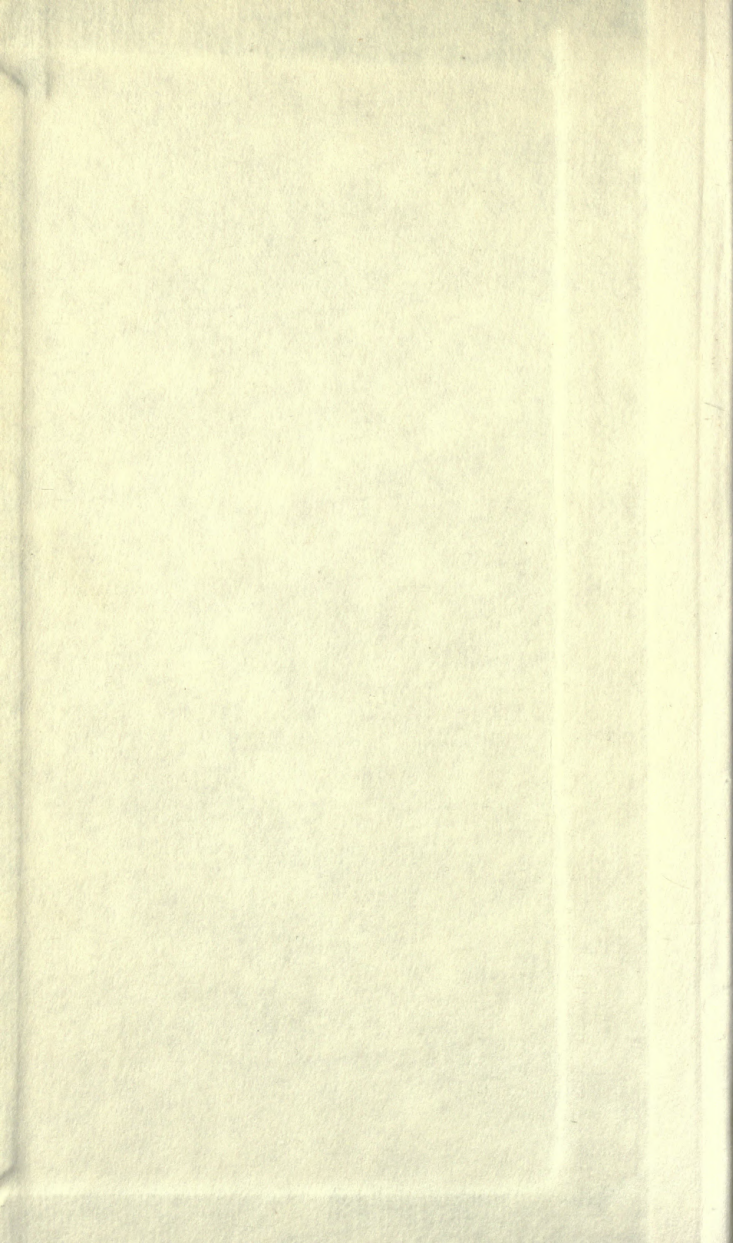
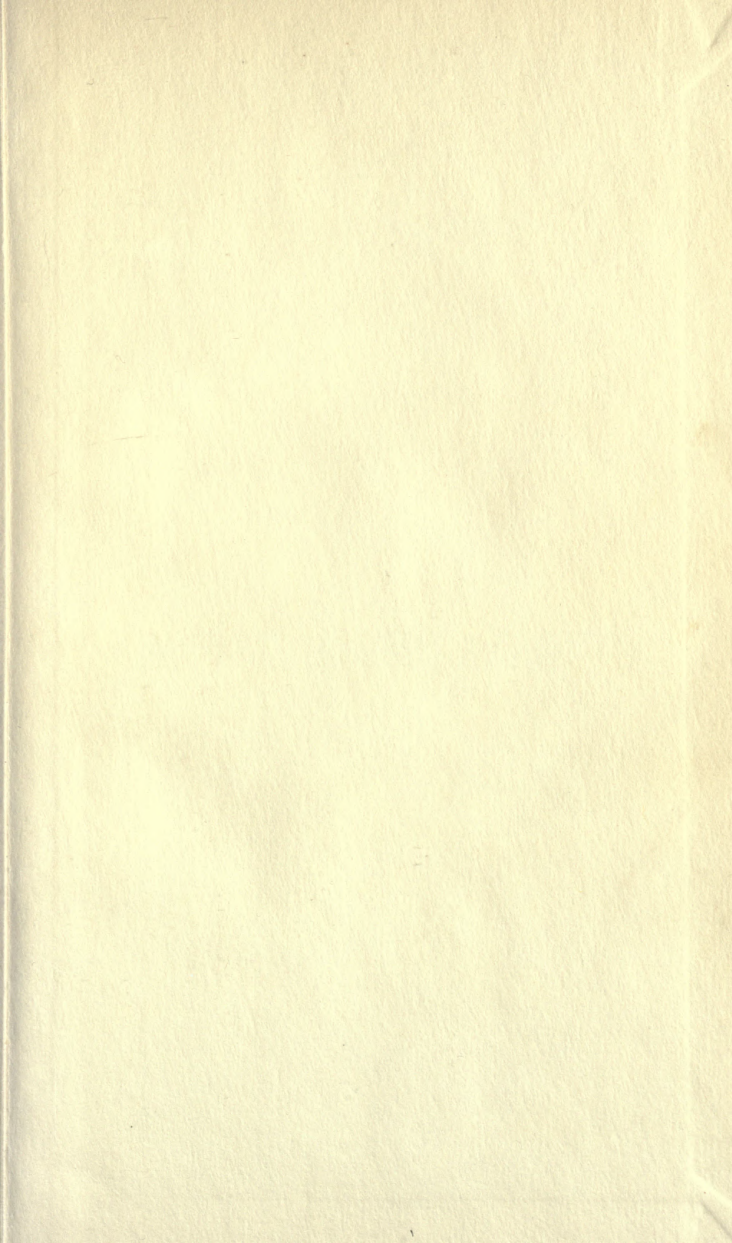


