





CLASS-SINGING



W. G. WHITTAKER

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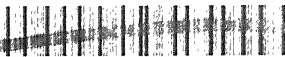
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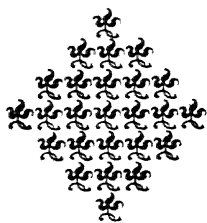
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CLASS-SINGING

By W. G. WHITTAKER



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TO TWO HEADMISTRESSES,

FRANCES E. TOOKE

AND

DOROTHEA F. P. HILEY

UNDER WHOSE SYMPATHETIC AND WISE  
GUIDANCE THE WRITER WORKED FOR MANY YEARS,  
THIS LITTLE BOOK IS  
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## FOREWORD

READERS must not expect to find in the following pages a *complete* exposition of the duties and methods of the singing-class teacher. There exists already a number of books which contain much information on various sides of the subject, but it appears to the writer that others are treated too scantily. Where he is of opinion that matters are dealt with fully and satisfactorily elsewhere, the reader will be directed to such sources, but where there is a hiatus he will endeavour to fill it. The whole field will therefore be surveyed, either by acceptance of previously written matter, or by the suggestions of these chapters.

It is not claimed that there is anything original in this book; it is merely a summary of experience gained in practical class-singing, actual work in training colleges and secondary schools, and observation of the teaching of others, students and members of staff, both visiting specialists and non-specialists, in elementary and secondary schools.

Much valuable help and advice have been freely given me by two most able teachers of class-singing, and I wish to acknowledge my gratitude. Miss Annie Lawton has regarded the subject from the point of view of the secondary school, and Mr. Robert Peel from those of elementary school and training college. To Miss Lawton I also owe many thanks for proof-reading.

W. G. W.

*Armstrong College,  
Newcastle-on-Tyne,  
Spring, 1924.*

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## CHAPTER I

### AIMS AND OBJECTS

IT is the veriest platitude to say that one should not teach without seeing clearly the outline of one's work and the end to be accomplished. There are two view-points, one the fulfilment of the immediate needs of the class, the other the ultimate aims of one's endeavours. The first is often induced by circumstances. A teacher who has a certain set of children for a single session only, with no controlling power over their singing before or after, is naturally inclined to think most of the result that may be obtained in the immediate present. In most subjects this is not possible, as there is a cohesive scheme of work throughout the school, but music is generally a Cinderella, rarely noticed by the powers that be except on special occasions, when she is decked out in special finery for a while, only to be relegated to the back premises and forgotten until the next function. Where a special instructor guides the musical plans of a district or town, this restricted vision is not so common, but where each teacher is a law unto himself<sup>1</sup> there is probably some excuse for an outlook which is bounded by the year's work.

The wider the vision the more difficult does the task of the teacher become. To bring into a scheme all necessary and diverse elements, to proportion them accurately in relation to the immediate needs of the class, to avoid scrappy beginnings in many subjects, and to stimulate interest in the duller portions of the lessons, are problems which may well cause the heart of tyro and experienced teacher alike to quail. But compensation is found in the knowledge that one's work is more lasting, that while immediate results may not be encouraging and present difficulties

<sup>1</sup> To save many words, the masculine gender is always used.

## *Aims and Objects*

are immeasurably larger, the essential progress at the end of a period of work is much greater.

The following summary represents the minimum of what an earnest teacher should endeavour to secure, however unsatisfying may be present evidences of success :

1. Preservation of the voice, avoidance of vocal risks, and production of sweet musical tone.
2. Distinct and correct pronunciation, free from all traces of local dialect.
3. Ability to read at sight. This includes ear-training, which cannot be kept apart.

The importance of sight-singing is far too often underrated. It is not only important in itself (every member of the community should surely be able to read simple music at sight), but it is the finest foundation for musical knowledge and appreciation in the adult. In whichever direction one turns in musical life there are clear evidences that neglect of sight-singing in youth places its victims under a serious handicap. Every choral conductor knows what a heart-breaking experience it is to examine applicants ; it is rarely that one finds a standard of ability that can easily be obtained in the upper classes of an elementary school, and half the time most amateur choral societies spend during their rehearsals could be saved were all members familiar with the minimum standard of work which is attainable in every elementary and secondary school. How many violin teachers find their pupils weak in intonation and unable to estimate mentally passages they are called upon to play, and how many piano teachers find their pupils woefully deficient in ear-training, in rhythm, in general musical capacity, because there has been no continuous sight-singing in school? The importance of this part of a class teacher's work can scarcely be over-estimated.

4. Cultivation of habits of expressive, artistic singing.
5. Guidance of taste by acquaintance with a large number of songs of sterling value, a general knowledge of the main issues in musical history, and familiarity with examples by the best masters.
6. Perhaps most important of all, cultivation of enthusiasm for music.



## CHAPTER II

### THE TEACHING OF TUNE. SOL-FA

THE elements of tune and time must of necessity be separated in teaching, every difficulty that may occur in either must be isolated from conflicting problems, and mastered before any attempt is made at combination. One of the secrets of successful teaching is the ability to diagnose mistakes, and to set right the particular piece of the machinery which is wrecking the whole. Reading at sight of complete tunes cannot be good until separate elements have been mastered.

Most teachers are agreed that the best way of teaching tune is through sol-fa. The question of how far to proceed with the letter notation will be discussed in later chapters. John Curwen not only invented (or compiled) an easy notation, admirably adapted for vocal music, but, with wonderful insight, penetrated deeply into the secrets of teaching, and devised schemes which have been of infinite service to musical workers of subsequent generations. Many ideas hailed as new in recent musical education are merely principles laid down by John Curwen presented in new attire. Whether a class teacher follows out all Curwen's ideas or not, a study of his writings is vitally necessary.

There is no doubt that the best way of teaching staff, which ought to be the object before every worker in this field, is through sol-fa, using thoroughly its methods, and as much sol-fa notation as is necessary to gain the ultimate goal. In teaching tune every staff step should be preceded by its equivalent in sol-fa. There is no need to speak in detail of methods of teaching the letter notation. The very best possible aid to a teacher is to study earnestly Chapters I to III in *The School Music Teacher*, by Evans and McNaught, published by Curwen, and to use the plans explained there with so much lucidity and sound sense. If any teacher will work carefully on these lines, no better foundation can be laid. The book in question was at one time the text-

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book for the School Teachers' Music Certificate of the Tonic Sol-fa College; when the syllabus of this examination was widened in order to meet the growing demands for more staff knowledge, a new text-book was issued. While the original book cannot be accepted as meeting all present demands, many matters are so ably dealt with in it that the writer need not repeat them.

Perhaps it might be added that in early teaching there should be a systematic attempt to get children to think of the modulator when it is out of sight. An exercise like the following can be given: **d r m f s l t d'** is written horizontally on the blackboard. The teacher points a tune on it, instructing class to sing only those notes which are tapped twice rapidly in succession, but to *think* of those which are tapped once. Any failure to visualize the silent notes mentally will probably cause mistakes when sounds are resumed. The class should be told to think of modulator positions all the while. This is merely a suggestion which can be developed by the teacher in various ways; for instance, let every alternate note be silent, the second and third of each three, &c.

### *Chromatics*

Before passing on to the teaching of staff, it will be convenient to deal with the question of chromatics. This only applies to the highest classes of elementary and secondary schools and to adult classes, though the principles given below must be understood in dealing with **fe**, **se**, and **ta**, which are supposed to be familiar to school children. Modern music is so freely chromatic that preparation should be commenced as soon as possible. If a singer only studies diatonic passages with occasional examples of **fe** and **ta**, the change to modern music is so bewildering that confidence is lost. Choral conductors know how often singers are upset by relatively simple passages which include notes foreign to the key-signature. In the majority of cases all reading principles are thrown to the winds, and wild guesses replace them. There is no attempt to reason out the position and mental effects of the chromatic notes. When these problems are prepared for in

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the singing class it is found that the majority of the terrors are stilled, and that many passages which look awkward prove docile and tractable. The book mentioned deals to some extent with the subject, but the author prefers the following summary of exercises as more systematic.

One fundamental error generally made in teaching chromatics is that new notes are approached from those of the same family name. To sing **fe** after **f** at first is quite wrong. It means the introduction of an element which has not been familiar previously (it does not lead from the known to the unknown), and it conduces to singing out of tune.

**Fe** is a substitute for **f**; it is wrong to give the mental impression of **f**, and then destroy it by **fe**. As every teacher ought to know, the best way to introduce **s fe s** is to sing it first as **d t, d**. (See Evans and McNaught.)

Similarly, **ta** is best introduced in **d' ta l**, which is the equivalent of **s f m**. All other chromatics can be learned in the same manner. Let there be no explanation of tones and semitones, no preliminary theoretical introduction to the class before the following exercise is sung; pupils must not be befogged by explanations, they must approach the exercise purely by the ear, listening to the teacher first, and reasoning out afterwards.

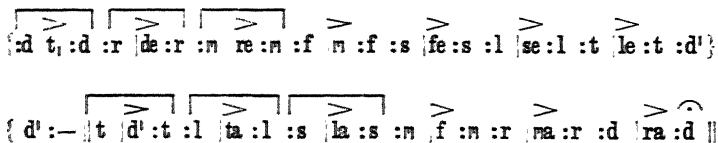
The plan of operations should be :

1. Teacher sings the ascending portion of the exercise, pointing on the modulator.
2. Class sings from teacher's pointing, after an injunction to make every group of notes the same as **d t, d**.
3. Class sings from the teacher's pointing on the modulator while beating time for themselves (see next chapter).
4. Class sings from the modulator and beats time, the teacher not pointing.
5. Class sings the exercise from memory (modulator removed).

Then the descending section should be dealt with in the same way, pointing out that **t d' t** is the model figure, and, afterwards, the whole.

## *The Teaching of Tune. Sol-fa*

*Sharp chromatic notes approached from the diatonic note above, and flat from the diatonic note below.*



In the ascending portion **le** will be the most difficult to get in tune. It is a leading note *to* a leading note. The reason should be told to the class; they will see that weakness of intonation here is not due to mere chance, and that a little care can remedy it. It should also be explained that the flat of **s** has only a theoretical existence, and that, in consequence, there is a gap in the descending sequence. The reason for accenting the chromatic note should also be given, that a common tendency is to smudge it, to get somewhere near and allow the piano or other singers to pull it right afterwards. A decided attack helps to overcome this habit, and makes for confidence.

The pitch of the final note of both sections should be tested, to ensure correctness of intonation. After the exercise has been mastered it makes for variety and forms a pleasant exercise if the teacher, should he be acquainted with practical harmony, extemporize a simple accompaniment, using the chromatic note as an auxiliary in most cases. The class will find that these exercises are much easier to sing with accompaniment. It should be pointed out to them that harmonies are a great assistance to intonation, and that the cultivation of the habit of listening to other parts is as necessary in modern music as it is in older unaccompanied compositions, where 'chording' is such an important factor in the complete effect.

The following, which are arranged in general order of difficulty, present each series of notes in two ways, first with the chromatic note approached from its diatonic neighbour, then in a more difficult way. The indirect method should be mastered before

## *The Teaching of Tune. Sol-fa*

the direct is attempted. The remarks above will apply equally to these later exercises.

*Sharp chromatic notes approached from the major second below, and flat from major second above.*

### INDIRECT.<sup>1</sup>

{ d : m | r : m | d : r | m : — | r : f | m : f | r : m | f : — | m : s | fe : s | }  
 { m : fe | s : — | f : l | s : l | f : s | l : — | s : t | l : t | s : l | t : — | }  
 { l : d' | t : d' | l : t | d' : — | t : r' | de' : r' | t : de' | r' : — | d' : — | — : — ||  
 { r' : t | d' : t | r' : d' | t : — | d' : l | ta : l | d' : ta | l : — | t : s | l : s | }  
 { t : l | s : — | l : f | s : f | l : s | f : — | s : m | f : m | s : f | m : — | }  
 { f : r | ma : r | f : ma | r : — | m : d | r : d | m : r | d : — ||

### DIRECT.

{ d | r : m | r : m | f : m | fe : s | f | s : l | s | l : t | l | t : d' : t | }  
 { de' : r' | t | d' : — || r' | d' : t | d' | ta : l | t | l : s : l | }  
 { s : f | s | f : m | f | ma : r | m | r : d | t, | d : — : — ||

<sup>1</sup> It may be objected that there is a great waste of time in this exercise, as there are only two chromatic notes in each direction. But difficulties must only be introduced gradually; singers must be led to lose their fear of chromatics by a gentle gradation. Moreover, the working of a sequence pattern, always a useful problem, in a relatively easy progression will make the next exercise much easier.

# The Teaching of Tune. Sol-fa

*Flat chromatic notes approached from minor third below, sharp from minor third above.*

## INDIRECT.

{ d : r ma : r d : ma r : - r : m f : m r : f m : - }  
 { m : f s : f m : s f : - f : s la : s f : la s : - }  
 { s : l ta : l s : ta l : - l : t d' : t l : d' t : - }  
 { t : d' r' : d' t : r' d' : - d' : t l : t d' : l t : - }  
 { t : l se : l t : se l : - l : s fe : s l : fe s : - }  
 { s : f m : f s : m f : - f : m r : m f : r m : - }  
 { m : r de : r m : de r : - r : d t, : d r : t, d : - ||

## DIRECT.

{ d ma : r : r f : m : m s : f : f la : s : s ta : l : l }  
 { d' : t : t r' : d' d' : l : t : t se : l : l fe : s : s }  
 { n : f : f r : m : m de : r : r t, : d ||

*Sharp chromatic notes approached from a major third below, flat from a major third above.*

## INDIRECT.

{ d : f m : f d : m f : - r : s fe : s r : fe s : - m : l se : l }  
 { m : se l : - f : t l : t f : l t : - s : d' t : d' }

## *The Teaching of Tune. Sol-fa*

{ s :ṫ ḋ :- | l :ṙ | ḋė :ṙ | l̇ :ḋė | ṙ :- | t :ṁ | ṙė :ṁ ;  
 { t :ṙė | ṁ :- | ḋ :- | - :- | ṁ :ṫ | ḋ :ṫ | ṁ :ḋ | ṫ :- }  
 { ṙ :l̇ | ṫa :l̇ | ṙ :ṫa | l̇ :- | ḋ :ṡ | l̇a :ṡ | ḋ :l̇a | ṡ :- }  
 { t :ḟ | ṡ :ḟ | t :ṡ | ḟ :- | l :ṁ | ḟ :ṁ | l :ḟ | ṁ :- }  
 { s :ṙ | ṁa :ṙ | s :ṁa | ṙ :- | f :ḋ | ṙa :ḋ | f :ṙa | ḋ :- ||

DIRECT.

{ ḋ | ṁ :ḟ :ṙ | ḟė :ṡ :ṁ | ṡė :l̇ :ḟ | l̇ :ṫ :ṡ | ṫ :ḋ :l̇ }  
 { ḋė :ṙ :ṫ | ṙė :ṁ :ḋ | ḋ :- | ṁ | ḋ :ṫ :ṙ | ṫa :l̇ :ḋ | l̇a :ṡ :ṫ }  
 { ṡ :ḟ :l̇ | ḟ :ṁ :ṡ | ṁa :ṙ :ḟ | ṙa :ḋ :ṫ | ḋ :- ||

*Leaps to sharp chromatic notes from d.*

INDIRECT.

{ ḋ :ṁ | ṙė :ṁ | ḋ :ṙė | ṁ :- | ḋ :ḟ | ṁ :ḟ | ḋ :ṁ | ḟ :- | ḋ :ṡ | ḟė :ṡ | ḋ :ḟė | ṡ :- }  
 { ḋ :l̇ | ṡė :l̇ | ḋ :ṡė | l̇ :- | ḋ :ṫ | l̇ė :ṫ | ḋ :l̇ė | ṫ :- | ḋ :- | - :- ||

DIRECT.

{ ḋ | ṙė :ṁ :ḋ | ṁ :ḟ :ḋ | ḟė :ṡ :ḋ | ṡė :l̇ :ḋ | l̇ė :ṫ :ṡ | ḋ :- ||

*Leaps to flat chromatic notes from d'.*

INDIRECT.

{ ḋ :l̇ | ṫa :l̇ | ḋ :ṫa | l̇ :- | ḋ :ṡ | l̇a :ṡ | ḋ :l̇a | ṡ :- | ḋ :ḟ | ṡ :ḟ }  
 { ḋ :ṡ | ḟ :- | ḋ :ṁ | ḟ :ṁ | ḋ :ḟ | ṁ :- | ḋ :ṙ | ṁa :ṙ | ḋ :ṁa | ṙ :ṁ | ḋ :- | - :- ||

## The Teaching of Tune. Sol-fa

DIRECT.

{ d' | ta : l | d' | la : s | d' | s : f | d' | f : m | d' | ma : r : m | d : - : - ||

*Leaps to sharp chromatic notes from d'.*

INDIRECT.

{ d' : t | le : t | d' : le | t : - | d' : l | se : l | d' : se | l : - }  
 { d' : s | fe : s | d' : fe | s : - | d' : f | m : f | d' : m | f : - }  
 { d' : m | re : m | d' : re | m : - | d' : r | de : r | d' : de | r : m | d : - : - : - ||

DIRECT.

{ d' | le : t | d' | se : l | d' | fe : s | d' | m : f | d' | re : m | d' | de : r : m | d : - : - ||

*Leaps to flat chromatic notes from d.*

INDIRECT.

{ d : r | ma : r | d : ma | r : - | d : m | f : m | d : f | m : - }  
 { d : s | la : s | d : la | s : - | d : l | ta : l | d : ta | l : t | d' : - : - : - ||

DIRECT.

{ d | ma : r | d | f : m | d | la : s | d | ta : l | t | d' : - : - ||

*Upward leaps of augmented fourths.*

INDIRECT.

{ d : s | fe : s | d : fe | s : - | r : l | se : l | r : se | l : - }  
 { m : t | le : t | m : le | t : - | f : d' | t : d' | f : t | d' : - }  
 { s : r' | de' : r' | s : de' | r' : - | l : m' | re' : m' | l : re' | m' : r' | d' : - : - : ||



# The Teaching of Tune. Sol-fa

DIRECT.

{ ḋ fe : s : r | se : l : m | le : t : f | ṫ : ḋ : s | dė : r : l | rė : ṁ : ṙ | ḋ : - : - ||

*Downward leaps of diminished fifths.*

INDIRECT.

{ ḋ : s | fe : s | ḋ : fe | s : - | t : f | m : f | t : m | f : - | l : m | re : m }  
 { l : re : m : - | s : r | de : r | s : de | r : - | f : d | ṫ : d | f : ṫ | d : - ||

DIRECT.

{ ḋ : fe : s : t | m : f : l | re : m : s | de : r : f | ṫ : d : r | d : - : - ||

*Upward leaps of minor sixths.*

INDIRECT.

{ d : s | la : s | d : la | s : - | r : l | ta : l | r : ta | l : - }  
 { m : t | ḋ : t | m : ḋ | t : - | f : ḋ | rȧ : ḋ | f : rȧ | ḋ : - }  
 { s : ṙ | mȧ : ṙ | s : mȧ | ṙ : ṁ | ḋ : - | - : - ||

DIRECT.

{ d | la : s : r | ta : l : m | ḋ : t : f | rȧ : ḋ : s | mȧ : ṙ : ṁ | ḋ : - ||

*Downward leaps of diminished thirds.*

INDIRECT.

{ d : - | - : d | ra : d | ṫ : d | ra : ṫ | d : - | r : - | - : r }  
 { ma : r | de : r | ma : de | r : - | m : - | - : m | f : m | re : m }

## *The Teaching of Tune. Sol-fa*

{  $\overset{\vee}{f}$  :  $\overset{\vee}{re}$  |  $m$  : - |  $s$  : - | - :  $s$  |  $\overset{\vee}{la}$  :  $s$  |  $\overset{\vee}{fe}$  :  $s$  |  $\overset{\vee}{la}$  :  $\overset{\vee}{fe}$  |  $s$  : - }

{ |  $l$  : - | - :  $l$  |  $\overset{\vee}{ta}$  :  $l$  |  $\overset{\vee}{se}$  :  $l$  |  $\overset{\vee}{ta}$  :  $\overset{\vee}{se}$  |  $l$  : - |  $t$  : - | - :  $t$  }

{ |  $d'$  :  $t$  |  $\overset{\vee}{le}$  :  $t$  |  $\overset{\vee}{d'}$  :  $\overset{\vee}{le}$  |  $t$  : - |  $d'$  : - | - : - ||

DIRECT.

{ |  $d$  : - |  $\overset{\vee}{ra}$  :  $\overset{\vee}{t}$  |  $d$  : - |  $r$  : - |  $\overset{\vee}{ma}$  :  $\overset{\vee}{de}$  |  $r$  : - |  $m$  : - |  $\overset{\vee}{f}$  :  $\overset{\vee}{re}$  }

{ |  $m$  : - |  $s$  : - |  $\overset{\vee}{la}$  :  $\overset{\vee}{fe}$  |  $s$  : - |  $l$  : - |  $\overset{\vee}{ta}$  :  $\overset{\vee}{se}$  |  $l$  : - |  $t$  : - }

{ |  $\overset{\vee}{d'}$  :  $\overset{\vee}{le}$  |  $t$  : - |  $d'$  : - ||

*Upward leaps of diminished thirds.*

INDIRECT.

{ |  $d$  : - | - :  $d$  |  $\overset{\vee}{t}$  :  $d$  |  $\overset{\vee}{ra}$  :  $d$  |  $\overset{\vee}{t}$  :  $\overset{\vee}{ra}$  |  $d$  : - |  $r$  : - | - :  $r$  }

{ |  $\overset{\vee}{de}$  :  $r$  |  $\overset{\vee}{ma}$  :  $r$  |  $\overset{\vee}{de}$  :  $\overset{\vee}{ma}$  |  $r$  : - |  $m$  : - | - :  $m$  |  $\overset{\vee}{re}$  :  $m$  |  $\overset{\vee}{f}$  :  $m$  }

{ |  $\overset{\vee}{re}$  :  $\overset{\vee}{f}$  |  $m$  : - |  $s$  : - | - :  $s$  |  $\overset{\vee}{fe}$  :  $s$  |  $\overset{\vee}{la}$  :  $s$  |  $\overset{\vee}{fe}$  :  $\overset{\vee}{la}$  |  $s$  : - }

{ |  $l$  : - | - :  $l$  |  $\overset{\vee}{se}$  :  $l$  |  $\overset{\vee}{ta}$  :  $l$  |  $\overset{\vee}{se}$  :  $\overset{\vee}{ta}$  |  $l$  : - |  $t$  : - | - :  $t$  }

{ |  $\overset{\vee}{le}$  :  $t$  |  $\overset{\vee}{d'}$  :  $t$  |  $\overset{\vee}{le}$  :  $\overset{\vee}{d'}$  |  $t$  : - |  $d'$  : - | - : - ||

DIRECT.

{ |  $d$  : - |  $\overset{\vee}{t}$  :  $\overset{\vee}{ra}$  |  $d$  : - |  $r$  : - |  $\overset{\vee}{de}$  :  $\overset{\vee}{ma}$  |  $r$  : - |  $m$  : - |  $\overset{\vee}{re}$  :  $\overset{\vee}{f}$  }

{ |  $m$  : - |  $s$  : - |  $\overset{\vee}{fe}$  :  $\overset{\vee}{la}$  |  $s$  : - |  $l$  : - |  $\overset{\vee}{se}$  :  $\overset{\vee}{ta}$  |  $l$  : - |  $t$  : - }

{ |  $\overset{\vee}{le}$  :  $\overset{\vee}{d'}$  |  $t$  : - |  $d'$  : - ||

## *The Teaching of Tune. Sol-fa*

**d'** **ta** **la** **s** and **f** **ma** **ra** **d** are frequently met with.

{ **d'** :l | **ta** :l | **d'** :s | **la** :s | **d'** :- | **ta** :- | **la** :- | **s** :- }  
 { **f** :r | **ma** :r | **f** :d | **ra** :d | **f** :- | **ma** :- | **ra** :- | **d** :- ||

*For the chromatic scale.*

{ **d** :r | <sup>(1)</sup>**m** :- | **d** :de | <sup>(1)</sup>**r** :re | **m** :- | :- | <sup>(2)</sup>**m** :f | **s** :- }  
 { **m** :- | <sup>(2)</sup>**f** :fe | **s** :- | :- | <sup>(3)</sup>**s** :l | **t** :- | **s** :se | **l** :le }  
 { <sup>(3)</sup>**t** :- | :- | <sup>(4)</sup>**d'** :- | :- | <sup>(4)</sup>**t** :l | **s** :- | **t** :ta | **l** :la }  
 { <sup>(4)</sup>**s** :- | :- | <sup>(5)</sup>**s** :f | **m** :- | **s** :- | <sup>(5)</sup>**fe** :f | **m** :- | :- }  
 { <sup>(6)</sup>**m** :r | **d** :- | <sup>(6)</sup>**m** :ma | **r** :ra | **d** :- | :- ||

Take care that (1) and (1) are exactly the same, (2) and (2), &c. Upward chromatics are often made too small, downward too large, so that flattening ensues in both ascending and descending passages.

It must not be imagined that this comprehensive series of chromatic passages is intended as food for babes. While the first exercise might be introduced soon after the minor scale, **fe** and **ta** are familiar, most of the remainder are only suitable for a well-advanced upper class in a secondary school or a body of adults preparing for choral society membership. Each should be mastered before the next is attempted; nothing is to be gained by scampering through.

## CHAPTER III

### THE TEACHING OF TUNE. STAFF

THE question 'When should staff-reading be introduced?' is often asked. The answer is 'As soon as the **d** chord can be sung from a blackboard'. That means the introduction of staff into the first standard of the elementary school. It is a mistake to postpone old notation until singers are able to read fluently in the new. To do so is undoubtedly the easier path to follow at the beginning, but it has the great disadvantage of prejudicing the young mind against staff. Singing from sol-fa is relatively easy; once some fluency has been obtained in this direction staff seems so difficult that discouragement ensues. One of the chief causes of prejudice among musicians against sol-fa notation and teaching is due to the faults of early enthusiasts, who trained their classes to read with great fluency in a comparatively short time, and then either left their pupils staffless, or failed to persuade them to pass from the safe and easy ways they were treading into the more adventurous but essential road to the vast treasures of musical literature.

There need be no antagonism between the two methods, the two should exist side by side, and the newer notation regarded as an invaluable means of leading to the older. Every step should be taught first through sol-fa and then applied immediately to staff.

