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# THE SOL-FA SYSTEM

OF TEACHING SINGING

AS USED IN

LANCASHIRE AND YORKSHIRE

BY

JAMES GREENWOOD.

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*In paper boards, One Shilling and Sixpence.*

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## AUTHOR'S PREFACE.

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IN bringing this little book to the notice of the Public, I am complying with a wish that has been expressed to me by many professional and other musical friends, who have witnessed the good results produced by the Lancashire and Yorkshire system of Sol-fa. Being convinced of its superiority over all other systems, I earnestly recommend an investigation of its merits.

JAMES GREENWOOD.

BRISTOL, *September 25, 1879.*



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## PREFACE.

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IN re-issuing the Lancashire Sol-fa Primer, it seems to me advisable to say a few words in answer to the criticisms which were made upon it on its first appearance. First, as to the name given to the system. The reason for its being called "Lancashire" Sol-fa is that it has been handed down from generation to generation *orally* in that county. It would no doubt have been right to have called it the "Old English," considering that it was the system taught by Thomas Morley and Henry Purcell, men whose works shed a lustre on the times in which they lived, and whose names adorn the brightest pages of England's musical history. But from the fact of its having been used in Lancashire principally, and to such good purpose that those who used it earned for themselves the honourable designation of "The Lancashire Sight-singers," I think it will be admitted that the title "Lancashire Sol-fa" is not wholly inappropriate.

In answer to the observation that the exercises given in the former edition were all in unison, I have only to say that my intention was but to show the leading principles of the system, and to give exercises the practice of which would enable pupils to apply those principles; but I am glad to be able to say that a Primer containing two-part exercises only, and capable of being used in conjunction with *any* system of Sol-fa, will shortly be issued. With the view, however, of making this edition of the Lancashire Sol-fa Primer as complete as possible, I have inserted a couple of two-part exercises\* as examples of the application of the Sol-fa syllables to modulation, believing that a candid examination of the same will prove the "Lancashire" to be more simple, more flexible, and more consistent than any system which uses *seven* names for diatonic purposes, in forgetfulness of the fact that *there are six notes which may belong to either of two keys*.

One reviewer of the Primer wrote as follows:—"Any system not possessing a separate and distinct name for the different sounds of the notes in scale, and that name always the same one, whatever the key may be, is not likely to be very successful." This means, that as there are *seven* distinct notes in the diatonic scale, it is necessary, in the reviewer's opinion, to use seven distinct names. I grant that this opinion is held by many persons, and that at first sight it seems well founded; but I know from experience that it is no more correct than would be the assertion that, because there are seven notes in the scale of

\* Pages 75-78.

C major, it is necessary that a person who wishes to play those seven notes on a pianoforte should have seven fingers on his right hand. Let anyone commence playing on the pianoforte the scale of C major (ascending) with his right hand. The note C will be played with the thumb, D with the first finger, and E with the second, after which the thumb will pass under the hand and play F, the first finger G, and the second A; the third finger not being used until the seventh note of the scale is required. So it is, analogically, with our system of Sol-fa. Fa takes the first, Sol the second, and La the third; then Fa, Sol, and La are applied to the fourth, fifth, and sixth notes respectively—the Me not being used until the seventh note of the scale is used. It will be seen that the distances between Fa and Sol, and Sol and La, are always the same—that is, whole tones; and that the semitones are always between La (third) and Fa (fourth), and Me (seventh) and Fa (eighth) whatever the key may be.

*Fingering.*

The diagram shows a musical staff with a treble clef. Above the staff, fingering numbers are placed: 'x' above the first note, '1' above the second, '2' above the third, 'x' above the fourth, '1' above the fifth, '2' above the sixth, '3' above the seventh, and '4' above the eighth. Below the staff, the notes are written as whole notes. Brackets under the third and fourth notes, and under the seventh and eighth notes, are labeled 'semitone.' Below the staff, the syllables are written: '1 Fa', '2 sol', '3 la', '4 fa', '5 sol', '6 la', '7 me', '8 fa'.

Now this is not only a perfectly intelligible and sound system of Sol-fa, but it is also more easily adapted to the major diatonic scale than any other system; because the learner can more easily remember that in ascending the scale he must say twice Fa, Sol, La, and in descending, twice La, Sol, Fa, than he can remember Do, Re, Me, Fa, Sol and La, both forwards and backwards.

Other objectors to our system say, "How do you distinguish between one Fa and the other in any given scale?" We answer, "As we profess to sing *at sight*, we distinguish, in the key of C major, for instance, between the first leger line *below* and the first space *on* the staff;" and we add that "Anyone who is incapable of drawing that distinction can never learn to sing at sight from the staff notation, either with or without *any* system of Sol-fa."

But the adaptability of our system to any given major scale is its smallest recommendation. We say that by its means we can impart a practical knowledge of modulations much more easily than we could by the use of a system having seven syllables. In teaching the major scales, and modulations from one major key to another, we have only to lay down the principle that, whenever the note above La is to be a *whole* tone above it, it must be called "Me," and when a semitone "Fa"; and in a very short time modulation throughout all the major keys, whether with sharps or flats for signatures, becomes quite easy to the pupils.

This is the way with the sharp keys:—

Example 1.

C major. G major. G major. D major. D major. A major.

Fa sol la me fa fa sol la me fa fa sol la me fa

A major. D major. G major. C major.

Fa sol la fa sol la fa sol la fa sol la fa sol la me fa

This is the way with the flat keys :—

Example 2.

C major. F major. B $\flat$  major. E $\flat$  major.

Fa sol la fa sol la fa sol la fa sol la fa sol la me fa

E $\flat$  major. B $\flat$  major. . . . F major. . . . C major.

Fa sol la me fa fa sol la me fa fa sol la me fa

It will be seen from Example 1 that the notes C, D and E which form the first, second and third notes of the scale of C major, form also the fourth, fifth and sixth notes of G major, the F $\sharp$  deciding the key: also that the first three notes of the scale of G major form the fourth, fifth and sixth notes of D major, &c., &c. From Example 2 it will be seen that the fourth, fifth and sixth notes of the scale of C major are the same as the first, second and third of the scale of F major, the B $\flat$  deciding the key. Similarly, the fourth, fifth and sixth notes of F major are the same as the first, second and third notes of B $\flat$  major, the E $\flat$  deciding the key; and it will be observed that the syllables as applied in the Lancashire system are in entire agreement with these important facts. Careful consideration will prove the impossibility of adapting a system of *seven* distinct names to the notes of the above examples without a sacrifice of consistency.

Further, the fact of the Fa, Sol, and La being repeated in the scale not only gives us these facilities for teaching the changes of key, and establishing in the pupils' minds the positions of the semitones, &c., in the keys through which we pass; but it also enables us to teach easily all the different notes of the chromatic scale, ascending and descending, from any starting-point. It will be seen by reference to the following example that for this purpose we only use ten syllables. Any enquirer may ascertain how many are required to teach the same by other systems.

*Chromatic scale, ascending and descending.*

Fa fe sol se la fa fe sol se la le me fa

Fa me mo la lo sol so fa la lo sol so fa

Some critics have expressed the opinion that the system is unsuitable in practice. The following account of the performances of twenty-eight boys from a school in Bristol, at an exposition given by myself some time ago, will, I hope, be a sufficient answer to this objection.

J. G.

BRISTOL, *February 16, 1883.*

**"NARRATIVE OF FACTS.**—One of the boys wrote on the blackboard the changes of key from C to C flat major, and another wrote the changes back to the original key. The twenty-eight boys then sang the exercise, and when the keynote was sounded at the finish it was found that they were just a trifle sharp. I then asked another boy to write the changes of key from C to C sharp major, and one of his schoolmates wrote the changes of key back to C major. The twenty-eight boys, after being cautioned to be less excited, sang through the different keys to and from C sharp major; and when I sounded C on the pianoforte it was a perfect unison with the note on which they ended. I wrote exercises in three-four and common time, and in different major and minor keys, introducing the intervals of major sevenths, diminished sevenths, minor sevenths, augmented fourths, augmented seconds, &c., all of which were sung at *first sight* correctly, both as to time and tune. I wrote the chromatic scale with C as the tonic (ascending and descending) giving the note C to start from; and, after singing the scale (ascending and descending), the boys ended in perfect tune. This was done three times with the same result. I then wrote the chromatic scale (ascending and descending), commencing on E, which the boys sang with the same result of ending in perfect tune with the instrument from which the pitch was taken.

