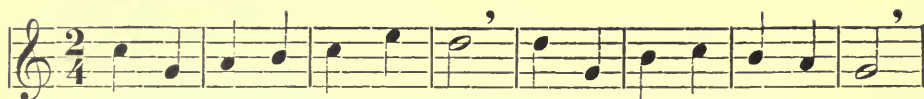


5. Pussy.

Christina G. Rossetti.



Pus - sy has a whiskered face, Kit - ty has such pret - ty ways;

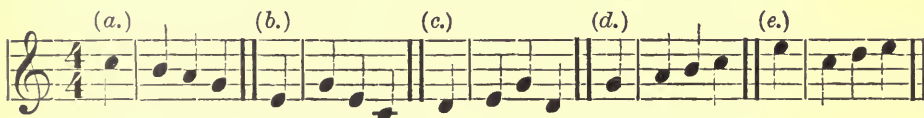


Dog - gie scam - pers when I call And has a heart to love us all.

6. Dictation.

8 = c. 8|765. 3|531. 2|352. 5|678. 3|8213|. 2|8567|8. 5|6218. 3|2178. |8-74|3|.

7. Motives Used in Studies 1, 2, 3, 4.



8. Studies.



NEW AMERICAN
MUSIC READER
NUMBER TWO

BY
FREDERICK ZUCHTMANN

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INTRODUCTION.

It is presumed that **NEW AMERICAN MUSIC READER NUMBER ONE** has been thoroughly mastered before this book is taken up. In the former book, the child should have gained the power to sing the scale in any order of tones and intervals; to know **the value of the quarter-note, half-note, dotted half-note, whole-note** and the corresponding rests in 2-, 3 and 4-part rhythm, and to understand and recognize scale passages and intervals from hearing; to sing and interpret a considerable number of rote-songs; to read easy exercises with or without words, with the key-note located on any staff-degree; and to control and use the voice in the head-quality.

The **NEW AMERICAN MUSIC READER NUMBER TWO** begins the study of staff notation and keys, with their proper signatures. These are introduced at intervals, giving the necessary practice in each before a new key is studied. This plan avoids the confusion experienced when many keys are introduced near together.

The new rhythms are $\frac{6}{4}$ and $\frac{6}{8}$. Until $\frac{6}{8}$ time is taken up, the quarter-note is continued as the unit of measurement and the beat note. The exercises and studies are founded on melody, and the songs themselves, unless designated as rote, are to be used as studies for sight-reading. All work is related to and derived from song. Thus the dictation of intervals, of rhythm and its variations, together with the studies in enunciation, are drawn from the songs which they precede, and lead directly to their interpretation. The child thus sees the intention, realizes the value and the practical application of this drill, and is willing to work, since his labor results in song.

The song is the source, the basis, and the final object of study, and all that the song stands for is gained by this practice. The songs selected are properly graded and introduce new difficulties only after their effects have been first appreciated as actually occurring in a song. They are then demonstrated as far as possible by the inductive method, the pupil, under the guidance of the teacher, working out the new principle from his previous experience. Two tones to the beat and the common accidentals, sharp-4 and flat-7, are introduced at suitable intervals in the study of the keys, and later other sharpened and flattened chromatics, together with the dotted quarter and eighth with exercises in two voice parts.

No attempt is made to prescribe special methods for practice, although attention is called to certain standards which are founded on universal pedagogical principles and upon successful experience.

INTRODUCTION.

The book furnishes abundant material for practice which the individual teacher may use in his own way.

The importance of enunciation in song cannot be overestimated, and yet it is perhaps the most neglected part of the singer's practice. Enunciation gives distinct aid in the production of good tone, if vowels are pure and consonants are clearly and quickly articulated. The function of melody is to intensify and make vital the emotional value of the text, and song is meaningless unless the words are clearly expressed and the sentiment perfectly interpreted. Singing may thus give invaluable help to language-study, since the necessities of spoken language are intensified and even exaggerated in song.

The teacher must keep in mind these differences:—In song, the pitch is sustained and definite. In speech it is uncertain, unsustained and gliding, while the compass is much less than in the former. In singing, modifications of vowels are necessary on account of the high or low pitch, and consonants must be perfectly articulated in order to make the words intelligible. In speech the length of the vowel sound is prescribed by the meaning or emotional value of the word, but in song these are lengthened or shortened by the necessities of melody. Hence, when analyzed, words seem distorted in singing, and the clear pronunciation of final consonants after prolonged vowels must be carefully practiced as well as the union of words in phrases and the taking of breath at the necessary intervals. Modification of the vowels, principally by giving more open production to *ā* and *ē* and the change of the unmusical qualities of short vowels such as *ă*, towards more open sounds, are required by reason of the necessity of making the vowels wholly musical in singing, which, of course, is not the case in speech. These considerations again emphasize the propriety of making song the basis of our practice.