The desire to avoid the unclean thing has led some teachers to try to teach sight-singing by other formulae. Numbers (1 for the tonic, 2 for the super-tonic, &c.) have been used. Little sound reasoning is needed to demonstrate the confusion induced by this plan. To count 'one, two, three', and at the same time to sing 'three, two, one', for example, is a feat of mental dexterity which may be difficult to acquire, but which has no practical utility when once achieved. When the stage of chromatics is reached, **fe** becomes 'sharp four' and **ta** 'flat seven'. A trial of

## *The Teaching of Tune. Staff*

some of the chromatic exercises in Chapter II, using numbers instead of sol-fa, will show the cumbersomeness of this nomenclature.

A less troublesome plan, or methodless method, is to sing everything to 'laa'. This shows a complete absence of understanding of the foundational principles of sight-singing. Only a limited number of melodic progressions is in use; these have to be stored in the mind and reproduced when occasion demands. A few specially gifted people are able to recognize and reproduce progressions without any aid to memory, but this is beyond the capacity of the majority. What is wanted is not a method designed for the exceptional person, but something which will help all and sundry.

Once the sound of *d m s* is known, it can be reproduced as *s t r'* and *f l d'*, the first chord gives a means of singing the second and third; once the syllables are seen, or brought to mind, the melody is there to be reproduced at will. And so it is with other progressions. The association of sol-fa syllables recalls the melody at once. In the teaching of all subjects plans are used whereby mental associations increase knowledge and make it readily available to the possessor; in none is memory left to grapple with problems in the loose way that is implied by singing always to 'laa'. It is much more difficult at first, and possibly for a long while, to find the sol-fa names of staff passages, especially where the singer is not thoroughly conversant with the letter notation. Singing on this plan demands much more concentration than when 'laa' only is used, but it makes accuracy much more possible, besides laying a solid foundation for the future. A rather slow reader who is accurate is much more valuable than one who is quick and inaccurate. The latter rarely masters details, and slipshod performances result. All music teachers know how difficult it is to deal with a pupil who 'runs through' a piece, attains a rough and ready idea of time values and notes, and is then content to play or sing it in the same way ever after.

Training college students, when being tested practically, frequently assert that they can read better to 'laa' than with syllables. The writer has often tried the experiment of asking

## The Teaching of Tune. Staff

them to sing a passage through twice, once to sol-fa syllables and once to 'laa'. The number of mistakes the second time is always greater than the first. Sol-faing through staff tests may be a slow business, but it makes for accuracy; once these guides are removed in early days of sight-singing the singer wanders from the track, gets a second or a third out, and does not discover it until the final note is reached, if then.

Most certainly there comes a stage when sol-fa should be dropped, save as a guide through difficult passages, but that is not until considerable fluency has been attained.

Many teachers make the great mistake of imagining that when they teach *facts* about staff notation they are teaching their class to sing. This again shows misunderstanding of the very basic principles of sight-singing. The knowledge that a certain line is E, that a certain sign is called a crotchet, is of no more value in sight-singing than the theory of relativity. The principle enunciated by John Curwen, 'Teach the thing before the sign, the sound before the notation,' is a fundamental law. The less theory that is taught the better; there should be only the barest minimum, and that should only be introduced when practical work has reached a stage which demands it. A fact which is not used frequently is quickly forgotten, and time spent over it is wasted. First teach your class to *read*, and *then* to know a few simple facts about notation.

The main thing is to cultivate fluency and accuracy in reading. The mental process of reading tune at sight consists of three stages: (1) recognizing the sol-fa names of the passage, (2) thinking of the melody they represent, (3) reproducing that order of sounds. The second is best learned, as has been said already, in the purely sol-fa part of the lesson. The third comes easily once the first is mastered and sufficient practice given under the new conditions. Early teaching of staff should concentrate chiefly upon (1), and every possible device should be used to bring about accuracy and rapidity.

It is not at all necessary to teach clefs and names of lines and spaces in the early days. One cannot give definite periods

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during which they should be withheld, as so much depends upon the previous training of the class, its rate of assimilation, the age of its members, the amount of time at disposal, and the skill of the teacher. But here is a concrete case : a set of children entering a secondary school at 12 or 13, possessing an elementary school familiarity with sol-fa and with varied instrumental knowledge, need not have clefs explained or alphabetical names given for at least a year, or even two. The children cannot think of both sets of names at once—alphabetical names convey nothing to them ; the knowledge is useless at the time. A skilled instrumentalist does not think of the names of notes when reading at sight. They were used at first to enable him to find his position on keyboard or fingerboard. But after they had fulfilled their purpose they were put to one side in rapid reading, only to be brought forward occasionally. Singing does not need the alphabetical names at all until a certain stage is reached, and then they are only required at certain times. This will be discussed later. Although the question of giving every class a great deal of practice in actual reading is deferred until Chapter IV, it must first be insisted upon here. Theoretical knowledge and sight-singing are two totally different things. And the latter should be aimed at first.

One further point before passing to actual plans. Authorities differ as to the position of **d** in the early stages. One party thinks that key C should be taught first, and that others should be introduced gradually, adding G and F, D and B flat, &c., as fluency is gained. The other party maintains that the best way is to say at the beginning that any line or space may be used as **d**, and that there should be no restriction in the early stages to one or even to several positions for the key-note, that all keys should be used equally. The 'Key C' school asserts that its plan results in greater fluency, that one difficulty is mastered before another is begun, and that the 'All keys at once' way does not produce such good reading. The 'All keys at once' school argues that the other has no connexion with singing, that it is a purely instrumental fiction, that whereas key C is easier on the piano or

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violin than, say, F sharp, in singing there is no such distinction, that all keys are alike. It holds that learners who become accustomed at first to associating **d** with C find a difficulty in thinking of it elsewhere, and that they become afraid of keys which are no more difficult than those with fewer sharps or flats. It thinks that whereas the 'Key C' system may produce apparently better results at first, it is only at the beginning, and only within a limited range, and that whereas 'All keys at once' may not show such fluency in the first year or two, it produces in the long run much superior reading.

The writer is a firm upholder of the 'All keys at once' plan, and believes that the principle of the other is quite unsound.

The following scheme for teaching tune in staff is divided, for convenience, into sections. It is impossible to suggest how long each will take for reasons already given. But the teacher must make perfectly sure of his ground before advancing. The young teacher is much too prone to hurry on, thinking that all is well. The awakening which inevitably follows is painful, and retracing steps with a class a difficult and tiresome task calling for much patience and diplomacy. Again it must be said 'Do not think that because a class *knows* it can *do*'.

### *I. First Step*

Hold up three fingers of one hand horizontally before the class, and say, pointing to suit the word, 'Let us call the bottom finger **d**, the middle one **m**, the top one **s**.' Make the class sing several times a number of passages built on the **d** chord. Elicit from the class the facts that as **d** and **m** are the two lowest fingers, **r** will come in the space between. Do the same with **f**. Give a number of passages on these five notes, partially **d m** and **s** in various ways, partially steps. Get a child from the class to give some tests to the class on his fingers. Next, say that **d** can be anywhere, let it be put below the bottom finger. Elicit where **m** and **s** would come, where **r**, **f**, **l**. More singing from this position. Next,



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point out that only a limited compass is available with three fingers, we require more. Extend the five horizontally. Take **d** on bottom finger. Make class sing **d m s s l t d'**. Where is high **d**? In a space. That introduces something new; whereas **d m s** has been finger, finger, finger, or line, line, line, high **d** is opposite, in a space. Take many passages now founded on the key-chord and scale-wise progressions. Frequently leap in the **d** chord, to give practice in carrying the eye over large spaces. Repeat all these with **d** in the space below and above lowest finger. Now **d m s** is space, space, space, and high **d** is opposite again, on a line. Get the idea **d m s d'** as line, line, line, space, or space, space, space, line, well driven home. It forms a foundation for so much that follows, and teaches the class to wean itself from fear of leaps. After all, leaps present the real difficulties in tune for a long time, it is only with the introduction of accidentals that any difficulties occur in step movement. And that stage is far off yet.

This section may easily occupy two or even several weeks.

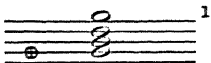
### *2. First Blackboard Work*

Draw five parallel lines on a blackboard if a staff-ruled board is not available. The latter is a necessity at a later stage, ruling lines is a tiresome business, and clearness is difficult to obtain. The ruled staff should not be too narrow, and the teacher should often read his script from the back of the room. Much writing that looks well close at hand is not easily legible from a distance. Tell the class that five lines are commonly used, at various times more or fewer have been tried, but now five are universal. *Any* line or any space may be **d**. If members of class learn an instrument, they must take care not to think of A, B, C, &c., when singing at present. Their knowledge will come in very useful further on, but at first singing needs a different plan.

Write the key-chord on a line (using no clef, this must not be introduced until (5) is reached), taking any note as **d**. It is as

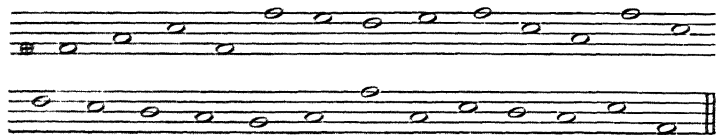
## The Teaching of Tune. Staff

well to mark **d** by some special sign. The writer generally uses  $\oplus$   
The staff now stands :



Point passages founded on the **d** chord and scale progressions, the **d m s d'** on the semibreves, the others on the line or in the space required. Sometimes a piece of chalk held horizontally is better for this purpose than a pointer. At a distance it is often difficult to see exactly where the pointer is placed. Write another key-chord, another, and yet another. Give many examples using different notes as **d**. Begin to construct one with **d** in second space, and ask class how high **d** can be written. It will easily be seen by them that an extra line is needed. Do not talk learnedly about ledger lines, simply say that lines can be added above and below where necessary; they are just written in for special purposes. Construct a key-chord beginning on the line below the staff, in the second space below the staff, &c., &c.

After a while, write a series of notes in succession, still based upon the afore-mentioned progressions. Point it forwards and backwards, reminding class (this must be a frequent reminder in the future) that the position **d m s d'** should be kept in one's mind all through, that if the lines or spaces for these are remembered leaps become easy.



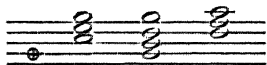
Many such passages should be given. Combined time and tune can be introduced if some of the work of the next chapter has been taught.

<sup>1</sup> Absolute pitch must not be followed here. Though for purposes of practice notes above and below the staff are written, **d** must be chosen at a pitch which will keep the exercise within the limits of the average voice. See Chapter IX.

# The Teaching of Tune. Staff

## 3. The Three Principal Chords

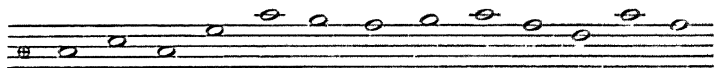
Make the class sing **d m s** and **s t r'**, then **d m s m d** and **s t r' t s**, reminding them that the tunes are the same. They will already have learned this in sol-fa. Demonstrate, by making the class sing, that on the staff if **d m s** is line, line, line, **s t r'** is also line, line, line, and that if **d m s** is space, space, space, **s t r'** is likewise space, space, space. Write the dominant chord on the right of the tonic. Next, make the class sing **s m d** and **d' l f**, then **s m d m s** and **d' l f l d'**, again pointing out that the tunes are identical. Demonstrate, by making the class sing, that where **s m d** is line, line, line, **d' l f** is space, space, space, and vice versa. Write the subdominant chord on the left of the tonic. The tiny staff modulator will now be :



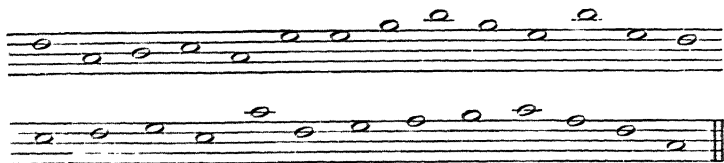
Give much practice in this, alternating chord progressions with step-wise, and driving home the point that the three chords can be read easily if one remembers their order of notes and that they are always line, line, line, or space, space, space. Do not neglect to practise **s r'** and **d' f**. More variety is obtainable if at an early stage **r** is introduced, the whole scale is thus shown, and the leap **r s** possible.



Again there should be frequent changes of **d**, use two or three at least every lesson. Many timeless passages such as the following should now be written on the board and sung from pointing, both forward and backward.



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The class should be taught to cast the eye along each example and look out for leaps first. The teacher can analyse examples, marking *d* or *s* or *f* chords with brackets, advising the class to make similar groups mentally. They must learn to determine the leaps beforehand, and leave the easy step progressions till they are sung.

Combined with easy time there is quite sufficient material in this section with the addition of (4) to keep a class going for a year or two. It takes a long while before children are able to attach sol-fa names to staff notes readily, and to pass on before this stage is mastered is merely to breed timidity and discouragement in the future.

### *4. Exercise in Thirds*

To attempt to teach sight-singing by means of intervals is futile. The list of seconds, thirds, fourths, &c., given in some books on singing would afford merriment were it not so sad that some people pin their faith on such impossible aids. There are cases of difficulty, no doubt, where to think of an interval as a major second or a perfect fifth or a diminished seventh is of use, but it is only where extreme modulation or chromatic chords dim the sense of key for the time being, and such cases do not come into the work of young singers. The same interval may be quite easy in one position and extremely difficult in another. It is a question of context almost wholly. The vast majority of passages are read by the relationships of notes to one another in a key, and not by the intervals between them.

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There is, however, one interval exercise that is useful in teaching staff, though its value is as much from a sequential point of view as from that of interval. The following passage should be sung from pointing on the sol-fa modulator, then sung without pointing, and then memorized, speed being increased until the class is able to sing it quite quickly :

d m r f m s f l s t l d' t r d' || d' l t s l f s m f r m d r t, d

It can then be pointed out to the class that from any line to the next or from any space to the next is a third, and that to be able to call to mind notes in that order is of great value in reading. It must also be pointed out that all these leaps except *r f* have already been dealt with in the three chords, but that to do them another way is useful in order to gain fluency. The teacher should include *r f* now in modulator and written tests. Additional practice can be given by the teacher singing notes of the scale staccato and the class answering immediately by singing the third above or below, as previously agreed upon, and by making the class to sing a third above (or below) any line or space pointed to on the staff.

### *In Fifths*

It can also be pointed out how a leap of two lines or spaces can be solved by thinking of the intervening line or space. Quickness can be ensured by exercises like the following: Teacher points to *r*, class sing *r f l r l*, repeat with other notes. Class sings a fifth above the teacher's pointing, i.e. teacher points to *d*, class sings *s*, teacher points to *f*, class sings *d'*. Repeat these in downward order.

If the class stumbles over reading any fifth, make them sing the two notes with the intervening third. All these plans help to make singers more able to negotiate leaps.

Once a class is able to sing timeless passages fairly well on the lines laid down it is advisable to introduce Curwen's 'Blank Staff

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with Movable Minim' for voluntaries in tune. It is more difficult to sing from this than from written tests, and it forms a necessary link between what has been accomplished and the freer reading essential when combined time and tune tests form the chief portion of the work. For a large class this Blank Staff is vital, because of the difficulty of recognizing with certainty from a distance which notes are intended in pointing on a black-board with stick or chalk. Moreover, one important point, not only here, but in many sections, is that the teacher must be resourceful in inventing various ways of going over the same matter, so that variety of example interests and stimulates the singers. A reiteration of identical methods week after week causes listlessness, and that in turn indifferent reading. The teacher should always consider whether bad reading in his class is due to inability on the part of the class or to his want of skill in varying methods of covering the ground. A few times over the field is not sufficient to familiarize the class with all that is essential; it must be traversed in all directions until every furrow and mound is known.

### *5. Facts about Staff Notation*

While certainty and fluency are being attained in (3) and (4), a few elementary facts about stave and clef should be introduced. There is no need to go over these, save to remind the teacher that it is a wrong plan to teach the treble clef first. As Mrs. Curwen insists in her Pianoforte Method, the best way is to explain first the Great Stave of eleven lines, and to show that the ordinary staves in use are merely portions carved out for convenience. In a school, reading will only be needed from treble stave, but in training colleges and adult classes both are required. There is no difference of principle, of course.





Keys can be taught very simply; usually there is too much fuss made over them. In a singing class (apart from a theory class) it is sufficient at first if the method of finding the key-note is known. A short explanation can be given as to the necessity

## *The Teaching of Tune. Staff*

for adding flats and sharps in the formation of scales, and it can be pointed out that so long as no clef is used none is required, but that once notes are fixed in position, accuracy in notation is needed. 'The sharps or flats are all put at the beginning of the line, and they are arranged in such an order that the last sharp is always **t**, and the last flat is always **f**.' It is the simplest possible matter for members of the class to point **t d'** or **f m r d** with any given key-signature, and so obtain the key-note immediately. The class can be told that whereas it is necessary for instrumentalists to remember the sharps and flats of the signature while playing, it is not the least necessary in singing, at any rate until accidentals occur, and that does not come till a later stage. Once **d** is found, sharps and flats may be forgotten: their memory is a hindrance. Do not trouble to teach the order of flats and sharps at this stage, and do not expect any memorizing of keys.

When signatures are understood, all blackboard exercise should be in definite keys, and as much variety as possible should be obtained. The teacher will find that unless care is taken he will have a tendency to write nearly always in the keys in which **d** is low on the stave, D, E, F, and so on. Such keys as A, B flat, and B must not be neglected. Also, to test the watchfulness of the class, exercises must frequently begin on **m** or **s**. The inert mind is apt to assume that all tests will begin on **d**. It is understood that keys are familiar before the next section is introduced.

### *6. Accidentals*

In the introduction of accidentals in staff, one must again teach the thing before the sign. The class will know **s fe s** and **d' ta l** through its sol-fa work. Tell the class that when the chalk (on the blackboard) or the movable minim (on the blank stave) is pointed upwards, so:  or  in the **f** space, or on the **f** line, they must sing **fe**. Similarly, when it points downwards, so:  or  in the **t** space or on the **t** line, **ta** must be sung.

## *The Teaching of Tune. Staff*

At the time no further explanation is needed, and timeless tune exercises may be pointed on a blank staff for several weeks, introducing **s fe s** and **d' ta l** in this manner before accidentals are used. Once they are familiar in this way, a few simple explanations as to when a natural, sharp, or double sharp is needed to produce **fe**, and a natural, flat, or double flat to produce **ta** will suffice to bridge the gap between the preliminary stage and actual notation. Examples must now be given. It should be pointed out that the majority of accidentals met with are **fe**, **f** when used after **fe**, **ta**, and **t** when used after **ta**, **se**, and **s** when used after **se**, and that a glance at a melody is sufficient to enable the reader to determine whether the accidental is associated with **f** or **t** and their derivatives. Only **fe**, **ta**, and **se** should be used for a long time, and they should not be approached by leap, but by step. It is only at a much later stage that other chromatic notes may be pointed. The same method holds good with them.

### *7. The Minor Mode Chords*

There is some division of opinion whether the minor mode should be taught before transition or the reverse. Orthodox sol-faists prefer the former, but there is not a great deal in the order, providing the teacher does duty to both. (See Appendix.)

The writer firmly adheres to the method of treating the minor mode used by John Curwen. Reasons for this are given in the Appendix. It is assumed that staff minor singing will have been prepared for by sol-fa'ing the three principal chords, **l, d m, m se t**, and **r f l**, in all ways, from the sol-fa modulator and from memory. **m se t**, of course, is modelled on **s t r'**. It is absurd to tell a class to sing a major third above **m**, or to think of a semitone above **s**. **s t r'** is sung, followed by **m se t** to the same notes, and the new chord is familiar. Five minutes practice and a few teaching devices to ensure fluency make the dominant chord of the minor safe. It is well to practise the three main chords of the major and those of the minor in the following manner :



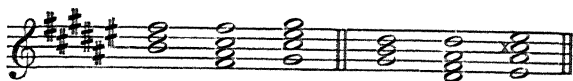
## The Teaching of Tune. Staff

Teacher calls out 'd chord', class sings 'd m s', or 'd m s m d', teacher calls out 'm chord', class sings 'm se t', or 'm se t se m', &c.

The class can be told that a minor key chord modulator is to be constructed on the same lines as that used at the beginning of their staff work. The rules that t is the last sharp and f the last flat will ensure the determination of l as easily as that of d. It will be pointed out that se will always be an accidental under these conditions. The group of chords will be :



Voluntaries are rather restricted when the minor scale is used exclusively; it is therefore well to place all the six chords already used together on the blackboard, and move freely from one group to the other when pointing.



When the class is familiar with this, exercises should be given on the blank staff. Leaps in the m chord are the most difficult; at first there is a little fear in taking m se, the leap to an accidental is apt to make the class halt, but it must be pointed out that in the minor key a leap of a third to an accidental is nearly always m se or t se. Written timeless exercises must also be given involving leaps in the three chords, or the notes of minor melodies pointed without reference to time.

### 8. The Minor Mode. Melodic Scale

m ba se l is taught by the simple plan of singing s l t d' and repeating with the other names; again, a few minutes' practice of that and m ba se l l se ba m, modelled on s l t d' d' t l s, is

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sufficient to make the progression familiar. In staff the two successive accidentals are apt to make the class hesitate. But it can be pointed out that wherever a tune goes into the minor (and minor is easily recognized by the frequency of **l**) singers must be prepared for **ba se** and **se ba**, and that in ninety-nine cases out of a hundred two adjacent accidentals are these. **ba** is seldom used except to join **m** and **se** and in an occasional **l ba se**. Perhaps it is not necessary to reiterate that pointing on a blank staff should be used to familiarize the class with the progression.

### *9. Modulation*

Modulation can be taught on a blank staff in the following manner: Teacher points, say in key D, a few notes, **d m s f m r m**, then, keeping the movable minim on **m**, calls out 'Key A', the class does not sing till a prearranged signal is made, such as lifting the movable minim from the sheet and putting it on again. Teacher points a series of notes in key A, **l, t, d f m r s f m**. Teacher calls out 'Key D', class again waits until minim is moved off and on, and resumes in key D, **t d' l f r m d**, &c. The reason for not allowing the class to sing directly the new key is announced is that there are always one or two members who are quicker than others. These will begin, the rest will sing whatever is heard, right or wrong. After a few exercises the inert minds in the class will realize that some one else is quite willing to do the work for them, and will always wait for the new name to be sung without finding it for themselves. By allowing a moment or two and starting all together, there is more likelihood of slackers working out the little problem for themselves. After fluency is obtained in this way, the first note in the new key should be different from the last in the old. Example: Key B flat, **d t, f r s, l, m r**. Key E flat, **d' t l d' s m f r l t s**. Key B flat, **l, t, d f m f r s, l, t, d**.

It need scarcely be said that at first keys with one more or fewer flat or sharp should be used exclusively for transitions,

## The Teaching of Tune. Staff

and that a return should be made to the original key. The new key should always be well confirmed by the use of *f* and *t*, and a passage of moderate length used, before the key is left. Skipping from key to key with two or three notes in each is senseless, and yet one has seen it done frequently. Tunes which modulate can be used as exercises if the key-changes are marked, either on the board if the tune is written there, or by members of the class themselves in sight-reading books at the teacher's dictation :



One difficulty about doing this branch of work is that very few examples can be found in sight-reading books. The blackboard must be the remedy. A much more difficult variety is to change from major to minor (other than relative minor) and vice versa, and from one minor key to another. The same plans are used.

The ambitious teacher will find plenty to stimulate him in these.

### 10. Chromatics

As the chromatic exercises given earlier in the book are mastered, they can be applied to staff. Nothing new need be said about them. The plans given in (6) hold good with all accidentals. Great care must be taken when composing examples not to overload them with chromatics; they should be introduced sparsely at first. Nothing makes a class shy so much at accidentals as being confronted with an army of them. Besides, correct

## *The Teaching of Tune. Staff*

intonation is almost impossible unless diatonic passages are distributed liberally throughout the exercise. Let the melody be musical and the chromatics naturally introduced; do not drag them in by the hair of the head.

### 11. *General*

Perhaps, for the benefit of the inexperienced, it might be emphasized that the schemes of staff teaching outlined in this chapter can only be carried out in several years of work. In schools they cover from the beginnings of notation to the highest classes even of a girls' secondary school where pupils stay till they are seventeen or eighteen, and where regular time is allotted to singing, unfortunately not too common an arrangement of the time-table. Even then, many schools do not offer sufficiently good material to admit of a complete course. It is better to do a little thoroughly than to scurry through a long syllabus. In boys' schools the long break in singing caused by the change of voice will prevent the complete course from being accomplished. Classes of adults, preparing for admission to choral societies, may be able to cover the whole, but it must be insisted on in all cases that ample time must be spent over each step. To hurry from one stage to another is merely to invite disaster, to discourage singers, and to bring chagrin and disillusionment to the teacher. Sight-singing, it must be said over and over again, is not a question of acquiring knowledge, but of the development of a faculty, and, as in physical growth, any premature forcing wrecks the complete structure.

## CHAPTER IV

### THE TEACHING OF TIME

#### *A. Development of the Rhythmic Sense*

M. DALCROZE has shown us that our efforts in the past have not been sufficiently directed towards imbuing the student with a sense of rhythm. Any one who has taught young people who have gone through a course of eurhythmics realizes that many of the troubles which beset them in their early days are removed, and that not only do the elementary details of time give them little trouble, but they have an appreciation of subtleties of rhythm which otherwise only belong to advanced instrumentalists. We have made the mistake of teaching *time*, instead of first developing that innate rhythmic sense which is possessed to some degree by every child. In the kindergarten young children are taught to march and to beat percussion instruments to the sound of the piano. Instead of this excellent beginning being followed by continuous training the subject is usually dropped in the junior school. It is necessary that it should be pursued further, and, during training in sight-singing, classes must be taught to keep time for themselves instead of relying upon the stick or the knocking of a teacher.

In sight-work a class usually concentrates on melodic features. Time is generally the troublesome thing, because the sense of rhythm is not sufficiently developed, and in complicated issues it is regarded as of secondary importance by singers. The teacher, in an attempt to remedy this, beats time for the class, often at a considerable distance from the blackboard. Obviously, the class cannot watch both test and beat; so they cut the Gordian knot by neglecting the teacher altogether. He is confusing the question of conducting a performance with that of teaching the class to keep time.

## *The Teaching of Time*

The writer has often found that classes of children coming from elementary schools into secondary are excellently prepared so far as the melodic side of reading is concerned, but that months of special work are needed before the rhythmic side is advanced to an equivalent standard.

The class must learn to tap or beat time for itself in every department of sight-work except the purely melodic. By this means their rhythmic sense becomes much stronger, they learn to feel the steady march of the pulse and to measure out values for themselves.