"I invited any gentleman in the room to write on the black board a figured bass. Mr. Cayzer (head-master of Queen Elizabeth's Hospital) wrote a figured bass in G major. A boy, fifteen years of age, harmonised it in four parts, and the boys sang the four parts (bass, tenor, alto, and treble) in correct time and tune at *first sight*. (I may here mention that three of the youths had only recently lost their boys' voices, but so good was their knowledge of the relationship of the different clefs, that both tenor and bass parts were sung firmly in tune in this exercise and in the choruses named below. This exercise was unaccompanied. I accompanied the choruses on a pianoforte. Of alto and treble of course we had abundance.) My youthful choir then sang with precision of attack, and in good tune, 'We never will bow down,' 'We worship God,' and 'O Father, Whose almighty power' ('Judah'), 'They loathed to drink of the river' ('Israel in Egypt'), and 'Hallelujah' ('Messiah').

"It is certified that the above is an unexaggerated narrative of facts by

"C. E. HEY (Precentor of Bristol),

"GEO. RISELEY (Organist, Bristol Cathedral),

"J. BARRETT (Organist, Christ Church, Clifton, and Instructor of Class-singing at High School for Girls),

"D. W. ROTHAM (Conductor, Bristol Madrigal Society, and Chorusmaster, Festival Choir),

"HY. FRANCE (Lay Clerk, Bristol Cathedral)."

# TREBLE AND TENOR.



THERE are two kinds of scales, viz., Diatonic and Chromatic. Scales which are composed of tones and semitones are diatonic. Diatonic scales are of two kinds, Major and Minor.

Scales which contain only semitones are chromatic.

A Semitone is the difference in pitch between any note and the next step to it in the chromatic scale.

A Tone consists of two semitones.

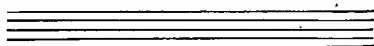
Facility in singing all the scales is most easily obtained by the practice of sol-faing.

Sol-faing means using a distinguishing name to each note sung.


The relationship of the sol-fa syllables to each other is always the same, whatever the key may be.

The major diatonic scale has semitones between the third and fourth and seventh and eighth notes reckoning upwards; all the other five intervals being tones.

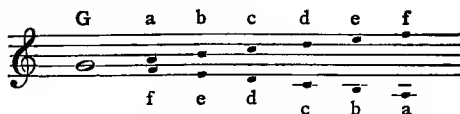
The five lines and the spaces between them form the staff:—




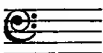
Lines temporarily made above or below the staff are called leger lines.

When the G or Treble Clef  is written on the second line of

the staff, reckoning upwards, the second line takes the name of the seventh letter of the alphabet, G, and the other lines and spaces are known by the first six letters.



When the F or Bass Clef  is written on the fourth line of

the staff, thus—  the lines and spaces are named as follows:—



The note on which a diatonic scale is constructed is called the key-note or tonic.

The major, minor, or chromatic scales may commence on any line or space.

The scale of C major is written thus, with the treble clef:—



and as follows with the bass or F clef:—



The lines between E and F, and B and C indicate semitones.

The pupils are recommended to practise the notes of this scale ascending, with the sol-fa syllables under them, reading from left to right, say a hundred times. Fa and la to be pronounced fah and lah.



After which they may sing the scale descending, as follows:—



When the pupils have well practised the above, they may be tested in singing the notes in the following order:—



If they are at all uncertain of singing any interval in the above, the pupils must not be allowed to go a step further until

the uncertainty has been removed. This can be effected by getting them to practise singing the intermediate notes with their names, for instance :—

Fa sol la fa sol la fa fa sol la fa sol  
fa sol la fa sol la fa sol la me fa sol la fa sol la me fa.

This difficulty having been surmounted, the following will be less difficult :—

Fa me fa me la fa me la sol fa me la sol fa  
fa me la sol fa la fa me la sol fa la sol fa me la sol fa la sol fa.

The pupils must master all these intervals before they go further. Nor must they suppose that the use of fa, sol, and la, twice in the scale, is an accidental circumstance. They will, as they advance, find out for themselves more than one good argument for such an arrangement. The following exercises may be used as tests in singing intervals in the key of C major, but on no account should the pupils *guess* at the intervals. *They must learn them by the process named above.*

fa me la sol fa la fa me la sol fa la sol fa  
fa me la sol fa la sol fa me la sol fa la sol fa.

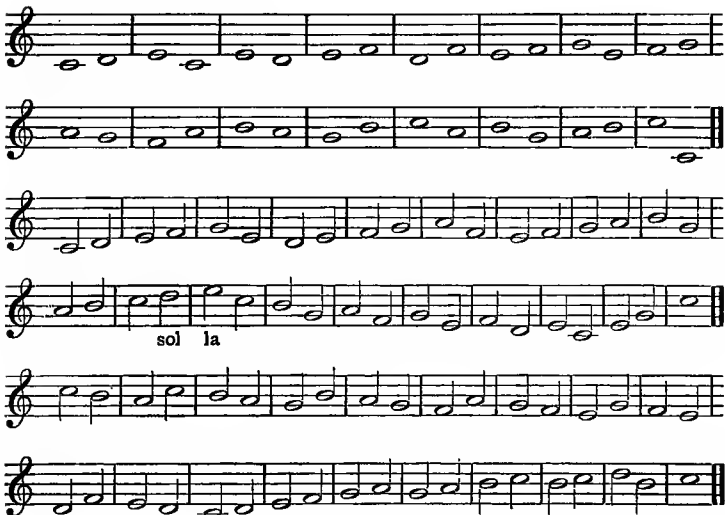
When the intervals have been accurately sung by the pupils, the master may direct their attention to the Time-table, which appears at p. 27, and the exercises in time on page 28.

Let the teacher now sound the note C, and let his pupils find out for themselves without the slightest assistance, the following

tune ; of course taking care that they give a sol-fa syllable to each note :—



Then the following :—



(For further Exercises in the key of C major, see p. 30.)

Having mastered the above, and a few other exercises in the key of C major, the pupils may, at the discretion of their instructor, be led to the use of such accidental sharps as occur on fa and sol, calling a sharp fa, *fe*, and a sharp sol, *se* ; the teacher explaining the effect of the sharp in each instance. Thus :—







experience will enable them to sing the following at sight, and in regular *time* :—

Fa sol la sol la fa sol fa la sol la fa sol la sol fa  
 la sol fa sol la fa sol la sol la sol fa la.  
 Fa sol la sol fa me la sol la me fa sol la sol fa me  
 la sol fa sol la me fa me la sol la me fa.

(For Exercises in F major, see p. 35.)

We will now change the key from F major to B $\flat$  major. *We must flatten the seventh note of the given key to make it the fourth note of another key.* The seventh note of the key of F is E :—

F major. B $\flat$  major.  
 1 2 3 4 5 6 4 3 2 1  
 Fa sol la fa sol la FA LA SOL FA.

The first six syllables in this example are in the key of F major; but when we meet with the E $\flat$ , the key is changed to B $\flat$  major; the E $\flat$  being the fourth note of the key. The key of B $\flat$  major will require a signature of two flats, thus :—

B $\flat$  major.  
 3 4 7 8  
 Fa sol la fa sol la me fa.

Exercise in B $\flat$  major.

Fa sol la sol la fa sol fa la sol fa sol la fa  
 sol la me fa sol la sol fa me la sol fa la sol fa.

(For Exercises in B $\flat$  major, see p. 41.)

We now flatten the seventh note of the key of B♭ major, in order to change to the key of E♭ major.



The signature for E♭ major will be *three* flats, namely, B♭, E♭, and A♭, and must be written in that order. The semitones will be between G and A♭, and D and E♭:—



Exercise in E♭ major.



(For Exercises in E♭ major, see p. 48.)

The next change of key will be from E♭ major to A♭ major, by flattening the D, which is the seventh note of E♭ major:—



The signature will now be four flats, B♭, E, A♭, and D♭, and the semitones will be between C and D♭, and G and A♭:—



Exercise in A $\flat$  major.

Fa sol la sol la fa la sol fa me la sol la  
me fa sol la fa la fa sol fa la sol fa.

(For Exercises in A $\flat$  major, see p. 51.)

We will now change the key to D $\flat$  major. This will be done by flattening the G, the seventh note of the key of A $\flat$  major:—

A $\flat$  major. D $\flat$  major

1 2 3 4 5 6 FA LA SOL FA.

The signature is now five flats, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , and G $\flat$ . The semitones are between F<sup>3rd</sup> and G $\flat$ , and C<sup>7th</sup> and D $\flat$ :—  
la fa me fa

D $\flat$  major.

