

**THE NORMAL MUSIC
COURSE: THIRD READER,
FOR MIXED VOICES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649658312

The Normal Music Course: Third Reader, for Mixed Voices by John W. Tufts & H. E. Holt

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

JOHN W. TUFTS & H. E. HOLT

**THE NORMAL MUSIC
COURSE: THIRD READER,
FOR MIXED VOICES**

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.

THIRD READER

FOR MIXED VOICES.

BY JOHN W. TUFTS AND H. E. HOLT.

SILVER, ROGERS, & CO., PUBLISHERS,
50 BROMFIELD STREET, BOSTON.
NEW YORK: 9 Bond Street. CHICAGO: 122 & 124 Wabash Ave.
1887.

Edue T 5012.87.3 1

HARVARD COLLEGE LIBRARY
GIFT OF
JULIUS R. WAKEFIELD
FEB 25 1932

THE THIRD READER is intended for mixed and boys' schools, and presents difficulties of the same grade as those of the Third Reader which has been prepared for female voices.

COPYRIGHT, 1885,

BY JOHN W. TUFTS AND H. E. HOLT.

PRINTED BY SERWICK & SMITH, BOSTON.

—•— Preface —•—

IN THE NORMAL MUSIC COURSE a continually progressive system of study is presented by means of charts and books, of which the following is a short review :

1. A collection of Rote-Songs of the simplest character, adapted to the capacities of the youngest children.

These songs have easy instrumental accompaniments. The real work in sight-reading begins with the charts, a thorough study of which should precede the use of the Readers and Supplements.

2. A Manual for the use of teachers and students, in which the principles of study, with reference to sight-reading, are explained in a clear and concise manner. It is believed that, with the Manual and Charts, any one skilled in teaching other branches can easily follow the routine to a successful result.

3. The first series of Charts, in which the simplest problems of tune and time are illustrated.

The time-names, as introduced in the Course, are a necessity, and are the simplest explanation of the different varieties of rhythm. From an examination of the Manual it will be seen that the whole subject is graphically presented by the use of a single pendulum to be seen by the class, and that the introduction of the syllables gives the accent and time value of each note. As the scale is the unit in thinking the pitch of sounds, so is the measure the unit in thinking time-values.

It has been well said that "the more time is beaten the less it is kept," and when singers do so in elementary work they have an obstacle rather than help. The teacher may do so for unity of action after a clear conception of accents is established. The singers must at first gain an idea of regular accents, and relative length of sounds, and these are given in the simplest manner by the time-names.

These Charts form the basis of all work, and are intended to show the underlying principles of correct teaching, and to introduce the leading difficulties in study.

4. THE FIRST READER. The first half contains many short exercises or studies for a single part, and very simple songs for illustration and recreation.

In the second part of the book will be found the melodies of the *Rote-Songs*.

5. THE SECOND MANUAL is especially prepared for the charts. In this Manual the most careful directions are given to teachers and students, which, if literally followed, will abundantly show that the obstacles usually met with are not in the musical language or notation, but in the manner in which it has been studied. Carried out as here suggested it will be found to be very simple and interesting.

5. The second series of Charts, comprising and developing the use of greater complications in melodies, single or combined. With these are applications of the time-names of corresponding difficulty. The nine keys that are used are exemplified in studies and exercises for a single part, in duets and trios, with songs which serve as illustrations.

At the end are studies and songs introducing the F or Bass clef, a slight departure from the regular routine.

PREFACE.

6. THE SECOND READER, in which all the preceding principles are developed in detail, with many exercises arranged in progressive order. Each exercise or song introduces its own special difficulty. In the composition, the *melody*, either singly or in combination, is the leading idea, making the contrapuntal effect in pure harmony as prominent as is consistent with bright and varied rhythms in regular forms.

In the studies are many irregular forms (in number of measures, etc.), which are purposely introduced in order to show varieties in phrases, such as are to be found in the compositions of all writers from the earliest masters to those of the present day. Deviations of this kind are valuable in every form of musical composition, and should never be neglected.

