

**THE NEW THIRD MUSIC READER: BASED
LARGELY UPON C. H. HOHMANN,
SHOWING THE HARMONIC
RELATIONS OF SOUNDS, WITH TWO-
PART AND THREE-PART EXERCISES AND
SONGS, AND DIRECTIONS TO TEACHERS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649136940

The new third music reader: based largely upon C. H. Hohmann, showing the harmonic relations of sounds, with two-part and three-part exercises and songs, and directions to teachers by Luther Whiting Mason

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LUTHER WHITING MASON

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The National Music Course.

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WITH TWO-PART AND THREE-PART EXERCISES AND SONGS, AND
DIRECTIONS TO TEACHERS.

BY

LUTHER WHITING MASON,

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RECENTLY DIRECTOR OF MUSIC FOR THE EMPIRE OF JAPAN.



BOSTON:
PUBLISHED BY GINN & COMPANY.
1891.

PREFACE.

Up to this stage the pupils have acquired the ability to read easy two-part music in nine different keys in the Major Scale, from their knowledge of (1) the Scale, represented by notes upon the staff, and (2) the relative length of sounds in a measure, by the difference in the shape of the notes.

In addition to this, the pupils are now led to regard the single sound as a member of a harmonic combination. For this object the most important harmonies are presented to them in the usual keys, and they are made to see how, through the combination of any two sounds, two-part song is developed, and by degrees become conscious of the harmonies which form the groundwork of two-part singing.

The exercises by Dr. HULLAH will be found useful at this stage, and in connection with them, the author believes, the diagrams may be of use to the majority of the pupils. Yet if any teacher thinks the diagrams illustrating the intervals useless to her or her pupils, she may omit them.

The exercises on the triads and chord of the seventh, together with the songs illustrating them, are chiefly from C. H. HOHMANN. The author secured the original of "HOHMANN'S PRACTICAL COURSE OF INSTRUCTION IN SINGING, PREPARED ON SCHOOL PRINCIPLES," in four books, and had it translated and published. This excellent course has been the basis of all his Music Charts and Music Readers heretofore. The NEW NATIONAL MUSIC COURSE will more strictly follow HOHMANN'S COURSE, and on that account will be more complete and useful.

What is attempted here in presenting the harmonic relation of sounds does not include the scientific study of harmony nor of thorough-bass. All that is expected to be accomplished in this direction is to "spell" the sounds as to their harmonic relations. This is the first step towards acquiring the art of listening to another part while singing our own — an art which may be cultivated only by degrees. Hence the importance of commencing early to direct the attention of pupils to this matter.

It is hoped that the attention given to the practice of the minor scales, and music in that "mode," will be approved by musicians.

I desire to acknowledge my special obligation to Mrs. ADELIA L. LOUGHLIN, of Hyde Park, Mass., for her excellent translations (designated by a +), from the French and the German.

L. W. M.

M118274

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UNIV. OF CALIFORNIA

NEW THIRD NATIONAL MUSIC READER.

BOOK I.—TWO-PART SONG.

PART I.—HARMONIC RELATION OF SOUNDS.

THE SCALE.

Diagram of
Scale.



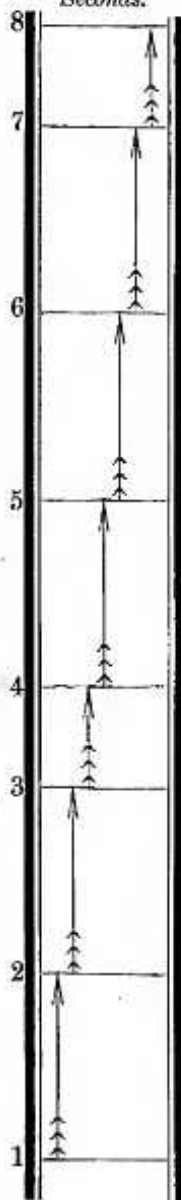
1. There are eight sounds in the scale.
2. They are named One, Two, Three, Four, Five, Six, Seven, Eight, represented by the figures 1, 2, 3, 4, 5, 6, 7, 8.
3. The eight sounds differ in pitch.
4. By pitch is meant the rising and falling of the voice, as in singing, step by step, up or down the scale.
5. The difference in pitch between two sounds of the scale, as between one and two, two and three, three and four, etc. is called an interval.
6. There are two kinds of intervals in the scale, large and small.
7. The large intervals are called Tones.
8. The small intervals are called Semitones.
9. The scale is a measure, and is used to measure the difference of pitch between two sounds, as a yard-stick is used to measure cloth and the like.

THE TERM DEGREE.

The word *Degree*, as used in this book, means a step, or any one of the first seven sounds of the scale, and not the lines and spaces of the staff.

By the triad on the first degree, is meant the triad of One of the scale; by the triad on the fifth degree, that which is based on the sound Five of the scale, etc.

STAFF INTERVALS.

Diagram of
Seconds.

A staff interval is the distance of one note from another upon the staff.



In naming intervals, we count from any given sound of the scale upwards, (as indicated by the arrows in the diagram), unless otherwise expressed.

The term *Major* means greater, and *Minor* means less.

We must remember that the scale is a measure, and is to be kept in mind in readiness to measure any interval upon the staff.

The Seconds appear upon the staff thus:



We see by looking at the diagram of seconds, that—

| |
|---|
| The second from the 1st degree is a Tone; |
| “ “ “ “ 2d “ “ “ |
| “ “ “ “ 3d “ “ Semitone; |
| “ “ “ “ 4th “ “ Tone; |
| “ “ “ “ 5th “ “ “ |
| “ “ “ “ 6th “ “ “ |
| “ “ “ “ 7th “ “ Semitone. |

In the language of musicians, a second which contains a *tone* is a *major second*. A second which contains only a *semitone* is a *minor second*.

The natural scale includes five major and two minor seconds.

SECONDS, MAJOR AND MINOR.



EXERCISE IN SECONDS.

1.

From "Time and Tune," by JOHN HULLAH.

Exercise 1 consists of seven staves of music, each containing four measures. The staves are labeled with letters a through m. The notation includes various rhythmic patterns and rests, with some measures containing quarter rests. The key signature is one flat (B-flat), and the time signature is 2/4.

TO THE TEACHER.—These exercises are divided into sections of four measures each, and are designated in their order by letters. They are also separated by quarter-rests, and are complete in themselves as to rhythm.

To require a class to go through with all the exercises in full chorus would be very monotonous and uninteresting. It would be better to separate the class into divisions, first two, then four, six, or eight, and call upon them in order, and out of order; always giving the command during the last measure of each section. This will keep the class wide awake.

Take breath at this mark (*) and at rests.