In the stages just beyond the kindergarten noiseless tapping of a finger of the right hand against the left is sufficient. The teacher should play or sing music in duple, triple, and quadruple time, while the class taps the beats. Various tempi should be adopted, and should be adhered to strictly at first, but afterwards gentle *accelerando* and *ritardando* should be introduced frequently, partially with the object of accustoming the class to subtle changes of tempo, and partially to make sure that the slothful-minded are not relaxing attention. The teacher should not consider that time spent over this and succeeding exercises is wasted. This branch of work is as necessary as modulator practice, and future improvement in sight-singing will be certain. After a while, possibly a year, beating should be introduced in the same type of exercise. Arm movements are not desirable, slight indications of the hand, moving from the wrist, are all that are necessary. Beating duple time is easy, it should be introduced early; triple is more difficult, and quadruple should be reserved until the class can beat triple with ease and certainty. The teacher must not expect the class to beat time in sight-work, except in duple time, for a considerable while. Until the movements become automatic their use in sight-singing merely creates confusion. Once they are mastered, they should be used consistently. Many children do not like them, but these are usually the slack-brained, who prefer being carried along by the stream of their neighbours' singing to thinking and acting for themselves. Classes may protest that they can read better without the labour of

## *The Teaching of Time*

beating time, but if the teacher compares the accuracy of tests sung with and without it the results will be decisive. One valuable feature of this method of working is that it enables the teacher to determine the musically weak members by the mere process of watching his class. It will be nearly always found that those who go astray in their beating are those who require especial attention, not only rhythmically but melodically. It is rarely possible to spare time in schools to teach beating six, the movements are too complicated. Silent tapping should be used in slow compound duple measures.

A link is needed between tapping or beating to music provided by the teacher and that sung by the class. This may be provided with what might be called 'pattern exercises'.

(a) The class sings, without notation, ascending and descending scales, tapping or beating, in 2, 3, and 4 time, one beat to a note, each note being sung only once. Also in 2 and 4 time two beats to a note, in 3 time three beats to a note. The following time patterns can then be worked out with ascending and descending scales :

{|d :d |r :r } etc.          {|d :- :r |m :- :f }

{|d :r :- |m :f :- }

{|d :- |r :r |m :- :f }          {|d :r |m :- :f |r :- :f }

{|d :r |m :- |f :s |l :- }          {|d :- |r :m |f :- |s :l }

Many other patterns can be devised.

(b) Simple sequential figures may be worked out. The teacher gives the pattern, makes the class sing the complete exercise (1) from his pointing on the modulator (without attention to time), (2) from memory without time, (3) complete, tapping or beating.

{|d :r |r :m }                      {|d :- :r |r :- :m }

{|d :r :- |r :m :- }              {|d :- |r :- |r :- m :- }

{|d :- |r :r |r :- |r :m }

## *The Teaching of Time*

Two consecutive seconds may be treated in various ways.

{ | d : r : m | r : m : f }      { | d :- r : m | r :- m : f }

And so on.

If the teacher is able to extemporize simple harmonies on the piano to accompany these, much interest is added. It should never be forgotten that the more musical interest an exercise possesses, the greater is the zest with which it is sung. Dull exercises beget listless singing and a progeny of mistakes.

Figures must not be too difficult. The object of these exercises is not to produce mental exercises in constructing passages from sequential material, but to cultivate rhythmic certainty. If the object is lost sight of, there will not be the development in the direction desired.

### B. *Sol-fa*

No better description of the ideal methods of teaching sol-fa time can be found than that in Evans and McNaught's *The School Music Teacher*. The reader is recommended to study it thoroughly and work it out step by step. The aid of French time-names is invaluable. Any teacher who neglects to avail himself of them deserves all the difficulties he will encounter. The time-names should be systematically used from the lowest classes to the highest. No one who gives them a thorough trial ever abandons them.

The writer finds an additional weapon useful in the teaching of : d . d, d | and : d, d, d |. If the words 'half-quarters' and 'quarters-half' are monotoned with the same beat-divisions as 'taa-tefe' and 'tafa-té' they help to smooth the path. The connexion may be driven home by making the class beat three and sing :

Repeat many times.  
 { | half-quarters :    taa-tefe    : d    . d, d ||



## *The Teaching of Time*

and

Repeat many times.  
 { | quarters-half : tafa - té :d ,d ,d ||

not only on one note, but to scale passages, one bar to a note. Then may follow :

{ | half-quarters : quarters-half | taa-tefe : tafa-té |d ,d ,d :d ,d ,d ||  
and

{ | quarters-half : half-quarters | tafa-té : taa-tefe |d ,d ,d :d ,d ,d ||

Pattern exercises may also be used.

{ |d ,r,m :f ,s,l |t ,d',r':m' ,r',d' |t ,l,s :f ,m,r |d :— ||

{ |d ,r,m :f ,s,l | &c.

{ |d ,r,m :f ,s,l | &c.

{ |d ,r,m :f ,s,l | &c.

{ |d ,r :m ,f |s ,l :t ,d' |r' ,d' :t ,l |s ,f :m ,r |d :— ||

{ |d ,r :m |r ,m :f | &c.

As sol-fa is now regarded merely as a means of teaching staff, it is not desirable that intricate divisions of a pulse should be used in this notation. All combinations of halves should be familiar and  $\frac{3}{4}$   $\frac{1}{2}$ . If time permits,  $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{4}$  and  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{1}{2}$  should be used; this depends upon the discretion of the teacher. Thirds and various combinations of thirds should be known as a preparation for compound time. If time permits  $\frac{2}{8}$   $\frac{1}{8}$   $\frac{1}{2}$  (taafetee or taafetee) should be dealt with in compound time, as it is one of the commonest divisions, and the pictorial representation in sol-fa :d , - .d ,d helps to correct the usual habit of shortening the final third.

# The Teaching of Time

## C. Staff.

Whereas in melodic work it is advisable that a class should be familiar with each step in sol-fa before proceeding to staff, in the teaching of time it is desirable that both notations should be introduced directly the step in question has been taught by pattern, time-names learned, and practice given in ear time-tests. (See later.) A moment's consideration will show why the two cases are not parallel.

There is no need to burden the memory with the names semi-breve, minim, &c. They convey nothing to the mind. The German nomenclature is inadvisable, because we do not think of a semibreve as a whole note, or a quaver as an eighth note. We generally take a crotchet as a unit. The term one-pulse note for a crotchet, two-pulse note for a minim, half-pulse note for a quaver, cannot be forgotten. They explain themselves, and the sol-fa notation confirms them. The introduction of the English names may well be left over until the first years of instruction are accomplished.

Time-signatures are not needed until compound time is introduced. Pupils are told to look at the second bar, as the first bar is often incomplete, and see how many beats there are.

It is a mistake to teach compound duple time as six-pulse. We more commonly beat two than six. To begin with the idea that it is a measure of six pulses gives a false impression from the start.

Triplets are easy. Little time need be given to them. They should lead into compound time speedily. After triplets are familiar the following scheme should be used. The teacher's explanations are here given very briefly; they will need a little expansion in actual work.

Two bars, such as TAA taataitee | TAA AA | should be sung by the class to pattern.

The teacher writes on the blackboard :

{ | d : d d d | d :- ||

## The Teaching of Time

*Teacher.* 'If much subdivision of triplets is needed, notation is apt to become complicated. A new plan is necessary, in which each beat is divided into three beforehand.'

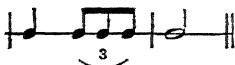
He then writes on the blackboard the second of the following directly under the first, taking care to space as the following is printed :

{ | d : d d d | d : - ||  
 { | d : - : - | d : d : d | d : - : - | - : - : - ||

*Teacher.* 'It is necessary to remember that | d : - : - | is only one beat, not three. It is still called TAA.'

A few examples with no further complications should now be sung.

*Teacher.* 'In staff, as you know, these bars would be written so:



Here again, in more complicated music another way of writing becomes necessary, especially as the addition of the figure three and slur makes it more difficult to read. No simple note is equal to three notes of the next lower value. But a dotted note is divisible by three. So a dotted note is taken as a beat.



In the lower example the dotted crotchet<sup>1</sup> is not longer than the crotchet above. There is no *fixed* value for signs, only a *relative* value. The dotted crotchet in the lower example is of the same length as the corresponding note above. TAA is not necessarily the time-name for a crotchet, it is the time-name for a note a beat long. In the lower example a dotted crotchet

<sup>1</sup> By the time this stage is reached, the names minim, crotchet, &c., will be in use.



## The Teaching of Time

is TAA. With regard to the dotted minim, relative values which exist between undotted notes hold good if all notes are dotted.' The class is then invited to work out such theoretical problems as the following, to drive the principle home :

$$o = \text{♪ ♪ ♪ ♪} \text{ and } o\cdot = \text{♪\cdot ♪\cdot ♪\cdot ♪\cdot}$$

$$o = \text{♪♪♪♪ ♪♪♪♪} \text{ and } o\cdot = \text{♪\cdot\cdot\cdot\cdot ♪\cdot\cdot\cdot\cdot}$$

Then examples are taken in staff compound duple time.

When  is introduced in staff it is well to write it as  for the first week or two, so as to accustom the class to the idea that the crotchet is two-thirds of a beat.

In senior classes some work should be done in order to familiarize them with beat-values other than a crotchet or dotted crotchet. In addition to specially written examples, a passage in  $\frac{4}{4}$  containing no notes shorter than a quaver can be sung both with crotchet and with minim beats. Examples in  $\frac{2}{4}$  can also be practised as  $\frac{3}{8}$ . Teachers who have used Tovey's 'Laudate Pueri' (Augener) will know how much trouble a simple piece can give when there are minim or semibreve beats. Time allotted for singing is so scanty (the average teacher generally finds his flock decimated by examination arrangements just when it reaches a stage at which a great deal of pleasure might be obtained from its work) that it is rare that more than a mere introduction to this subject can be attempted.

As in vocal music quavers and semiquavers are written separately on account of the disposition of syllables, it is well to introduce them sometimes not grouped into beats or sections of a bar.

### D. Devices

1. Ear-training on the melodic side is not often neglected, but it is uncommon to find attention given to ear-training in time. Yet it is important. In Section A of this chapter a beginning has been outlined. Once half-pulse notes are introduced it is

## The Teaching of Time

advisable to do other ear time-tests regularly. Fortunately they do not demand a great deal of time, and they add considerable variety and interest to the lesson. The method is as follows: The class beats time continuously, teacher and class monotone alternate bars, the teacher to *doh*, the class to time-names:

<i>Teacher.</i> {   d    :- . d   d    : d	<i>Class.</i> { TAA : aatai   TAA : TAA }
<i>Teacher.</i> {   d, d, d, d : d    . d   d    :-	<i>Class.</i> etc { tafatefe : taatai   TAA : AA }

After a while two-bar ideas should be sung by each; this has the advantage of presenting complete musical ideas:

<i>Teacher.</i> {   d    :- . d : d, d   d, d : d    :-	<i>Class.</i> { TAA : aatai : taatai taatai : TAA : AA } etc.
--	---

In teaching new divisions of a beat these exercises should be used freely before notation is introduced, and for the first few weeks afterwards they serve the purpose of revising work quickly and effectively.

They may also be combined with tune. The teacher sings, to 'laa' or sol-fa:

{ | d    : m . r : d, r, m, f | s    :-    :-    ||

The class responds with the time-names sung to the given tune.

It may be repeated that these exercises should always be continuous. There must be no break between teacher's bar and pupils'.

2. It has been pointed out frequently in the course of this book that much of a teacher's success in creating and maintaining interest and in securing good results (the two things are practically synonymous) depends upon his resourcefulness in covering the same ground frequently with different devices. Nothing is more destructive than frequent repetition of the same type of exercise. A useful plan of varying time practice is by the employment of a time-chart or 'time-modulator', if the latter word may be used in that sense. Suppose the class to be familiar with

## The Teaching of Time

all half-pulse divisions, the following should be written on the blackboard :

TAA-AA-AA-AA	d :—  — :—	o
TAA-AA-AA	d :—  — :	o—
TAA-AA	d :— :	o—
TAA	d :	o—
OR	d.d:	OR
taatai	—.d:	o—
aatai	.d:	o—
saatai	.d:	o—
taasai	d.:	o—

The class beats time, the teacher points to the various signs in such a way that a continuous exercise results, the class monotoning to *doh* or time-names. As it is not an easy matter for the teacher to do this, he should practise the device before attempting it in his class. The pointer should slightly anticipate the beat, otherwise hesitation will result. All succeeding divisions can be treated on the same plan. Interesting variants may be secured instructing the class to sing the ascending and descending scale while the teacher points to different beat divisions: (1) Each tone of the scale for one pulse. Here is one example out of hundreds possible :

{ d :r.r.m :f | s.s:l.l | t :d' | t :l | s.s:f.f | m :r | d :— ||

(Clearly, no notes longer than a beat should be used in this except to conclude.) (2) Each note of the scale to be used for a bar :

{ d :— :— | r :r.r:r m :— :m | f :— .f:f | s :— :— } etc.

(3) Each note of the scale to be sung once only :

{ | d :— .r | m :— .f | s .l :t .d' | t :l | s :— |— :f | }


{ | m :— | r :— | d :— |— :— ||









The minor scale and the order of thirds (Chapter III. 4) may be used for variety.

These exercises enliven the work of a class greatly and produce smart singing. Simple time progressions should be used at first,

## The Teaching of Time

as considerable quickness is needed to follow the pointer promptly. Even the most advanced class will derive much benefit from this method of working.

There is usually little opportunity for devoting much attention to the many possible arrangements of thirds within a beat other than , but a little work on these lines helps to make the class understand the application of time-names to divisions beyond those commonly found. A few minutes' use of the following suffices to present the subject briefly :

TAA	:d	
taataitee	:d d d	
taaaitee	:d . d	
taataiee	:d d .	
taasaitee    OR	:d . d      OR	
saataitee	: d d	
taataisee	:d d .	
taasaisee	:d . .	
saasaitee	: . d	

The third column can also be given in compound time, dotted crotchet as a beat.

Additional devices which may be used from the earliest stages are : (1) Class beats time and sings on monotone time-names, or to 'doh', the time of some well-known tune. (2) Half the class monotone the words in time, the other half the time-names. (3) Class, standing, quietly tramps out the beats while some settled time-pattern or the time of a well-known tune is clapped by the hands.

## CHAPTER V

### COMBINED TIME AND TUNE

THE last two chapters deal with the preparation of material, this with the structure for which the materials are prepared. Combined work requires a much greater amount of time in each lesson, but, as methods demand a considerable amount of verbose explanation, the number of pages occupied in this book is inversely proportional to the space needed in actual teaching. More skill is necessary in this branch of the subject, because issues are complicated, and mistakes require more unravelling. Greater experience is needed in the invention of suitable melodies which are musical and vocal, and which are not so easy as to nullify the value of the time spent over them, and not so difficult as to contain awkward passages beyond the capacity of the singers, causing frequent stoppages and subsequent irritation, lassitude, and indolence. One frequently finds that dullness or restlessness in the combined time and tune section of a lesson is produced by incapacity on the part of the teacher in this matter. Tact, patience, and inventiveness are essential. The separate elements call for short periods, the combined for long. To stimulate and preserve the interest of the class during long periods of reading exercises is probably the most difficult task he has to face. He must always be ready to point out and discuss matters of interest, to find methods of practising, to let the class see that he is not taking exercises as a matter of dull routine, but that he is vitally concerned with their acquirement of skill and fertile in the invention of devices to enable them to steer through perilous waters.

Exercises must be graded carefully. That does not mean that each test must be more difficult than its predecessor. After a difficult piece of reading it is well to afford a little relief to the mind and to give encouragement by selecting an easier problem.



## *Combined Time and Tune*

Accurate reading demands concentration, and a teacher must be able to estimate how far he may go without producing mental lassitude. There must always be a combination of pleasure with a serious tackling of difficulties. The teacher must remember that what appears easy to him is only so after years of habit forming. To establish these lines of thought is a matter of long practice; young people cannot acquire them quickly, and their growth must not be forced. The same ground has to be covered time after time before it is familiar country. As before pointed out, the young teacher is apt to consider at too early a stage that the ground is thoroughly traversed, and he hurries on to pastures new. After a while there is a rude awakening, and he has to retrace steps, to the discouragement of all persons concerned. The writer must be forgiven if he reiterates points of importance.

Staff tests should be easier than sol-fa at the same stage. Because the same materials are familiar in both, it does not follow that reading in the two notations will be equal. Skill in singing from sol-fa is much more readily acquired. Sol-fa should not therefore be laid to one side, but should be used to pave the way for the more difficult exercises in the other, and to give mental relief in the lesson. Unless the teacher is able to estimate the relative difficulty of the two, he is unable to secure a just proportion in his choice of material. This is an important point.

It must not be assumed that a new problem mastered in the separate elements of time or tune is immediately available for use in combined work. It is well, speaking generally, to spend a week or two in gaining increased familiarity with the simple form before attempting it in the complex. Care is necessary in dealing with its manner of introduction. A new melodic progression must be written in easy time, a new time-division must be coupled with a simple melodic outline. For instance, if *m ba se l* is to be encountered for the first time in a written melodic test, this would be difficult :

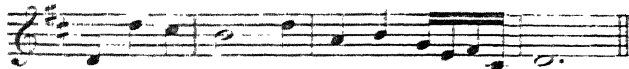
{ | 1 : d' : t | m :- : f | m : ba.se : l . t | d' :- :- ||

## Combined Time and Tune

The following would be more advisable :

{ l :d' :t m :- :f m :ba :se l :- :- }

Again, if semiquavers had just been taught in monotone, the following would cause disaster :



whereas this would be easy :



Another word of warning is necessary to the young teacher. When including a new feature, do not cram numerous examples of it into a short space. Not only is the musical value of a melody often destroyed by this, but the class is bewildered by frequent encounters with something that is not yet familiar. The following would be injudicious if taatefe is being practised at an early stage melodically :



This would be more reasonable :



## *Combined Time and Tune*

It is well to introduce all divisions of a pulse first as repeated notes, so that a rapid succession of notes has not to be grasped at the same moment as the new element. With the introduction of quavers the following would be suitable :

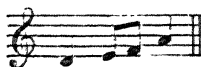


Follow this by easy stepwise progressions :

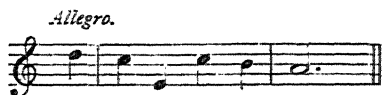


(Four-bar examples are used for illustration to save space.)

Teachers who have not studied harmony and counterpoint would be well advised to read the chapters dealing with recommendations for melodic progressions in some standard elementary text-books, such as Macpherson's *Harmony and Counterpoint* (J. Williams), or Kitson's *Counterpoint* (Oxford University Press). The old rules, which are still recommended to composition students, aimed at the production of smooth vocal writing, and experience with young people reveals the soundness of these early principles. Many pitfalls will be avoided if in easy exercises one writes on these lines. A leap after a quaver :



a sixth in a quick crotchet movement :

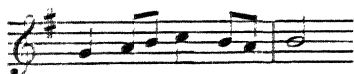


## Combined Time and Tune

quavers or semiquavers on strong beats :



instead of on weak ones :



make early reading exercises more difficult than they appear, and a teacher who is ignorant of these recommendations is sometimes puzzled by stumbling in melodies which to him seem quite simple.

They must be mastered later, but they should be avoided at first. It is very necessary that a large number of examples should be read through in school life. Fluency and certainty are only acquired by ample experience. To repeat, it is not sufficient to *know*, the pupil must acquire the ability to *do*. The problem of securing variety and interest has already been emphasized. All good teaching resolves itself into a combination of set method and improvization. Unpremeditated teaching is useless; the class realizes that there is no definite progression as the teacher vaguely tries one thing after another. On the other hand, a rigid, unpliant scheme merely forces the class into a Procrustean bed. There must be a plan of campaign, but it should be sufficiently elastic to permit of many deviations and excursions should unforeseen circumstances arise. Probably no subject is allotted such a small modicum of time in the school curriculum as singing. The ground to be covered is wide; it is essential that no minutes of the precious time should be wasted.

A class will frequently experience an unexpected difficulty. To pass on after merely ensuring a correction of the point in question is to invite faltering again in the future. The teacher should be ready to devise fresh examples which will secure mastery. Suppose

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that *t m* in staff causes floundering. Several exercises on these lines should be written on the blackboard :



It is essential that a teacher should be able to invent melodies while handling his class, and write them quickly on the board. A little practice will soon give readiness in that direction ; and it is an invaluable weapon in his hands. Variety and efficiency are secured, the class feels an interest in seeing work developed and shaped according to its needs. One so often finds carefully prepared tests written on the blackboard before the lesson ; the class is painfully dragged through whether the examples are suitable for its immediate needs or not. The teacher has made an error of judgement, but the prepared tests cannot be wasted. Perhaps this may be a suitable place to tilt at the constant use of 'charts'. No doubt they give a novice a convenient means of grouping the various elements of a lesson, and of saving time in presenting them. But for a class to wade through sheet after sheet, week after week, knowing that the same path, so many note tests, so many time tests, so many melodies, must be encountered on every occasion, is as deadening a thing as may be conceived. Freshness of material, variety of device, these are inevitable necessities. Probably it is more true of music than of any other school subject, that only through the stimulus of interest is good work secured.

To return to the main issue, the question will be asked : 'What is happening to the class when the test is being written on the board and the teacher's back turned?' There are two factors in the answer : (1) The example must be written quickly (a careful round white crotchet head may look neat, but it is time-consuming ; a dash with soft chalk is sufficient, providing it is clearly on a line

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or in a space. Notes written with a pen are not copies of printed signs. See Stanford's preface to *The National Song Book* (Boosey)).

(2) The class should sing, without time, the notes as they are written by the teacher. The latter point serves a double purpose, an idea of the melodic side of the example is secured before it is sung completely, and lapse of attention, which is fatal to discipline and continuous work, is avoided. Once interest ceases, the teacher has lost his power. It is more difficult to maintain interest than to create it.

All classes should be provided with books of exercises<sup>1</sup>. To stodge systematically through these is a weariness to any class. To know that if this week numbers 101 to 110 are sung, next week will bring 111 to 120, and the following week a corresponding inflexion makes listlessness, if not actual aversion, creep into its bones. The only satisfactory way is to use blackboard at one lesson, books at another, blackboard and books at another, ringing the changes as required, changing from one to the other and back again, several times if necessary.

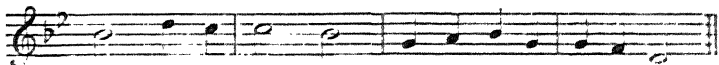
A teacher should always have his finger on the pulse of his class. If he waits until external signs of boredom are manifest, a return to the normal is difficult, and faith in his ability to make the lesson interesting is undermined.

Mere reading through a succession of tests is dull and enervating, and while a certain amount of fluency is being obtained, the class is not only failing to obtain the full development of its powers, but becomes hostile to this part of the lesson. One way of avoiding this is to make it realize that there is not an infinite number of mistakes possible, but that, in reality, there are very few causes of error, and that it is their thoughtless repetition *ad infinitum*

<sup>1</sup> The writer has not yet seen a cheap, sufficiently varied, and adequately graded collection of musically interesting exercises which he feels to be suitable for all kinds of schools. He hopes to issue one shortly with the Oxford University Press, which he is bold enough to trust that it may help to meet the need. 'Master Melodies for Schools,' by Herbert Wiseman and John Wishart, Books I and II, issued by James Kerr, 314 Paisley Road, Glasgow, is an excellent collection.

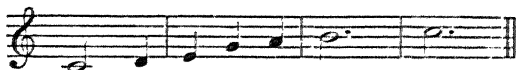
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which produces blunder after blunder. Take, for example, the question of repeated notes :



Almost invariably some readers in a young class will sing *d* instead of *r* at the beginning of bar 2, and *s* instead of *l* in bar 4. If the teacher says, 'Wrong, sing it again,' it may possibly be sung correctly, but the error will recur at the first similar progression. The teacher must point out that the fault was the result of the repeated note, and that this is a common source of mistake, especially when a bar-line intervenes. Fresh melodies are written, the class is told to glance through before singing, noticing whether there are any repeated notes. After a while no such preparation should be permitted, and the reason for any similar mistake should be elicited from the class, until by kindly persistence it is taught to anticipate such progressions.

Gaps in scale passages are often not perceived :



The first four notes above will often be sung as *d r m f*. This is especially the case if the gap occurs across the bar-line.

There are only a very few sources of blunders. The class must be taught what they are, to criticize itself every time, and to point out the reasons for its errors. A perusal of the recommendations for melodic writing referred to will give the teacher a basis for this matter. As in time exercises, singers should be taught to glance quickly through a new melody and to see where difficult leaps appear. Scale stepwise progressions may be passed by. Pupils should be told to look out for chord progressions. In early stages the teacher can mark these with a square bracket. Most quick readers scan in advance, either consciously or unconsciously.

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Young people should be taught the habit; an appeal to intelligence is an important factor in rousing their interest in the subject and practice of sight-singing.

When a mistake wrecks a melody, for instance, getting a beat out, or the shifting of the conclusion up or down a tone, or more, by a mistake of interval, singing may be stopped by the teacher. But a casual error should be allowed to pass, unless the teacher wishes to hammer home some lesson of glaring carelessness, and the mistake corrected on a second reading prefaced by questions as to the place and cause of the blunder. Continual stoppages are irritating.

Here again it is evident that if the teacher has his finger on the pulse of the class he will be able to tell whether mistakes are due to lack of ability or to slackness.

Variety of *tempo* is essential, not only for the sake of practice, but to avoid monotony. It is a common thing to find teachers unthinkingly adopting a standard *tempo* throughout a number of melodies.

Variety of key-note is also essential. When books containing a number of tests in one key are in use, or where the teacher is guilty of writing several blackboard melodies similarly, somnolence and flattening ensue. The same point naturally applies to working at the same exercise for too long a period. The writer has heard a teacher roundly scolding his class for apathy and loss of pitch, when the fault really lay with himself in repeating an exercise *ad nauseam*.

If the teacher is able to harmonize a melody extempore, it is a pleasant change to add a piano accompaniment after it has been read through once or twice. The class will thus get more musical enjoyment out of a section of the lesson which requires many qualities on the part of the teacher.

It is often doubted whether it is well to spend time over sol-fa reading when the prime necessity is staff. The writer's invariable experience has been that a singer who practises both notations is better than he who is only familiar with one. The apparent waste of time in learning both always proves a gain in the long run,



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and ensures better results in staff. Sol-fa reading serves as a means of overcoming difficulties and of making staff more certain. The results are akin to the general improvement in musical work where attention is given to eurhythmics. Sol-fa reading bears the same relation to staff that Dalcroze exercises do to rhythmic feeling in playing. In upper classes advanced sol-fa work need not be done, but if a certain proportion of time is given to the letter notation, results are invariably better. The further one progresses in a school the less is the actual need for sol-fa reading, but rarely is it wise to neglect it altogether. The writer is firmly convinced, as the result of experiments, that the standard of staff reading is lowered if sol-fa be omitted completely. The teacher must decide for himself what proportion to allot to the two sides of the subject.

