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FIRST STUDIES
in
SIGHT SINGING

SELECTED FROM
SECOND YEAR MUSIC and THIRD YEAR MUSIC
OF THE
HOLLIS DANN MUSIC COURSE

AMERICAN BOOK COMPANY
New York Cincinnati Chicago Boston Atlanta
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E. P. 11

MADE IN U. S. A.

Music 4-16-32
PREFACE

This collection of studies provides the first material needed for sight singing. It is designed to serve especially where previous sight-singing drill has not been provided for the pupils of the current fourth and succeeding school grades. It presupposes, of course, that each pupil will also have a book of songs.

The teacher should not forget that this tone and rhythm study is only one side of the work. The development which comes from the singing of songs is vitally important. Without this, the training in music is one-sided and mechanical. Only through the proper singing of suitable songs will a love and appreciation of the beautiful in music be awakened and cultivated. It is also by means of song that the rhythmic and tonal sense is quickened and developed.

It is all-important that correct habits of tone production be acquired during the first year in school, and that the head tone which is so delightful in children's singing, shall be preserved and not allowed to deteriorate. To attain this vitally important result, the teacher must maintain the same standard in all the singing. The tone quality should be just as good for the singing of the sight reading material as for the rote songs. The teacher must have the ability to discriminate between good and bad tone production, and the skill to eliminate bad tonal conditions.

All who teach singing to children should know, and never for one moment forget:

1. That before maturity, children should sing with the light, flute-like, head voice, common to all normal children.

2. That the thick, heavy, lower voice should be used sparingly or be avoided altogether.

3. That music teaching in the public schools where a harsh, strident, throaty, unmusical and unpleasant tone is tolerated, does more harm than good, and is a positive menace to the voices of children.
4. That it is the duty of every teacher who attempts to teach singing to children, to prepare herself to give safe and intelligent instruction.

5. That in the matter of tone production, example is stronger than precept, and, therefore, the quality of tone used by the teacher, both in the singing class and throughout the day, is an important factor in producing good or bad results.

Supplementing the rote songs, a definite preparation for sight singing is essential. Singing of the scale and scale studies with syllable names, the ability to recognize and sing groups of scale tones from hearing, the recognition of two-part and three-part measures, and the ability to sing groups of tones from blackboard representation, are necessary in preparation for the use of the sight singing material in this book. (See Manual for Teachers, pages 3 to 13.)

The teacher should be provided with a chromatic pitch pipe and should use it to get the correct pitch for all songs and studies. The practice of songs or studies “by guess,” is dangerous and results in bad tone quality and consequent injury to the singing voice.

A staff liner is also essential for the teacher’s use. It saves time and adds to the efficiency of the teaching.
Beat and sing silently, before singing aloud
The mouth, while singing, should be oval-shaped, thus 0, and not ⌀.
Always sing the light "loo" tone.
Singing position: sit erect (not touching the back of the seat); chest active; both feet on the floor; head up.
Can you hear the melody as you look at it?

8

\[ \text{mi} \]

\[ \text{so} \]

b flat
Attention! The teacher will sound \( \textit{do} \)

1
2
3
4
5

\( \text{tied notes} \) = \( \text{\textbullet\quad \text{dotted note}} \) \quad \text{\texttimes\quad \text{quarter rest}} \)
breathing mark
Let the lower jaw drop easily; teeth always apart when you sing.
Can you hear the melody as you look at it?
whole, or measure rest.  — half rest
Which one will you sing?
THE BELLS.

1

O hear the merry sound of bells!

Bim, bom, bim, bom, bim, bom, bell.

2

Ding, dong, ding, dong, O what can it be?

Chiming bells that call aloud for you and me.
Keep the teeth apart when singing mi and so
A SOLDIER SONG

Left, right, left, right, Tramp, tramp a-long:

March, march, march, march, Sing a soldier song.
THE TWO CUCKOOS

Mabel Hay Barrows—Mussey

Allegretto

1. Cuck-oo, cuck-oo lives in the clock;
2. Cuck-oo, cuck-oo, over the seas;

Every hour daily, Out he flies gaily:
There no one winds you; There no one minds you:

Cuck-oo, cuck-oo sings in the clock.
Cuck-oo, cuck-oo, up in the trees.
Each pupil should learn to sing numbers 1 and 2 on this page from memory, rapidly and freely.

