

**THE NORMAL MUSIC COURSE: A SERIES OF
EXERCISES, STUDIES, AND SONGS, DEFINING
AND ILLUSTRATING THE ART OF SIGHT
READING; PROGRESSIVELY ARRANGED FROM
THE FIRST CONCEPTION AND PRODUCTION OF
TONES TO THE MOST ADVANCED CHORAL
PRACTICE. SECOND READER**

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The Normal Music Course: A Series of Exercises, Studies, and Songs, Defining and Illustrating the Art of Sight Reading; Progressively Arranged from the First Conception and Production of Tones to the Most Advanced Choral Practice. Second Reader by John W. Tufts & H. E. Holt

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JOHN W. TUFTS & H. E. HOLT

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UNIV. OF
CALIFORNIA

THE
NORMAL MUSIC COURSE

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CONCEPTION AND PRODUCTION OF TONES TO THE
MOST ADVANCED CHORAL PRACTICE

SECOND READER

NEW EDITION. REVISED AND ENLARGED

BY

JOHN W. TUFTS

AND

H. E. HOLT

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PREFACE.

THE Second Reader of the Normal Music Course is designed for the use of Intermediate and Grammar Schools.

In the First Reader the singers become unconsciously familiar with the staff, the G clef, the whole, half, quarter, and eighth notes, and their equivalent rests.

They were also taught to sing exercises and songs in $\frac{2}{2}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, and $\frac{6}{8}$ measures, and the keys C, G, D, A, E, F, B \flat , E \flat , and A \sharp , were introduced.

The same keys are now used with varied examples of divided beats, and other measures are brought in for practice. A large number of Exercises has been prepared in which the various difficulties are illustrated, and numerous songs, with, it is believed, choice and fitting words, follow in each section for entertainment and practical application of the knowledge previously gained.

The Time names T \bar{a} , T \bar{a} , T \bar{o} , T \bar{o} , etc., should never be sung. They should be used according to the directions given in the Teachers' Manual, to illustrate the steps in time, and to develop in the mind of the pupil an intelligent sense of rhythm based on a perception of the relative length of sounds and their proper accentuation.

In singing the exercises the teacher may use the ordinary syllables (do, re, mi, etc.) or the single syllables l \bar{a} , law, l \bar{o} or l \bar{e} . For vocal practice these vowel sounds may also be profitably used without the consonant l (a, aw, o, e). In some cases the vowel sound o will also be found helpful in placing the vocal organs in position for the production of a pure quality of tone.

Great care has been taken to make the course gradually and easily progressive, yet varied as to the key and sentiment. The first exercises are written for a single voice (Soprano), all being within a compass easily reached by the youngest singers. These are followed by similar exercises and songs for two Sopranos, next in Trio form for two Sopranos and Alto, and lastly with Studies and Trios for Soprano, Alto, and Bass. The melodies upon the F clef may be sung also by the Tenors, and in some instances they are also especially provided for. Several of the songs have received two settings, in order that the singers may notice the effect of added voices after the melody of the song has

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been learned. At the end of the book is a table of Notes, Rests, and Clefs, followed by a short and concise dictionary of the most familiar Italian words found in ordinary music. It has not been thought advisable to encumber the book with questions and answers about theoretical matters, as such are practically worked out through the regular exercises in singing.

The figures at the beginning of each song indicate the rapidity of movement by metronome. The Manual prepared as a guide for teachers explains concisely the mode of teaching, and also conveys to them many hints with regard to the regular work necessary to attain the best results.

We would again acknowledge our indebtedness to Messrs. Lee & Shepard, Houghton, Mifflin & Co., Estes & Lauriat, of Boston, George Routledge & Sons, McLoughlin Bros., A. D. F. Randolf & Co., of New York, publishers, and to many authors of poems, for kind permission to use the same for musical settings.

In the studies following Ex. 474, and Song No. 108, a little wider range has been introduced.

