

HOLLIS DANN MUSIC COURSE

FOURTH YEAR  
MUSIC

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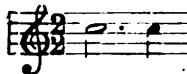
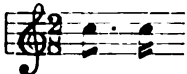
CINCINNATI

CHICAGO

## PREFACE

This book, like the author's Second and Third Year Music, is a child's book. Full and detailed suggestions and additional material for the teacher's use will be found in the Complete Manual for Teachers, to which frequent reference is made.

**ROTE SINGING.** It is assumed that the pupil is now able to read at sight a larger proportion of the songs than heretofore. The rote songs may be taught quickly because of the pupil's ability to read the words readily and to sing parts of the melodies at sight. The method of teaching the rote songs should be gradually modified during the second, third, and fourth years as the pupil develops the power to feel rhythm and to hear tones mentally while looking at the symbols.

**NEW PROBLEMS.** The new rhythmic problem of the Fourth Year is  later represented  and . No difficulty with this new rhythm and its variations need be experienced provided proper use is made of the abundant material included in the book. Presenting this or any other rhythmic or tonal problem, ever so clearly, is not teaching it. A clear presentation only *prepares* the pupil to learn by means of intelligent practice, which must be continued until automatic recognition and oral expression are attained.

**CHROMATICS.** Chromatic tones will present no difficulty to the pupil provided the tonal relationship is established by use of the sequential studies and the methods outlined in the Complete Manual for Teachers.

**EYE TRAINING.** Individual singing is most important and should be a regular feature of the year's work. Particular attention is directed to the Eye Training Studies. Very often the pupil may recognize the tones readily and correctly through the ear, yet lack the ability to recognize their representation rapidly enough for practical sight reading. Systematic eye training is the connecting link between aural recognition of tone (and rhythm) and practical sight reading.

**TWO-PART SINGING.**—Oral preparation for two-part singing is provided for in the third year (see Complete Manual for Teachers, Book One, pages 121, 133, 135, etc.). The two-part material in this book when properly used protects the singing voice. For several reasons it is best to defer extensive two-part singing until the pupil has formed safe vocal habits and is able to read and sing one-part music with comparative facility. No normal child should be allowed, much less required to sing the lower part exclusively, though all should learn to sing a second part.

**ROUNDS.** Children who are inexperienced will find difficulty in singing one part while listening to another. Part singing is an ear problem as well as a sight reading one. Rounds are especially useful in developing the power to sing "in the presence of" another melody. The Round should be sung again and again as a unison song until the children are thoroughly familiar with it; then it may be attempted as a Round.

**CARE OF THE VOICE.** The pitch and compass of the songs and studies have been very carefully considered and teachers are earnestly requested to use the material in the keys in which it is printed. Careful and constant use of a chromatic pitch pipe is a necessity if the pupil is to sing in tune, remain true to the pitch, and retain the soft, mellow, musical tone quality which is absolutely essential to successful school singing.

**INTERPRETATION.** Artistic, musicianly interpretation of the songs should be carefully fostered. The utmost care and attention has been devoted to securing a perfect agreement of musical and verbal accents, thereby minimizing the drawling, unnatural pronunciation too often heard in school singing. Usually the words should be sung at about the tempo in which a good reader would read them. The correct tempo and an artistic rendering may often be secured by alternate reading and singing of the words of the song.

Special acknowledgment is due to Miss Laura Bryant, Director of Music in the Ithaca schools, for invaluable assistance in trying out material.

## NEW YEAR'S EVE

Traditional

Welsh Air, "Nos Galan"



1. Hark! the sum-mons, come, my fel-lows, Fa la la la la la la la la,
2. Shep-herds, quit your cares for pleas-ure, Fa la la la la la la la la,
3. Toil and trou-ble lie be-hind us, Fa la la la la la la la la,



Crown your hats with hol-ly ber-ry, Fa la la la la la la la la.  
 Fish-ers, leave your nets and wher-ry,\* Fa la la la la la la la la;  
 Think no more of chan-ces drea-ry, Fa la la la la la la la la,



Hark! the peal-ing bells that tell us, Fa la la la la la la la la la la,  
 This must be a night of lei-sure, Fa la la la la la la la la la la,  
 While the well-known strains re-mind us, Fa la la la la la la la la la la,



'Tis the Eve of New Year mer-ry, Fa la la la la la la la la la.  
 'Tis the Eve of New Year mer-ry, Fa la la la la la la la la la.  
 'Tis the Eve of New Year mer-ry, Fa la la la la la la la la la.

## FLOWERS AND JEWELS

*Moderato*

1. Flakes of snow on the branch-es are as pret-ty, I should
2. And the sharp, tink-ling i-ci-cles, like bells of fai-ry



say, As the white, fra-grant blos-soms in the or-chard, ev-'ry May.  
 glass, Are as bright as the sum-mer dew that spark-les in the grass.

\* *Wherry*, a fishing-boat