## CHAPTER VI

### EAR TRAINING

THE term ear-training is generally applied in too circumscribed a sense. It is commonly used only for melodic tests which are replied to by the class. But the whole lesson should aim at training the ear; the pupil must listen to and criticize the quality of voice used, and mistakes in time and tune in exercises. Any error must be utilized as a means of cultivating the invaluable habit of listening intently and of developing the all-important perception of the ear. To hear formal tests for five minutes a week and to neglect the ear for the remainder of the time is absurd.

Ear-training in time has been referred to in Chapter III. Ear-training in tune is well treated in Evans and McNaught's *The School Music Teacher*, and more elaborately in Venables' *Ear Training* (Curwen). Both these books may be recommended.

There has been a tendency of late years to decry the characteristic qualities assigned to the notes of the scale by John Curwen. Possibly the anarchy of modern music has altered our early conceptions, but, without doubt, to call *d* a firm note, *m* a quiet note, &c., is most helpful to children in rudimentary stages. The writer has known children who could not distinguish the various notes of a scale readily until helped by them. A workman who has a variety of tools in his kit-bag is more likely to be able to cope with any situation which may arise than he who depends upon one or two.

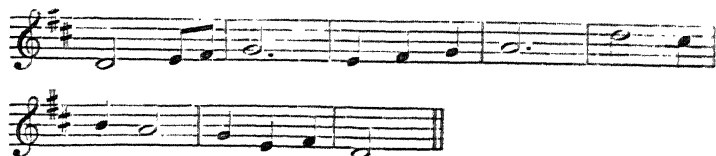
As in other branches there must always be variety of plan and resourcefulness in presentation. In upper forms smart replies to the teacher's singing, followed quickly by another set, changes from 3 to 4 notes, 4 to 6, 6 back again to 3, help to destroy apathy.

The teacher must not allow the combined sound produced by his class to blind him into thinking that all members are giving

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original answers. Many are undoubtedly following their leaders. The teacher should have a knowledge of the individual work of each (see Chapter VII), and by watching lip-movements he can tell whether certain pupils are merely pronouncing non-committal syllables, or singing a fraction of a second later what they hear others reply. It is perhaps a pardonable weakness for a teacher to be more concerned with his musically-gifted pupils, but he must cultivate an active interest in and sympathy with the duller-minded. These, from time to time, should be asked separately for answers to easier tests, not by way of apportioning blame, but to encourage and stimulate.

In addition to timeless tests, applied in every possible way, short melodies should be sung. The class beats time, the teacher sings to 'laa' something on the lines of the following, two bars at a time, the children responding with sol-fa syllables, making altogether a 16-bar exercise.



In order to ascertain accurately the standard of each pupil periodically, written tests are advisable. These take more than the usual time spent over ear-training, and consequently are often not unjustifiably shirked by teachers, but it is difficult to see what substitutes can be provided. The following is probably the quickest plan of working:

Each pupil is provided with a piece of paper and told to add his name. The teacher sings a number of tests, numbering them for ease of correction. When finished, papers are exchanged. (It is better for each seat to exchange with that in front or behind. Neighbours are not above collaboration at times.)

Teacher reads correct answers, pupils cross out wrong notes. The total of correct notes is written. Papers are returned to their

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owners. Pupils stand according to the number of notes they have correct as teacher calls 0, 1, 2, 3, &c., up to the maximum. Papers are collected, and the monitor, or some pupil who is unable to sing on account of cold or other throat trouble, enters marks in the register (see Chapter VII).

It is not possible to do this more than once a month; considerations of time, standard of attainment in other directions, size of class, &c., must be deciding factors.

Although part of the following might perhaps more rightly be placed in other chapters it is convenient to discuss here the vexed question of pupils who 'have no ear for music'. The phrase is unfortunate, it consigns to eternal perdition those who possess less ability than that of their companions, and places them in such a degrading category that after a while they cease to believe in themselves and become resigned to an abandonment of one of the greatest spiritual forces in life.

Quarter of a century's experience in university, schools, choral societies, and with private pupils, has not brought before the writer's notice a single instance which might be described by the phrase quoted. There have certainly been many very bad cases, of many degrees and variety of difficulty, but not one without some potential musical qualities.

An examination into hundreds of instances of faulty musical ability, both in adults and in children, has shown that the vast majority are due to environment. An unmusical household, even if it does not directly discourage effort, does not accustom the child to musical sounds from infancy. The faculty which would ordinarily be quickened in the same way that the desire for speech is roused and habits of vowel and consonant formation are formed, lapses and perhaps dies. It is common to find child after child from the same family showing the same absence of musical qualities.

A mother croons over her baby from sheer joy, and it drinks in musical sounds during its earliest days. She sings it to sleep, or uses nursery tunes when it is cross. It cannot be expected that a governess should feel the need for this way, common the

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world over, of expressing happiness. With all due respect to that long-suffering and underpaid profession, it must be stated as a hard fact that the proportion of musically weak children coming from homes where they are not tended by their own mothers is surprisingly large.

Frequently, especially in boys' schools, singing is omitted from the curriculum, or dealt with so scurvily that it may be counted as a lost subject. So for years the faculty is allowed to wither.

Over and over again cases of deliberate hindrance are met with. A teacher will say to an erring child, 'Stop singing, you are spoiling the class,' and even arranges that the offender is removed from the singing lesson. The sensitive child shrinks under the lash, is convinced that the superior judgement of the teacher is right, and makes no more attempts. Case after case has come under the writer's notice where a long period of idleness and a long subsequent period of heartbreaking effort to arouse a decadent faculty have resulted from such a damning (and damnable) statement.

Another, and curious, reason is sometimes found. Parents, sisters, and brothers seem able to endure any kind of instrumental practice and performance, but are less indulgent, even scornful, with singing. 'My father says I can't sing,' or 'My mother tells me to stop, as I have no ear,' are frequent explanations of diffidence in singing and starved abilities. The teacher has to suggest delicately that he has more faith in the child than have the parents, and prove the validity of his assertion that there is nothing to prevent the child from singing.

After the vast majority of cases have been disposed of in this way, there is still a small residue whose inability to sing well may be explained by the supposition that there is some lack of connexion between brain and muscle which prevents the vocal ligaments from responding to the thought-impulse. So far as the writer has found, this is generally only a temporary state, which disappears after a while. Some children are able to do ear tests quite well, and are susceptible to the influence of music, sometimes acutely so, and yet cannot sing correctly. Others sing

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creditably songs which make a strong appeal to them, but fail to imitate or to sing tests which do not stimulate them. They probably come under this category.

The writer came across two adult cases in which certain portions of the usual compass were unproduceable, and these gaps in the scale corresponded with divisions mapped out by students of vocal physiology. In one, no note could be produced above E, first line, treble stave. The notes below were quite good, but no effort could produce anything in the 'thin', or head, register (see Chapter VI). The patient had at one time possessed a tenor voice of complete range, but after a severe blow of a cricket ball on the larynx, had lost all his upper voice. In the other, no note between A, fifth line, bass stave, and the E above, was possible, though above and below this section the notes were easily produced and quite good. The 'upper thick', or higher chest, register had never been there. Both persons had good musical taste and a keen ear, evidently the trouble was purely muscular.

The same phenomenon is exhibited when so-called unmusical children first learn to sing. It is frequently found that the first notes they produce lie below E, first line, treble stave. Imitation in that compass improves, but nothing above will respond. Then, quite suddenly, one finds that they are able to produce notes from E to B, in the 'lower thin' or head voice. These do not come separately, but the power is gained all at once. Generally a rather long period intervenes before the compass is extended from B to E above, then the 'upper thin' appears all at once.

It is quite clear from this evidence that there must often be some lack of co-ordination which prevents normal functions from functioning. At any rate, it is always well to give the young sufferer the benefit of the doubt, and experiment patiently for a long time to find the real cause of inability to sing.

The teacher should never tell a pupil that he or she is unmusical. He should say, 'Your musical sense is perhaps weak, but if you try, and have patience, it will improve. If you could not run well, you would not give up running and games altogether; you would try to improve in order to become a normally healthy

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and active person.' Crippled children never like to be cut off from the ordinary recreations of a school; they will do whatever their powers permit them. Under persuasion and sympathetic help the musically crippled child generally makes the necessary effort. Encouragement, not discouragement, is needed. To send a child out of a class because it cannot sing well is sheer wickedness, and a strong commentary upon the teacher's narrow-mindedness and lack of interest and resource.

In no school would a child be expelled from arithmetic because it found trouble with additions, or from history because the mind found it difficult to retain dates and names. Weak pupils should be told to listen, endeavour to try to do whatever is possible in class, and to develop their musical sense to the best of their ability. The teacher should give special time to them, while classes are changing rooms, during recreation, before or after school hours. Five or ten minutes a week with a weak pupil, or with a small group, will rarely fail to bring about improvement. The child usually appreciates the teacher's interest and care, and will respond.

The teacher should take a special interest in those who need help; they must be treated not as criminals, but as invalids. He should feel all the enthusiasm that is shown by a medical man encountering a baffling case.

Every child should be tested individually on entering school (see Chapter VII). The teacher thus begins his work with a knowledge of the people on whom special attention needs to be bestowed.

As has been already pointed out, some pupils are able to sing attractive songs. This gives an introduction to other work. Some can progress better at first by humming instead of singing. Others imitate the piano better than a man's voice, or a child's more easily than an adult's.

A convenient classification of deficiencies follows:

- I. Those who can sing with the class, but not alone.
- II. Those who can sing an upper part but not a lower. (This is really a want of musical independence, and not a lack of ear.

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Such people can often sing a lower part which moves in oblique or contrary motion to the upper, but not in a succession of thirds or sixths. In the former the interest of their own part prevents them from listening too closely to the other. This tendency is shown in the early stages of part-singing. Rounds are often easy where two-part songs are not.)

III. Those who sing well by themselves but not well with the class. (These are very rare cases, and are most troublesome. The writer can offer no explanation.)

IV. Those who have a fairly correct ear, but who cannot sing well.

V. Those who cannot imitate at all.



## CHAPTER VII

### BREATHING, VOICE TRAINING, AND PRONUNCIATION

#### A. *Breathing*

THE question of breathing is a welter of confusion. There is scarcely any subject where cranks find such scope, and in which extensive reading leaves an inquirer so puzzled about the truth of the matter. Time allotted for school-singing allows no opportunity for elaborate breathing exercises, even were such training desirable. Moreover, it is impossible for a teacher to watch niceties of movement where forty or more pupils are concerned. A few elementary principles, a few short and simple exercises, quickly carried out and carefully supervised, are all that is necessary or desirable.

The main points are :

I. The shoulders should not rise or fall, and the abdomen should not be protruded.

II. Action should be diaphragmatic.

III. Two things should be aimed at, (a) increase of capacity, (b) control.

The following exercises generally suffice :

#### *Capacity and Correct Action.*

I. Class stands. Pupils turn to right so that each, except those at the right end of the line, faces the back of another. One hand is placed on the front of the body, at the waist, so that it lies at the edge of the diaphragm. The teacher must see that it is neither too high nor too low. The other is placed on the side of the body, at the same level. The class is told to feel expansion where the hands touch the body when breath is inhaled and exhaled, to keep the shoulders still and to feel the breath controlled from the waist. Each pupil must watch the shoulders of the companion in front. Class inhales while teacher counts

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1, 2, 3, 4 at a rate of MM. 60, holds breath while teacher counts again, and at the fourth count teacher says 'Go'. Class exhales suddenly. Any pupil who sees shoulder movements of the person in front places hands there at word of command. The teacher also watches carefully, but this plan releases him from the impossible task of observing every pupil in the short space occupied by exhalation. On repeating the exercise, he watches those who have been 'caught out' by their fellows, and if they do not amend they can be made to do the exercise in front of the class.

The class now turns to left, so that those at the right end of the line are also brought under observation, and the exercise is repeated twice. Perhaps four times in all is sufficient.

Pupils must be taught to do the exercise without strain. It is dangerous to attempt to cultivate increase of breath capacity to any great extent with young people.

II. When habits of correct breathing are established the following is useful: Class stands, inhales gradually while raising arms slowly from sides, extended away from body, palms down, until shoulder level is reached. The teacher should pattern. Palms are turned upwards, breath held for three or four seconds. Then arms are slowly lowered, breath being gradually exhaled, complete exhalation coinciding with contact of hands with sides. Pause before repeating.

III. II can be varied as follows: Inhalation and exhalation as before, but while breath is held arms are slowly raised to an angle of 45°, with palms front, and slowly lowered again to shoulder level. [For these and similar exercises see Behnke, *The Speaking Voice* (Curwen).]  
*Control of Breath.*

IV. With hands at waist, inhale while teacher counts 4, then class counts on one breath to 12, 15, or beyond, at the rate of MM. 60. At the end, teacher asks for a show of hands from those who have reached 12, 13, &c. Pupils must be told to use as little breath as possible for each word, and to control from the waist. It is not desirable to carry this exercise beyond 20, as it may cause undue strain in some cases.

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V. The same as IV, but, instead of counting, pupils sustain softly a note in the middle of the compass while the teacher counts to MM. 60.

Now that a considerable amount of attention is being paid to gymnastics in schools, under the tuition of qualified persons, there is not so much need to devote time to capacity exercises, although undoubtedly the needs of gymnastics and singing are not exactly the same in this direction. It is well for the teacher to inquire what exercises are used in gymnastics, so as to avoid overlapping and to save his own time.

The mistake is often made of confusing breathing in exercises with breathing in singing. One hears teachers telling a class to take a deep breath before an exercise or a song. Such a habit causes exhaustion, flattening, and breathy tone. Capacity and control exercises enable one to meet awkward situations, they add volume and ensure steadiness of voice, but full use of the powers thus gained should not be utilized on every occasion. An experienced singer avoids a succession of long phrases each to a breath, unless the music can be sung in no other way. After two or three long phrases, short ones are a necessary relief. The golden rule in songs is: 'Take breath as often as is convenient, and only inhale sufficient for the new phrase.'

### B. *Voice Production and Pronunciation*

#### I

The majority of books on school singing deal far too elaborately with voice work. Not only is there not time to go through a large number of exercises, but a great deal of effort is spent with but little real gain. Voice training is a subtle thing; all teachers of solo singing are aware that conveying to a pupil a correct idea of quality and position is an exceedingly difficult task. It cannot be expected that, where only a few minutes a week are available, and where a large class has to be handled, full value can be obtained from elaborate exercises. Voice exercises nearly always depend for their efficiency not upon

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a certain formula, but upon how it is applied. A merely mechanical repetition of some successions of notes with certain vowels produces no good results, indeed, sometimes positive harm. Directions to a class as to the position of the soft palate, of the pharynx, or even the tongue (except under very simple conditions), conduce only to self-consciousness and bad tone. As in breathing, a few general principles, a few simple exercises, and a knowledge of what to aim at are all that is necessary. The latter requirement is no doubt not easy to achieve, because so few teachers have opportunities of comparing their results with those of others. Lessons from a good master, not one who merely teaches songs, but one who will guide him in the production of a pure, well-governed tone, are essential to the achievement of the best results. On the other hand, teachers who have studied singing are often apt to overlook the essential differences between adult and child voices and the need for distinctly different treatment in the latter case. There are many teachers with small technical knowledge and little personal skill who obtain remarkably good results by experience and by the cultivation of the ear for the subtleties of young people's voices. Book-learning is of little value.

### 2

The child voice may be divided into three main portions. Below E (first line, treble stave) the sound seems to the singer to come from the chest. Between that E and the next above, it seems to come from the middle of the head. Above the second E it seems to come from the top of the head. These divisions give the convenient terms of 'chest' or 'thick' register (the latter name is given because it is thought that the whole length and breath of the vocal ligaments vibrate when it is being used), 'head' or 'thin' register (it is believed that only the thin edges are brought into action), and 'small' (only a corner of the ligaments is supposed to be vibrating). Whether one agrees with this explanation or not, the terms are convenient.

The head voice may be subdivided into E-B, 'lower thin', and B-E, 'upper thin', both calculations being upward. Any

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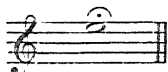
attempt to sing above the rough limits given, still using the same quality and method, produces a sense of strain. This strain is often not felt by raw singers, because they confuse effort with musical result. Only when the voice is habitually used in a correct manner is the strain of incorrect methods fully appreciated. Deterioration of quality, loss of pitch, and unevenness result from forcing any register above its given limits. On the other hand, each register is capable of being brought down below the normal range to the extent of a second or third, or even more. The tones thus produced are not strong, but they have the priceless quality of making possible the joining up of the various parts of the voice and of producing a uniform whole. They also afford opportunities of taking certain notes in different ways, according to their position in a phrase. If the chest voice is used in an ascending scale above its normal limits, there comes a point beyond which it is impossible to carry that quality, and a violent change into a thinner voice is made. The same thing happens, though to a lesser degree, when passing from the lower to the upper thin, and from this into the small. But if the optional tones are cultivated in the higher registers, one may proceed up a scale without any marked break, by the simple device of anticipating each successive register by a tone or even two. In course of time the transition becomes easily manageable, and prevents the hearer from noticing any alteration of method of production and quality. It is quite clear from this brief summary that all simple voice exercises should be downward and soft, should aim at carrying the upper registers down over the lower, dovetailing over the breaks, and, by concealing the actual point of change, producing throughout the entire voice a uniform quality. Habitual loud singing makes this improvement impossible.

A class may readily perceive the difference between the chest and head voices (these are more suitable terms than 'thick' and 'thin' in class work, as they are self-explanatory) by the following procedure. The class sings:



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loudly. The sound seems to come from the chest. The class now sings:



very softly. The sound seems to come from the head. The simple facts of position of sensation are mentioned, the difference of quality commented upon, and the main principles enunciated. There is no need to refer to the theory of the action of the vocal ligaments; it is better that singers should not think about the larynx at all. The proud remark of old Italian singers to anatomists, 'The singer *has* no throat' was a declaration of principle which was full of wisdom and deep meaning.

The small register is so seldom employed in school work that nothing need be said about it. When it is required it is sufficient to tell the class to think of the note as being produced from the top of the head, and that they must not sing *up* to the note, but rather look down from above. Singing the tone softly with hand on head is sometimes useful to prevent the thin register from being forced upwards.

### 3

The chief aims of voice work should be:

- I. To avoid every possibility of strain.
- II. To secure beauty and sweetness of tone.
- III. To produce an even quality over the entire compass.
- IV. To secure a pure, clear, full tone on all vowels.
- V. To avoid the use of too much breath.

It will be noticed that nothing is said about development of voice. This is quite possible and legitimate with boys, but it is a questionable aim with girls. Naturally, the voice develops when properly used, but a deliberate attempt to develop girls' voices, especially during the age of puberty, is fraught with danger. It is common to find teachers in secondary schools treating them as adults, utilizing a large compass and mature strength. Results may be attractive, but they are often secured at the risk of personal ruin. During adolescence girls' voices

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frequently undergo changes. They become husky, a mild form of the uncontrollableness of a boy's voice at the same age. They alter in compass, and not always permanently. A low voice will develop an upward tendency, and then perhaps settle downwards again. A medium or high voice will follow the opposite track. This does not happen with all girls, but it will frequently be found. This unsettled condition argues that it is dangerous to seek for power, or the use of a wide compass. It has not been proved that a moderate use of the voice, in compass, strength, and length of periods of singing, during this change, is productive of harm, although there are a few people who believe in complete rest. It is surely a small thing to sacrifice the effect of adult tone to avoid the risk of seriously damaging a voice, even one in a class. Experience as a teacher of solo singing has proved to the writer that years of careful attention are sometimes necessary to eliminate the bad results of an assumed maturity of voice at too early an age. Moreover, the peculiar charm of class-singing in the upper forms of a girls' secondary school, its freshness, purity, and richness, corresponding with the personal qualities of the girls themselves, is thereby lost. Each age has its characteristics of beauty of voice, reflecting those distinctions of charm in which a lover of young people finds delight. The kindergarten appeals to one in a particular way, the lower classes in another, the upper classes of an elementary and the middle forms of a secondary school in a third, and the senior groups of a secondary school in yet another. All are different from adult female choral singing, all are beautiful and distinctive in their peculiar way. They afford infinite variety of shades of colour on the choral palette.

Unfortunately, senior girls' classes are pitted against adult choirs at some competitive festivals, and not only do conductors attempt to rival older voices in power, but adjudicators who, however good musicians they may be, are not intimate with the subtleties of school work, often praise the very qualities which seem harmful to an experienced teacher. Conductors of school choirs naturally strive more and more to gain these effects; delicacy, intimacy, and pure charm are lost, and in the process

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the individual who is not strong enough to stand the development suffers materially.

Authorities differ as to the advisability of resting a boy's voice during puberty. Many believe that gentle singing is not only not harmful, but, in the long run, beneficial; others condemn it. Restrained use of the voice during this period certainly solves the problem of the loss of interest and partial atrophy of musical faculties caused by the long gap between the boyish treble and the adult bass or tenor. Some years ago the writer taught in one of the now defunct Pupil Teachers' Centres, at a time when Board of Education regulations required practical work from all and sundry. The boys were made to use their voices quietly, if possible at the same pitch as before the break, but with the upper notes deleted. There were many difficulties, of course, until the range settled to that of the normal adult. Uncontrollable plunging from high to low register and back again was common, and often wrecked the gravity of the class, but after a while most of the boys were able to sing in an easy, if not beautiful, falsetto. Voices were not impaired; on the contrary, when these boys became students at the University, they provided a larger proportion of tenors than an equal number of men from other sources. The habit of using the upper notes gently had given them the power of acquiring comfortably the higher register. Most men on resuming singing enjoy their newly found deep notes, and find the upper ones difficult and strained. Instead of the tenor assuming his normal register he settles down into a feeble bass or baritone.

The fault indicated in V is common. It arises from the aforementioned confusion of thought with regard to breathing, and from careless habits of singing. It results in a breathy tone, devoid of body, and incapable of growth, and causes singing to be a series of short gasps accompanied by constant exhaustion. Piano and pianissimo tone should be controlled, and not anaemic and flabby. Clear tone must be insisted upon. Breathing exercises IV and V, downward scales preserving the clearness of the initial note, and continual watchfulness and advice on the



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part of the teacher are the remedies. The fundamental cause is often mental; an indolent class will frequently give trouble in this direction. Too much use of 'oo' in voice exercises sometimes induces breathy tone.

### 4

Apart from the question of breath control, the secret of good tone lies in (1) soft singing, (2) open mouth and throat, and (3) looseness of throat and jaw. (2) and (3) are often mutually antagonistic. Effort to open the mouth produces hardness of tone, looseness tends to close mouth and throat, besides leading sometimes to breathy singing. A due proportion of exercises II and III (see below) and constant watchfulness to prevent undue inclination in either direction are necessary to combine the two elements. Both good position and good condition are essential. Few exercises beyond those outlined below and simple variants are needed.

I. Downward scales of an octave, to 'oo' (see IV, below), beginning on E (4th space, treble stave), Eb, D, Db, C, sung slowly, softly, smoothly. There must be no alteration of quality throughout.

If the class suffers from raucous tone a fairly long apprenticeship to this is the only means of securing a satisfactory basis for future progress. These, and other simple voice exercises, may often be revised without loss of time while books or copies of songs are being distributed.

II. Scales, as above, with 'oo-oh-ah' on the top note, 'ah' being used for the remainder of the descent. The same points must be observed with regard to quality. The change from vowel to vowel must be a gradual merging, not a sudden jump. 'Ah' is apt to produce hard quality and shouting, 'oo' softens the voice and brings the tone to the front of the mouth. The quiet restrained method of singing thus imposed should be carefully preserved during the vowel change, and there should be no increase of strength, except that natural augmentation of tone produced by the more resonant vowels. Indeed, it is often advisable, when

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rough singing is prevalent, to recommend a diminuendo as the first vowel changes to the second, and the second to the third.

It is often troublesome to secure an open mouth on 'ah', especially in districts where closed vowels are habitual. Pupils are unable to tell whether the mouth is sufficiently open or not. They think they have imitated the teacher's pattern when their teeth are only separated by an eighth of an inch. A convenient plan is to make each pupil insert the third joint of his thumb (that nearest the nail), or two fingers, between the teeth when 'ah' is reached. Some teachers find the use of small mirrors advisable. These can be purchased for a few pence at a toy shop, and can be stocked for the class. They are valuable in III (see below). It is not good to open the mouth too widely, as this produces stiffness, closes the pharynx, and prevents that balance of resonating cavities of the mouth and throat which is essential to a well-tempered vowel.

Oo-oh-aw may also be employed, and a useful variant is singing both sequences of vowels on each note of the descending scale, with a pause on 'ah' or 'aw'. When good tone is established, descending scales may be practised to 'oh', 'o' (as in 'on'), 'aw', 'ah', 'eh' (as in 'met'), and 'er'.

III. Looseness of jaw and throat is not easily acquired with an open position. It is rarely possible to tell by the eye whether all singers are making free action and keeping everything lax. A harsh voice resulting from faults of this description is often lost in the mass.

The following are useful :



to be sung (1) Allegretto, and (2) Allegro.



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These must be sung *pianissimo* with a light, quick, effortless drop of the jaw on each note. Here mirrors are useful. In their absence, pupils should touch the front of the chin lightly with one finger, and so feel the downward movements.

Lively  $\frac{6}{8}$  folk-tunes, such as 'Come, lasses and lads', sung *ppp*, quickly, to 'laa', with a movement to each note, form a good variant.

IV. One fault of many books on school singing is the recommendation of a standard set of vowels, ignoring the fact that the effect of different dialects is to necessitate differential treatment. Some modes of speech favour dark sounds, others squeezed, others open. The application of corrective vowel exercises depends upon the nature of the problem to be combated. Eleven single vowels fall into five divisions: (1) oo, u (as in 'but'), (2) oh, aw, o (as in 'on'), (3) ah, a (as in 'axe'), (4) eh, er, (5) ih (as in 'it'), ee. Each vowel has its virtues and its vices.