1

\[ \text{do ti la ti etc.} \]

2

\[ \text{do la ti so etc.} \]

3

\[ \text{mf} \]

4

\[ \text{p} \]

5

\[ \text{mf} \]
Let the lower jaw drop easily and naturally

A SONG FOR OCTOBER

Frosty wind makes a noise in October: Chestnuts are tossed;
Sing a song of the joys in October:

None should be lost! Golden October! Silver Jack Frost!
THE LOST LAMB

1. My little wool-y lamb has run a-way, just now:

2. You'd know her by her jack-et that is white, like snow;

She wandered from the pas-ture, but I don't know how.

If you should ev-er find her, won't you let me know?

Allegro
The month, while singing, should be oval-shaped, thus 0, and not 0.

HOPPERS AND POPPERS

Chest-nuts in the pan—Shake them all you can!

"Corn's in the popper!" Says the popcorn man.
MISTER WINDMILL

Wind-mill, Wind-mill! What a noisy thumping, Mister Wind-mill, Wind-mill! I know what you’re pumping, Mister Wind-mill, Wind-mill! Waving all your arms!

Wind-mill, Wind-mill! Water for the farms.
Always sing the light, "loo" tone

FATHER IN THE SKY

Father in the sky, so high above,

O listen to a little song of praise and love!
Who'd like to fly like a swallow? Come in my air-ship with me;...
Ride on my aer-o-plane, free!

Think of the clouds we could follow!

A FREE RIDE
Sing the scale, descending and ascending, with each of the following rhythms, until the accent falls upon the upper *do* as in No. 1.

When will the accent fall upon the upper *do* in Nos. 7, 8, and 10?
Measure signature. The upper figure says, "There are two beats in the measure." The lower figure says, "A quarter note has one beat."

 Eighth note   Eighth rest

Measure signature. The upper figure says, "There are three beats in a measure." The lower figure says, "A half note has one beat."

The lower figure says, "An eighth note has one beat."
Moth-er’s trimming the Christ-mas tree,
Filled with pres-ents for you and me;
Hol-ly and mis-tle-toe hang on the wall; Christ-mas Eve is mer- ry for all.
JOY BELLS

Joy-bells echo a-round; Nothing could

make a more beautiful sound; Loud and clear they

peal and chime; 'Tis the merriest music for Christmas time.
Sing the scale, descending and ascending, with the following rhythms until the accent falls upon the upper do as in Nos. 1 and 2.

Beat the measure steadily; only two beats in each measure.

The first tone is sung with the first beat; the second tone is sung after the first beat.

The second tone in No. 5 is sung after the second beat.

When will the accent fall upon the upper do in Nos. 7 and 8?
A PROCESSION

1. Tramp, tramp, tramp, tramp, Soldiers march away To the
   toot, toot, toot, toot; Brass-y bugles play.

2. Drum, drum, drum, drum, We are marching too, As we
   shout, shout, shout, shout, "Cheer the Boys in Blue!"
Night comes a-creep-ing; winds are a-sleep-ing; Stars are a-gleam-ing; Clouds are dreaming: Come, little mother, Sing to baby brother, Pretty lull-a-by-low, Soft lull-a-by.

Rallentando gradually slower
BUGLE CALL, U. S. ARMY, "THE REVEILLE"
Won't you tell me where you spend your days?

THE STARS

Andantino

Pretty little stars with silver rays,

Won't you tell me where you spend your days?
GEORGE WASHINGTON

Great George Washington, the noble commander,
whole world's history, no name echoes grander;

First in the hearts of all the nation was he; Thro' the

Hail, to the Father of his Country free!
1. "Come here! come here!" I heard a snowbird call, Quite near, quite near, Beyond the garden wall.

2. "Right there, right there," I tho't I heard him say. "But where? But near, the bird had flown a-way!"

A LITTLE CHAT

1. "Come here! come here!" I heard a snowbird call, Quite near, quite near, Beyond the garden wall.

2. "Right there, right there," I tho't I heard him say. "But where? But near, the bird had flown a-way!

The (Omit.) bird had flown a-way!
Reference: Manual, Book One, Pages 102 and 103

No. 1 should be memorized and sung individually by each pupil.

*Be sure to sing the correct tone; *ti, not *la.*
Always sing the light, head tone

WILD WINDS

O how the wild winds blow, Blow high, blow low;

O how the wild winds blow, And whirl-winds go!
Can you hear the melody as you beat and sing silently?