7. THE THIRD READER introduces all the keys, and is especially designed for the use of schools where a part of the voices have changed from soprano or alto to tenor or bass. The representation of tones upon the F clef is shown in the second set of charts, and in the *Second Reader*. The notes for the alto are given as before, but the same are also represented with the F clef so that the singers may see them in both forms, and thereby become almost unconsciously familiar with the lower presentation.

No harm can ensue from this doubled melody in alto, and tenor, or bass, and either part can be omitted when there are no voices for the part. For instance, the altos may sing the lower soprano part, the tenors and basses uniting upon the bass or F clef; or the bass and tenor part may be omitted, giving a trio by sopranos and altos.

Should there be in the class a few boys whose voices are changed, they can sing the doubled lower melody. In this way there would be variety, and those who had been accustomed to the representation upon the G clef would see it in its new form, and easily learn it as thus presented. All this would be in accordance with the idea given from the outset.

Attention is directed to the series of exercises, Nos. 1-91, which are deemed of the greatest importance as a preliminary study and practice every day. These should be pursued with much care. The idea of modulation is shown from every letter, but the representation should be made familiar, so that from any letter of any major scale the rest of the series of notes above or below may be completed and given without the slightest hesitation.

As a preliminary exercise to these the Modulator and Charts should be taken up for a few minutes every day.

These short melodies are introduced in order to give the intervals a melodious character in different forms of measure. They are written in simple forms, as the tone relations of the major scale are the chief objects of study. Varieties of rhythm and time, with the time-names are fully shown in the *Second Reader* and *Manuals*, and it is advisable that a careful study of these should be made before beginning with this book.

There will be found a great variety of measure, and in the exercises or studies are combined many forms of melody which are introduced afterwards in the songs.

Too little use is made of minor keys and melodies. Such keys are very interesting, and they will, when known, give much pleasure to students. If the proper study is made they will not prove to be difficult or troublesome. They need only to be known and *felt* to be enjoyed. We are confident that great gain will be derived from this added variety.

In the SECOND READER many studies and songs were introduced for practice upon the F clef.

Some of these have been incorporated here. Being in a simple form much profit may be gained from their use.

PREFACE.

8. The **THIRD READER**, with illustrative studies for soprano and alto voices, is of the same grade as the *Third Reader* for mixed voices.

Among the exercises and songs will be found difficulties somewhat in advance of the preceding books and charts, all of which will prove to be in the natural order suggested in the system of practice.

9. A collection of trios and quartets, selected from the best sources, and arranged carefully for female voices.

Except in a limited way, but little music has been written without the aid of an accompanying instrument. Independence in sight-reading and singing can only be gained by mental work directing the voice. An anticipation through representation upon a musical instrument induces and encourages the imitative faculties, and this is but rote singing of a higher order. As the object of this course is the mental study of musical effects, the use of an instrument should be avoided, and a pitch-pipe giving a single tone is all that will be necessary.

Modulation is so carefully indicated and followed in the earlier stages that any singer can gain the desired key-note from any given sound.

In compositions where an accompaniment is given, the voice parts should be studied and executed without the instrument before the latter is brought into use.

This mode of study may seem a difficult task, but we feel that the practice of singing music should be raised to a higher standard, or at least on an equality with any other language that is taught and practised.

The various Readers are prepared as grammars, to introduce in each successively the difficulties to be found in the ordinary forms of writing, and they cover the ground, over a wide range, from the simplest exercises to the greater difficulties of glee, part-song, opera, and oratorio.

Our musical language is inexhaustible, and but a minute portion can be illustrated in the five Readers and Supplements of the course; yet we believe that the key will be given that will enable students to overcome all ordinary difficulties, and make them good readers mentally and audibly.