'Oo' and 'uh' insist on soft singing, and 'oo' particularly brings the tone to the front of the mouth, but while the mouth may be fairly well opened on 'uh', with 'oo' it is difficult, and, except with solo lessons, impossible. 'Oh', 'aw', and 'o' help to give fullness of tone and to add the resonance of the back of the mouth, but sometimes induce throatiness. 'Ah' gives the widest mouth position, but is apt to produce throatiness, harshness, and stiffness. 'A' (as in 'axe') is frequently devoid of pleasant quality and is apt to be 'bleaty', but is often valuable for curing throaty production. 'Eh' and 'er' help to bring the tone well forward with a fairly open position, though 'er' is sometimes closed and throaty. The tone is apt to be devoid of fullness. Except under individual tuition, 'ih' and 'ee' are thin and sometimes nasal, but are useful in helping to correct sounds which are too dark and closed.<sup>1</sup>

<sup>1</sup> Without a system of phonetic signs, which would be an unnecessary complication in this brief outline, the exact shade of vowel is not easily indicated in these and the sounds to be discussed shortly, but it is thought that indication of a distinguishing word is sufficient.

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The teacher must study his class, and use corrective vowels in moderation. An 'ah' which is too dark may be lightened by the exercises a-ah-a-ah, sung on one note, with a pause on the final sound. The first must be merged slowly and almost inaudibly into the second, and the third into the fourth. The class must be told to keep the sensation at the front of the mouth. An 'ah' which is empty may be assisted similarly with 'aw'. Throaty production is curable by the application of 'ih' and 'ee'. As already mentioned, 'oo' is the best vowel for preventing a class from singing too loudly and with coarse quality. It is impossible to discuss every problem in detail, it is sufficient to suggest that where it is desired to borrow a good point from one vowel to correct a vice of another, exercises on the lines of oo-oh-ah or a-ah-a-ah should be devised.

It is essential that throughout the singing of any single vowel there should be absolutely no change in position. The habit of 'mouthing', 'dah-oo', for instance, instead of 'doh', is not only hideous in itself and a desecration of our language, but it is fatal to the production of good tone. In spite of the many insults heaped upon the head of English speech it is a beautiful singing medium if used in its pure form. It is quite possible with care, patience, and resourcefulness on the part of the teacher to train young people in any part of the British Isles to sing standard English. While certain districts naturally favour the production of good tone, where there is a good teacher excellent voices and pure sounds are always possible. Children may be heard speaking strong dialect and yet singing with a pronunciation which would satisfy any purist. As a rule, there are few fundamental errors. An analysis of these will provide means of remedy. The quick ear of a child will always prove a sterling aid to the teacher if the right method of bringing it into action is devised.

Conductors who are over-meticulous in the matter of pronunciation sometimes insist upon sounding with a click a vowel which begins a phrase occurring after a rest, and treat similarly the second of two vowels which are not separated by a consonant, for instance, the 'o' in 'away on'. The reason given is that

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this makes for distinctness. The practice is not in consonance with good singing. The click is disturbing to the ear, it unduly accentuates the word, it prevents pure legato, and does not tend to produce any greater clearness in pronunciation. Moreover, the sharp 'shock of the glottis' is harmful. A throat specialist told the writer that the great majority of his cases were the result either of wrong breathing or of this habit of 'clicking' vowels. It is quite possible to make two successive vowels distinct without separating them.

Humming is often useful for bringing tone forward, syllables such as 'meh', 'mai', 'mee', &c., with a prolonged 'm', and an endeavour to keep the vowel-tone in a position approximating to that of the consonant, will sometimes cure backward production. Care must be taken that the vowel is not nasal in quality.

The question of lip position and action is too elaborate for discussion here. But it will often be found that a bringing forward of the lips to focus the tone and to prevent meagreness of quality on certain vowels, is easily taught and easily acquired.

Double vowels are those in which there are two single sounds, one sustained, the other pronounced quickly, lightly, and almost inaudibly, sometimes accompanied by a diminution of breath pressure. These are frequent sources of error. They may be classified as follows:

I. With the modifying vowel at the end:

i (as in 'high') =  $\hat{a}$ -ee.

ow (as in 'how') =  $\hat{a}h$ -oo.

oi (as in 'boy') =  $\hat{a}w$ -ee.

oh =  $\hat{o}h$ -oo. (See note above on phonetic spelling. 'Oh' may be sung with the modifying 'oo', or without.)

ai (as in 'day') =  $\hat{e}h$ -ee. (This is sometimes difficult to appreciate. A little investigation will show the rightness of the classification. The words 'debt' and 'date' have the same continuous vowel sound. They are sung identically until the

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final consonant is used. In 'date' a slight 'ee' is introduced just before the consonant.)

2. With the modifying sound at the beginning :

u (as in 'you') = ee-oo.

io (as in 'yonder') = ee-ô.

Much of the difficulty experienced in securing a correct treatment of these double sounds is due to the difference of their use in speech and singing. In all other matters English is sung as it is spoken, but in speech double vowels under (1) demand a gradual modification of the first sound. That is impossible in singing ; a long sustained note, for example, to the word 'mate' with a gradual modification of the 'eh' sound, would appear ridiculous.

In (1) the first vowel must be sustained unmodified until the note is just about to finish, and then the second must be touched as lightly as possible. The following exercise may be used to demonstrate the principle : The words 'met' and 'mate' are written on the blackboard. (It is better for the class to see the words under discussion, as spelling, which in the English language rarely has any connexion with pronunciation, frequently causes a wrong conception.) The first is sustained while the teacher holds his hand horizontally in view of the class. He throws his hand sharply up from the wrist to indicate the sounding of the 't'. This is repeated several times with variation of length of vowel. 'Mate' is practised similarly, the sustaining vowel being absolutely identical with that in 'met', and 'eet' being sounded lightly and quickly at the raising of the hand. Care must be taken that 'ee' is not brought into prominence, but almost concealed. When this is satisfactory, the class sustain 'meh' without knowing which word has to be sung. Just before the sign for the termination the teacher tells the class which word he wants.

If the common fault of singing



Meh - eet

instead of



Mate

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is encountered, it can be combated by a process like the following, the teacher giving the signals for the qualifying vowel as before :



It must be sung to pattern.

V. Consonants are seldom pronounced wrongly, but they are frequently inaudible. A missing consonant should be pronounced separately, and a number of words including it patterned (whispered, spoken, and then sung) so as to drive the matter home. If 'v' is inaudible, practise:—dove, love, hove, cove, glove, shove, voice, vowel, vice, vile, vital, violin, revive. In singing it is necessary to make consonants more distinct than in speaking, partially because the meaning of words, spun out as they are in vocal music, is not so easily followed, partially because consonants are allotted so little space compared with the vowels. It is therefore justifiable to exaggerate consonants in such an exercise, and even, if a class is faulty in this direction, to make them more prominent in songs for a while than ordinary singing demands. Carelessness will soon cause a diminution of exaggeration. The vice of breaking legato in order to make consonants distinct should be avoided. If mannerisms in pronunciation attract attention and destroy the charm of the music, they become an absurdity. Pronunciation is a means to an end, not the end in itself.

### 5

It has been remarked that the whole lesson should be one of ear-training. In the same way, it should be a continuous lesson in voice training. There cannot be one quality for sight-reading and another for songs. Tone acquired by special exercises must be used all the time. Here, again, pupils can aid the teacher by being called upon to point out when and where tone deteriorates. Their perception is quick, and most young people have a keen sense of beauty; once they realize that voices may be made beautiful

## *Breathing, Voice Training—*

and that singing in this way gives greater pleasure, they will take a pride in attaining and maintaining a standard of good tone.

When a teacher begins with a new school, the work is often long and discouraging. But once the tradition is established the task becomes easier. As the junior scholars ascend in the school they show a difference in quality, and comparisons are possible. At an early date after entering school the new juniors should have an opportunity, possibly at the terminal sing-song (see Chapter VII), of hearing those whose training has been longer. They will not be slow to perceive the difference in quality.

Where there is no musical supervisor, the task of an elementary school teacher is difficult, as the tone of various classes differs according to the qualities of the person in charge. But in the year allotted, even if the preceding teacher has been incompetent, a considerable difference in quality may be secured. A more serious difficulty is the head master or mistress who, knowing nothing about the subject, wants the classes to 'sing out'. Such an influence and such an expression are fatal, and a teacher who is subject to such authority is to be pitied.

When beginning with raw material care should be exercised in the choice of songs. To give 'Ye mariners of England' or 'Rule, Britannia' to a new class which is inclined to be rough will wreck any attempt to improve tone. There are plenty of quiet folk-songs which are suitable for girls. With boys the choice is more limited. If a song or exercise produces rough tone, repetition to 'oo' is an excellent tonic. (The writer does not believe in the use of 'koo' in class work, as 'k' is apt to be pronounced with too much force, and the resulting click is harmful. It is a valuable syllable for certain purposes in individual training, but it is scarcely possible to supervise a large class in such a way as to avoid its dangers.)

If a teacher has control over the whole school, the amount of time devoted to vocal exercises may be diminished gradually as the age of the scholars increases. Once habits are formed, and the character and importance of beautiful tone understood, a few brief exercises are all that is necessary. As before mentioned,

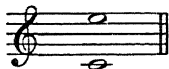


## —and Pronunciation

the aim should not be development of voice. The occasional employment of vigorous songs in upper forms is good and healthy once correct quality is secured; in junior forms there should be more restraint.

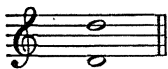
### 6

The question of compass is extremely important. Children's voices frequently cover a remarkably wide range, but it is certainly not a wise thing to use the extremes. Students of the voice know that it is only by concentration on the middle registers that permanently good results can be obtained, that the bulk of practice should be devoted to the medium notes, and that any attempt to use extremes unduly brings irretrievable disaster. With young people the danger is even greater than with adults. The voice is not mature, and undue exertion is as harmful as excessive physical exertion at the same stage of growth. Constant use of lower notes produces roughness and bad intonation; many high notes are a severe strain. Moreover, in every class there are individuals whose compass is strictly moderate. These must not be sacrificed for those who have a wider range. The poorer singers must impose a standard. The compass



is the only safe working basis for girls.

B below and F above may be touched lightly and quickly, especially to phrases on a vowel, but unless one has a special knowledge of voice training and of young people's powers, and an intimate acquaintance with the individual voices of a class, extension beyond these limits is unwise. Even the highest and lowest notes of this range should be taken in moderation. The portion



should be used most.

Boys' voices may be taken higher than girls' without fear, providing the tone be sweet and pleasant.

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The common fault of using an extensive compass is most harmful. Part-singing frequently tempts the teacher to allow his seconds to sing low B flat forte, and his firsts high G. Unfortunately some able composers do not understand the limitations of the child voice, and in their school music employ a compass which is only suitable for adults. Sometimes the 'lie' of the song, or the allocation of certain consonants and vowels to upper notes makes for strain, even though the actual compass is not harmful. The teacher should always listen acutely for such passages. It is better to sacrifice an otherwise good song than to damage a single voice. Another point for consideration is that composers write with the Philharmonic pitch in mind, whereas many school pianos, especially in the provinces, are tuned to so-called 'concert pitch', a semitone higher.

While it is not advisable, with the small amount of attention that is possible in school tuning, to have a piano lowered, the teacher should insist that the tuner should not raise the pitch of the instrument. He often does so to 'brighten the tone'. A correctly pitched fork costs only a few coppers, and should be kept on the premises for the tuner's visits.

In competitive work, where 'effect' is deemed by some conductors as essential, it is common to find over-loud fortes and fortissimos. These should be strictly forsworn; beauty of tone and sweetness are always essential. Both Chopin and Debussy are said to have avoided extreme fortissimos in their pianoforte playing, but their soft passages were so delicate and their nuances so subtle that their louder tones produced all the effect required, and the absence of crashes on our 'modern Dreadnought' was never missed.

It cannot be emphasized too strongly that habitual soft singing, not flabby singing, but *piano* tone with fullness and careful control, is the secret of all good voice production in schools.

## CHAPTER VIII

### VARIOUS MATTERS

#### A

REFERENCE has already been made to the snare which besets a teacher when he imagines that the collective sound produced represents a true valuation of his work. A few reliable leaders can make an otherwise poor class sound quite good. Weaker singers learn to rest upon the stronger, and after a while they cease to exert themselves, merely following those whom they know to be capable. They become musical parasites. It is no exaggeration to say that a really poor body of singers, by virtue of a few superior individuals, may sound as if it were excellent, and that sometimes when a class does not make a presentable show it may be doing good work, because its members are learning to rely upon themselves. A choir trainer knows that a rehearsal without his best singers is a valuable one, and that when his weaker choristers have to think for themselves the gain is considerable. The writer was once watching a singing lesson in a numerically small form. The teacher, who made no attempt to move among her class, but sat in state on a small platform, called for sight-singing books. Two children had forgotten theirs, but were too wise to confess. They merely held up ordinary school books under cover of the persons in front, and sang quite well. Only close observation could detect that their lips moved slightly after they heard the rest of their companions intone the note. The young teacher who probes below the surface frequently experiences a severe shock; his pride is humbled. It is necessary to make use of every expedient to discover the real state of affairs, however distressing the truth may be. It is only when the weaknesses of a class are thoroughly understood that a teacher can get to grips with realities. A leader of a line may be useful in choral singing, but is a snare and a delusion in class teaching. Such individuals should frequently be silenced, not in a way

## Various Matters

which attracts undue attention to them, but by appointing them monitors, and by finding tasks which will keep them employed at periods when the teacher especially wishes to cultivate self-reliance in the others. It is a good plan to keep the class permanently divided into two equal sections, called A and B. To allow one portion to read through a lengthy test is to invite inattention, possibly temporary disorder, in the other. Exercises may be divided between the two groups by calling out A and B during the progress of a test, indicating which section is to sing. The group which is for the time silent is compelled to follow mentally, or it is trapped when next its letter is called. The melody should be divided according to the principles of phrasing :



It is not suggested that all tests be sung in this way, but only a proportion of them. The same plan may be adopted occasionally in modulator time tests.

The class may also be sometimes divided into rows.

In every school subject a knowledge of individual work is expected from the teacher. If music is to be ranked as a subject of equal importance with others, and if the teacher wishes to get the best out of his material, some measure of it is essential. It is not an easy matter. Numbers are usually large, time proportionately small; there are claims of speech day upon the purely spectacular side of the work. On this and other extraneous occasions music is brought forward, but for the rest of the year it is forgotten. Music is looked upon, not as an essential school subject requiring brains and skill and continuous dogged work, but as a means of providing occasional 'entertainment'. It is the teacher's duty to make it a serious subject, and to convince

## *Various Matters*

the powers that be that every member of his classes is being considered separately, apart from the general effect of massed singing.

One baffling question at first is to persuade the young person to sing in front of his fellows, and there is frequently considerable prejudice to overcome. Young people are expected to answer questions, to read, recite, and generally to use their voices in the presence of the remainder of the class, but when singing alone is broached a strange shyness is evinced. That such is a mere question of habit is beyond doubt. The writer has known girls who were accustomed to singing songs in public and who boggled at reading a couple of bars before their associates, and others whose voices in the playground could outvie all others in strength but were inaudible in individual tests! But once the custom is established, tradition becomes a potent force, and after a while the only thing that is needed is an occasional wheedling of a nervous child, or of one who makes a pretence of nervousness. If it be clearly understood that terminal reports and class marks depend upon individual singing, opposition inevitably weakens and disappears. Children in junior forms show little hesitation; by the time they grow to more self-conscious years the habit has been established. It is well to enlist the sympathy of the head before beginning any such campaign. A diplomatic talk will soon convince him of the value of digging to the roots of the matter, and of bringing music into a similar state of cultivation as other subjects in the curriculum.

The objection that there is no time for such a scheme will be raised. The following plan may afford a basis for economical working in this direction. Let the register be prepared thus :

<i>Name and previous form.</i>	<i>Year of en- tering school.</i>	<i>Note of initial testing.</i>	<i>Sol-fa.</i>			<i>Staff.</i>			<i>Ear tests</i>
			<i>Tune.</i>	<i>Time.</i>	<i>Com- bined.</i>	<i>Tune.</i>	<i>Time.</i>	<i>Com- bined.</i>	

## *Various Matters*

Let 10 marks be a maximum, and some plan such as the following: I. 10 (indicating January, full marks), V. 8 (May, 8 marks), noted in the various columns. The date is essential, as a lesser degree of proficiency must be expected in the earlier period of the session. A higher standard of attainment will naturally be looked for in the first and second columns of each notation than in the third, and staff will afford more difficulty than sol-fa. A liberal freedom of marking is therefore essential. Experience will teach adjustment. A long test is not necessary, half a dozen notes on the modulator, two or four bars of a time test or melody will suffice if the class is large and time short. Weak singers should be encouraged by easy tests, possibly, at first, in the two left-hand columns of each notation. With a form of forty, four tests a week, occupying in all some two or three minutes, will cover all individuals in a term. It is not generally possible to test each pupil more than once a term, and as one term is usually broken into seriously by speech-day preparations, each pupil can usually be tested only twice in a year. This is not a great deal, but two records plus regular ear-test marks plus individual examination on entering school, give at least some idea of the calibre of every person. At the end of each term, except perhaps the broken one referred to, a mark should be assigned to each pupil, and included in the terminal school reports.

In many schools music reports are not added, or marks not included in the placing of the order of merit in a form, but that is a matter for the teacher to remedy. Most heads are keen on having efficiency in every department of their school. Diplomacy and tact accomplish wonders. The visiting singing teacher is often the pariah of the staff. It behoves him to take his rightful place. If he does so, his subject will be more respected.

In some schools a useful source of stimulus is a shield, cup, banner, or picture, awarded each term to the form with the best average for sight-singing marks.

## Various Matters

### B

It is common in books on this subject to give a scheme for division of a lesson.

Evans and McNaught suggest the following :

- (a) Voice or breathing exercise, 3 minutes.
- (b) Teaching tune from the modulator, 5 minutes.
- (c) Teaching tune from the charts and from the blackboard, 5 minutes.
- (d) Ear-training exercises, 5 minutes.
- (e) Teaching time and tune combined, 5 minutes.
- (f) Practice of songs, 7 minutes.

This allotment of time is necessarily only a general recommendation ; various sections should be shortened, lengthened, or occasionally omitted, as circumstances demand. A large proportion of sight-work is essential in lower and middle forms. If this be done effectively, a larger proportion of time may be given to songs in senior forms. The reverse order would be wrong, as only a good foundation of sight-singing enables young people to learn as many songs as they should. A new song may be taken sometimes in place of combined tests, if it be learned systematically, and not merely patterned. As already pointed out, voice exercises can be curtailed in senior forms if the teacher is in charge of the music of the entire school.

It is imperative that the order of these divisions should be varied frequently. A stereotyped lesson soon becomes stale. Naturally, songs should always come at the end of the period ; once the sweets of the honey are tasted, other dishes are unpalatable.

### C

Two-part songs should not be attempted until ample preparation has been made. This should be begun long before unison singing is departed from. Independence is often a lengthy growth, and much trouble is saved if preliminary work is spread over several months or more. The earliest step should be to

## *Various Matters*

make A (see Section A of this chapter) sustain **d**, while B sings **d m s d' s m d**, to hand-signs, or pointing on the sol-fa or staff modulator. Other notes of the chord can be sustained against the arpeggio in the same way; **d** or **d'** can be held while the other division sings the ascending and descending scale, or the reverse.

Slightly independent passages can be given by hand-signs, using both hands, by two pointers on the sol-fa modulator, or by two pieces of chalk or two movable minims on the staff. The teacher should not confine himself to any one way. A number of short tests given in several ways, with frequent reversal of parts, will prove less tedious than long ones with unvarying plans. It cannot be repeated too often that the more methods that can be devised for covering the same ground, the more unflagging will be the interest of the class, and the more thoroughly will the path be known.

$$\left\{ \begin{array}{l} d' \ s \ m \ d \ m \ s \ d' \\ d \ \text{---} \ m \ \text{---} \ d \end{array} \right\} \parallel \quad \left\{ \begin{array}{l} d' \ s \ m \ d \ m \ s \ d' \\ d \ \text{---} \ s \ \text{---} \ d \end{array} \right\} \parallel$$

$$\left\{ \begin{array}{l} d' \ s \ m \ d \ m \ s \ d' \\ d \ m \ s \ d' \ s \ m \ d \end{array} \right\} \parallel \quad \left\{ \begin{array}{l} d' \ t \ d' \\ d \ r \ d \end{array} \right\} \parallel$$

$$\left\{ \begin{array}{l} d' \ t \ l \ s \ l \ t \ d' \\ d \ \text{---} \ m \ \text{---} \ d \end{array} \right\} \parallel$$

are simple examples. Choose a moderate compass, and confine neither A nor B to an upper or a lower part.

An arpeggio to some scheme of time, for instance :

$$\left\{ \begin{array}{l} d : d \ | \ m : - \ | \ m : m \ | \ s : - \ | \ s : s \ | \ d' : - \ | \ d' : d' \ | \ s : - \ } \\ s : s \ | \ m : - \ | \ m : m \ | \ d : - \ || \end{array} \right.$$

can be used as a simple round with even a very young class. The example given could be taken in 2, 3, 4, 5, or 6 parts. After being practised to sol-fa syllables, 'laa' or 'loo' could be used. It is a simple



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device, but one which cultivates independence and gives much pleasure to children.

Simple rounds should next be attempted. It is much easier to sing moderately difficult rounds than the most elementary two-part song.

Three dangers beset round-singing :

1. Use of too wide a compass.
2. A tendency to shout.
3. A tendency to accelerate the tempo.

The use of Novello's *Graduated Round Book* (see Chapter X) will save trouble in the choice of examples of moderate compass. As a corrective to (2), once the round is memorized, let the teacher write on the board : pp, p, mp, mf, f, ff, cres, dim, and point to these in such a way as to produce a musical result. Another way is to conduct the round, indicating by the extent of the beat what dynamic changes are to be followed.

(3) is not eradicated so easily, but the cultivation of the rhythmic sense spoken of in the chapter on time, and making pupils beat for themselves, are the best cures.

For variety, rounds should be ended in two ways, if the structure permits, (1) by pausing on the final chord, as indicated in the copy, according to a prearranged sign ; (2) by arranging that each division sings the entire melody through a certain number of times, say three or four, thus tapering off to a single part.

Songs written in canon form are a convenient bridge between rounds and the more difficult roads of part-singing. (Some are noted in the final chapter.)

The appearance of a song sometimes deceives the tyro. A considerable amount of independent movement is often easier than similar motion in thirds and sixths (see p. 62). Fortunately, the days of the Franz Abt type of song, which rarely ventured beyond this and a little oblique movement, are no more. In the early days of part-singing it is well to teach the lower line first, so that weak seconds are not hampered by first impressions. It is generally better to make the whole class sing through both lines separately in the initial stages, and then to make each division sing its own part before combining.

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The difficulties of passages which wreck independence should be analysed, and tried in various ways, the teacher singing against the erring part, playing the disturbing line in octaves on the piano while the faulty division sings, or having the easy line sung softly while the troublesome one is sung loudly, going through it several times with varied strength until it can be produced as written.

In the early stages of part-singing there are always individuals who stray from paths of rectitude. These people should be encouraged to sing, not condemned, and should be placed between reliable singers until independence is better established, and then put where they will be compelled to rely more upon themselves.

In elementary schools and in the lower and middle forms of a secondary, each division should sing firsts in one song, and seconds in the next, and songs should be chosen in which the compass is fairly evenly distributed. But even in the upper classes of an elementary school, children sometimes develop signs of an alto voice; they should be shifted from part to part according to the 'lie' of the line. In the senior forms of a girls' secondary school, a more or less permanent division into high and low is necessary, but every opportunity should be given for retesting should any girl find her voice altering. There is always a modicum of the form with no particular tendencies one way or another; these can be shifted about to secure good balance.

The practice in elementary schools of putting all girls to sing firsts and all boys to sing seconds, in music written for unequal compass, is an abomination. Boys' voices respond more readily to upward training than do girls', and are less easily strained on upper notes. Boys who are condemned to use the chest register for too long a period lose their higher notes and develop coarseness. If girls are kept continually in the upper registers there is bound to be serious strain in many cases.

The custom of putting good readers and leaders, whatever their quality of voice, into a lower line, is an evil one. The writer has often come across voices spoiled by this treatment, and by the

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anxiety of the young singer to live up to the reputation of principal.

Fortunately there is an increasing number of songs which avoid the use of too wide a compass or the limitation of one part to high or low notes. Teachers are now more able to indulge in part-singing without sacrificing the voices of their charges.

At this time of day it should not be necessary to refer to the crude practice, very common some years ago, of allowing the class to sing the soprano and alto lines of a four-part song, either supplying the remainder on a piano, or leaving it to the imagination. Yet the barbarism still lingers. In a passage like the following :



the timbre of the piano does not prevent the fourths from sounding bare if it be sung in the manner described. In modern music we are certainly becoming familiar with such consecutives, but they form part of the harmonic idiom of the day. When introduced into music which is based upon fundamentally different conceptions the anachronism is disturbing, to say the least.

The question of balance is easily solved where parts cover an equal compass. If a song be employed which pits low voices against high, there is generally an unequal division of forces. If the only way of securing balance is to make the lower voices force, or to condemn children to sing an uncomfortable part, then the song had better be abandoned.

Part-singing, employed legitimately, is a great source of pleasure to class and teacher, and is invaluable for cultivating independence, but it must be used judiciously, and not magnified into a fetish. Several unison songs can be learned in the time spent over one piece

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of part music. It is more important that a class should be familiar with a large number of songs, than that it should specialize over a few difficult numbers. Even in the upper forms of a secondary school, unison and part music should be liberally mingled.

### *D. False intonation*

The causes of flattening of pitch are many, but an analysis of them shows that most are easily curable. If the ensuing list and discussion should seem too long and elaborate, the apology offered is that it is to help the young teacher to diagnose the disease, and that all the points in it have come into the writer's experience.

#### *1. Bad Ventilation.*

Mental inertia is caused by impure air. Spurgeon used to tell his students that, for success in their preaching, the thing they needed most after the grace of God was good oxygen.

#### *2. Damp Foggy Atmosphere.*

This is a case where ills which cannot be cured must be endured. Organists know how difficult it is to keep a congregation in tune during morning conditions of this sort. When weather is the culprit children must not be blamed for the fault, but every assistance should be given to them. Music should be chosen which is less likely to lead to flattening. In songs they should be made to hear the upper registers of the piano constantly and told to listen carefully to the cues given. Incidentally, it may be pointed out that in public performances where flattening is common, the duty of the accompanist is not to play softly in order to attempt to hide the bad intonation, but to play the right-hand part fairly loudly an octave higher, so as to lead singers back to the fold. A moment or two of unpleasantness is preferable to a long period of agony, during which the choir grows more and more worried and loses hope altogether. If flattening occurs just before an instrumental interlude it may be concealed,

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and the pitch announced strongly while the choir is resting. An accompanist's duty is to support adequately, not to remain ineffectually in the background. To err in this direction is as objectionable as over-aggressiveness. Frequently, flat singing in public is the fault of the pianist. Conductors, of course, must train their singers to listen acutely all the time.

