

**HOLLIS DANN
MUSIC COURSE.
SIXTH YEAR MUSIC**

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Hollis Dann Music Course. Sixth Year Music by Hollis Dann

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HOLLIS DANN MUSIC COURSE

SIXTH YEAR
MUSIC

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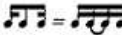



PREFACE

The author's Fifth Year Music or a text book of similar difficulty should be completed by the pupil before this book is begun. The tonal and rhythmic development is continuous in this series from the Second to the Sixth Book inclusive.

Sixth Year Music, like the preceding five books, is carefully graded. The material may be used to the best advantage consecutively. Appropriate songs for special days and different seasons appear throughout the book at the proper time of the year.

Each new tonal and rhythmic problem is introduced by studies immediately followed on the same or opposite page by art songs embodying that particular problem.

THE MINOR MODE. The minor mode is best understood by comparing major and minor scales and melodies having the same key tone — C major with C minor, D major with D minor, etc. The pupil should see clearly that flat three (*me*) of the major becomes three of the minor scale and that flat six of the major (*le*) becomes six of the minor scale. (See pages 18 and 24.) The number names of the scale tones are here introduced for the first time in this series. They should be used in precisely the same manner in minor as in major, each scale beginning with 1. The conception that 1 and 5 stand for tonic and dominant in both the major and the minor modes is thus established at the outset and confusion is avoided when the study of harmony is begun.

NEW RHYTHMS; SYNCOPATION. Sixth Year Music includes study of the two less-used rhythms involving four tones to the beat, viz:  =  and  = . The first one () known as the "Scotch snap," is characteristic of the folk music of Scotland; it also occurs frequently in Hungarian music. The second rhythm () is a form of syncopation. Other forms of syncopation are also presented, and illustrated by song material. (See pages 36, 48, 84, etc.)

MODULATION. During the Fifth Year the pupil learns the structure of the scale by building it without key signature. This experience enables him better to understand the transition from one key to another through the use of

accidentals. The piano accompaniment is also an effective aid in developing the feeling for modulation.

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BASS STAFF. The bass staff is introduced and material for practice in reading from the bass staff is provided, for the following reasons:

1. Boys should become familiar with the bass staff before the voice changes. This simplifies the problem of singing with the "new" voice during adolescence.

2. Girls should practice reading from the bass staff in order that they may intelligently follow the bass and tenor parts and the piano score. A little well-directed practice gives confidence and demonstrates that ability to read from the bass staff is quickly acquired.

COMPOUND MEASURE. Attention is called to the discussion of Compound Measure, in Teacher's Manual Book Two, pages 119 and 124. The pupil should be led to see that in duple, triple and quadruple measure, the number of equal tones to the beat is one, two, or some multiple of two; that in compound duple, compound triple and compound quadruple measure, the number of equal tones to the beat is one, three, or some multiple of three.

DUPLET AND TRIPLET. Change of key may be made without change of key signature by the use of accidentals; change of measure without change of measure signature is made by the use of the duplet and triplet. (See page 72.) The triplet makes possible the representation of three equal tones to the beat in simple measure; the duplet makes possible the representation of two equal tones to the beat in compound measure.

PART SINGING. Successful three-part singing demands that the class shall be divided into three parts, equal in number, volume, and reading ability. The class should be seated so that either two-part or three-part songs may be sung without changing the seating. Individual singing provides ample data for the classification of voices which, in exceptional cases, is now necessary. The pupil whose voice gives evidence of change should be assigned to the part which he can sing most easily. These special pupils should be favorably seated.

TONE QUALITY AND HABIT FORMATION. Careful attention to tone quality is vital both to the success of the singing and to the welfare of the voices. Music, like Reading and Drawing and other art studies, is a habit-forming subject. Vocal habits acquired in childhood vitally affect both the speaking and the singing voice of the adult. Therefore great care has been exercised in providing song material which is conducive to the formation of good vocal habits.

SIXTH YEAR MUSIC

SEPTEMBER JOY

Russell M. Dodge

Harvey Worthington Loomis

Allegretto

mp

1. Who shall say that summer clos-es When the Au-gust days have fled ?
 2. Now the month when waysidehedges Glow with ev-'ry rain - bow hue ;
 3. One and all, with heart-y greet-ing, Home from mountain, lake, and shore,

mp

mf *poco rall. e dimin.*

Bright Sep-tem-ber wears her ros-es, Twined a - bout her roy - al head.
 Gen-tians, thro' the meads and sedges Kin - dle flames of deep-est blue.
 Hail the hour of joy-ful meeting, Welcome class-room friends once more.

mf *poco rall. e dimin.*

THE SONG OF THE GONDOLIER

Tempo di Barcarola
(two beats in a measure)

Arthur Edward Johnstone

1. When day is new And sky is blue And clouds are sail - ing on, .
2. When day is done, And one by one The sil - ver stars flash out, .

Our gon - do - la moves In li - quid grooves, As smooth as a grace - ful
Still o'er the la - goon, Be - neath the moon Our gon - do - la drifts a -

swan; With jew - els drip - ping, The oar is dip - ping In
bout. . While scent of flow - ers From se - cret bow - ers Is

legato

THE SONG OF THE GONDOLIER

cresc.

wa - ters green and clear, While our hearts beat time . To the
waft - ed far and near, We may hark once more . To the

cresc. *sempre legato*

dimin. *p*

song of the gon-do - lier. } Soft, ech - o - ing mel - o - dy, The
song of the gon-do - lier. }

dimin. *p*

song of the gon - do - lier: "Love - ly Ven - ice, Bride of the