Absolutely tuneful, singing must be the aim, and the notes of the major scale should be positively fixed as facts, and after the succession as a scale is sure, comparisons should be made in conjunction with other notes. These can be found in the numerous exercises introduced in the *Second Reader*. Such comparisons or contrast made through combinations of the notes of the major or minor scales, will, if carefully practised, serve to correct any tendency to deviations in the pitch. Teachers will notice the pleasure shown by the class as the varied transitions from discord to concord are made.

When true intonation has been attained in the preparatory studies we would advise a *silent* study of the *notes* of the song, testing the same afterwards by singing them without words. In doing this, careful attention should be given to the accents and rhythm. The words of the song may then be taken up, their sentiment and meaning explained, and then applied to the music that has been prepared.

After all this has been accomplished, we should advise singing, as far as may be possible, the song from memory, making every requisite light and shade. A trio studied and sung in this manner will produce an effect that is fresh, and seemingly spontaneous, arousing in the listener sympathy *with*, rather than *for*, the singers. An erect position and freedom of action will take the place of the anxious look, the watchful eye, and drooping posture.

These may seem to be small matters, but let us remember that we are striving to

PREFACE.

acquire in our system the same certainty of concerted action that is so easily attained in the reading of our mother tongue.

If the conceptions of tune and time are absolutely sure, it will be no hard task to add the requisite variety of rapidity or force, and give the whole a *musical* and not mechanical rendering.

Let us make our way very slowly and surely, and through these lessons for study acquire the skill to contribute at sight the assistance needed in singing any ordinary compositions. In this way the painful and tiresome repetitions may be avoided, which are simply the work of rote-singers, and the musical language will make its appeal to the eyes and ears as rapidly and certainly as the English language does to the ordinary scholars in the school.

One is not musically skilled until he thoroughly knows how the notes will sound as he mentally reads them, or knows the exact representation when he simply hears them.

In the Readers there may (to the eye) seem to be repetitions of melodies and harmonies; but careful study will soon show differences, more or less marked, that are essential to progress.

These variations are either combinations of concords or discords, novelties in time, or accent, or in representations or suggestions of expression and sentiment in the accompanying verses.

No labor should be spared in following these suggestions, as the time can be afforded, if the first idea in sight-reading is gained.

Let us not confound this with the ordinary process of repetition in rote-singing. It is but the care that must be given in rendering selections of prose or poetry in the most finished way.

We have here, too, the added variety caused by the combination of different melodies with the resultant harmonies producing discords and concords.

Some new and peculiar difficulty in melody or harmony will be found in each study or song, which, while they may in the aggregate cover but a small portion of the musical field, will develop principles that will enable singers to overcome the ordinary obstacles to be met with in general reading.

The poems have been selected with reference to sentiment and character, and we feel sure that no exception will be taken to them. Many of them are translations from the German, partly by the late Rev. C. T. Brooks, and others by Mr. W. W. Caldwell.

A supplementary collection of trios for soprano, alto, and bass, gathered from the best sources, and of the same grade as the *Third Reader*, will be published.

A *FOURTH READER* and *SUPPLEMENT*, to follow, containing quartets for all voices, will complete the course.

NORMAL MUSIC COURSE.

THIRD READER

The note C

Ex. 1. Ex. 2. Ex. 3.

Ex. 1: Treble clef, 2/4 time, notes C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, 2/4 time, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1.

Ex. 2: Treble clef, 2/4 time, notes C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, 2/4 time, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1.

Ex. 3: Treble clef, 2/4 time, notes C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, 2/4 time, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1.

Ex. 4. Ex. 5.

Ex. 4: Treble clef, 2/4 time, notes C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, 2/4 time, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4.

Ex. 5: Treble clef, 3/4 time, notes C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, 3/4 time, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Ex. 6. Ex. 7.

Ex. 6: Treble clef, 3/4 time, notes C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, 3/4 time, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: 6, 6, 6, 6, 6, 6, 6, 6.

Ex. 7: Treble clef, 3/4 time, notes C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, 3/4 time, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: 7, 7, 7, 7, 7, 7, 7, 7.