Under bad weather conditions it will be found that false intonation is more common in the keys of C, G, D, and A, than in E flat, A flat, or D flat. This is on account of the inequality of semitones in our tempered scales. The extra mental effort to realize the large semitones is not forthcoming under adverse conditions; the keys approaching true tuning are more amenable. Sometimes the transposition of a song from G to A flat prevents false intonation on days such as we are considering.

### *3. Bad posture.*

Slouching over a desk, or standing in some awkward position, are conducive to mental inertia. The custom of making children sit with folded arms is, fortunately, now almost extinct; the narrowed, cramped chest resulting from this naturally prevents full breath control. On the other hand, a rigid position is harmful also; it is likely to cause physical weakness in time. The writer once saw a class sitting on the floor during the whole of a singing lesson!

### *4. Physical weakness.*

It is not advisable to follow strenuous game periods by a singing lesson. Some teachers object to having a class for the last hour of the afternoon, but there is much to be said on the other side. The change to music from other subjects is often stimulating, and to end the afternoon with songs is an ideal way of concluding the day's work.

An extraordinary conception exists in some teachers' minds that the class should stand during the whole of a singing lesson. One sees it carried into practice sometimes in elementary schools, where fixed desks and seats often make the position most uncomfortable. It is little wonder that exhaustion results, with restless-

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ness and flattening. The misconception arises from the correct idea that standing is a better singing position than sitting, but, whereas frequent alternation of the two is an excellent practice, infusing life and change into a lesson, the other plan deserves only the severest condemnation. If the teacher will try the experiment of standing in one position for half an hour or more he will soon cease to order his children to undergo Fakir penance.

### 5. *Vocal fatigue.*

An unduly protracted lesson, singing when suffering from cold or other throat trouble, continuous use of loud tone, songs which are too high, or which contain passages lying awkwardly for the voice, are all causes of vocal fatigue.

### 6. *Neglect of breathing places.*

See section A of Chapter VI.

### 7. *Want of interest.*

Classes which are indolent or incapable in their general school work are almost invariably the least good musically. It is in these groups that flattening is most persistent. There is little or no effort to sing well. The teacher's problem is to arouse interest, and a difficult task it undoubtedly proves. The question of intonation needs to be brought forward continually; pitch tested at the conclusion of every unaccompanied test.

A teacher who loses his temper generally loses his grip on the class. But where habitual indolence ruins everything, it is not an unwise thing for him to exhibit a certain amount of discreetly invoked and controlled anger. The class sees that he 'means business', and that if its ways are not amended there are rocks ahead. The repetition of a faulty test a reasonable number of times, with the pitch tested on each occasion, accompanied by a threat to dispense with songs at the end of the lesson unless the final note can be made to agree with the piano, often proves a salutary measure.

The writer once had an illuminating remark from a member of a particularly troublesome class of girls. On being brought to an impasse he said, half-humorously, half-desperately: 'What

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*am* I to do with you? I have tried kindness, I have tried sternness; I have coaxed, I have threatened, I have punished. I have tried to make the lesson interesting, but you have made that impossible. I have stopped some of your privileges, yet you are unmoved. I am at a loss how to make you sing better. Your singing gives pleasure neither to you nor to me; you flatten consistently. Frankly, what *am* I to do with you?' One child replied quietly and earnestly: 'Frighten the very lives out of us.' The unconscious humour and evident truth of the answer turned the scale.

It need scarcely be said that 'nagging' is always harmful.

It is not always the class which is to blame. One has heard teachers so uninteresting, so devoid of vitality, such slaves to a dull routine, so wanting in skill and resource, that constant flattening was too mild a punishment for them.

### 8. *Coarse, loud singing.*

This tires the voice, causes the use of wrong registers, prevents singers from listening to their fellows. The habit of listening is all important.

### 9. *Careless soft singing.*

This has already been spoken of in Section B, Chapter VI.

### 10. *Habitual singing with an instrument.*

Singers learn to rely upon external aid, and do not exert their intelligence. Choral conductors know that a severe course of unaccompanied singing is invaluable for inducing habits of perfect intonation.

### 11. *Wrong methods of breathing.*

These are physically exhausting, and involve such a waste of energy that flattening invariably ensues.

### 12. *Wrong use of registers.*

See Section B, Chapter VI.

### 13. *Music which is too difficult.*

(a) So difficult to read and sing that it discourages the class.

(b) Containing many chromatic passages (ascending semitones are generally made too small, descending semitones too large).

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Chromatic passages frequently make realization of key difficult, and the class loses its sheet anchor.

(c) Containing long sustained notes, which produce exhaustion.

(d) Containing too many high notes, or remaining in the upper register for too long a period.

### 14. *Following bad singers who are near.*

One person addicted to losing pitch can drag down to perdition even a large choir. If this cause is suspected, let the class sing in rows. When the disorder is located the teacher will be able to tell from his individual records if the set includes any particularly weak pupil. He should not be pilloried before the class, but tested privately afterwards. Sometimes the culprit evades detection, as the stimulus of sectional singing causes him to be on the alert. In such a case the teacher must find a pretext for listening at close quarters to the offending row without arousing suspicion of his real intention.

As has been recommended in the discussion on defective ears, the culprit should be treated in a kindly manner and every assistance given privately. He should be placed in the front row, so that he can be heard more distinctly by the teacher and not by the majority of the class. Sometimes the fault is merely temporary, arising from cold, throat trouble, or physical weakness. If this proves to be so, let the prisoner be discharged as soon as his offence is a thing of the past.

### 15. *Singing in a room which is not good acoustically.*

A common case is where two class-rooms divided by folding doors are thrown into one for purposes of rehearsal. The panel on which the doors slide, which hangs down from the ceiling, often destroys the acoustical unity of the room.

### 16. *Defective ear.*

This is placed last, because it is probably one of the least frequent causes.

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Sharpening is much less common than flattening, but is more difficult to cure, and has the awkward habit of not revealing its



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serpent head at rehearsals, but of lying concealed until some special function.

There are four causes :

1. Forcing the voice.
2. Stiffening of the throat.
3. Over-anxiety and nervousness.
4. Defective ear.

(1) and (2) arise as the result of (3), which prevents singers from remembering correct principles. Under the excitement and tension of a competition or speech-day the fault often appears to a distressing degree, and is never apparent on any other occasion. Sometimes the conductor himself, through being overwrought and indulging in tense looks and gestures, induces in his choir the frame of mind which brings this disease into operation. The only remedy, apart from the conductor healing himself, is to establish foundational principles of voice production and listening so firmly that unusual conditions will not produce this exasperating and destructive blight.

One strange phenomenon in connexion with sharp intonation is that singers are frequently unable to realize that they are creeping above the pitch, although they may be quite sensitive to falling below it. Their nervous and anxious state of mind prevents their normal powers from functioning.

### E

A few miscellaneous points may be grouped into this section.

1. There are generally pupils who are temporarily unfit to sing, or who are unable to use their voices with comfort, through colds or throat affections. It is convenient to have a rule that these people report before the lesson begins and sit in the front seats. They are excused actual singing, but must follow all that is being done, beating time, whispering the names of the notes in tests, pointing out mistakes, and generally doing as much as they can without singing. One reason for placing these temporarily disabled warriors in the 'hospital' is that if at any lessons there is

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a large number of cases it is not always possible for the teacher to remember them all, and he may easily find fault with some excused pupil for not singing. Another reason is that it is merely human nature for a young person whose energies are not wholly employed legitimately and who is situated at some distance from the teacher, to find some disturbing method of engaging them. These people can also be used as monitors.

2. Much of the interest shown by a class depends upon the personality of the teacher. Enthusiasm for music, keen interest in his work, ability to win the goodwill of his flock, sympathy with their difficulties, resourcefulness in handling a multitude of problems, a habit of 'keeping the pot boiling' and not allowing attention to wander, a power of maintaining discipline without repression (for in a music lesson expression of feeling on the part of the singers is essential) are all necessary and vital. There are few subjects which create such a fellowship between teacher and pupils. Too severe a discipline crushes vitality and sympathy out of singing. The ideal condition is that of free companionship in which liberties on the part of pupils will be felt instinctively by the class in general to be destructive of mutual good feeling. Dullness or martinet precision, irritability or want of sympathy, will assuredly kill a music lesson, and destroy that pleasure which all young people find in an hour's singing under congenial conditions.

3. It is not always realized by the powers that be that singing lessons demand continuous work and close application. Groups of pupils are often taken out of the class when examination pressure makes itself felt; they reappear some months later, when the remainder have progressed, and systematic improvement is thereby made impossible. Sometimes they are taken away in the closing years of a secondary school, just when they have reached a stage at which excellent results may be obtained. Frequently teachers of other subjects consider music as of little importance, and think nothing of retarding the appearance of single pupils, or even groups, until the lesson is partly over. These matters should be discussed with the head or with the encroaching teachers,

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and music put on a footing equal to that of other subjects. It is not an uncommon thing for pupils, when an examination looms near, and extra time is desirable, to obtain from the teacher of the previous lesson (who has no authority to deal with the matter, but who is naturally gratified at interest evinced temporarily in his own subject) leave to stay out of the singing class for purposes of private study, perhaps on the pretext of a cold. The singing master must put his foot down, and insist on the presence of all his pupils.

It is only right that on speech days and other special functions, there should be massed performances. Though this robs music of time for regular work and reduces the number of songs learned in a session, it is not an unmixed evil. The need for special effort is an excellent stimulus, combined singing is a delightful experience and creates an interest in the little community which is not possible where forms are always treated separately, and the contact of juniors with more polished seniors produces beneficial effects in the standard of tone, and sets up new ideals of quality of performance. The annual performance of a few songs practised to a high degree of proficiency makes possible a better standard in ordinary class routine. The school learns to take a pride in its singing.

But sometimes functions other than speech days become too numerous. Money-raising concerts, plays, and the like, are apt to encroach too much upon legitimate work. When they are over, classes find it dull to settle down to sight-reading, which has deteriorated while time has been spent over more showy things. The teacher should, in such cases, make representations to the head, and point out that, if music has to exist solely for spectacular purposes, a large proportion of its value is lost, and that the standard of work is being seriously damaged.

Another encroachment on the time of the singing class is that language teachers ask for songs to be taught in Latin, French, or German ; teachers of English for words by poets with whom they are dealing or from some period of literature ; or history teachers for songs connected with their particular subject. If the singing

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master can fulfil these requests without interfering with his own special work, well and good, but he must not be tempted by the blessed word 'correlation' to allow his subject to suffer in order that others may be improved. He can point out that his time is fully occupied in dealing with his own matters, and can offer, as other subjects invariably have a much more generous allowance of time than music, to visit the other lessons and teach the desired songs during those periods.

4. A teacher's record of work done is necessary. Notes should be made under different headings—modulator work in sol-fa and staff, time, combined time and tune, tests from various sight-reading books, voice exercises, songs, &c.—so that a glance at the record will show what is the next step to be undertaken. The teacher should be able to take up his course after a vacation without having to experiment to find out the standard of his class. It is always advisable after a holiday to revise quickly matters which were dealt with immediately before 'break-up'; pupils can forget an astonishing amount in a week or two.

When the annual rearrangement of classes is made, these records are essential, especially where two or more forms are joined together for singing. The teacher should be able to tell by a few moments' consideration of his note-book and by an inspection of the new register (in which the previous form of such scholar should have been entered) how much revision of back work is necessary, or if a proportion of the new class has not covered ground familiar to others.

5. There is a growing desire to teach Musical Appreciation in schools. This is an admirable movement, and generally to the good. But if it tends to squeeze out singing, it is harmful. To place within the power of every adult the ability to sing at sight, to train the ear to a considerable state of proficiency, to lay the foundations of a pleasant singing voice, and to familiarize him with a large repertoire of folk, classical, and modern songs, is surely the best method of teaching Musical Appreciation we know. To add the newer subject to the older is to make for a truly musical nation in the future, but to attempt to teach

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people to listen intelligently without giving them the power to take part in our national heritage of communal singing, and without the invaluable sharpening of all the musical faculties which is the natural result of a good singing class, is a wholly retrograde step, flattered by a high sounding and deceptive name.

6. In secondary schools which are divided into 'houses', a terminal or annual musical competition is helpful. Let each house provide a choir conducted and accompanied by its own members. The following is a suggested scheme of tests :

I. *Unison song*, chosen by the choir.

II. *Unison or two-part song*, set a few weeks beforehand by the adjudicator or singing teacher.

III. *Sight-singing test*.

It is customary to allow the visit of the singing-master for one rehearsal only for each house.

7. In all branches of work—modulator, time exercises, ear-tests, teaching of songs—it is important that the teacher should give cognate musical ideas. Mere bald successions of notes are valueless and boring. Children must be taught to *think* in *phrase*. A few experiments will soon show the teacher that it is easier to memorize a fairly long rhythmic idea than a short, meaningless succession of notes, just as a few lines of prose or verse are more readily committed to memory than a collection of unrelated words. Continual attention to this point on the part of the teacher results in a class learning to *think* in musical ideas. It is often in this direction that an unmusical, unskilled teacher fails.

8. The question is often asked, 'How should songs be taught?' It is impossible to lay down a definite course, so much depends upon the class and upon the teacher. When a stage of sight-reading is reached which enables songs to be read, it is essential that the class should use that ability. It demonstrates beyond question the value of the work that is being done in the other part of the lesson, and encourages pupils to work cheerfully at the problem of sight-singing.

But until that stage is reached, all songs must be taught by pattern, phrase by phrase. Sections which are too long must be

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avoided, but, on the other hand, to teach short, scrappy sets of notes is unmusical. It has been pointed out above that complete phrases are more easily memorized than unconnected notes. These phrases may be patterned by the teacher to 'laa' or to sol-fa syllables, or, in simple songs, to the words. To make a class read its songs may be the slower plan, but it is more likely to avoid error. It should not be necessary to say that in the kindergarten sol-fa syllables would not be used. The teacher can aid the process of memorizing by comment on the structure of the melody, pointing out when a phrase is repeated, or where an alteration in curve or time pattern is introduced.

When ability to read is acquired, it is a wrong principle to confine the choice of songs to those which can be learned by the pupils themselves. For a long while there should be a combination of patterning and reading when new songs are being studied. The former enables new progressions to be familiarized before they are mastered systematically in the sight-singing portion of the lesson. In fact, a judicious choice of songs often helps that branch of work considerably.

## CHAPTER IX

### SONGS

It should not be necessary to insist that no music which is not of sterling value should be given to children. Unfortunately the teacher is not always sufficiently cultured musically to be a sure guide to his flock. It would be unreasonable to expect the elementary school teacher, with whom music is only one of many subjects, or the secondary school master who has to teach singing because there happens to be no visiting master on the staff, to be a specialist in the subject.

Music plays such a lamentably small part in general education that soundly critical taste is, to say the least, not nearly so common as it should be. That there are many exceptions to the general rule is freely acknowledged ; one meets numbers of teachers whose judgement in musical matters is acute, and would shame many a professional musician. But we have a long way to go before we reach anything like a decent standard. One can scarcely imagine any one teaching English, even though it be as a side-line, who is totally ignorant of Shakespeare and Milton, to name only two classics, yet one meets people in command of singing classes who do not know a single composition of Purcell or Schubert, and who are not aware of the difference between a good song and a 'pot-boiler'. It would seem incredible that the head mistress of a kindergarten should use the sentimental rubbish of a well-known popular contralto for a school repertoire, that one should find a music-hall song which runs, ' Strolling round the town, Knocking people down, We all got drunk ', &c., used as a marching tune, yet these are actual examples of what is perpetrated in the sacred name of education. Even if a teacher studies solo singing, the standard of music habitually used by amateur vocalists is so feeble that inane ballads, which desecrate even a drawing-room, are often foisted upon young minds.

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There is a belief that young people cannot understand good music. They may not at first, but it is only a matter of time, opportunity, and tact on the part of the teacher. One of the most beautiful pieces of school singing the writer has heard was Bach's 'My heart ever faithful' from the lips of a class of slum children. It is not uncommon to hear, at competitive festivals, Bach and Schubert interpreted in a way which is rarely equalled by 'star' vocalists.

In instrumental study it is only after some years of practice that a child is able to attempt the compositions of the great masters, with the exception of a few smaller pieces here and there, although taste for such things is gradually cultivated by a series of good works by sound, if lesser, composers. But directly a child can lisp a simple melody, there are dozens of splendid nursery rhymes and easy folk-tunes which are within its vocal powers. It can step unhampered into the rich garden of immortal music. In the lower standard of an elementary school such songs as Purcell's 'Fairest Isle', Schubert's 'Who is Sylvia?', Ford's 'There is a lady sweet and kind', and other eternally beautiful melodies are possible. The singing class is the most valuable means we know of introducing children to music of sterling value and of forming taste. If any doubting Thomas will plan a tactful course of first-rate songs, use gentle powers of persuasion, and try to interest his class, he will soon become a true believer. There will be lapses, doubtless, even highly cultured musicians are apt to be temporarily deceived by some meretricious composition, but permanent good will be assured. Even in cases where little impression seems to have been made, a better appreciation will show at some future time. It is important that the poems should be of a high order. The Blest Pair of Sirens, Voice and Verse, must be harmoniously mated throughout.

The standard of songs used now in schools is immeasurably better than it was a few years ago; it is one of the most encouraging signs of the times, but we are as yet only on the first rung of the ladder. It is of the utmost importance for the future of



## Songs

British music that everything heard in schools should be carefully chosen.

There are three classes of songs available :

I. Folk and national songs.

II. Songs by masters of the past.

III. Music by good modern British writers.

I. Folk-songs are those which have had communal origin, or which may have been the product of some unknown single mind, but have been adopted and shaped by the common people. They mirror the beliefs, the customs, the personality, the habits of thought of a community or a nation, just as primitive fairy tales, legends, epics, and proverbs form the basis of a nation's literature.

National songs are those which have passed into the life of a people, and become part of the heritage of a nation. They may have been penned by relatively obscure men, perhaps of no special talent, but by the stern process of the winnowing of time they have been selected and preserved. Anthologies are always bringing to light single poems by men whose main work is dull, but whose best thoughts have crystallized into a few lines which have a beauty and a value of their own. So it is with songs. Boyce's 'Heart of oak', Calcott's 'Ye mariners of England', and Dibdin's 'Tom Bowling' will be sung when the rest of their work lies among the limbo of forgotten things. Such songs as Morley's 'Now is the month of Maying', 'It was a lover and his lass', Ford's 'Since first I saw your face', and Purcell's 'Fairest Isle' may also be classed as national songs, even though their other compositions are proving of more interest to us now than at any previous period of musical history.

These two classes of songs are commonly grouped together, as a dividing line is not easily drawn in many cases, and as they possess, in the main, the same sterling qualities. Most of them are eminently singable, and as they exist in great bulk, selection of suitable ones, in compass, difficulty, and character of verse, is an easy matter. They have stood the test of time, they are the essence of true and simple music ; they are unsophisticated, and, particularly in folk-songs, they are often the expression of a child-

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like mind in direct contact with nature and the essential problems of human life. As part of our natural heritage, they should be as familiar as our common speech, as the best of our plays, poems, and novels. British folk-music, including as it does all the wealth of Irish, Welsh, Scottish, and English material, is of priceless worth and infinite variety.

Kindergarten singing should be confined, almost exclusively, to nursery rhymes and easy folk-songs. The lower classes of elementary and secondary schools should be almost wholly nurtured on folk and national songs. Middle and senior divisions of schools should always sing a goodly number. Humorous things like 'The tree in the wood' and 'The Keeper', 'The gay young widow' and 'Billy Boy' form an excellent foil to more serious songs.

II. *Songs by masters of the past*, such as Purcell, Handel, Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Bennett, and Brahms. Of these a hundred or more are available for school use. Not only do they include inimitable specimens of aria, strophic, and 'durchcomponirt' song, but they enable the teacher to speak of the elements of musical history. They draw attention to the great mass of fine music in existence, they serve to link up the singing class with instrumental music generally, and to improve taste. To contrast an aria of Bach or Handel with Haydn's 'My mother bids me bind my hair', and again with Schumann's 'The two Grenadiers', forms an excellent lesson in the principles of song-writing at three important periods of history.

Young people are prone to take no interest in the composers of the music they are studying, and indeed often do not even know their names. In English lessons their attention is directed to the period, life, style, and teaching of the author under discussion, and this helps to guide their course of reading in mature life. The same sort of thing should be done in music. It is an excellent plan to arrange a lesson hour or an afternoon once a term devoted to some composer, Handel, Mozart, or Schubert, for example, or to a group of composers, say, Tudor

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or modern British. The teacher can give an informal talk, the class can sing songs, instrumental illustrations, however elementary they may be, can be provided by pupils or by the teacher, and the invaluable gramophone can be enlisted for aid. In some cases this may be made a function for the upper and middle school, instead of a single form. Such a plan helps to kindle interest, to draw attention to the elementary facts of musical history, and to focus interest on the chief geniuses in the development of modern art. The teacher should speak of the connexion of music with life and progress of thought, and so join up music with other matters taught in the school. No doubt work on these lines is limited in scope, but if a child is in a secondary school, for example, for a period of five years, fifteen composers or periods will have been dealt with, and there will have been a strong incentive towards continuing acquaintance with the world of music on leaving school. Apart from these special efforts, the teacher should say a few words about composers at each lesson where their songs are being practised. In this way a considerable amount of Musical Appreciation is taught without departing from the main essentials of a singing class.

It is helpful to have framed series of photographs hung in the singing room; picture postcards are cheap and framing costs but little. Name, nationality, and dates should be affixed. It is sometimes convenient to have a music notice board in the room for occasional photographs of composers, birthplaces, scenes from operas, &c., which are likely to be of interest at the moment. Paragraphs from musical papers dealing with various subjects can be pinned there.

Instrumental teachers who have charge of singing classes are naturally inclined to use largely songs by classic masters, and a word or two of warning seems necessary. Care must be taken to select those which are of moderate compass. Even school editions frequently show little caution in this matter, and include songs far beyond wise limits. Good translations should be invariably selected. Many are the veriest trash; not only is the English bad, but they convey none of the beauty and little of

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the meaning of the original, accents are continually falsified, and words which are placed in certain suggestive positions by the composer are replaced by those which are meaningless. Another matter is that poems which to an adult with some slight knowledge of the history of German poetry are interesting, may be quite unsuitable to the mind of a child. Both these things frequently prejudice pupils against the music itself, causing the contrary effect to that sought by the teacher.

Another thing to be remembered is that great names do not always guarantee great music. The search for school material has led to the publication of such examples, to take only two cases, as some of Schubert's unworthy songs and several Schumann duets which are not only poor music, but exceedingly difficult to sing and ineffective when mastered. The teacher must prove all things for himself before introducing them to his class.

III. *Songs by good modern British writers.* One splendid feature of school music in recent years has been the issue of a large number of unison, two-part, and three-part songs to first-rate words, and nearly all the best composers of the day have contributed. These are not written down to children, but are generally on a high musical level. The standard of such things as Parry's 'Jerusalem', Stanford's 'Japanese Lullaby', Davies's 'Songs of Innocence', Holst's 'Corn Song', Ireland's 'There is a garden in her face', Shaw's 'Cuckoo', Bainton's 'The Sower', just to name a few at random, is high indeed. Not only are the poems good and accompaniments artistic and the music of sterling value, but they breathe a truly British spirit and serve as a bridge between folk-music and the activities of the present day. They are a joy to class and teacher alike. In such subjects as history and geography attention is directed to political and social movements of the day, which preserves children from the dry, scholastic lessons which were common some years ago. The same thing can be done in the singing class. Performances of Holst's 'The Planets' and 'The Perfect Fool', which are frequently commented on in the press, for example, can be related to the singing in school of 'The Shipbuilders' or 'Song

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of the Lumbermen', and young people learn that music is a living art. A few years ago two ideas concerning music were current in young minds—that all good composers were dead, and that no one could be efficient unless he had studied in Germany. Nothing but good for the scholars themselves and for our own art in the future can result from interest created in our music, which is so firmly based now upon our folk material and upon the traditions of our greatest periods.

The secondary and elementary school teacher has a wealth of material at his disposal unknown in the past, and if it is used extensively, the crop will be even richer in years to come.

There is the question of standard of performance; should every song be polished carefully, or should a large number be learned without thought of a high standard of finish? Too much insistence on the first limits the child's repertoire seriously, and is apt to cause boredom. The second is likely to foster slovenliness and a careless attitude to music. The best way is to avoid both extremes. Let a certain number be rehearsed thoroughly each year, so that the class may appreciate the value of a good performance and gain the technique necessary for it. But a number of songs must also be learned with only a reasonable amount of attention to minute detail, so that pupils may gain an extensive knowledge of music.

A jolly and valuable school function is a terminal sing-song. This is best arranged for 'break-up' day, and should be participated in by the whole school. The items should be chosen by the scholars themselves from those rehearsed in school, each form being entitled to select one or more numbers, according to the length of the period at disposal. It should not be a concert, but all who know any chosen song should join in, and proceedings should be made as informal as possible. A communal feeling is engendered, the juniors hear the seniors and benefit from the experience, a larger number of songs becomes known than is possible by separate class work, and younger scholars soon learn to appreciate a better type of music than that to which they have been accustomed.

## *Songs*

It is an admirable way of feeling the pulse of the school, and teachers who have not tried it will be surprised at the excellent choice made. In one school where the writer worked, two items demanded invariably were Schubert's 'Erl King' and Schumann's 'The two Grenadiers', and usually the other songs called for were of the most serious type. Cumulative folk-songs like 'The tree in the wood', with class after class added as they progress, always prove effective and popular. It is well to have some school song, like Farmer's 'Forty Years On', as a traditional doxology.

If this function is properly handled it becomes one of the most delightful features of school life, eagerly anticipated, and in after years gratefully remembered.

## CHAPTER X

### LISTS OF SONGS

THE following is merely a selection. It does not pretend to be exhaustive; it is only a short list, a basis for a future wider knowledge of the literature which must be acquired by the teacher himself.

A convenient plan for a teacher engaged at all extensively in class work is to have a small cabinet in which school songs are kept in drawers, lettered alphabetically according to composers' names. The price of this type of music is low; it does not cost much to add frequently to one's collection when suitable numbers are seen (publishers are often willing to send specimens to people actually engaged in this work), and to look over one's stock is the quickest and most satisfactory way of selecting material.