Fa sol la fa sol la me fa.

Exercise in D $\flat$  major.

Fa sol la sol la fa sol la me fa me la  
sol fa la sol la fa sol la me fa sol fa.

(For Exercises in D $\flat$  major, see p. 54.)

Change to G $\flat$  major:—

D $\flat$  major. G $\flat$  major.

1 2 3 4 5 6 4 3 2 1

Fa sol la fa sol la FA LA SOL FA.

The signature now is six flats, and the semitones are between  
<sup>3rd</sup> B $\flat$  and <sup>4th</sup> C $\flat$ , and <sup>7th</sup> F and <sup>8th</sup> G $\flat$  :—  
 la fa me fa



Exercise in G major.



(For Exercises in G major, see p. 56.)

The next change is from G major to C major, by flat-  
 tening F :—



The signature, therefore, for C major, is seven flats, and the  
 semitones are between E $\flat$  and F $\flat$ , and B $\flat$  and C $\flat$  :—  
 la fa me fa



Exercise in C major.



(For Exercises in C major, see p. 57.)

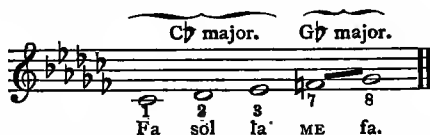
We will now briefly make the changes of key, back from C  
 major, to the key which was first introduced to the pupils' notice,

viz., C major. The process will of course be exactly opposite to the one by which we arrived at C $\flat$  major. *If we take the flat off the fourth note of one key, it will become the seventh note of another key.* Let the pupils repeat the words in italics twenty times.

We begin with a signature of seven flats, the semitones being between  $\overset{3rd}{E\flat}$  and  $\overset{4th}{F\flat}$ , and  $\overset{7th}{B\flat}$  and  $\overset{8th}{C\flat}$  :—



We take the flat off the fourth note of the scale of C $\flat$  by placing a natural  $\natural$  before the note, thus :—



Now as the F $\natural$  is the seventh note of the new key, the G $\flat$  above it is the new key-note; hence we call the F $\natural$  me, and the G $\flat$  fa.

The flats in the signature are reduced to six :—



We will now go straight through the changes of key till we get to the key of C major, merely remarking, that the note on which the natural comes, will be in each case the leading-note, or as some call it, the sensible note :—



$A\flat$  major.  $E\flat$  major.  $E\flat$  major. 7 8  
 1 2 3 7 8 || 3 4 7 8 ||  
 Fa sol la ME fa. Fa sol la fa sol la me fa.

$E\flat$  major.  $B\flat$  major.  $B\flat$  major. 7 8  
 1 2 3 7 8 || 3 4 7 8 ||  
 Fa sol la ME fa. Fa sol la fa sol la me fa.

$B\flat$  major. F major. F major. 7 8  
 1 2 3 7 8 || 3 4 7 8 ||  
 Fa sol la ME fa. Fa sol la fa sol la me fa.

F major. C major. C major. 7 8  
 1 2 3 7 8 || 3 4 7 8 ||  
 Fa sol la ME fa. Fa sol la fa sol la me fa.

Having arrived at the end of our journey through the major keys which have signatures consisting of flats, we will now start out in search of what are commonly called the Sharp Keys. The journey back from the key of  $C\flat$  major to the key of C major will in some measure have prepared the minds of the pupils for what follows. The flats being all taken away, *we shall, by placing a sharp on the fourth note of a key, make it the seventh note of another key.* Pupils to repeat the words in italics twenty times.

C major. G major. 7 8  
 1 2 3 7 8 ||  
 Fa sol la ME fa.

In the key of G major, therefore,  $F\sharp$  will be the signature; and the semitones will be between  $B$  and  $C$ , and  $F\sharp$  and G.

<sup>3rd</sup> <sup>4th</sup> <sup>7th</sup> <sup>8th</sup>  
 $B$  and  $C$ , and  $F\sharp$  and G.  
 la fa me fa

G major. 7 8  
 3 4 7 8 ||  
 Fa sol la fa sol la me fa.

## Exercise in G major.

Fa sol la fa sol la sol fa la sol fa me  
fa me la sol la me fa sol la fa.

(For Exercises in G major see p. 58.)

From the key of G major, we go to the key of D major by the same process of placing a sharp on the fourth note of the key from which we wish to change, thus :—

G major. D major.  
1 2 3 7 8  
Fa sol la ME fa.

The signature will now be two sharps, viz., F $\sharp$  and C $\sharp$ , and the semitones will be between F $\sharp$  and G, and C $\sharp$  and D.  
3rd 4th 7th 8th  
la fa me fa

D major.  
3 4 7 8  
Fa sol la fa sol la me fa.

## Exercise in D major.

Fa sol la sol la fa sol la me  
fa me fa me la sol fa la fa la sol fa.

(For Exercises in D major see p. 62.)

We now change the key from D major to A major, by placing a sharp on G :—

D major. A major.  
1 2 3 7 8  
Fa sol la ME fa.



The signature for A major will be three sharps, F $\sharp$ , C $\sharp$ , and G $\sharp$ ; and the semitones will be between C $\sharp$  and D, and G $\sharp$  and A:—

A major.

Fa sol la fa sol la me fa.

Exercise in A major.

Fa sol la sol la fa la sol la sol fa  
me la sol la me fa sol la fa la fa sol fa.

(For Exercises in A major see p. 65.)

The next change is from A major to E major, which is brought about by placing a sharp on D:—

A major. E major.  
Fa sol la me fa.

The signature will now be four sharps, F $\sharp$ , C $\sharp$ , G $\sharp$ , and D $\sharp$ ; and the semitones will be between G $\sharp$  and A, and D $\sharp$  and E:—

E major.

Fa sol la fa sol la me fa.

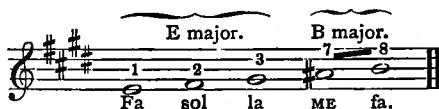
Exercise in E major.

Fa sol la fa sol la sol la me fa me la sol fa la  
fa la sol la sol fa me fa sol la fa sol la me fa.

(For Exercises in E major see p. 67.)

We will now go from the key of E major to that of B major. As A is the fourth note of the scale of E major, we must make

it the seventh note of the key we want, by placing a sharp before it:—



The signature for B major will be five sharps, F#, C#, G#, D#, and A#; and the semitones will be between D# and E, and A# and B:—



Exercise in B major.



(For Exercises in B major see p. 69.)

The key of F# major will require a signature of six sharps, E# being the last sharp:—



The semitones will be between A# and B, and E# and F#:—



## Exercise in F# major.

Fa me fa sol la fa sol la me fa me la  
sol fa la fa la sol la sol fa.

(For Exercises in F# major see p. 72.)

The next key into which we shall modulate will be C# major. We shall get to it by placing a sharp on the fourth note of F# major, namely B:—

F# major. C# major.  
Fa sol la ME fa.

The signature for C# major will consist of seven sharps, F#, C#, G#, D#, A#, E#, and B#. The semitones will be between E# and F#<sup>3rd</sup> la, and F#<sup>4th</sup> fa, and B#<sup>7th</sup> me and C#<sup>8th</sup> fa:—

C# major.  
Fa sol la fa sol la me fa.

## Exercise in C# major.

Fa sol la fa sol la me fa sol fa sol la sol  
fa me la sol la sol fa la fa la sol fa.

(For Exercises in C# major see p. 73.)

We will now modulate from the key of C# major to the key of C major, by gradually taking away all the sharps. This will be done by substituting a natural (h) for the last sharp of the signature in each key that we come to, and instead of calling the seventh note *me*, as we should have done had the sharp

remained, calling it *fa*, because it will in each case become the fourth note of the key we want:—

The image displays four musical staves, each illustrating a chromatic scale exercise in a different major key. Each staff is divided into two sections by a brace. The first section shows the scale ascending from the tonic, and the second section shows it descending. Fingerings (1-5) and solfège syllables (Fa, La, Sol, Fa) are provided for each note. The exercises are as follows:

- Staff 1: C# major.** Ascending: C# (1), D# (2), E (3), F# (4), G# (5), A (6), B (7), C# (8). Descending: C# (8), B (7), A (6), G# (5), F# (4), E (3), D# (2), C# (1). Solfège: Fa sol la fa sol la me fa.
- Staff 2: F# major.** Ascending: F# (1), G# (2), A (3), B (4), C# (5), D# (6), E (7), F# (8). Descending: F# (8), E (7), D# (6), C# (5), B (4), A (3), G# (2), F# (1). Solfège: Fa sol la fa sol la me fa.
- Staff 3: E major.** Ascending: E (1), F# (2), G# (3), A (4), B (5), C# (6), D# (7), E (8). Descending: E (8), D# (7), C# (6), B (5), A (4), G# (3), F# (2), E (1). Solfège: Fa sol la fa sol la me fa.
- Staff 4: A major.** Ascending: A (1), B (2), C# (3), D# (4), E (5), F# (6), G# (7), A (8). Descending: A (8), G# (7), F# (6), E (5), D# (4), C# (3), B (2), A (1). Solfège: Fa sol la fa sol la me fa.

