

**THE MODERN MUSIC SERIES; A FIRST BOOK  
IN VOCAL MUSIC: WHEREIN THE STUDY OF  
MUSICAL STRUCTURE IS  
PURSUED THROUGH THE CONSIDERATION OF  
COMPLETE MELODIC FORMS AND PRACTICE  
BASED ON EXERCISES RELATED TO THEM**

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# A FIRST BOOK IN VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED  
THROUGH THE CONSIDERATION OF COMPLETE MELODIC  
FORMS AND PRACTICE BASED ON EXERCISES  
RELATED TO THEM

BY

**ELEANOR SMITH**

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COLLEGE AND FROEBEL'S KINDERGARTEN SCHOOL. FORMERLY IN CHARGE  
OF DEPARTMENT OF VOCAL MUSIC IN THE COOK  
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TO MISS  
ALBERTA LAG

## INTRODUCTION.

The plan of the *First Book of Vocal Music* differs somewhat from that of the preceding book, the *Primer of Vocal Music*, and represents a further advance from imitative song singing toward the reading of music. As in the *Primer*, emphasis is given to the establishment of the proper spirit in singing, but a large part of the *First Book* is devoted to study and practice in sight reading. The training in sight reading is obtained through songs and exercises especially adapted to the purpose, and with the aid of rote singing.

The rote songs contained in the book are of two classes: *First*, those songs that are directly related to sight-reading exercises which resemble the songs themselves in rhythmic and tonal form, *Second*, those which are not related directly to sight-reading exercises, but which are to be studied for their rhythmic and tonal structure as bearing generally upon sight-reading study and practice. The "Lullaby" on page 12 is an illustration of this second class. One such song is to be found as an introduction to the study of each key, and there are others of the same kind, such as "The Rain Drop's Message" (page 37) and "Spring is Coming" (page 41).

By the connection of rote songs with the sight-reading exercises, the proper relationship between imitative singing and reading music may be more definitely established. One instance will illustrate this: After the song "Fire, Fire!" (on page 7) has been well learned, and sung many times by imitation, the melody should be carefully studied. First, the rhythm should be marked by hand movement and then indicated on the blackboard or on practice paper. The tonal structure of the song may then be studied, as, for instance, by having the pupils sing the scale syllables instead of the words. Following this, the pupils should write from memory certain measures of the song—possibly the entire song, if they have had sufficient practice in writing from memory.

This analysis and study will prepare the pupil for recognizing similar rhythmic and tonal forms in slightly different combinations, as found in the four studies following the song. The slight differences in the tonal arrangement furnish excellent drill, in that the child must be constantly on the alert to avoid singing the tune with which he is familiar instead of noting the differences and resemblances. This passing from the familiar song to the unfamiliar exercise—corresponding as it does with a general principle of all education—is especially helpful in music, as the child learns to sing the

new exercise in the spirit of the known song. This practice, however, must not be continued too long. When the ability for exact musical thinking and a working knowledge of the staff have been acquired, the child should study the capacity of the staff analytically, as is indicated on page 9. Continued action that is dependent upon memory precludes creativeness and individual power.

The different problems in time are introduced through rote songs, which are followed immediately with exercises and songs containing the same time problems. To illustrate: the divided beat is introduced in the song, "The Boy and the Lark," page 18. This may best be learned as a rote song, then carefully studied, the exercises following being read at sight. Six-eight time is introduced in "The Marching Song," page 30; the beat-and-a-half note in "The Heroes," page 48, and the unequally divided beat in "The Soldiers" song, page 90.

The simple problems in music are arranged throughout the book according to their difficulty and to their logical sequence. They are repeated many times in various combinations, in order that the child's training may be definite and complete. The plan of introducing part work through imitation or canonic studies is continued in the *First Book* for the purpose of establishing two-part singing in the true spirit and with real independence.

The authors wish to make mention here of their high appreciation of the assistance rendered by Calvin B. Cady and Fred W. Root. The deep interest they have evinced in the method of the book, and their valuable suggestions and advice have contributed in no small degree to the success of the work. They also desire to express their obligation to G. W. Chadwick for his contribution of songs and valuable suggestions.



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# A FIRST BOOK IN VOCAL MUSIC.

UNIV. OF  
CALIFORNIA

## Fire! Fire!

Eather B. Tiffany.

From St. Nicholas, by permission of  
The Century Co.  
*Allegretto.*

English.



1. O Bird - ie fly! for the ma - ple tree, Where your nest is hid
2. For Au - tumn, that wan - ton gold - haired boy, Roams wild with a flam -
3. On the ma - ple's man - tle the bright sparks fall, On the creep - ing wood -
4. O Bird - ie fly! to the South - land his, For the woods are blaz -



so cun - ning - ly, With soar - let flames is a - blaze, I see.  
ing torch for a toy— And he fires the trees with a reck - less joy.  
bine a - long the wall, On the sturd - y oak - trees, staunch and tall.  
ing be - neath our sky, And your home is on fire, so Bird - ie, fly!

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