#### ABBREVIATIONS

Ar. = Edward Arnold & Co.	N. = Novello & Co.
Au. = Augener & Co.	O. = Oxford University Press.
B. = Boosey & Co.	S. = Stainer & Bell.
B. F. = Bayley & Ferguson.	W. = J. Williams.
C. = Curwen & Sons.	W. R. = Winthrop Rogers.
Cr. = Cramer & Co.	Y. = Year Book Press.
F. = Fischer Bros.	U. = Unaccompanied.
G. = Goodwin & Tabb.	

Figures indicate the number of parts. Unison songs are not marked.

#### NATIONAL AND FOLK SONGS

##### FOR THE KINDERGARTEN

Alfred Moffatt and Frank Kidson :

*British Nursery Rhymes and Jingles* (Au.).

*Children's Songs of Long Ago* (Au.).

Collections of traditional songs simply arranged.

*Song-time*. Edited by Percy Dearmer and Martin Shaw (C.).

*Children's Songs (Nursery Rhymes)*. Arranged by Johannes Brahms (N.).

*Nursery Rhymes and Country Songs* (Metzler). Collected and arranged by M. H. Mason.

A portion of Gould and Sharp's *English Folk-songs for Schools* (C.) is devoted to infants' songs.

*Note*.—Those who desire 'composed songs', in addition to folk-songs,

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will find many excellent ones in *Kookoorookoo*, a series of twenty-six settings of poems of Christina Rossetti, by Parry, Stanford, Wood, and others (Y.). The numbers are also issued separately.

Many songs in the following lists will be found suitable :

### FOR SCHOLARS OF ALL AGES

*The National Song Book.* Edited by Sir C. V. Stanford (B.).

*Songs of the British Isles.* Edited by Sir Henry Hadow (C.).

*Oxford Song Book.* Edited by Dr. Buck (O.).

*English Folk-songs for Schools.* Collected and arranged by S. B. Gould and Cecil Sharp (C.). Many are issued separately.

*English Country Songs.* Edited by Lucy Broadwood (B.).

*Songs of Britain.* Edited by Martin Shaw and Frank Kidson (B.).

*North Country Ballads, Songs, and Pipe Tunes.* Edited by W. G. Whitaker (C.).

*Old English Country Dances.* Edited by Alfred Moffatt (C.).

*French Nursery Songs.* Arranged by Percy Fletcher (C.). A collection of twenty-three traditional songs, with both French and English words.

*Six French Folk-songs.* Arranged by Heller Nichols (S.). All in unison except the last one, which is a canon, two in one at the unison.

*Selected Folk-songs for Schools.* Edited by Sharp and Williams (N.). Issued separately.

*Folk-songs from Somerset.* Edited by Cecil Sharp (N.). Issued separately.

### SEPARATE FOLK-SONG ARRANGEMENTS IN PARTS.

<i>Composer and Title of Song.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>BAINTON, E. L.</b>		
Where are the joys ? (Scottish) (2) . . . . .	M.	N.
<b>BANTOCK, GRANVILLE</b>		
Cradle Song (Gaelic) (4). U. . . . .	E.	C.
<b>GARDINER, BALFOUR</b>		
And how should I your true love know ? (English) (3). U.	M.	N.
Sir Eglamore (English) (3) . . . . .	M.	N.
<b>WILLIAMS, GERRARD</b>		
Arise, fair maid (2) . . . . .	E.	O.
A shepherd kept sheep (2) . . . . .	E.	O.
All in a garden green . . . . .	E.	O.
<b>WOOD, CHARLES</b>		
That voice (Irish) (2) . . . . .	E.	Y.



# Lists of Songs

## SONGS BY STANDARD WRITERS OF THE PAST

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>ARNE, DR. THOMAS AUGUSTINE, 1710-78</b>			
Beside a lake of lilies (3) . . . . .	Clifford Bax	D.	S.
By dimpled brooks . . . . .	...	E.	C.
Polly Willis . . . . .	...	E.	C.
Sigh no more, ladies . . . . .	Shakespeare	E.	C.
Spring . . . . .	...	E.	N.
Under the greenwood tree . . . . .	Shakespeare	E.	C.
When daisies pied . . . . .	"	E.	C.
When icicles hang by the wall . . . . .	"	E.	C.
<b>ARNE, MICHAEL, 1741-86</b>			
The lass with a delicate air . . . . .	...	E.	C.
<b>BACH, JOHANN SEBASTIAN, 1685-1750</b>			
Angels pour their blessings . . . . .	Adapted from Blake	M.	S.
Bright the sunbeams. (From the Cantata <i>Freue dich</i> ) . . . . .	...	D.	S.
By their spell the lion is tamed (2). (From the Cantata <i>Erwünschtes Freudenlicht</i> ) . . . . .	Adapted from Blake	M.	S.
Dear angels stand beside me. (From the Cantata <i>Christus der ist mein Leben</i> ) . . . . .	"	E.	S.
Length'ning shadows. (From the <i>Peasants' Cantata</i> ) . . . . .	...	M.	S.
My heart ever faithful. (From the Cantata <i>Also hat Gott die Welt geliebt</i> ) . . . . .	...	D.	C.
O'er the smooth enamell'd green. (From the <i>Peasants' Cantata</i> ) . . . . .	Milton	E.	S.
Six original chorales . . . . .	...	E.	S.
Slumber, beloved. (From the <i>Christmas Oratorio</i> ) . . . . .	...	V.D.	N.
The Sun is descending (2). (From the Cantata <i>Erwünschtes Freudenlicht</i> ) . . . . .	Adapted from Blake	M.	S.
They peep in each nest (2). (From the Cantata <i>Schleicht, spielende Wellen</i> ) . . . . .	"	E.	S.
Thou crownest the year (2). (From the Cantata <i>Gotilob, nun geh!</i> ) . . . . .	...	M.	S.
Where the mourner lieth. (From the Cantata <i>Herz und Mund und That und Leben</i> ) . . . . .	Adapted from Blake	E.	S.
Wolves and tigers howl for prey. (From the Cantata <i>Ich bin ein guter Hirt</i> ) . . . . .	"	D.	S.

# Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
<b>BACH, JOHANN SEBASTIAN</b> ( <i>continued</i> )			
Also published as a Cantata :			
<i>The Angels :</i>			
The sun is descending (2)	} . Adapted from Blake	...	S.
Angels pour their blessing			
Wolves and tigers howl for prey			
They peep in each nest (2)			
Where the mourner lieth (2)			
Dear Angels stand beside me			
By their spell the lion is tamed (2)			
<b>BALDON, JOSEPH, 1727-74</b>			
Once in England's age of old (3). (U.)	Clifford Bax	E.	S.
<b>BARTLET, JOHN, c. 1600</b>			
Tarry, are you gone again (2) . . . . .	...	M.	O.
Whither runneth my sweetheart (2) . . . . .	...	M.	O.
Who doth behold my mistress' face . . . . .	...	E.	O.
<b>BEETHOVEN, 1770-1827</b>			
Creation's Hymn . . . . .	Gellert	E.	N.
I love thee . . . . .	Herrosee	E.	N.
Know'st thou the land . . . . .	Goethe (translated by Carlyle)	M.	N.
May, A Song of . . . . .	Goethe	E.	N.
<b>BENNETT, WILLIAM STERNDALE, 1816-75</b>			
Forget me not . . . . .	L. E. L.	E.	N.
Gentle Zephyr . . . . .	...	E.	N.
May-dew . . . . .	Uhland	E.	N.
To Chloe (in sickness) . . . . .	Burns	E.	N.
<b>BERLIOZ, HECTOR, 1803-69</b>			
A Morning Song (2). (Also to be had in French) . . . . .	Lamartine	M.	N.
Born among us in the manger. (From <i>L'enfance du Christ</i> ) . . . . .	...	M.	C.
<b>BRAHMS, JOHANNES, 1833-97</b>			
A memory . . . . .	von Eichendorff	E.	N.
Aftermath . . . . .	A. Meissner	E.	C.
Cradle Song. Also (2) (3) . . . . .	Anon.	E.	C.
Enchantment . . . . .	H. von Fallersleben	M.	C.
Good night (Serenade) . . . . .	Traditional	E.	N.
In strange lands (2) . . . . .	von Eichendorff	E.	Ash-down
Slumbering deep (2) . . . . .	Herder	M.	C.

## Lists of Songs

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>BRAHMS, JOHANNES</b> ( <i>continued</i> )			
Spanish Song . . . . .	Trans. by Paul Heyse	M.	C.
The Blacksmith . . . . .	Umland	E.	C.
The Gardener (3) . . . . .	von Eichendorff	M.	N.
The Swallow's flying west . . . . .	Traditional	E.	N.
Three voices (2) . . . . .	Herder	M.	C.
Whene'er the sounding harp is heard (3) . . . . .	Ruperti	D.	N.
<b>CAMPIAN, THOMAS, 1575-1619</b>			
Jack and Joan . . . . .	Campian	E.	O.
Never weather-beaten sail . . . . .	"	E.	O.
The man of life upright . . . . .	"	E.	O.
There is a garden in her face . . . . .	"	E.	O.
Thrice toss these oaken ashes in the air . . . . .	"	E.	O.
To his sweet lute . . . . .	"	E.	O.
To music bent . . . . .	"	E.	O.
Tune thy music . . . . .	"	E.	O.
Wise men patience never want . . . . .	"	E.	O.
<b>CAVENDISH, MICHAEL, c. 1600</b>			
Down in a valley . . . . .	...	E.	O.
<b>COOPER, JOHN, c. 1600</b>			
O sweet flower, too swiftly fading . . . . .	...	E.	O.
<b>CORNELIUS, PETER, 1824-74</b>			
A Tone . . . . .	P. Cornelius	E.	C.
Cradle Song . . . . .	"	E.	N.
<i>Six Christmas Songs:</i>			
1. The Christmas Tree . . . . .	"	E.	N.
2. The Shepherds . . . . .	"	E.	N.
3. The Kings . . . . .	"	M.	N.
4. Simeon . . . . .	"	M.	N.
5. Christ, the Friend of Children . . . . .	"	E.	N.
6. The Christ-Child . . . . .	"	E.	N.
O think of me . . . . .	"	E.	N.
Off in my dreams . . . . .	"	E.	N.
The Butterfly . . . . .	"	E.	N.
Violets . . . . .	"	E.	N.
<b>DOWLAND, JOHN, 1562(3)-1626</b>			
By a Fountain . . . . .	Dowland	E.	O.
Fine Knacks for Ladies . . . . .	"	E.	O.
<b>ESTE, MICHAEL, 15--16--</b>			
How merrily we live (3). U. . . . .	...	M.	N.
<b>FORD, THOMAS, c. 1580-1648</b>			
There is a lady sweet and kind . . . . .	Ford	E.	O.

## Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
GIORDANI, GIUSEPPE, 1744-98			
Come, happy spring ( <i>Caro mio ben</i> ) . . .	...	E.	N.
GREENE, DR. MAURICE, 1695(6)-1755			
My lips shall speak the praise . . .	...	M.	O.
O give me comfort . . .	...	M.	O.
Praised be the Lord . . .	...	M.	O.
Salvation belongeth unto the Lord . . .	...	M.	O.
The eyes of all wait upon Thee . . .	...	M.	O.
HANDEL, GEORGE FREDERICK, 1685-1759			
Angels ever bright and fair. (From <i>Theodora</i> )	...	E.	N.
Art thou troubled? ( <i>Dove sei</i> ). (From <i>Rodelinda</i> )	...	E.	N.
Come, ever-smiling liberty. (The version in key G.) (From <i>Judas Maccabaeus</i> ) . . .	...	M.	N.
Come, gladsome spring ( <i>Ombra mai fui</i> ). (From <i>Serse</i> ) . . .	...	E.	N.
Come, see. (From <i>Berenice</i> ) . . .	Clifford Bax	E.	O.
Every joy that wisdom knows (2). (From <i>Solomon</i> ). . .	...	E.	C.
Hail, Judea (2). (From <i>Judas Maccabaeus</i> )	...	D.	C.
He shall feed His flock. (From <i>The Messiah</i> ) . . .	...	E.	C.
Hear thou my weeping ( <i>Laschia chio pianga</i> ). (From <i>Rinaldo</i> ) . . .	...	E.	N.
How beautiful are the feet. (From <i>The Messiah</i> ) . . .	Romans	E.	N.
Light and darkness (2) . . .	M.G.Gillington	D.	W.
Lord of our being ( <i>Sorge nel petto</i> ). (From <i>Rinaldo</i> ) . . .	...	E.	N.
O Lord, whose mercies. (From <i>Saul</i> ) . . .	...	E.	O.
O lovely peace (2). (The version in key F.) (From <i>Judas Maccabaeus</i> ) . . .	...	D.	N.
O Sleep. (From <i>Semele</i> ) . . .	Congreve	M.	O.
Up, away now. (From <i>Berenice</i> ) . . .	...	E.	O.
Verdant meadows ( <i>Verdi prati</i> ). (From <i>Alcina</i> ) . . .	...	E.	N.
Welcome as the dawn of day (2). (From <i>Solomon</i> ) . . .	...	M.	C.
Where would'st thou roam? ( <i>Rendi 'l sereno</i> ). (From <i>Sosarme</i> ) . . .	...	E.	C.
Where'er you walk. (From <i>Semele</i> ) . . .	Congreve	E.	N.
Yea, thro' all my pains. (From <i>Berenice</i> )	...	M.	O.

# Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
HAYDN, FRANZ JOSEPH, 1732-1809			
Mermaid's song . . . . .	...	D.	N.
My mother bids me bind my hair . . . . .	Mrs. John Hunter	M.	N.
Sailors' song . . . . .	...	E.	N.
HUME, CAPTAIN TOBIAS, c. 1600			
Fain would I change that note . . . . .	...	E.	O.
JONES, ROBERT, c. 1600			
Do not, oh do not, prize thy beauty . . . . .	...	E.	O.
In Sherwood lived stout Robin Hood . . . . .	...	E.	O.
Sweet Kate (2) . . . . .	...	M.	O.
LAWES, HENRY, 1595-1662			
If my mistress fix her eye (3). U. . . . .	...	D.	S.
LASSO, ORLANDO DI, 1532-94			
Adoramus te Christe (3). U. . . . .	...	D.	S.
MARCELLO, BENEDETTO, 1686-1739			
As the hart panteth (2) . . . . .	Psalm xliii	E.	B.
Give ear unto me (2) . . . . .	...	E.	{ B. N.
MARTINI, GIAMBATTISTA, 1706-84			
A measure to pleasure your leisure (3). U.	Clifford Box	D.	S.
O Springtime, I greet thee. (Canon @ 3).	...	M.	B.
Sing me a song of the spring. (Canon @ 3)	...	M.	B.
When evening shadows. (Canon @ 2) . . . . .	...	M.	B.
MENDELSSOHN, FELIX, 1809-47			
A bird is softly calling . . . . .	...	E.	N.
Greeting . . . . .	Heine	E.	N.
In his hand. (From <i>Lauda Sion</i> ) (2) . . . . .	Psalm xcvi	D.	N.
On wings of song . . . . .	Heine	M.	N.
Slumber Song . . . . .	C. Klingemann	E.	N.
The Garland ( <i>By Celia's Arbour</i> ) . . . . .	T. Moore	M.	N.
The first violet . . . . .	Ebert	D.	N.
Thirteen two-part songs . . . . .	Various	M.	N.
MORLEY, THOMAS, (c.) 1557-(c.) 1604			
<i>Canzonets</i> (these should be taken in lower keys):			
Fire and lightning (2). U. . . . .	...	D.	S.
Flora, wilt thou torment me (2). U. . . . .	...	D.	S.
Go ye, my canzonets (2). U. . . . .	...	D.	S.
I go before my darling (2). U. . . . .	...	D.	S.
Lo here another love (2). U. . . . .	...	D.	S.
Miraculous love's wounding (2). U. . . . .	...	D.	S.
Sweet nymph, come to thy lover (2). U. . . . .	...	D.	S.
When lo, by break of morning (2). U. . . . .	...	D.	S.

## Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
<b>MOZART, 1756-91</b>			
Children at play . . . . .	...	E.	N.
Come away (3). (From <i>Don Giovanni</i> ) . . . . .	...	E.	C.
Contentment . . . . .	...	E.	N.
Say ye who borrow ( <i>Voi che sapete</i> ). (From <i>The Marriage of Figaro</i> ) . . . . .	...	M.	N.
<b>PURCELL, HENRY, 1658-95</b>			
Britons, strike home. (From <i>Bonduca</i> ) . . . . .	Beaumont and Fletcher	E.	C.
Come if you dare. (From <i>King Arthur</i> ) (3)	John Dryden	E.	C.
Come unto these yellow sands . . . . .	Shakespeare	E.	C.
Full fathom five (3) . . . . .	"	M.	N.
Lost is my quiet (2) . . . . .	...	D.	C.
Nymphs and shepherds. (From <i>The Libertine</i> ) . . . . .	T. Shadwell	M.	N.
On the brow of Richmond Hill . . . . .	Tom Durfey	M.	C.
Our love goes out . . . . .	Harold Child	M.	S.
Shepherd, shepherd. (From <i>King Arthur</i> ) (2)	John Dryden	M.	N.
The Moon (a short cantata for two treble voices) . . . . .	Charles Williams	M.	O.
The airs may also be obtained separately :			
The Passing of the Moon . . . . .	"	E.	} O.
The Search (2) . . . . .	"	M.	
The Woodland Dark (2) . . . . .	"	M.	
The Questioning of the Ocean . . . . .	"	E.	
The Answer of the Ocean . . . . .	"	M.	
Close of Day . . . . .	"	E.	
The Moon reappears (2) . . . . .	"	M.	
The Triumph of Fate (2) . . . . .	M.C. Gillington	D.	W.
Two daughters. (From <i>King Arthur</i> ) (2) . . . . .	John Dryden	D.	C.
<b>ROSSETER, PHILIP, c. 1575-1623</b>			
And would you see my mistress' face ? . . . . .	Rosseter	E.	O.
Let him that will be free . . . . .	"	E.	O.
What heart's content can he find ? . . . . .	"	E.	O.
What is a day ? . . . . .	"	E.	O.
Whether do men laugh or weep ? . . . . .	"	E.	O.
<b>SHIELD, WILLIAM, 1748-1829</b>			
O happy fair (3). U. . . . .	...	M.	B.
<b>SCHUBERT, FRANZ PETER, 1797-1828</b>			
Ave Maria . . . . .	Walter Scott	M.	N.
Come, lads and lasses (2). . . . .	H. von Chezy	E.	C.
Courage . . . . .	W. Müller	M.	N.
Cradle Song . . . . .	C. Kuffner	E.	N.

# Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
<b>SCHUBERT, FRANZ PETER</b> ( <i>continued</i> )			
Cronos the Charioteer . . . . .	Goethe	D.	O.
Erlaf Lake . . . . .	Mayrhofer	M.	N.
Fisher's Song . . . . .	Schlecter	M.	N.
Ganymede . . . . .	Goethe	D.	O.
Hark! hark! the lark . . . . .	Shakespeare	M.	C.
Huntsman, rest . . . . .	Walter Scott	M.	N.
Know'st thou the land . . . . .	Goethe (translated by T. Carlyle)	E.	N.
Litany for All Souls' Day . . . . .	Jacobi	E.	N.
Longing . . . . .	Mayrhofer	M.	N.
Mankind . . . . .	Goethe	D.	O.
Ode to Joy . . . . .	Schiller	M.	N.
Orestes Restored . . . . .	Goethe	D.	O.
Pax Vobiscum . . . . .	Schober	E.	N.
Rose among the Heather. . . . .	Goethe	E.	N.
Sailors' Song to the Dioscuri . . . . .	Mayrhofer	M.	O.
Secrets . . . . .	Goethe	E.	N.
Serenade . . . . .	Rellstab	M.	C.
The Erl-King . . . . .	Goethe	D.	C.
The Fishermaid . . . . .	Heine	E.	N.
The Fisherman . . . . .	Goethe	M.	N.
The full orb'd moon. (From the <i>Rosamunde</i> music) . . . . .	W. von Chezy	M.	N.
The Harper's Song . . . . .	Goethe	E.	N.
The Greenwood calls . . . . .	Mayrhofer	E.	N.
The Lay of the Imprisoned Huntsman . . . . .	Walter Scott	M.	N.
The Organ Man . . . . .	Müller	E.	O.
The Setting Sun . . . . .	Mayrhofer	M.	O.
The Trout . . . . .	Schubart	M.	N.
The Wandering Miller. (From <i>The Fair Maid of the Mill Cycle</i> ) . . . . .	Müller	E.	N.
Thou art repose . . . . .	Rückert	E.	N.
To Music . . . . .	Schober	E.	N.
Trust in Spring . . . . .	Uhland	M.	N.
Wanderer's Night Song . . . . .	Goethe	M.	N.
Whither. (From <i>The Fair Maid of the Mill Cycle</i> ) . . . . .	Müller	M.	N.
Who is Sylvia? . . . . .	Shakespeare	E.	N.
<b>SCHUMANN, ROBERT, 1810-56</b>			
A Greeting to Spring . . . . .	Hoffmann	E.	N.
Affection's Garden (2) . . . . .	von Fallersleben	M.	W.

## Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
<b>SCHUMANN, ROBERT (continued)</b>			
Come, pretty little ladybird . . . . .	...	E.	C.
Deep treasured in my heart . . . . .	Eichendorff	E.	N.
Gipsies' Revel (2) . . . . .	M. Byron	M.	W.
Happiness (2) . . . . .	"	D.	W.
Hey, baloo . . . . .	Burns	E.	N.
In May . . . . .	Heine	M.	N.
In the smiling valley (2) . . . . .	Horn	E.	N.
May Song (2) . . . . .	F. Hebel	D.	N.
O, my luv's like the red, red rose . . . . .	Burns	M.	N.
O come with us (2) . . . . .	Clifton Bingham	E.	W.
O happy snow (2) . . . . .	...	E.	W.
O sunny beam . . . . .	...	E.	N.
Out over the Forth . . . . .	Burns	E.	N.
Pluck ye roses (2) . . . . .	Kulmann	D.	N.
Sinks the night (3) . . . . .	C. L'Egru	M.	N.
Spring song (2) . . . . .	Kulmann	M.	N.
The cottage . . . . .	S. Pfarrius	M.	N.
The evening star . . . . .	Hoffmann	E.	N.
The fall of the leaf (2) . . . . .	Mahlmann	M.	N.
The free mind . . . . .	Goethe	M.	N.
The lotos flower . . . . .	Heine	E.	N.
The swallows (2) . . . . .	...	M.	N.
The two grenadiers. . . . .	Heine	M.	N.
Thou'rt like a lovely flower . . . . .	"	M.	N.
To the evening star (2) . . . . .	Kulmann	M.	N.
To the nightingale (2) . . . . .	"	D.	N.
<b>SULLIVAN, ARTHUR SEYMOUR, 1842-1900</b>			
Orpheus with his lute . . . . .	Shakespeare	E.	C.
Sigh no more, ladies . . . . .	"	E.	C.
The river . . . . .	...	E.	N.
The willow song . . . . .	Shakespeare	E.	C.
What does little birdie say? . . . . .	Tennyson	E.	C.
<b>WAGNER, RICHARD, 1813-83</b>			
O star of eve. (From <i>Tannhäuser</i> ) . . . . .	Richard Wagner	E.	N.
Spinning song (3). (From <i>The Flying Dutchman</i> ) . . . . .	"	D.	W.
<b>WEEKES, THOMAS, (c.) 1578-1623</b>			
The nightingale (3). U. . . . .	...	D.	N.



# Lists of Songs

## SONGS BY MODERN BRITISH COMPOSERS

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>BAINTON, EDGAR LESLIE</b>			
Old Winter (2)	T. Noel	M.	O.
Ring out, wild bells	Tennyson	E.	O.
Shed no tear (2)	Keats	D.	W.
Sweet Spring (2)	Thomas Nash	M.	W.
The Cloud	Shelley	E.	C.
The Dancers (3)	T. Moore	D.	Ar.
The Sea (3). U.	Keats	M.	Ar.
The Sower (2)	G. Bottomley	M.	Y.
There is sweet music (2)	Tennyson	D.	C.
Ye little birds (3)	Heywood	D.	O.
<b>BANTOCK, GRANVILLE</b>			
The Birds	William Blake	D.	N.
<b>BOUGHTON, RUTLAND</b>			
Spring	"	E.	N.
The Blossom	"	E.	N.
Infant Joy	"	E.	N.
The Little Boy Lost	"	E.	N.
The Little Boy Found	"	E.	N.
The Lamb	"	E.	N.
The above six songs are issued collectively in Novello's <i>School Song Books</i> , No. 230.			
Piper's Song (2)	"	D.	N.
<b>BRIAN, HAVERGAL</b>			
Grace for a Child (2)	Herrick	E.	C.
Summer has come, little children (2)	Gerald Cumberland	E.	C.
The mountain and the squirrel	Emerson	E.	C.
What does little birdie say?	Tennyson	E.	C.
<b>BRIDGE, FRANK</b>			
A Spring Song	Howitt	E.	O.
Evening Primrose (2)	Clare	D.	O.
Lay a garland (Canon @ 2)	Beaumont and Fletcher	E.	W.R.
Litany (3)	...	M.	W.R.
Lullaby (3)	V. Mason	M.	W.R.
Pan's Holiday (2)	Shirley	M.	O.
Sister, Awake (2)	Thomas Bateson	M.	W.R.
The Fairy Ring (3)	Anonymous	M.	O.
The graceful, swaying wattle (2)	V. Mason	M.	W.R.

## Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
BUCK, DR. PERCY The Windmill (2) . . . . .	Longfellow	E.	Ar.
BULLOCK, ERNEST A Tragic Story . . . . .	Thackeray	M.	O.
DAVIES, H. WALFORD Eight Nursery Rhymes . . . . .	Traditional	Varied	B.
Harvest Home . . . . .	W. Scott	E.	Y.
Infant Joy (2) . . . . .	W. Blake	E.	N.
The Shepherd (3) . . . . .	"	M.D.	N.
The Lamb (3) . . . . .	"	E.	N.
A Cradle Song (3) . . . . .	"	M.D.	N.
These four are published together under the title <i>Songs of Innocence</i> .			
Infant Joy. (Another setting) . . . . .	"	E.	C.
The Ship . . . . .	Traditional	E.	C.
DELIUS, FREDERIC Little birdie . . . . .	Tennyson	E.	O.
The Streamlet's Slumber Song (2) . . . . .	...	D.	O.
DEMUTH, N. F. Clown's Song . . . . .	Shakespeare	E.	O.
Weep you no more (Canon @ 2) . . . . .	Anon.	E.	O.
DUNHILL, THOMAS F. A Lake and a Fairy Boat (2) . . . . .	T. Hood	M.	Y.
A Sea-Lullaby . . . . .	Antonia R. Williams	E.	Y.
By dimpled brook (3) . . . . .	From Dalton's Adaptation of <i>Comus</i>	M.	Y.
Bye, Baby Bunting . . . . .	Traditional	A.	Ar.
Elsie Marley . . . . .	Traditional	E.	Ar.
February . . . . .	Christina Ros- setti	M.	Y.
Hey, Diddle Diddle . . . . .	Traditional	E.	Ar.
I had a little husband . . . . .	"	E.	Ar.
I love little pussy . . . . .	"	E.	Ar.
I saw three ships . . . . .	From an old nur- sery rhyme	E.	Ar.
If hope grew on a bush . . . . .	Christina Ros- setti	E.	Y.
Pilgrim Song . . . . .	John Bunyan	E.	Ar.
Song of the River God (2) . . . . .	Fletcher	M.	Ar.
The Cow . . . . .	Traditional	E.	Ar.
The Lady Bird . . . . .	"	E.	Ar.