The image displays three musical staves, each representing a different major key. Each staff is divided into two sections by a brace. The first section shows a scale starting on the first line (C4), and the second section shows a scale starting on the second line (D4). Fingerings are indicated by numbers 1-4, and breath marks are shown above the notes. Sol-fa syllables are written below the notes.

**Staff 1: A major**  
 Section 1: A major. Scale: 1-2-3-4-5-6-4-3-2-1. Syllables: Fa sol la fa sol la FA SOL FA.  
 Section 2: D major. Scale: 1-2-3-4-3-2-1. Syllables: Fa sol la fa sol la me . fa.

**Staff 2: G major**  
 Section 1: D major. Scale: 1-2-3-4-5-6-4-3-2-1. Syllables: Fa sol la fa sol la FA SOL FA.  
 Section 2: G major. Scale: 1-2-3-4-3-2-1. Syllables: Fa sol la fa sol la me . fa.

**Staff 3: C major**  
 Section 1: G major. Scale: 1-2-3-4-5-6-4-3-2-1. Syllables: Fa sol la fa sol la FA SOL FA.  
 Section 2: C major. Scale: 1-2-3-4-3-2-1. Syllables: Fa sol la fa sol la me . fa.

It will be of use to name the different intervals more parti-

cularly than we have hitherto done. A given note is called the *unison*, the note above it a *second*, and so on, as follows:—



The different degrees of the diatonic scale are also named as follows, reckoning upwards:—Tonic<sup>1</sup> (or key-note), supertonic<sup>2</sup>, mediant<sup>3</sup>, sub-dominant<sup>4</sup>, dominant<sup>5</sup>, sub-medi-<sup>6</sup>ant, leading-note<sup>7</sup>, tonic<sup>8</sup>.

TABLE OF INTERVALS.

This column shows the Sol-fa syllables used in ascending the chromatic scale from the Tonic C. (To be read upwards.)			(This part of the table to be read upwards.)	This column shows the Sol-fa syllables used in descending the chromatic scale from the Tonic C. (To be read downwards.)		
8	Fa	C	C to C is a perfect octave . . . . .	C	Fa	8
7	Me	B	C to B is a major 7th . . . . .	B	Me	7
			C to B $\flat$ is a minor 7th . . . . .	B $\flat$	Mo	
	Le	A $\sharp$	C to A $\sharp$ is an augmented 6th . . . . .			
6	La	A	C to A is a major 6th . . . . .	A	La	6
			C to A $\flat$ is a minor 6th . . . . .	A $\flat$	Lo	
	Se	G $\sharp$	C to G $\sharp$ is an augmented 5th . . . . .			
5	Sol	G	C to G is a perfect 5th . . . . .	G	Sol	5
			C to G $\flat$ is an imperfect (or dim.) 5th . . . . .	G $\flat$	So	
	Fe	F $\sharp$	C to F $\sharp$ is an augmented 4th . . . . .			
4	Fa	F	C to F is a perfect 4th . . . . .	F	Fa	4
			C to E is a major 3rd . . . . .	E	La	3
			C to E $\flat$ is a minor 3rd . . . . .	E $\flat$	Lo	
	Se	D $\sharp$	C to D $\sharp$ is an augmented 2nd . . . . .			
2	Sol	D	C to D is a major 2nd . . . . .	D	Sol	2
			C to D $\flat$ is a minor 2nd . . . . .	D $\flat$	So	
	Fe	C $\sharp$	C to C $\sharp$ is an augmented unison . . . . .			
1	Fa	C	C is the unison . . . . .	C	Fa	1

The difference between the sharp fa (fe) ascending, and the

flat sol (so) descending constitutes an enharmonic change; and so with the other respective chromatic intervals.\*

Chromatic Scale with C as the Tonic.

fa me mo la lo sol so fa la lo sol so fa.

When it is desired to lower by one semitone the pitch of a note which by the key-signature has already been made flat, a double flat  $\flat\flat$  is used.

When it is desired to raise by one semitone the pitch of a note which has a double flat before it, a natural and a flat are used, thus:  $\natural\flat$ .

sol lo sol la

When it is desired to raise by one semitone the pitch of a note which by the key signature has already been made sharp, a double sharp  $\sharp\sharp$  is used.

When it is desired to lower by one semitone the pitch of a note which has a double sharp before it, a natural and a sharp are used, thus:  $\natural\sharp$ .

la se la sol

\* The author of this little book designedly omits mention of the intervals of diminished and augmented thirds, and also of the diminished seventh, *reckoning from the tonic*, as these intervals are never met with in this relationship. The *interval* of an augmented third is never used. The interval of a diminished third does sometimes occur, as in Spohr's "Blest are the departed," where the tenor has the following; but it will be seen that this is not a diminished third *reckoning from the tonic*:—

sleep - ing.

8ve. lower. sol lo fe sol sol.

As to the interval of a diminished seventh, it can only occur when the lower of the two notes of which it consists is a major third, and the upper a minor ninth, from the dominant of the key. If therefore we were to call  $B\flat\flat$  a diminished seventh to C, the note C would no longer be the tonic of C, but the leading note of the key of  $D\flat$  minor.

Chromatic Scale with D $\flat$  as the Tonic.

Fa fe sol se la fa fe sol se la le me  
fa me mo la lo sol so fa la lo sol so fa.

## Chromatic Scale with B as the Tonic.

Fa fe sol se la fa fe sol se la le me  
fa me mo la lo sol so fa la lo sol so fa.

Every major scale has a relative minor scale.

This relative minor scale begins a minor third below the first note of its relative major, and has the same signature (if any). If the major scale has no signature, its relative minor will have none. We will now give each major scale with its relative minor scale under it; merely remarking, that although in ascending *the minor scale*, the sixth note is raised a semitone, it will be found in the practice of music generally in a minor key, that as frequently as not the sixth is not so raised. This will be the case principally in descending passages. It is not within the scope of this work to give the *scientific* reason for this, but rather to put the student in possession of the means whereby he may learn to sing it as he finds it, that is, whether it be raised a semitone or not.

A note which without an accidental sharp or natural would be called *fa*, must, if a sharp or natural is placed before it, be called *fe*; similarly, a sharp or natural placed before a note which would otherwise be called *sol*, makes it *se*. Each note that is not raised in pitch by a sharp or a natural, will be called by the same sol-fa syllable as if it were in the relative major key.

## C major.

Fa sol la fa sol la me fa.

## A minor.

La me fa sol la fe se la sol fa la so fa me la.



## Exercise in A minor.

La se la sol fa la fe se la me fa sol  
la fa la sol fa me la la se la.

(For Exercises in A minor, see page 33.)

## F major.

Fa sol la fa sol la me fa.

## D minor.

La me fa sol la fe se la sol fa la sol fa me la.

## Exercise in D minor.

La se la me fa sol la fe se la sol fa  
la sol fa me la se la fa me la.

(For Exercises in D minor, see page 38.)

B $\flat$  major.

Fa sol la fa sol la me fa.

## G minor.


La me fa sol la fe se la sol fa la sol fa me la.

## Exercise in G minor.

La me la se la me fa sol la fa la  
fe se la sol fa la sol fa me la se la.


(For Exercises in G minor, see page 45.)

**E $\flat$  major.**



Fa sol la fa sol la me fa.

**C minor.**



La me fa sol la fe se la sol fa la sol fa me la.

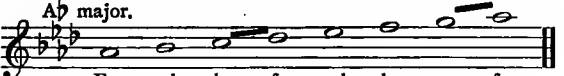
**Exercise in C minor.**



La se la me fa sol la fe se la sol fa la  
fa sol la me fa me la se fe se la.

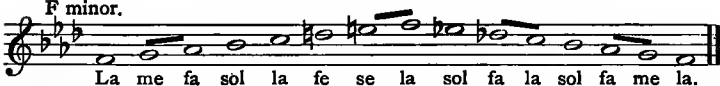
(For Exercises in C minor, see page 50.)