TWILIGHT

Colors in the sky Fade out and die, While

one by one, the angels Light their lamps on high.
Sit erect; breathe deeply

Tai-lor, tai-lor, cut my coat; Snip, snap, snip, snap, shears!

Cut it from our old black goat; Snip, snap, snip, snap, shears!

One velvet collar for it; One silver dollar for it; Snip, snap, snip, snap, shears!
Ti leads to do; ti and do are closely bound together

No. 1 should be memorized and sung individually by each pupil

Fi so is like ti do. Think of fi so as bound together
1. Our good little clock is always going;
2. I think he is counting every minute,
How does he know how late it's growing? "Tick-tock, tick-tock,"
Tho' there are sixty seconds in it; "Tick-tock, tick-tock,
there he stands, And he points to the time with both his hands.
time for bed!" Did you hear what it was that clock just said?
THE BROOK AND THE BREEZE

1. Stream-let, streamlet, hur-ry on, hur-ry on, Sparkling, sparkling

2. South wind, south wind, flutter by, flutter by, Soft-ly, soft-ly

thro' the forest nook; Happy wood-land ro-ver, Winter-time is
tho' the budding trees; You have bro't the springtime, Pretty blue-bird's

o-ver; Run a-long, run a-long, Merry mountain brook!
wing-time; Blow a-gain, blow a-gain, Gentle A-pril breeze!
NOW THE NOISY WINDS ARE STILL
Mary Mapes Dodge

Now the noisy winds are still; April's coming up the hill;
All the spring is in her train, Led by shining ranks of rain.

Frank L. Stanton

ALL ABOARD

We've forgotten all the rain, Doves o'er meadow winging,
Yonder comes the picnic train, Mocking birds are singing.

THE SOAP BUBBLE

1. Here's a fairy toy balloon, Smooth as glass,
2. All the rainbow colors there Melt about,

See it pass; Round and big as rising moon—
In and out, Softly floating, light as air—

Soap-bubble, soap-bubble, Thro' the garden blowing!
Soap-bubble, soap-bubble, Tell me where you're going!
A BUGLE CALL

The bugle is calling, While evening shades are falling, "Good night! Good night! Good night!"
The tongue should be relaxed—never tightened or drawn back

SAILING

If I could go a-sailing In anything I please,

I think I'd take a cloud-ship And sail the sky-blue seas.
Singing position: sit erect (not touching the back of the seat; chest active; both feet on the floor; head up.

SONG OF THE BEE

Bumble, bumble thro' the grass, Thro' the sweet new clover;

Hear me as I quickly pass, Happy little rover!
1. Did you know there are fairies in the garden every night,
2. When they’re sure no one’s looking, then they open every rose,

And they scatter all the dew-drops: How they do it, no one knows.
COBWEBS IN THE CORNERS

See how the spider is weaving her lace, 
Hang- ing her cobwebs all over the place! 
Look, how she hurries, the queer little elf! She seems to be running a race with herself.

AN INVITATION

1. Come with me; Such a pretty place I know! 
2. Near the pond, Such a bed of sweet, sweet peas! 

You will see; That is where the sun-flow'rs grow. 
Just beyond, Apples grow on nice low trees.
Hush, now; hush, now; Study hour's begun!

1. All be quiet as a mouse, Sleeping in a silent house;
2. Not a whisper, not a word Thro' the school-room should be heard;
3. When the study-hour is done, All may scamper in the sun;

Hush, now; hush, now; Ev'ry single one!
Round the lips naturally and easily for \( \ddot{o} \) and \( \ddot{a} \). Tightening or puckering the lips injures the tone.

1. Ding, dong, ding, dong, ding, dong, ding, dong bell.

2. Hark, the merry bells are ringing; 1. Heed the message
   2. Listen to their

3. they are bringing;
   tuneful singing;

4. Bim, bom, bim, bom, bell.
Now June comes with her roses; She wears them ev’ry-where; She holds them in her apron; She twines them in her hair.

THE ROBIN

Hear the robins singing, Singing loud and clear!

Joyful news their bringing: Spring-time’s here.

THE HONEY-BEE

From Hoffmann von Fallersleben

Allegretto

Hum, hum, hum; Honey-bee has come.

1. I’ll not harm you, merry rover, Flying thro’ the fields of clover! Buzz, buzz, buzz; That is what he does.

2. Every flower drips with honey, All is free—you need no money. Buzz, buzz, buzz; That is what he does.

3. Later on, my pretty fellow, We will eat your honey yellow. Buzz, buzz, buzz; That is what he does.
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