

THE THIRD MUSIC READER

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The Third Music Reader by Charles E. Whiting

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CHARLES E. WHITING

**THE THIRD
MUSIC READER**

Public School Music Course.

THE

THIRD MUSIC READER

BY

CHARLES E. WHITING.

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BOSTON, U. S. A.

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PREFACE.

This Third Music Reader is designed for the Fifth Grammar Grade, or for pupils from nine to eleven years of age. In schools where this Music Course is used the pupils of the fifth grammar class should have been taught in previous years enough of the rudiments of music to enable them to sing intelligently exercises and songs of greatly varied character in nine different keys. Since there are found in most schools, at the beginning of the school year, some pupils who have received no instruction in music, and in order that all the pupils of this grade may have the musical characters and terms with their names and meaning given, for reference, it has been thought best to devote the first few pages of this book to a review of previous studies.

The directions to teachers are given to aid those who have no assistance from a professional supervisor. As there are about three hundred exercises in this number, the teacher will have a great variety from which to select. The exercises should be sung by the scale syllables, and also by one syllable, as *lā, lā*. The children should be taught to *think* in this department of instruction as in their other studies; teachers must not expect their pupils to learn music *unconsciously*; they must learn by *study* and *practice*.

The Time-Names used in these books are believed to be a decided help to the pupil in gaining a correct idea of the time-value of the different kinds of notes, especially those requiring only a part of a beat.

The breathing marks will be found an aid in keeping the voices together, and giving oneness and precision in enunciation of words, as well as in the general rhythmical effect.

In order to avoid using the same syllable for sharp sol and the seventh tone of the major scale, many teachers prefer to call the last named syllable *ti*. Both *ti* and *si* are printed in this Music Course, and teachers will exercise their own judgment in deciding which to adopt. Teachers should be very careful to require their pupils to sing softly and distinctly.

A large number of the one- and two-part songs in this book are selections from the best German, English, French and American composers. It is believed the high order of music will tend to cultivate in the pupil a taste for none but good music. All the music in this number, (except where the name of another composer is given,) is the composition of the author of this series.

Acknowledgements are due to Mr. L. W. MASON and his publishers, GINN & Co., for permission to use his Time-Names.

July, 1889.
(BOOK III.)

CHARLES E. WHITING.

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(BOOK III.)

THIRD BOOK.

Review of the Rudiments Taught in the First and Second Books of this Series.

The teacher should write on the blackboard the following characters, and give this Grade a review of their previous studies.

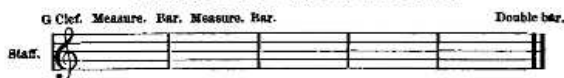
NOTES.

Whole-note, (\bigcirc) half-note, (♩) quarter-note, (♪)
eighth-note, (♫) sixteenth-note. (♬)

RESTS.

Whole-rest, (—) half-rest, (—) quarter-rest, (⌵)
eighth-rest, (⌵) sixteenth-rest, (⌵).

STAFF, CLEF, BARS, AND MEASURES.



The Staff consists of five horizontal lines. The G Clef is so called because it gives the name G to the second line of the Staff. Vertical lines drawn across the staff are called bars. The space between two bars is called a measure.

TIME MARKS.—BEATS.—ACCENTS.

- | | |
|--|---|
| $\frac{2}{4}$ Means two quarter-notes in a measure. | $\frac{2}{2}$ Means two half-notes in a measure. |
| $\frac{3}{4}$ Means three quarter-notes in a measure. | $\frac{3}{2}$ Means three half-notes in a measure. |
| $\frac{4}{4}$ and C (common) means four quarter-notes in a measure. | |
| $\frac{4}{8}$ Means four eighth-notes in a measure. | |
| $\frac{6}{8}$ Means six eighth-notes in a measure. | $\frac{6}{4}$ Means six quarter-notes in a measure. |

The hand motions in $\frac{6}{8}$ and $\frac{6}{4}$ time are, down on the first count, and up on the fourth count. In all other kinds of measures, the upper figures of the time marks indicate the number of beats.

The first beat is accented in the two- and three-part measures.

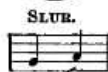
The first and third beats are accented in four-part measure.

The first and fourth counts are accented in six-part measure.

A curved line under two notes on the same line, or on the same space, is called a tie, and indicates that one sound is given for the two notes.



The same mark under two notes on different degrees of the staff, is called a slur, and the two or more notes thus connected are to be sung to one word or syllable.



Major Scale.

4	f	Fa
3	e	Mi
2	d	Re
1	c	Do
7	b	Si Ti
6	a	La
5	g	Sol
4	f	Fa
3	e	Mi
2	d	Re
1	c	Do

FORMATION OF THE MAJOR SCALE.

MAJOR SCALE ON THE STAFF.



Scale Names. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

Syllables. do re mi fa sol la si do do si la sol fa mi re do

Pitch Names. c d e f g a b c c b a g f e d c

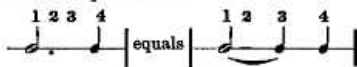
BEATING TIME.

The author of this Series believes in requiring the children to beat time, and has advised the teachers in the lower grades to require it.

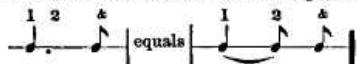
If it has been done by the class using this book, the teacher will need to give but little instruction in this exercise. The teacher should be very particular to have the class keep good time, and sing in tune.

DOTTED NOTES.

This class has had practice in singing dotted half- and dotted quarter-notes. A dot written at the right of a note increases its value one half: *e. g.* a dot after a half-note takes the same time as a quarter-note.



A dot after a quarter-note takes the same time as an eighth-note.



FORMATION OF THE CHROMATIC SCALE ASCENDING.

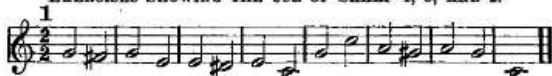
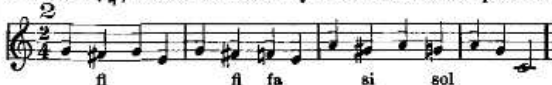
Chromatic Scale
Ascending.

8	c	Do
7	b	Si Ti
6	a \sharp	Li
6	a	La
5	g \sharp	Si
5	g	Sol
4	f \sharp	Fi
4	f	Fa
3	e	Mi
3	d \sharp	Ri
3	d	Re
2	c \sharp	Di
1	c	Do

A Sharp (\sharp) is used to raise the pitch of a note a half step.

do di re ri mi fa fi sol si la li si do
 c c \sharp d d \sharp e f f \sharp g g \sharp a a \sharp b c

EXERCISES SHOWING THE USE OF SHARP 4, 5, AND 2.

A Natural (\natural) is used to take away the effect of a sharp or flat.

Every Pupil of this grade should commit to memory the syllables of the Chromatic Scale, ascending and descending.

CHROMATIC SCALE DESCENDING.

Chromatic Scale
Descending.

8	c	Do
7	b	Si Ti
6	b \flat	Se Te
6	a	La
6	a \flat	Le
5	g	Sol
5	g \flat	Se
4	f	Fa
3	e	Mi
3	e \flat	Me
2	d	Re
2	d \flat	Ra
1	c	Do

A flat is used to lower the pitch of a note a half step.

This Grade should not be required to sing this scale as a whole.



8 7 b \flat 6 b \flat 5 b \flat 4 3 b \flat 2 b \flat 1
 do si se la le sol se fa mi me re ra do
 c b b \flat a a \flat g g \flat f e e \flat d d \flat c

EXERCISE INTRODUCING FLAT 7.