**A $\flat$  major.**



Fa sol la fa sol la me fa.

**F minor.**



La me fa sol la fe se la sol fa la sol fa me la.

**Exercise in F minor.**



La me fa sol fa me la se la me fa sol la  
fa la sol fa me la se la me sol fa me la.

(For Exercises in F minor, see page 53.)

**D $\flat$  major.**



Fa sol la fa sol la me fa.

**B $\flat$  minor.**



La me fa sol la fe se la sol fa la sol fa me la.

Exercise in B $\flat$  minor.

La se la sol fa la sol la fa la sol fa  
sol la fa sol la me fa me la se la me la.

(For Exercises in B $\flat$  minor, see page 55.)G $\flat$  major.

Fa sol la fa sol la me fa.

E $\flat$  minor.

La me fa sol la fe se la sol fa la sol fa me la.

Exercise in E $\flat$  minor.

La me la se la me fa sol la fa la  
fe se la sol fa la sol fa me se la.

(For Exercises in E $\flat$  minor, see page 57.)C $\flat$  major.

Fa sol la fa sol la me fa.

A $\flat$  minor.

La me fa sol la fe se la sol fa la sol fa me la.

Exercise in A $\flat$  minor.

La se la me fa sol la fa la sol fa me la  
se la me fa sol fa me la se fe se la.

(For Exercises in A $\flat$  minor, see page 58.)

We will now take the *sharp* keys, and their relative minors.

G major.

Fa sol la fa sol la me fa.

E minor.

La me fa sol la fe se la sol fa la sol fa me la.

Exercise in E minor.

La se la me fa sol la fe  
se la sol fa la sol fa me la se la.

(For Exercises in E minor, see page 60.)

D major.

Fa sol la fa sol la me fa.

B minor.

La me fa sol la fe se la sol fa la sol fa me la.

Exercise in B minor.

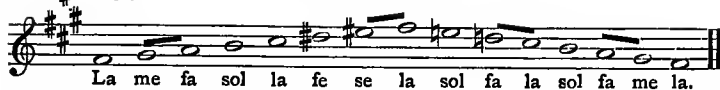
La me la se la sol fa sol fa la fe se  
la me fa me la se la me fa sol fa me la.

(For Exercises in B minor, see page 64.)

A major.

Fa sol la fa sol la me fa.

## F# minor.

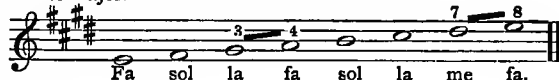


## Exercise in F# minor.



(For Exercises in F# minor, see page 66.)

## E major.



## C# minor.



## Exercise in C# minor.



(For Exercises in C# minor, see page 68.)

## B major.



## G# minor.



Exercise in G $\sharp$  minor.

La me la se la me fa me la me fa sol  
la fa la sol fa me la se la me fa me la se la.

(For Exercises in G $\sharp$  minor, see page 71.)F $\sharp$  major.

Fa sol la fa sol la me fa.

D $\sharp$  minor.

La me fa sol la fe se la sol fa la sol fa me la.

Exercise in D $\sharp$  minor.

La se la me fa sol la fe se la se la  
sol fa la sol la fa la sol fa me la se la.

(For Exercises in D $\sharp$  minor, see page 72.)C $\sharp$  major.

Fa sol la fa sol la me fa.

A $\sharp$  minor.







La me fa sol la fe se la sol fa la sol fa me la.







Exercise in A $\sharp$  minor.











La me fa me la se la me fa sol la fa la sol  
fa me la me fa sol la sol fa me la se la.

(For Exercises in A $\sharp$  minor, see page 74.)

TIME TABLE.

A semibreve . . . . .		must sound as long as two minims.
Two minims . . . . .		" " four crotchets.
Four crotchets . . . . .		" " eight quavers.
Eight quavers . . . . .		" " sixteen semiquavers.
Sixteen semiquavers . . . . .		" " thirty-two demisemiquavers.
Thirty-two demisemiquavers		

A rest of the same duration as a semibreve is written under a line .  and is called a semibreve rest.  
 " " minim is written over a line .  and is called a minim rest.  
 " " crotchet turns to the right .  and is called a crotchet rest.  
 " " quaver turns to the left .  and is called a quaver rest.  
 " " semiquaver is written thus .  and is called a semiquaver rest.  
 " " demisemiquaver is written thus .  and is called a demisemiquaver rest.

A dotted semibreve . . . . .  is equal to three minims . . . . .   
 A dotted minim . . . . .  is equal to three crotchets . . . . .   
 A dotted crotchet . . . . .  is equal to three quavers . . . . .   
 A dotted quaver . . . . .  is equal to three semiquavers . . . . .   
 A dotted semiquaver . . . . .  is equal to three demisemiquavers . . . . . 





No. 4.

Down, left, up, down, left, up, down, left, up, down, left, up,

down, left, up, down, left, up, down, left, up, down, left, up, down, left, up,

down, left, up, down, left, up, down, left, up, down, left, up, down, left, up.

No. 5.

Down, left, up, down, left, up, down, left, up, down, left, up, down, left, up,

down, left, up, down, left, up, down, left, up, down, left, up, down, left, up,

down, left, up, down, left, up, down, left, up, down, left, up, down, left, up.

No. 6. *Accent on the 1st and 4th quavers.\**

Down, left, up, down, right, up, down, left, up, down, right, up,

down, left, up, down, right, up, down, left, up, down, right, up,

down, left, up, down, right, up, down, left, up, down, right, up,

down, left, up, down, right, up, down, left, up, down, right, up.

\* When a piece of music in  $\frac{3}{8}$  time is to be sung quickly, it is right to make two beats to a bar, one down and the other up.

## No. 7.

HOW TO BEAT  $\frac{9}{8}$  TIME.

Down, left, up, down, left, up,

down, left, up, down, left, up, down, left, up.

## No. 8.

HOW TO BEAT  $\frac{12}{8}$  TIME.

Down, left, right, up, down, left, right, up,

down, left, right, up, down, left, right, up.

## EXERCISES IN C MAJOR.

## No. 9.

Fa sol la sol la fa la fa sol fa sol la

sol la me fa me la sol fa la sol la sol fa.

## No. 10.

## No. 11.

## No. 12.

No. 13.

se se se sol fe fa se sol

No. 14.

fa se fe se

No. 15.

fe se

No. 16.

Diatonic . .

Chromatic.

fa la me me mo se

fe fa fe.

No. 17.

No. 18.

## No. 19.

## No. 20.

se lo fe se lo  
la lo

## No. 21.

se sol fe se lo  
fe fa

## No. 22.

fe

## No. 23.

fe se fe se  
lo

## No. 24.

mo se lo  
se lo so

## No. 25.

## No. 26.

## EXERCISES IN A MINOR.

La se la me fa me la se la  
fa la sol la fe se la me fa me la.

## No. 27.

La me fa se

## No. 28.

La me fa se sol

## No. 29.

se se se

## No. 30.

se se se

No. 31.

Two staves of musical notation for No. 31. The first staff is in 3/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The lyrics 'se' are written below the notes: 'se' under the first staff, and 'se fe se se' under the second staff.

No. 32.

Two staves of musical notation for No. 32. The first staff is in 3/2 time and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The lyrics 'se' are written below the notes: 'se' under the first staff, and 'se' under the second staff.

No. 33.

Two staves of musical notation for No. 33. The first staff is in common time and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The lyrics 'se fe se se' are written below the notes: 'se' under the first staff, and 'se se se' under the second staff.

No. 34.

Two staves of musical notation for No. 34. The first staff is in 3/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The lyrics 'se se fe se' are written below the notes: 'se se' under the first staff, and 'fe se' under the second staff.

No. 35.

Two staves of musical notation for No. 35. The first staff is in common time and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The lyrics 'se fe se' are written below the notes: 'se' under the first staff, and 'fe se' under the second staff.

No. 36.

Two staves of musical notation for No. 36. The first staff is in common time and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The lyrics 'se' are written below the notes: 'se' under the first staff, and 'se' under the second staff.

## No. 37.

se se  
fe se se

## EXERCISES IN F MAJOR.

## No. 38.

Fa sol la fa sol la sol fa sol fa  
la fa sol la me fa sol fa la sol

## No. 39.

## No. 40.

## No. 41.

## No. 42.

## No. 43.

Two staves of music in G major, 2/4 time. The melody consists of quarter and eighth notes. The lyrics 'se' and 'fe' are placed under the notes. The first staff has 'se' under the 4th and 5th notes, and 'fe' under the 7th and 8th notes. The second staff has 'se' under the 1st and 2nd notes, and 'fe' under the 4th and 5th notes.