All difficulties in tune and time are first introduced in single-voice melodies in different keys, each key beginning with easy exercises. The two and three-part exercises and songs are also classified in like manner. This is thought to be the best arrangement of the material for practical use. It is not intended, however, that the children shall complete all the work in tune and time in the single-voice melodies before being introduced to the two and three-part exercises and songs which may be used at the discretion of the teacher from time to time as the progress of the children may permit.

Especial care will be necessary in singing these songs with regard to light and shade, and also to the slight but desirable changes of movement. Every teacher will understand these suggestions, after carefully reading the words which form the basis of the musical settings.

Since the original publication, it has been deemed advisable to issue the Second Reader in two parts, the first comprising the studies and songs for one and two voices, the second, beginning with the Trios, containing selections for unchanged voices, Sopranos and Altos, and also Trios and Quartets with parts for Bass and Tenor. For a proper study of Sight-reading, as illustrated in the Course, it will be necessary to use both parts of the Second Reader, following closely the progressive order as given.

NORMAL MUSIC COURSE.

SECOND READER.

PART I.

Ex. 1. Ex. 2.

Tā Tā Tā-ā Tā Tā Tā-ā

Ex. 3. Ex. 4.

Tā fā Tā Tā-ā Tā fā Tā Tā-ā

Ex. 5. Ex. 6.

Tā Tā Tā-ā Tā fā Tā Tā-ā

Ex. 7.

Tā fā Tā fā Tā Tā

Ex. 8.

Tā fā Tā fā Tā Tā Tā-ā

Ex. 9.

Tā fā Tā Tā-ā Tā fā Tā fā

70 VISU ANGOLIA

Ex. 10.  Ex. 11. 

Tā fā Tā fā Tā-ā fā Tā-ā Tā fā Tā fā

 Tā Tā Tā-ā Tā Tā

Ex. 12.  Ex. 13. 

Tā Tā fā Tā fā Tā Tā fā Tā fā Tā-ā Tā Tā fā

Ex. 14. 

Tā-ā Tā Tā fā Tā-ā

Ex. 15. 

Tā fā Tā fā Tā fā Tā

 Tā Tā Tā-ā-ā Tā

Ex. 16. 

Tā fā Tā fā Tā Tā Tā fā Tā fā Tā-ā

Ex. 17. 

Tā fā Tā fā Tā fā Tā Tā Tā fā Tā Tā

Ex. 18.

Tā fā Tā fā Tā Tā

Tā Tā fā Tā fā Tā fā

NO. 1.

MORNING HYMN.

84 = ♩

1. Now the shades of night are gone; Now the morn - ing light is come;
2. Fill our souls with heav - en - ly light, Ban - ish doubt and clear our sight;
3. Keep our haugh - ty pas - sions bound; Save us from our foes a - round;
4. When our work of life is past, Oh, re - ceive us then at last;

Lord, may we be thine to - day; Drive the shades of sin a - way.
 In thy ser - vice, Lord, to - day, May we la - bor, watch and pray.
 Go - ing out and com - ing in, Keep us safe from ev - ery sin.
 Night and sin will be no more, When we reach the heav - en - ly shore.

EPISCOPAL COLL.



Ex. 19. Ex. 20.

Tā Tā Tā-ā Tā Tā Tā Tā-ā Tā

Ex. 21.

Tā Tā Tā Tā-ā-ā

Ex. 22. Ex. 23.

Tā fā Tā Tā Tā Tā-ā Tā fā Tā

Ex. 24.

Tā Tā fā Tā-ā Tā fā Tā fā Tā Tā Tā-ā

Ex. 25.

Tā fā Tā fā Tā Tā Tā-ā

Ex. 26.

Tā-ā fā Tā-ā Tā Tā

Ex. 27.

fā Tā fā Tā fā Tā Tā

Ex. 28.

Tā Tā Tā Tā-ā Tā