MUSIC - UNIVERSITY OF TORONTO



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SCHOOL MUSIC TEACHER.

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THE
SCHOOL MUSIC TEACHER.

A GUIDE TO TEACHING SINGING IN SCHOOLS
BY TONIC SOL-FA NOTATION AND
STAFF NOTATION.



BY

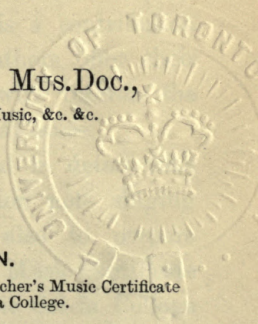
JOHN EVANS,

Formerly Superintendent of Singing to the School Board for London;

AND

W. G. McNAUGHT, Mus.Doc.,

Fellow of the Royal Academy of Music, &c. &c.



—————
TENTH EDITION.

Authorised as a Text Book for the School Teacher's Music Certificate
Examination by the Tonic Sol-fa College.

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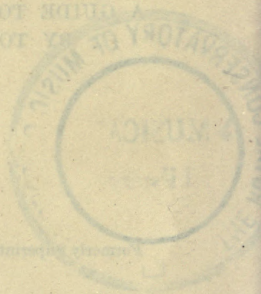
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BY TONIC SOL-F#A NOTATION AND
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PREFACE.

THE note singing requirements of the revised Code issued by the English Education Department in 1884, and adopted by the Scotch Department in 1887, made 100,000 school teachers responsible for the elementary training of the ears and voices of 5,000,000 of children. Much of the musical future of Great Britain was thus made dependent upon the measure of ability and earnestness that school teachers can bring to bear upon this serious task. The musical culture of the teacher is, therefore, the key of the position. This book is a contribution in aid of school teachers. Its authors offer their experience in the hope that it will lighten the labours of their co-workers in a great cause.

The plan of the book is to deal in detail with the Tonic Sol-fa and Staff Notation note singing requirements of the Code, and also to prepare candidates for the School Teacher's Music Certificate examination, instituted by the Tonic Sol-fa College in order that competent teachers may have their qualifications to teach children to sing by note satisfactorily tested and certified.

JOHN EVANS.

W. G. McNAUGHT.

PREFACE TO THE NINTH EDITION.