## No. 44.

Two staves of music in G major, 2/4 time. The melody consists of quarter and eighth notes. The lyrics 'fe' are placed under the notes. The first staff has 'fe' under the 4th note. The second staff has no lyrics.

## No. 45.

Two staves of music in G major, 2/4 time. The melody consists of quarter and eighth notes. There are no lyrics.

## No. 46.

Two staves of music in G major, 3/4 time. The melody consists of quarter and eighth notes. The lyrics 'se', 'fe', and 'se' are placed under the notes. The first staff has 'se' under the 4th note, 'fe' under the 6th note, and 'se' under the 8th note. The second staff has no lyrics.

## No. 47.

Two staves of music in G major, 2/4 time. The melody consists of quarter and eighth notes. The lyrics 'fe', 'se', 'sol', and 'fe' are placed under the notes. The first staff has 'fe' under the 4th note, 'se' under the 7th note, 'sol' under the 8th note, and 'fe' under the 9th note. The second staff has no lyrics.

## No. 48.

Two staves of music in G major, 2/4 time. The melody consists of quarter and eighth notes. There are no lyrics.



No. 49.



No. 50.



No. 51.



No. 52.



No. 53.



No. 54.



## No. 55.



## No. 56.



## No. 57.



## No. 58.



## EXERCISES IN D MINOR.

## No. 59.



## No. 60.



## No. 61.

fe se

#se

## No. 62.

#se

## No. 63.

se

#se

## No. 64.

se sol

#se

## No. 65.

se se

#se

fe se.

## No. 66.

se fe se

se

## No. 67.

se sol

se

## No. 68.

se se

se.

## No. 69.

se se

sol fe fe se.

## No. 70.

se se.

## No. 71.

se

se se

## No. 72.

se

se.

No. 73.

se #se.

No. 74.

se se sol #se

No. 75.

#se #se.

No. 76.

se

EXERCISES IN B♭ MAJOR.

No. 77.

Fa sol la fa me fa sol me fa me la fa  
me la sol fa la la sol fa la me fa fa la sol fa.

No. 78.

fe fa

D

## No. 79.

Musical notation for No. 79, consisting of two staves of music in G major and common time.

## No. 80.

Musical notation for No. 80, consisting of two staves of music in G major and 3/4 time, with lyrics "se fe" and "se sol fe".

## No. 81.

Musical notation for No. 81, consisting of two staves of music in G major and 3/2 time.

## No. 82.

Musical notation for No. 82, consisting of two staves of music in G major and 3/8 time.

## No. 83.

Musical notation for No. 83, consisting of two staves of music in G major and common time.

## No. 84.

Musical notation for No. 84, consisting of two staves of music in G major and common time, with lyrics "se sol fe" and "se sol fe fa".

## No. 85.



## No. 86.



## No. 87.



## No. 88.



## No. 89.



## No. 90.



## No. 91.

mo lo fe se

se sol fe se

## No. 92.

## No. 93.

se fe

se fe se sol

## No. 94.

se fe fe fe

se

## No. 95.

## No. 96.



No. 97.

Musical notation for exercise No. 97, consisting of two staves of music in G minor, 3/4 time signature.

EXERCISES IN G MINOR.

No. 98.

Musical notation for exercise No. 98, consisting of two staves of music in G minor, C major time signature, with lyrics: La me fa la sol fa me fa me la se la me fa sol la sol fa me la.

No. 99.

Musical notation for exercise No. 99, consisting of two staves of music in G minor, C major time signature, with lyrics: se se sol se

No. 100.

Musical notation for exercise No. 100, consisting of two staves of music in G minor, C major time signature, with lyrics: se se

No. 101.

Musical notation for exercise No. 101, consisting of two staves of music in G minor, 3/4 time signature, with lyrics: se se

No. 102.

se se

se

No. 103.

se

se se

No. 104.

se se

se se

No. 105.

se

se fe se

No. 106.

fe se

se sol



## No. 112.

se

se

EXERCISES IN E $\flat$  MAJOR.

## No. 113.

Fa la sol la fa la sol fa sol la

sol la me fa me la sol fa sol fa.

## No. 114.

## No. 115.

## No. 116.

## No. 117.

fe fa se fe fa

fe fa

## No. 118.



## No. 119.



## No. 120.



## No. 121.

## Chromatic.



## No. 122.



## No. 123.

## Diatonic.



## No. 124.

## No. 125.

## EXERCISES IN C MINOR.

La me fa me fa sol la fa la fe se la

sol fa la sol fa sol la sol fa me la se la.

## No. 126.

## No. 127.

se

fe

## No. 128.

se fe se

fe fe se

## No. 129.

se

fe se

## No. 130.

se fe

se

## No. 131.

se se

fe se se

EXERCISES IN A $\flat$  MAJOR.

## No. 132.

Fa sol la fa sol la fa sol fa la sol fa me

fa la sol la me fa la sol fa sol fa.

## No. 133.

## No. 134.

## No. 135.

## No. 136.

se sol fe se

## No. 137.

## No. 138.

fe se  
fe fa se sol

## No. 139.

se fe  
fe se fa

## No. 140.

## No. 141.



## No. 142.

le lo fe

## No. 143.

## EXERCISES IN F MINOR.

## No. 144.

La me fa sol fa sol la fa la fe  
se la sol fa la sol fa me la se la.

## No. 145.

## No. 146.

## No. 147.

se sol

## No. 148.

fe se

## No. 149.

se

se

EXERCISES IN D $\flat$  MAJOR.

## No. 150.

Fa sol la fa sol la me fa sol fa me

fa me la sol fa la sol la sol fa.

## No. 151.

## No. 152.

## No. 153.

se fe fa

se fe fa

## No. 154.

fe se fe se lo

sol

No. 155.

Diatonic.

fa me  
se fe

EXERCISES IN  $B\flat$  MINOR.

No. 156.

La se la me fa me la se la me fa  
sol fa me la sol fa la sol fa me la.

No. 157.

se se  
fe se se

No. 158.

se  
se

No. 159.

se se  
se

No. 160.

se  
se

## EXERCISES IN G♯ MAJOR.

No. 161.

Fa sol la fa sol la fa sol la fa sol la sol fa  
la sol fa me fa sol la fa sol fa la sol fa me fa.

No. 162.

No. 163.

No. 164.

fe  
lo fe fe

No. 165.

fe se se se

No. 166.

fe se sol fe se lo  
fe fa se sol

EXERCISES IN E♭ MINOR.

No. 167.

La me fa sol la fe se la sol fa la sol  
fa me la se la me fa sol la fa la sol fa me la se la.

No. 168.

fe se  
se

No. 169.

se fa sol fa  
se

EXERCISES IN C♯ MAJOR.

No. 170.

Fa sol la sol la fa sol la me fa sol la sol fa me la  
sol la sol fa la fa la sol la fa sol fa la sol fa.

No. 171.

No. 172.

se se fe fa  
se fe se E

## No. 173.

se lo fe lo fe  
se

EXERCISES IN  $\text{A}^{\flat}$  MINOR.

## No. 174.

La fa me la se la me fa sol fa la sol fa me la se  
la me fa sol la sol fa me la me se la.

## No. 175.

se  
se

## No. 176.

se se se

## EXERCISES IN G MAJOR.

## No. 177.

Fa me fa sol la fa sol fa la sol la fa sol la sol fa  
la fa sol fa la sol fa me la sol la me fa sol la sol fa.

## No. 178.

Fa la sol fa la sol fa la

## No. 179.

## No. 180.

se fe

## No. 181.

## No. 182.

fe se fe

se sol fe fa se

## No. 183.

## No. 184.

Sol fe sol fa la fe fa me  
fe se fe se la lo  
se fe fa  
se lo sol

## No. 185.

## No. 186.

## No. 187.

## EXERCISES IN E MINOR

## No. 188.

La me fa sol la sol fa me la se la me fa sol  
la fa la fe se la sol fa la sol fa me la se la.



No. 189.

se

se

No. 190.

fe se

se

No. 191.

se

se

No. 192.

se

fe

se

se

No. 193.

se

fe se

se

No. 194.

se

se



## No. 201.



## No. 202.



## No. 203.



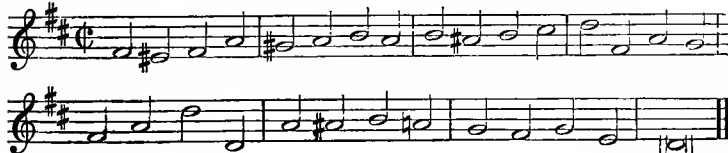
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## No. 205.