## Lists of Songs

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>DUNHILL, THOMAS F. (continued)</b>			
The Milkmaid . . . . .	Nabbes	E.	O.
The Reapers . . . . .	Henry Knight	E.	Y.
The Sea Garden (2). . . . .	Antonia R. Williams	E.	Y.
The Sky in the Pool . . . . .	"	E.	Y.
Twinkle, twinkle, little star . . . . .	Traditional	E.	Ar.
<b>DYSON, DR. GEORGE</b>			
Fairy Song (2) . . . . .	Keats	M.	Y.
Praise . . . . .	George Herbert	M.	Ar.
Song of Thanksgiving . . . . .	...	E.	Ar.
When icicles hang by the wall . . . . .	Shakespeare	E.	Ar.
<b>ELGAR, SIR EDWARD</b>			
Fly, singing bird (3) . . . . .	Lady Elgar	M.	N.
The Snow (3) . . . . .	"	M.	N.
These require two violins in addition to the piano.			
<b>FARRAR, ERNEST</b>			
A Song of St. Francis . . . . .	H. N. Maugham	E.	Ar.
<b>FOSS, HUBERT J.</b>			
As I walked forth . . . . .	W. Blake	M.	O.
Infant Joy . . . . .	"	M.	O.
<b>GARDINER, H. BALFOUR</b>			
The Silver Birch (3) . . . . .	Eric Ennion	D.	Ar.
<b>GARRATT, PERCIVAL</b>			
Farewell, sweet woods (2) . . . . .	Anon.	D.	O.
The Owl (2) . . . . .	Tennyson	D.	O.
Winter Rains . . . . .	C. G. Rossetti	M.	O.
<b>GIBBS, C. ARMSTRONG</b>			
Dream Pedlary (2) . . . . .	Beddoes	M.	O.
Slow Horses, Slow . . . . .	Westwood	E.	O.
Spring (2) . . . . .	Nashe	M.	O.
You spotted snakes . . . . .	Shakespeare	E.	Ar.
<b>HARRISON, JULIUS</b>			
Shadow-questions. (Canon @ 2) . . . . .	Julius Harrison	E.	C.
Under the greenwood tree . . . . .	Shakespeare	M.	F.
<b>HOLST, GUSTAV</b>			
A dream of Christmas (1 or 2) . . . . .	Traditional	E.	C.
Clouds o'er the summer sky (2) . . . . .	F. B. Hart	E.	N.
Four old English Carols (3 and 4) . . . . .	Traditional	M.	B.F.
I vow to thee . . . . .	C. S. Rice	E.	G.
(The female voice settings must be specified when ordering.)			

# Lists of Songs

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>HOLST, GUSTAV</b> ( <i>continued</i> )			
O England, my country . . . . .	G. K. Menzies	E.	S.
O Swallow, Swallow (3) . . . . .	Tennyson	M.	N.
Pastoral (3). U. . . . .	Holst	M.	S.
Song of the Drovers (3) . . . . .	J. G. Whittier	M.	N.
Song of the Fishermen (3) . . . . .	"	E.	N.
Song of the Shipbuilders (Canon @ 2)	"	M.	N.
The Corn Song (2) . . . . .	"	M.	Ar.
The Song of the Lumberman (2) . . . . .	"	M.	Ar.
<b>HOWELLS, HERBERT</b>			
All in this pleasant evening . . . . .	Traditional	E.	Y.
A croon (2) . . . . .	Traditional	M.	C.
A Golden Lullaby (2) . . . . .	T. Dekker	D.	Ar.
A Sad Story (2) . . . . .	Old rhyme	E.	Ar.
Come, all ye pretty fair Maids . . . . .	Traditional	M.	C.
First in the Garden . . . . .	"	D.	O.
Gogy o' gay (2) . . . . .	Words from the Irish	D.	Y.
Lord, who createdst man (3) . . . . .	Herbert	D.	O.
My Master hath a garden (2) . . . . .	Traditional	M.	O.
Sing Ivy . . . . .	"	D.	O.
Spanish Lullaby . . . . .	"	E.	Y.
Swedish May Song (2) . . . . .	"	D.	O.
The Pilgrim's Song (2) . . . . .	W. Blake	E.	O.
The Tinker's Song (2) . . . . .	"	M.	O.
Under the greenwood tree (2) . . . . .	Shakespeare	M.	Ar.
<b>IRELAND, JOHN</b>			
A Song of March . . . . .	J. V. Blake	E.	Ar.
At Early Dawn (2) . . . . .	"	M.	C.
Child's Song . . . . .	Thomas Moore	E.	Y.
Full fathom five . . . . .	Shakespeare	M.	N.
In praise of Neptune . . . . .	T. Campion	E.	Y.
Nurses' Song . . . . .	William Blake	E.	Y.
See how the morning smiles (2) . . . . .	T. Campion	M.	S.
The Echoing Green (2) . . . . .	William Blake	M.	C.
The Ferry . . . . .	C. Rossetti	E.	Ar.
The Frog and the Crab . . . . .	Anon.	E.	Y.
There is a garden in her face (2) . . . . .	Richard Alison	M.	N.
<b>JOSEPH, JANE</b>			
Adam lay i-bounden (3) . . . . .	Anon.	M.	O.
Boats and bridges (2) . . . . .	C. Rossetti	E.	S.
Hope and Joy . . . . .	"	E.	S.
Lullaby (2) . . . . .	"	D.	S.

## Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
<b>JOSEPH, JANE (continued)</b>			
Of one that is so fair and bright (3) . . .	Anon.	M.	O.
The Pig (2) . . . . .	C. Rossetti	M.	S.
The Rose (2) . . . . .	"	M.	S.
The Three Kings . . . . .	Anon.	M.	O.
Wind flowers (2) . . . . .	C. Rossetti	D.	S.
<b>LEY, H. G.</b>			
Fairy Spring (2) . . . . .	Evelyn Ley	M.	O.
Saylor's Song . . . . .	From <i>Wit and Drollery</i> , 1682	M.	O.
Song of the Cyclops . . . . .	Dekker	M.	O.
<b>LINTON, ARTHUR HENRY</b>			
Gather ye rosebuds (2) . . . . .	Herrick	M.	N.
In the springtime (2) . . . . .	Shakespeare	E.	N.
To give my love good-morrow . . . . .	T. Heywood	E.	N.
Under the greenwood tree (Canon @ 2) . . . . .	Shakespeare	M.	N.
(These four songs are published in one volume.)			
<b>MACKENZIE, ALEXANDER CAMPBELL</b>			
A motherless soft lambkin . . . . .	C. Rossetti	E.	Y.
Things of beauty . . . . .	Anon.	E.	N.
<b>MACPHERSON, CHARLES</b>			
A little bit of garden . . . . .	W. H. Ogilvie	E.	Y.
<b>MOERAN, E. J.</b>			
Under the Broom . . . . .	Traditional	D.	O.
<b>MILFORD, ROBIN</b>			
Meg Merrilies . . . . .	Keats	E.	O.
The Gipsy Girl . . . . .	Hodgson	E.	O.
<b>NICHOLSON, S. H.</b>			
Golden Daffodils (2) . . . . .	...	D.	Y.
<b>PARRY, SIR HUBERT</b>			
A Contented Mind . . . . .	J. Sylvester	E.	Y.
A Song of the Nights (2) . . . . .	Barry Cornwall	M.	Ar.
Brown and Furry . . . . .	C. Rossetti	E.	Y.
Dreams (3). U. . . . .	C. F. Alexander	M.	Y.
England . . . . .	Shakespeare	E.	Y.
Good-night . . . . .	A. M. Champneys	E.	Y.
Hie away (3). U. . . . .	W. Scott	E.	Y.
Jerusalem . . . . .	Blake	E.	C.
Land to the leeward, ho ! . . . . .	Margaret Preston	E.	N.
Neptune's Empire . . . . .	T. Campion	E.	Ar.

## Lists of Songs

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>PARRY, SIR HUBERT (continued)</b>			
Ripple on . . . . .	A. M. Champneys	E.	Y.
Rock-a-bye . . . . .	...	E.	N.
Sorrow and Song . . . . .	J. Hedderwick	E.	Y.
The Brown Burns of the Border (3) . . . . .	W. H. Ogilvie	M.	Y.
The Fairies . . . . .	A. M. Champneys	E.	Y.
The Mistletoe . . . . .	Father Prout	E.	Y.
The Owl . . . . .	Tennyson	E.	Y.
The Peacock . . . . .	Christina Rossetti	E.	Y.
The Wind and the Leaves (2) . . . . .	G. Cooper	M.	Ar.
The wind has such a rainy sound . . . . .	Christina Rossetti	E.	Ar.
<b>PETERKIN, NORMAN</b>			
By a bant (2) . . . . .	Anon.	D.	O.
<b>POPPEL, HERBERT</b>			
Pilgrim's Song . . . . .	Bunyan	E.	Cr.
<b>ROOTHAM, C. B.</b>			
How sleep the brave . . . . .	Collins	E.	O.
<b>SHAW, GEOFFREY</b>			
As Joseph was a-walking (2) . . . . .	Traditional	E.	Ar.
Ask me why (3) . . . . .	Carew	D.	C.
Bed in summer . . . . .	R.L.Stevenson	E.	C.
Bells and shells . . . . .	Anon.	E.	N.
The Bramble (3) . . . . .	T. L. Peacock	M.	Y.
The Cow . . . . .	R.L.Stevenson	E.	C.
The Lamb . . . . .	W. Blake	E.	C.
The spacious firmament . . . . .	Addison	M.	Ar.
The Swing . . . . .	R. L. Stevenson	E.	C.
Three Children . . . . .	Gay	E.	C.
Violets (Canon @ 2) . . . . .	Herrick	E.	C.
<b>SHAW, MARTIN</b>			
Cargoes . . . . .	John Masefield	E.	G.
County Guy (2) . . . . .	W. Scott	M.	C.
Cuckoo . . . . .	Traditional	E.	C.
Lubin (2) . . . . .	George Darley	M.	C.
<b>SOMERVELL, ARTHUR</b>			
Butterfly Fairies (2) . . . . .	Claude Aveling	E.	C.
Pack, clouds, away (3). U. . . . .	Thomas Heywood	M.	C.

# Lists of Songs

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>STANFORD, SIR CHARLES VILLIERS</b>			
A Welcome Song (2)	Herrick	E.	C.
Answer to a Child's Question	Coleridge	E.	O.
Autumn (2)	Shelley	M.	C.
Bed in Summer	R. L. Stevenson	E.	C.
Ferry me across the water	Christina Rossetti	E.	Y.
Foreign Children	R. L. Stevenson	E.	C.
Japanese Lullaby	Eugene Field	E.	Ar.
Lullaby (2)	F. D. Sherman	E.	S.
Meg Merrilies (2)	Keats	E.	C.
My Land (2)	J. O. Davis	M.	Y.
Summer's rain and winter's snow	R. W. Gilder	E.	N.
The Chase (2)	William Rowley	D.	C.
The Horses of the Sea	Christina Rossetti	E.	Y.
The Lark's Grave (2)	Westwood	E.	C.
The Shepherd's Sirena (2)	M. Drayton	M.	Y.
The summer nights are short	Christina Rossetti	E.	Y.
The peaceful western wind (3)	Campian	M.	O.
The Winter Storm	Davenant	M.	O.
This is the way (2)	Anon.	E.	C.
To music to becalm his fever (2)	Herrick	M.	C.
Valentine's Day (4)	C. Kingsley	D.	S.
Virtue (2)	Herbert	E.	O.
Where go the boats	R. L. Stevenson	E.	C.
Windy nights.	"	E.	C.
Wishes	Allingham	E.	O.
<b>TURNBULL, PERCY</b>			
A Boy's Song.	Hogg	E.	O.
<b>WALKER, ERNEST</b>			
A Cradle Song (2)	W. Blake	M.	W.
Come unto these yellow sands (2)	Shakespeare	D.	W.
In Pride of May (3)	Anon.	D.	W.
Lo! here the gentle lark (2)	Shakespeare	M.	W.
Music, when soft voices die (2)	Shelley	M.	W.
Nurse's Song (2)	W. Blake	M.	W.
Sister, awake (3)	Anon.	D.	W.
Sleep (2). (Canon @ 3rd below)	Beaumont and Fletcher	M.	O.
Sweet obscurity	Robert Greene	E.	O.

## Lists of Songs

Composer and Title of Song.	Source of Words.	Degree of Difficulty.	Publisher.
<b>WALKER, ERNEST (continued)</b>			
The Echoing Green (2)	W. Blake	M.	W.
The Shepherd (2)	"	M.	W.
The Song of Prosperine (3)	Shelley	D.	W.
To an autumn rose (2). (Canon @ 3rd below)	Mary Scott	M.	O.
To Blossoms (2)	Herrick	M.	W.
To Daffodils (2)	"	M.	W.
Urchins and Elves (3)	T. Ravenscroft	D.	W.
<b>WARLOCK, PETER</b>			
Adam lay ybounden	Traditional	M.	O.
Balulalow	"	E.	O.
Little Trotty Wagtail	Clare	M.	O.
Rest, sweet nymphs	Anon.	M.	O.
Sleep	Fletcher	D.	O.
Tyrley Tyrlow	Traditional	D.	O.
<b>WATTS, H. E.</b>			
Haste Thee ! (2)	Milton	D.	Y.
<b>WILLIAMS, GERRARD</b>			
An Autumn Picture (2)	Dixon	M.	O.
Come, pretty wag (3)	Anon.	D.	O.
I loved a lass, a fair one (2)	Wither	M.	O.
Welcome, sweet pleasure (2)	Anon.	D.	O.
<b>WILLIAMS, R. VAUGHAN</b>			
It was a lover and his lass (2)	Shakespeare	M.	C.
<b>WOOD, DR. CHARLES</b>			
A spirit song (Canon @ 2)	Wordsworth	E.	Y.
A Visit to the Sea	R.L.Stevenson	M.	Y.
Boats sail on the rivers (2)	Christina Rossetti	E.	Y.
Cowslips for her covering (4)	Herrick	E.	Y.
Echo (3)	W. E. Henley	M.	Y.
Gipsy Benediction (2)	Ben Jonson	E.	Y.
Good Precepts (3)	Herrick	E.	Y.
I have twelve oxen (2)	Anon., fifteenth century	E.	Y.
Lucy Ashton's Song (2)	W. Scott	E.	Y.
Make we merry	Anon., fifteenth century	E.	Ar.
Mater Ora Filium	"	E.	Ar.
Mix a pancake	Christina Rossetti	E.	Y.
Music when soft voices die (3)	Shelley	E.	Y.
Osme's song. (From <i>Silvia</i> ) (2)	Geo. Darnley	E.	Y.



## Lists of Songs

<i>Composer and Title of Song.</i>	<i>Source of Words.</i>	<i>Degree of Difficulty.</i>	<i>Publisher.</i>
<b>WOOD, DR. CHARLES</b> ( <i>continued</i> )			
She will not drink the blood-red wine . . . . .	Anon.	E.	Y.
The Best of Rooms. . . . .	Herrick	E.	Y.
The Primrose (2) . . . . .	"	E.	Y.
The Ride of the Witch. (Canon @ 2) . . . . .	"	E.	Y.
To Blossoms. (Canon @ 2) . . . . .	"	E.	Ar.
To Music (2) . . . . .	"	E.	Y.
What is Pink? . . . . .	Christina Rossetti	E.	Y.
When young leaves are springing . . . . .	M. J.	E.	Y.
Who is Sylvia (2) . . . . .	Shakespeare	E.	Y.
<b>WOOD, THOMAS</b>			
The Lowlands of Holland . . . . .	Anon.	E.	O.
To the Virginian Voyage . . . . .	Michael Drayton	E.	O.

### ROUNDS

*The Graduated Round Book* (N.). Ninety rounds classified according to range.

*Sacred Rounds and Canons*. Edited by Gustav Holst; three sets (S.).

*Morley Rounds*. Two books (O.).

### INTROITS

In some schools a short introit is preferred to a hymn. The following are brief compositions from our English Church music which can be used in this way. In all cases the soprano part should be sung in unison, and no alto attempted. As the part-writing is intended for four voices, the use of the two upper lines with piano is unsatisfactory, whereas the melody only with accompaniment is effective.

Batten, Adrian. 'Deliver us, O Lord' (N.).

Crotch, William. 'Comfort, O Lord, the soul' (N.).

Davies, H. Walford. 'Blessed are the pure in heart' (N.).

'God be in my head' (N.).

Farrant, Richard. 'Hide not Thou Thy face' (N.).

## Lists of Songs

Wesley, Samuel Sebastian. 'Blessed are they that always keep judgment' (N.).

'Hear Thou in heaven'—from Three Introids (N.).

'Lead me, Lord' (N.).

### CAROLS

*The Cowley Carol-book.* Edited by Rev. G. R. Woodward (Mowbray & Co., 28 Margaret Street, Oxford Circus, London, W.). A collection of sixty-six of the best of foreign Christmas songs.

*The English Carol Book.* Edited by Martin Shaw and Percy Dearmer (same publishers). Thirty-two carols, partially traditional, partially new. The selection and arrangements are excellent.

*Twelve Christmas Carols.* Arranged for two treble voices and piano by Dr. McNaught (N.).

*Old Xmas Carols (sixteen) of the Southern Counties.* Collected and edited by A. E. Gillington (C.).

*The Monster Carol Book* (Walter Scott, Ltd.). A large and cheap collection of traditional carols, interlarded with a few vulgarities. Apparently out of print at present.

Gustav Holst. Four Old English carols (see Song-list).

*Folk-song Carols.* Edited by Cecil Sharp (N.).

'The Holly and Ivy Girl.' *Irish Folk-song.* Arranged by Dr. C. Wood (Y.).

### MARCHES

*Novello's School Marches* (two volumes) are convenient books. Book I, Nos. 7, 12, 14, and Book II, No. 2, might be omitted.

Many old English dance tunes make good marches. See *Country Dance Tunes*, edited by Cecil Sharp (Novello, six books). There are also many folk-songs which make excellent marches. Any collection will yield a fair number; it is not a difficult matter to play the vocal melody and the simple accompaniment given together on the piano.

'The hunt is up,' 'A-hunting we will go,' 'The Vicar of Bray,' 'Hope, the hermit,' 'Ye Mariners of England,' 'Song of the Western Men,' are a few from the first pages of the *National Song Book*.

Buck's *The Oxford Song Book*, which has no separate vocal line, is useful.

*Songs of the British Isles* contains some songs arranged for piano alone designed for this purpose.

## APPENDIX

THERE has been much animated discussion of recent years about the method of naming the notes of the minor scale. The orthodox sol-faist calls the key-note **l**, and the harmonic form of the scale **l, t, d r m f s e l**. A certain section of teachers has expressed a strong preference for the plan of keeping the name **d** as key-note in the minor also, thus naming the harmonic minor scale **d r m a f s l a t d'**. Arguments are adduced trying to prove that the tonic minor is more closely associated with the major than the relative minor, that such a plan avoids the difficulty of having two names for key-notes, one in the major and the other in the minor, and that it corresponds with the common plan of teaching instrumentalists the minor scale by causing them to flatten the third and sixth of the major.

It is difficult to see why this method should have received any consideration whatsoever, as arguments in its favour are easily demolished. The following are reasons against it: (a) It is quite non-historical. The objection may be raised, 'What has musical history to do with the question of teaching?' M. D'Indy in a speech at the Schola Cantorum stated that he based the foundations of musical teaching upon history. The quotation is too long to be given here, but the following sentence will show the drift of it: 'I believe in making students follow the same path that art itself has followed, so that they shall undergo during their term of study the same transformations that music itself has undergone during the centuries.' It cannot be denied that there is much sound truth in this attitude. Every schoolboy knows that minor has not sprung from major, but that until 1600 (the date is given as a mere rough dividing line) notes were grouped round various centres, **r m f s l t d' r'**, **m f s l t d' r' m'**, **s l t d' r' m' f' s'**, &c., in what are now known as modes. As harmony became more and more a powerful factor in composition, those beginning on **d, r**, and **l** became most important, and finally the **r** mode dropped out of use, and only **d** and **l** remained. (Bach, in 1722, on the title-page of his *Wohltemperirte Klavier* wrote: 'The Well-tempered Clavier, or preludes and fugues in all tones and semitones, both with the *tertiam majorem* or **Ut, Re, Mi** (that is **d r m**) and the *tertiam minorem* or **Re, Mi, Fa**' (or **r m f**). Clearly Bach thought of his minor as having the key-note as **r**, and not **d** with a lowered third.)

## Appendix

It is only within comparatively recent times that the major scale has come to be looked upon as the principal one, its position in the Middle Ages was of little importance. It will be thus seen that the plan of regarding the minor mode as an altered major is entirely without historical foundation, and that the soundest way of considering the relation of the two is that of equal partners. There exists a series of notes, out of which  $d r m f s l t d'$  are taken to be the major, and  $l, t, d r m f s l$  to be the minor. The terms major and minor themselves merely refer to the size of the first third of the scale, not to their relative importance.

(It is for the reasons outlined above that the writer prefers to teach the minor mode before transition. It should be taken fairly early in a sight-singing course.)

(b) An examination of a number of melodies selected from any source (except the works of Schubert, who had a fondness for a certain kind of modulation) will show that changes from major to tonic minor are rare compared with those to relative minor, and that many more minor melodies modulate to relative major than to tonic major.

(c) Sight singing should be approached from its own psychological standpoint and not from that of an instrument. The pianoforte keyboard is such an overwhelming factor in modern music that we are apt to view everything with relation to it, instead of studying each medium separately. No doubt it may be the easiest way of teaching minor scales on the piano to tell the student to flatten third and sixth, but that neither explains the historical side of the matter nor provides a reason for approaching the question of reproducing sound by a knowledge of note-relationships in that way.

(d) The harmonic minor scale in the two methods stands :

$$\begin{array}{cccccccc} d & r & ma & f & s & la & t & d' \\ l, & t, & d & r & m & f & se & l \end{array}$$

The melodic (which is much less common) stands :

$$\begin{array}{cccccccc} d & r & ma & f & s & l & t & d' \\ l, & t, & d & r & m & ba & se & l \end{array}$$

It will be seen that, considering the frequency of the harmonic form as compared with the melodic, the  $l$  method results in fewer chromatic

## Appendix

notes (the term 'chromatic notes' is here used in want of a better, **ma**, **la**, &c., are really diatonic in this case).

In addition, most of the leaps have already been familiar in the major scale, and though new difficulties arise in the minor, the tendency to confuse **d** with **l** and **t** with **se**, they are easily overcome. The **d** method brings in many unfamiliar leaps. The Psalm-tune 'St. Bride' is given below as a simple example of a minor tune; sol-fa names are given in both ways, the **l** method above, the **d** below. The former is assuredly more simple.

<b>l</b> <b>m</b> <b>l</b> <b>d'</b> <b>t</b> <b>l</b> <b>d'</b> <b>s</b> <b>d'</b> <b>m'</b> <b>r'</b> <b>d'</b>

<b>d</b> <b>s</b> , <b>d</b> <b>ma</b> <b>r</b> <b>d</b> <b>ma</b> <b>ta</b> , <b>ma</b> <b>s</b> <b>f</b> <b>ma</b>
<b>m'</b> <b>r'</b> <b>d'</b> <b>t</b> <b>l</b> <b>s</b> <b>f</b> <b>m</b> <b>m'</b> <b>l</b> <b>r'</b> <b>d'</b> <b>t</b> <b>l</b>

<b>s</b> <b>f</b> <b>ma</b> <b>r</b> <b>d</b> <b>ta</b> , <b>la</b> , <b>s</b> , <b>s</b> <b>d</b> <b>f</b> <b>ma</b> <b>r</b> <b>d</b>

This tune has not been chosen specially, practically any minor melody set out in the two ways will reveal the fatuity of the new method. Moreover, the sol-fa given below is much more difficult to get in correct intonation. **l**, **d** is simple and familiar from the first days of singing, **d ma** brings in a new relationship, which is difficult to conquer. The reader can find other cases for himself.

(e) The last few years have brought a return of modal tunes. Children now sing many folk-songs, a large number of which are in modes other than **d** and **l**. Modern composers use modes frequently in melody and harmony; both simple and involved music show many examples. If **d** is to be the key-note of the scales, what complexities shall we not get?

Below are given three modes with the two systems applied, the sol-fa method first, the new proposals second; a comparison should settle the controversy in a few seconds.

*Dorian :*

<b>r</b>	<b>m</b>	<b>f</b>	<b>s</b>	<b>l</b>	<b>t</b>	<b>d'</b>	<b>r'</b>
<b>d</b>	<b>r</b>	<b>ma</b>	<b>f</b>	<b>s</b>	<b>l</b>	<b>ta</b>	<b>d'</b>

## Appendix

*Phrygian :*

m f s l t d' r' m'

d ra ma f s l ta d'

*Mixolydian :*

s<sub>1</sub> l<sub>1</sub> t<sub>1</sub> d r m f s

d r m f s l ta d'

One piece of nomenclature has prejudiced staffists against sol-fa ideas of minor. If a piece is in A minor, it is customary to say 'Key C, A is lah', the argument being that the term 'key' refers to the set of notes chosen, out of which both major and minor modes are selected. The argument is quite sound, but staffists do not distinguish between modulation (change of mode in the sol-fa sense) and transition, or indeed between the words 'key' and 'mode' in what is really the logical way. So it comes about that while the sol-fa way of naming minor is defensible, it is at variance with custom, and leads to misunderstanding. It is far better, now that it is clearly recognized on all sides, that sol-fa notation should not exist for its own sake, but only as a preparation for staff, to say 'A minor' in the case given above, and state the key-note of the minor so in all cases.











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