

Hence in $\frac{2}{4}$ time $\left\{ \begin{array}{l} \text{J} = \text{J} \cdot \\ \text{J} \cdot \text{J} \cdot \text{J} \cdot = \text{J} \cdot \text{J} \cdot \text{J} \cdot \\ \text{J} \cdot \text{J} \cdot \text{J} \cdot = \text{J} \cdot \text{J} \cdot \end{array} \right\}$ in $\frac{6}{8}$ time.

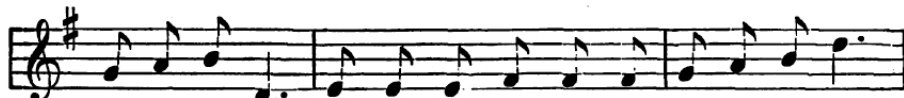
I.

Rossetti.

Studies.



Fly a-way, fly a-way o-ver the sea, Sun-lov-ing swallow, for



summer is done; Come a - gain, come a - gain, come back to me,



Bring-ing the sum-mer and bring-ing the sun.

II.



The following exercises should be studied by contrast until the pupils can sing the third line in exact time:

I.



II.



III.



The Modern Music Series

UNIVERSITY OF
CALIFORNIA

A SECOND 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

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COUNTY NORMAL SCHOOL

AND

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INTRODUCTION.

The Second Book of Vocal Music is the third of *The Modern Music Series*, the *Primer* and the *First Book* preceding it. In the *Primer of Vocal Music* the foundations for musical knowledge are firmly and soundly laid through beautiful songs and very simple exercises, which are to be learned largely by rote. In the *First Book of Vocal Music* a definite advance is made from this imitative singing and preliminary study; a knowledge of musical elements is developed, and these elements are properly related in the child's mind to music of the highest order. In addition he is given much practice in sight reading, as such.

When the child reaches the *Second Book of Vocal Music* he has a practical familiarity with musical elements and musical formulæ, and is ready to proceed according to their logical sequence. Consequently, from the very beginning (with the exception of a song introducing each of the nine keys) the songs and exercises throughout this book are presented in the order of their logical dependence. In other words, the *Second Book of Vocal Music* represents a most carefully planned method of sight-reading practice, providing for the changed attitude of the child's mind toward musical knowledge; for now he is fully ready to take the initiative and to read and sing the songs and exercises aided by his own mental equipment.

Beginning on page 8, the problems of rhythm and tune are presented in the following order:

Rhythm. In the Key of C, the one-pulse tone is first presented; then the two-pulse tone and the three-pulse tone; then follow the divided beat and the quarter rest. These rhythmic problems are presented in 2-4, 3-4 and 4-4 time.

Tune. The scale is first shown through the use of numerals and letters. A number of common typical forms are presented for the purpose of giving the mind facility in thinking tones in combination, and recognizing these combinations on the staff.

Then the problems of tune are presented in exercise and song, beginning with a study in seconds, followed by a study in thirds, gradually introducing intervals of greater difficulty.

The treatment of the Key of C ends with a study of intermediate tones and with the introduction of Sharp 4 and Flat 7 as suggesting modulation.

Two-part work is presented in a variety of ways; as simple scale studies in combination; as canonic studies; as studies in simple imitation; and as regular

two-part work. This variety in introducing two-part work saves the voices of children who sing the lower part, as it takes the voices out of the range of ordinary two and three-part songs and exercises.

The study of the Key of G repeats the plan of the Key of C, presenting the same rhythmic and tonal problems in exercises and songs, but in forms a little more difficult than those in the Key of C. In addition, the beat-and-a-half note and 6-8 time are introduced.

Throughout the nine different keys and the remaining pages of the book are the different problems of rhythm and tune presented again and again. More difficult problems are added as the child is ready for them, and the familiar problems are repeated in new and interesting songs and exercises.

Thus the *Second Book of Vocal Music*, while presenting the most beautiful and interesting exercises and songs selected from the great song writers, furnishes at the same time a most complete, consistent and logical plan of developing the power to read music in a purely musical way.

Pupils who have not passed through the *Primer* and *First Reader* before taking up the *Second Book of Vocal Music*, should devote some time to learning certain of the songs by rote, studying afterwards their rhythmic and tonal form. The plan by which this study may be accomplished is explained fully in the introduction to the books referred to, and it will not be necessary to repeat the instructions and illustrations there set down.

The great value of all music study in the schools results from singing with proper interest and expression. Without this there is little to be gained from the study of music. Teachers are urged to study the different books and the plan of the "Modern Series" series, so that the *Second Book of Vocal Music* may not be treated as an isolated book of sight reading, but may be properly related to the Series as a whole, and its beautiful songs and studies may be sung with proper expression and interpretation.