## No. 206.



## No. 207.

## EXERCISES IN B MINOR.

## No. 208.

La se la fa me la se la la fa la sol

la fa me la fa la fe se la me fa me la se la.

## No. 209.

La la la se la sol fa sol la la fa sol la la

fa me fa me la se la fa sol la la fa me la me se la.

## No. 210.

se se

se

## No. 211.

se se

se fe se se

## No. 212.

se se

se

No. 213.

se se se

EXERCISES IN A MAJOR.

No. 214.

Fa sol la fa sol la fa sol la fa sol la fa fa la sol  
fa la me sol fa la sol la fa sol la fa sol me fa

No. 215.

Fa la se fe fe  
fa se

No. 216.

No. 217.

No. 218.

## No. 219.



## No. 220.



## No. 221.



## EXERCISES IN F# MINOR.

## No. 222.



## No. 223.



## No. 224.

se se

se se

## No. 225.

fe se sol fa

se se

## No. 226.

sol

se se la sol fe

## No. 227.

## EXERCISES IN E MAJOR.

Fa sol la sol la fa la fa sol fa sol la

sol la me fa me la sol fa la fa la sol fa.

## No. 228.

## No. 229.

se fe se

se fe

## No. 230.



## No. 231.



## No. 232.



## No. 233.



## No. 234.



## EXERCISES IN C# MINOR.

## No. 235.





No. 236.

se se fe se

No. 237.

fa la la fa se

No. 238.

se se se

No. 239.

fe se se

No. 240.

se se

EXERCISES IN B MAJOR.

No. 241.

Fa sol la sol la fa la sol fa sol fa me  
la sol la sol fa la sol la sol fa

## No. 242.

## No. 243.

## No. 244.

se fe

fe

## No. 245.

se la sol fe

fe se

## No. 246.

fe

## No. 247.

EXERCISES IN G $\sharp$  MINOR.

La se la me fa me fa sol la fa la sol fa me la

se la me fa sol la fa la sol fa me la.

No. 248.

se

se se

No. 249.

se

se

No. 250.

se se

se se

No. 251.

se sol

se se

EXERCISES IN F# MAJOR.

No. 252.

Fa sol la fa la fa sol fa la sol la fa sol

la me fa me la sol fa sol la sol fa la sol la sol fa.

## No. 253.

se fe se

fe

## No. 254.

se

se sol fe

## No. 255.

fe fe se fe

lo fe se lo

EXERCISES IN D $\sharp$  MINOR.

## No. 256.

La se la me fa sol fa sol la fe se la sol fa

la sol fa me la me fa sol la sol fa me la.

## No. 257.

se

se se

No. 258.

se  
sol

No. 259.

se sol  
se  
se

No. 260.

EXERCISES IN C# MAJOR.

Fa sol la fa sol la sol la me fa me la  
sol fa la fa sol la sol fa la sol fa.

No. 261.

fe  
se  
fe

No. 262.

se fe se se  
fe

No. 263.

fa  
lo se  
F

## EXERCISES IN A# MINOR.

No. 264.

La se la me fa sol fa me la se la sol fa la  
sol fa me fa sol la fe se la me fa me la.

No. 265.

se se sol  
se fe se

In solfaing the following exercise in modulation the pupils must remember that when the next note above *la* is a semitone above it, it must be called *fa*, and when a whole tone *me*.

The tonic will be expressed by capital letters, and the subdominant by italics. An asterisk will show in each case by what means the change of key is effected.

C major. \*

Fa sol la fa la *fa* sol la me sol Fa sol la *fa*  
F major.

Fa la sol Fa me la sol *fa* la Fa sol

\*

la sol *fa* sol la *fa* la sol Fa sol la *fa* la la Fa  
B $\flat$  major. E $\flat$  major.

Fa sol la *fa* sol la sol *fa* la *fa* sol Fa la sol Fa

sol *fa* la *fa* sol Fa sol la *fa* sol *fa* la sol  
A $\flat$  major.

me la me sol Fa sol la *fa* la sol Fa la me sol sol *fa*

\*

Fa sol la *fa* la *fa* sol Fa sol la *fa* la sol la *fa*  
D $\flat$  major. G $\flat$  major. C $\flat$  major.

la *fa* sol Fa sol la *fa* la *fa* sol la sol la *fa* sol

la sol Fa me Fa Fa *fa* la sol la me  
G $\flat$  major. D $\flat$  major.

Fa me la sol *fa* sol la *fa* la sol la me Fa *fa*

Fa *fa* la sol la me Fa *fa* la sol la me  
 A $\flat$  major. E $\flat$  major. B $\flat$  major. F major.  
 la sol la me Fa *fa* la sol la me Fa *fa*

Fa *fa* la sol Fa me la sol *fa* la me Fa *fa*  
 C major. G major. D major.  
 la sol la me Fa me la sol *fa* la sol Fa *fa* la me

la me Fa *fa* la me Fa *fa* la me Fa *fa* la me  
 A major. E major. B major. F $\sharp$  major. C $\sharp$  major. G $\sharp$  major. C $\sharp$  major.  
 Fa *fa* la me Fa *fa* la me Fa *fa* la me Fa sol la *fa*

Fa sol la *fa* la *fa* sol la me Fa sol la *fa*  
 F $\sharp$  major. B major. E major.  
 la la *fa* sol Fa sol me Fa sol la *fa* la la *fa* sol

la me Fa sol la *fa* la *fa* sol la *fa* sol *fa*  
 A major. D major. G major.  
 Fa sol la *fa* la *fa* sol Fa sol la *fa* sol Fa me sol

la me Fa sol la *fa* la me Fa Fa me Fa.  
 C major. F major. C major.  
 Fa sol la *fa* la me Fa *fa* la Fa sol sol Fa.



At bar 4 of the following exercise the note E is at one time called *la*, and at another time *me*; because, by the action of the lower part, the key has been changed. The B $\flat$  which is introduced being the fourth note of the key of F, the note E which was the third note of the original key is become the seventh of the new key. This hint will enable the student to analyze the remainder.

C Major.

Fa sol la fa sol la me Fa sol la la me  
 F major.

Fa sol la fa sol la me Fa sol la fa

Fa sol la fa la la me Fa sol la fa  
 B $\flat$  major. Eb major. Ab major.

la la me Fa sol la fa la la me

la la me Fa sol la fa la la me

Fa sol la fa la la me Fa sol la fa  
 D $\flat$  major. G $\flat$  major. C $\flat$  major.

Fa sol la fa la me Fa fa la me

Fa sol la fa la me Fa fa la me  
 F $\flat$  major. C $\flat$  major. G $\flat$  major. D $\flat$  major.

la la me Fa fa la me Fa fa

Fa fa la me Fa fa la me Fa fa  
 A $\flat$  major. E $\flat$  major. B $\flat$  major. F major. C major.

la me Fa fa la me Fa fa la me

la me Fa fa la me Fa fa la me  
 G major. C major. F major. B $\flat$  major. E $\flat$  major.

Fa fa la me Fa fa la me Fa fa

Fa fa la me Fa fa la me Fa fa  
 A $\flat$  major. E $\flat$  major. B $\flat$  major. F major. C major.

la me Fa a la me Fa fa la me

la la me Fa fa la me Fa fa  
 G major. D major. A major. E major.

Fa Fa fa la me Fa fa la me

la me Fa sol fa la sol fa me la me  
 B major. F $\sharp$  major. B major.

Fa fa la me Fa sol la fa fa

Fa fa la me Fa fa la me Fa fa  
 E major. A major. D major. G major. C major.

la me Fa fa la me Fa fa la me

la la se se la sol fa la Fa Fa me Fa.  
 A minor. C major.

Fa Fa me la sol Fa me Fa la sol sol Fa.

