MEASURE

CHAPTER I

Three staves of musical notation in 2/4 time. The first staff ends with a measure number '1', the second with '2', and the third with '3'. Each staff contains a sequence of eighth and quarter notes.

EARLY SINGERS

ABBIE FARWELL BROWN
Allegro

M. LANSSEN

Musical notation for the first staff of 'Early Singers' in 2/4 time, ending with a measure number '4'. It features a melody with eighth and quarter notes.

1. O the ear - ly morn - ing time, When the sun be - gins to climb,
2. Gai - ly, sweet - ly do they sing, All the sum - mer, all the spring;
3. Now has au - tumn time be - gun, Who will sing to greet the sun?

Musical notation for the second staff of 'Early Singers' in 2/4 time, continuing the melody from the first staff.

First of all, the rob - ins small Be - gin the day with sing - ing.
But in fall the rob - ins small To warm - er lands are wing - ing.
Sweet and clear a sound we hear Of chil - dren's voi - ces ring - ing.

Musical notation for the third staff of 'Early Singers' in 2/4 time, ending with a measure number '5'.

Two-half
measure

M. L. BAUM
Andante

SEPTEMBER

German Folk Tune

Musical notation for the first staff of 'September' in 3/4 time, ending with a measure number '6'. It features a melody with quarter and eighth notes.

1. Now in si - lent au - tumn woods Yel - low leaves are fall - ing,
2. These same woods all sum - mer heard Chil - dren's voi - ces ring - ing;

Musical notation for the second staff of 'September' in 3/4 time, continuing the melody from the first staff.

While o'er qui - et au - tumn fields Mel - low bells are call - ing.
Now to call them back to work, Bells are set a - swing - ing.