Breathing. A short exercise in breathing should precede each practice period, the room being thoroughly ventilated. The exercises found on pages 18 and 19 of the MUSIC READER NUMBER ONE should be employed, especially those under the heading "*B.—The Measured Breath.*" These should be practiced with spirit, both for the sake of healthful gymnastics and to vitalize the pupils, so that the few minutes of vocal work may be carried on with animation and with strengthened power of concentration. Time may be saved by combining the breathing with vocalizes and drills on vowels and consonants in the practice of voice production.

The Head-Voice. All tones should be sung in the head-voice, the thick, boisterous, shouting tones of the boys in the chest register being absolutely prohibited, as well as the thin, reedy and nasal qualities which are so often heard in girls' voices. It will be found that the latter may be made to partake largely of the same flutey quality that characterizes the voices of boys. The studies and songs are in such keys and within such compass that the head-voice may always be used. *Voice quality should always be the first requisite.*

INTRODUCTION.

Names. The markings of the pitch names employed are those which seem most convenient for the purposes of this book, although somewhat different from the ones commonly used. They are:



The range of the music is within these limits, the lowest notes being employed as seldom as possible, and the general range being that of the staff itself.

In all the work the Supervisor has the possibility of a choice in the singing names, but whether the sol-fa syllables or numerals are so used, the object should always be, as soon as possible, to read with neutral syllables or with words directly.

Drill. The exercises and studies on new principles, which are introduced under the headings with Roman numerals, are intended for drill. In these drills, there should be frequent and rapid changes from one group to another *in irregular order*, so that the differences may always appear in the guise of the unexpected. Giving these always in the same order results in nothing but rote singing.

Individual Singing. It must be remembered that work in singing is of little value unless the individual pupil is trained *to think and to interpret for himself*. Every pupil should be expected to do individual work. This practice commenced in the first grade should be steadily and thoroughly continued in all grades. If begun with tact and with not too difficult tests, all pupils will soon have courage and ability *to recite* in music as readily as in any other study.

Dictation and Ear-training. Exercises and tests in scale dictation and ear-training must form a part of every lesson. Practice on the scale can never be given up. The knowledge of scale relation and its interpretation by relative position in the staff representation are most important parts of the regular study.

The Systematic Study of the Scales with Signatures. The order in which the scales should be studied is not a matter of the utmost importance, but, since after all the scale of C is the simplest in its representation, it has been chosen as the first to be taken up. It is quite as easy for the singer to read in one key as in another, as the signature merely locates the position of the scale on the staff, and this having been done, his problem is to interpret the notes from their relative position. This is quite different from the work of the instrumentalist. Objections to the employment of the key of C as the first for study are based upon the usual custom of starting exercises upon the lower C, which from considerations of voice culture is to be avoided. This is entirely obviated by making the studies center about the upper C, as we have done.

Singing in Two Voice Parts. Part singing may be begun by dictating two consonant tones for separate divisions. Easy Rounds and Canons are useful, in which the whole is first learned as a melody before the division is made into separate voices. The value of part-singing is seen by the gain in independence which it gives the individual, but degeneration of voice quality must be carefully guarded against.

The Quarter-note as the Unit of Measurement. The quarter-note is still retained as the unit of measurement and the beat note, but instances are shown in which the half-note and the eighth-note are so employed.

Measure Words. The measure words should be employed frequently as tests of the pupils' knowledge of 2-part, 3-part, 4-part and 6-part measure. These are "loud" for principal accents, "soft" for subordinate parts of the measure, and "light" for secondary accents. Thus $\frac{4}{4}$ time is expressed by "loud, soft, light, soft."

New Effects. New effects in rhythm and in tone (chromatics) are first illustrated in songs. The inductive method is employed wherever possible, proceeding from the known in the pupil's experience to the new and unknown by comparison and by the evolution of general principles from what he himself recognizes as true in particular cases.

In General the Aim of Music Reader Number Two is to present attractive songs for practice, to introduce new difficulties, one by one, at suitable intervals, with plenty of drill, and to apply the skill thus gained to the interpretation of songs, the material used for practice being drawn from and leading directly to the song itself, which is thus the source, the basis and the object of practice.