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JEPHTHAN ... ..	1	0
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SINFONIA CANTATA (PSALM 116) ... ..	...	2 0	PSYCHE (SOL-FA, IS. 6d.) ... ..	...	2 6
<b>WILLIAM CARTER.</b>			SFRINO'S MESSAGE (SOL-FA, 3d.) ... ..	...	0 8
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<b>CHERUBINI.</b>			ZION ... ..	...	1 0
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THIRD MASS (CORONATION) ... ..	...	1 0	CHRISTMAS EVE (SOL-FA, 4d.) ... ..	...	1 0
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<b>E. T. CHIPP.</b>			LORD OF THE ISLES (SOL-FA, IS. 6d.) ... ..	...	2 6
JOB ... ..	...	4 0	ALCESTIS (MALE VOICES) ... ..	...	4 0
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<b>SIR MICHAEL COSTA.</b>			THE SHUNAMMITE ... ..	...	3 0
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I WILL MAGNIFY THEE, O GOD (PSALM 145) ... ..	...	2 6	ISRAEL IN THE WILDERNESS (SOL-FA, IS.) ... ..	...	2 6
<b>W. CRESER.</b>			<b>FR. GERNESHEIM.</b>		
EUDORA (A DRAMATIC IDYL) ... ..	...	2 6	SALAMIS. A TRIUMPH SONG (MALE VOICES) ... ..	...	1 6
<b>W. CROTCH.</b>			<b>F. E. GLADSTONE.</b>		
PALESTINE ... ..	...	3 0	PHILIPPI ... ..	...	2 6
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THE FAIRY RING ... ..	...	2 6	ORPHEUS ... ..	...	3 6
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TE DEUM ... ..	...	1 6	BY THE WATERS OF BABYLON (PSALM 137) ... ..	...	1 0
<b>FÉLICIEN DAVID.</b>			NGENIA ... ..	...	1 0
THE DESERT (MALE VOICES) ... ..	...	1 6	THE WATER-LILY (MALE VOICES) ... ..	...	1 6
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DITTO (GERMAN AND BOHEMIAN WORDS) ... ..	...	3 0	THE SEVEN WORDS OF OUR SAVIOUR ... ..	...	1 0
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<b>HENRY FARMER.</b>			<b>G. HALFORD.</b>		
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			ALCESTE ... ..	...	2 0
			SEMELE ... ..	...	3 0
			THE PASSION ... ..	...	3 0
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ORATORIOS, &c.—Continued.

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HERCULES ... ..	...	3 0	COMMUNION SERVICE, DITTO ... ..	...	2 0
ATHALIAH ... ..	...	3 0	SECOND MASS IN E FLAT ... ..	...	1 0
ESTHER ... ..	...	3 0	COMMUNION SERVICE, DITTO ... ..	...	2 0
SUSANNA ... ..	...	3 0	THIRD MASS IN D ... ..	...	1 0
THEODORA ... ..	...	3 0	COMMUNION SERVICE, DITTO ... ..	...	2 0
BELSHAZZAR ... ..	...	3 0	ALMA VIRGO (LATIN AND ENGLISH)	...	0 4
THE MESSIAH, EDITED BY V. NOVELLO	...	2 0	QUOD IN ORBE (DITTO) ... ..	...	0 4
(SOL-FA, IS.) ... ..	...	2 0	W. H. HUNT.		
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THE MESSIAH, EDITED BY W. T. BEST	...	2 0	H. H. HUSS.		
ISRAEL IN EGYPT, EDITED BY MENDELSSOHN	...	2 0	AYE MARIA (FEMALE VOICES) ... ..	...	1 0
ISRAEL IN EGYPT, EDITED BY V. NOVELLO.	...	1 0	F. ILIFFE.		
POCKET EDITION ... ..	...	2 0	ST. JOHN THE DIVINE ... ..	...	1 0
JUDAS MACCABÆUS (SOL-FA, IS.)...	...	1 0	JOHN WILLIAM JACKSON.		
JUDAS MACCABÆUS. POCKET EDITION	...	2 0	I CRIED UNTO GOD ... ..	...	1 6
SAMSON (SOL-FA, IS.) ... ..	...	2 0	W. JACKSON.		
SOLOMON ... ..	...	2 0	THE YEAR ... ..	...	2 0
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DERORAH ... ..	...	2 0	A. JENSEN.		
SAUL ... ..	...	2 0	THE FEAST OF ADONIS ... ..	...	1 0
CHANDOS TE DEUM ... ..	...	1 0	W. JOHNSON.		
DETTINGEN TE DEUM ... ..	...	1 0	ECCE HOMO ... ..	...	2 0
UTRECHT JUBILATE ... ..	...	1 0	C. WARWICK JORDAN.		
O PRAISE THE LORD WITH ONE CONSENT	...	1 0	BLOW YE THE TRUMPET IN ZION ... ..	...	1 6
(SIXTH CHANDOS ANTHEM) ... ..	...	1 0	N. KILBURN.		
CORONATION AND FUNERAL ANTHEMS. Cloth	...	5 0	THE SILVER STAR (FEMALE VOICES) ... ..	...	1 6
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THE KING SHALL REJOICE ... ..	...	0 3	THE EPIPHANY ... ..	...	3 0
ZADOK THE PRIEST ... ..	...	0 8	OLIVER KING.		
MY HEART IS INDITING ... ..	...	0 6	BY THE WATERS OF BABYLON (PSALM 137)	...	1 6
LET THY HAND BE STRENGTHENED	...	1 0	THE NAIADS (FEMALE VOICES) ... ..	...	2 6
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L'ALLEGRO ... ..	...	2 0	DITTO, SOL-FA ... ..	...	0 6
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THE CREATION. POCKET EDITION ... ..	...	3 0	DITTO, SOL-FA ... ..	...	0 6
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HEINRICH HOFMANN.					
FAIR MELUSINA ... ..	...	4 0			
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JASON ... ..	...	2 6
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ELIJAH (POCKET EDITION) ... ..	...	1 0
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COME, LET US SING (PSALM 95) ... ..	...	1 0
WHEN ISRAEL OUT OF EGYPT CAME (SOL-FA, 9d.) ... ..	...	1 0
NOT UNTO US, O LORO (PSALM 115) ... ..	...	1 0
ST. PAUL (SOL-FA, 1s.) ... ..	...	2 0
ST. PAUL (POCKET EDITION) ... ..	...	1 0
HYMN OF PRAISE (LOBGESANG) (SOL-FA, 1s.) ... ..	...	1 0
LORD, HOW LONG WILT THOU FORGET ME ... ..	...	1 0
DITTO, SOL-FA ... ..	...	0 4
HEAR MY PRAYER (S. SOLO AND CHORUS) ... ..	...	1 0
DITTO DITTO ... ..	...	0 4
DITTO, SOL-FA ... ..	...	0 3
LAUDA SION (PRAISE JEHOVAH) (SOL-FA, 9d.) ... ..	...	2 0
THE FIRST WOLFURGIS NIGHT (SOL-FA, 1s.) ... ..	...	1 0
MIDSUMMER NIGHT'S DREAM (FEMALE VOICES) ... ..	...	1 0
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THREE MOTETS FOR FEMALE VOICES ... ..	...	1 0
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ABRAHAM ... ..	...	3 0
MOZART.		
KING THAMOS ... ..	...	1 0
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SEVENTH MASS IN B FLAT ... ..	...	1 0
COMMUNION SERVICE IN B FLAT, DITTO ... ..	...	1 6
TWELFTH MASS (LATIN) ... ..	...	1 0
DITTO (LATIN AND ENGLISH) (SOL-FA, 9d.) ... ..	...	1 0
REQUIEM MASS ... ..	...	1 0
DITTO (LATIN AND ENGLISH)... ..	...	1 0
DITTO DITTO, SOL-FA ... ..	...	1 0
LITANIA DE VENERABILI ALTARIS (IN E FLAT) ... ..	...	1 6
LITANIA DE VENERABILI SACRAMENTO (IN B FLAT) ... ..	...	1 6
SEPLENDENTE TE, DEUS. FIRST MOTET ... ..	...	0 3
O GOD, WHEN THOU APPEAREST. DITTO ... ..	...	0 3
HAVE MERCY, O LORD. SECOND MOTET ... ..	...	0 3
GLORY, HONOUR, PRAISE. THIRD MOTET ... ..	...	0 3

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MISSA "O ADMIRABLE COMMERCIMUM" ... ..	...	2 6
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ODE ON ST. CECILIA'S DAY (SOL-FA, 1s.) ... ..	...	2 0
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FREEDOM ... ..	...	1 0
HERWARD ... ..	...	4 0
QUEEN AIMÉE (FEMALE VOICES)... ..	...	2 6
PURCELL.		
DIDO AND ÆNEAS ... ..	...	2 6
TE DEUM AND JUBILATE IN D ... ..	...	1 0
J. F. H. READ.		
HAROLD ... ..	...	4 0
BARTIMEUS ... ..	...	1 6
CARACTACUS ... ..	...	2 6
THE CONSECRATION OF THE BANNER ... ..	...	1 6
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J. V. ROBERTS.		
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