EVERY teacher of school singing should be able to apply Tonic Sol-fa principles to the Staff Notation. The demand for teachers competent to teach the universal Staff Notation as well as the ancillary Tonic Sol-fa Notation is reasonable, and likely to increase. The best - taught Tonic Sol-fa pupils always make the best Staff Notation readers. The foundations should be strongly laid. The Staff Notation requirements of the examination for the School Teacher's Music Certificate will be obligatory on and after June, 1904. (Requirements for Staff Notation, see p. xi; also see Appendix II, p. 305, and Appendix III, p. 318.)

The abolition of the Music Grant (one shilling for note singing and sixpence for ear singing), in 1900, and the substitution of "surprise" Inspection for an examination at a known period of the school year, have considerably altered the school circumstances existing when this book was first published in 1888.

The progress of music in schools is now more than ever a responsibility of the teacher.

May all teachers realise how substantially they can contribute to the sunny side of the life of the nation by developing the natural musical ability of the children under their charge.

W. G. McN.

August, 1903.

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MANUAL SIGNS OF TONES IN KEY.

NOTE.—The diagrams show the hand as seen from the left of the teacher, not as seen from the front. Teachers should particularly notice this.



SOH.

The GRAND or *bright* tone.



TE.

The PIERCING or *sensitive* tone.



ME.

The STEADY or *calm* tone



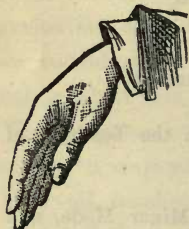
RAY.

The ROUSING or *hopeful* tone.



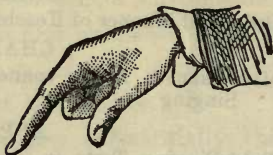
DOH.

The STRONG or *firm* tone.



LAH.

The SAD or *weeping* tone.



FAH.

The DESOLATE or *awe-inspiring* tone.

For Fe, let the teacher point his first finger horizontally to the left. For Ta, ditto to the right. To the class these positions will be reversed, and will correspond with the Modulator. For Se, let the teacher point his forefinger straight towards the class.

FINGER SIGNS FOR TIME.

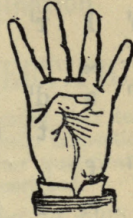
As seen from the Teacher's point of view, the back of the hand being shown to the pupils.



taa.



taatai.



tafatefe.



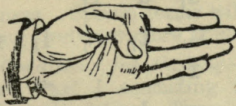
taatefe.



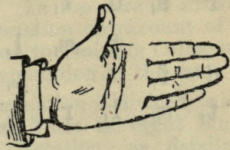
taafe.



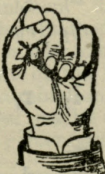
tafatai.



-aa.



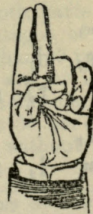
aatai.



saa.



taasai.



saatai.

THE MODULATOR.

[COPYRIGHT.]

D \flat	A \flat	E \flat	B \flat	F	C	G	D	A	E	B
m'	l	r'	s	d'	f'			se		
	se			t	m'	l	r'	s	d'	f
r'	s	d'	f		re'	se		t	m	
		t	m	l	r'	s	d'	f		
d'	f		se		de'	ba	t	m	l	r
t	m	l	r	s	doh'	f		se		
		se	ba		te	m	l	r	s	d
l	r	s	d	f	ta	le	se			t ₁
se			t ₁	m	lah	r	s	d	f	
s	d	f			la	se		t ₁	m	l ₁
	t ₁	m	l ₁	r	soh	d	f			se ₁
f		se ₁	ba	fe		t ₁	m	l ₁	r	s ₁
m	l ₁	r	s ₁	d	fah			se ₁		
	se ₁		t ₁		me	l ₁	r	s ₁	d	f ₁
r	s ₁	d	f ₁		ma	re	se ₁		t ₁	m ₁
		t ₁	m ₁	l ₁	ray	s ₁	d	f ₁		
d	f ₁		se ₁	ra	de	ba ₁	t ₁	m ₁	l ₁	r ₁
t ₁	m ₁	l ₁	r ₁	s ₁	doh	f ₁		se ₁		
		se ₁	ba		t ₁	m ₁	l ₁	r ₁	s ₁	d ₁
l ₁	r ₁	s ₁	d ₁	f ₁	ta ₁		se ₁			t ₂
se ₁			t ₂	m ₁	l ₁	r ₁	s ₁	d ₁	f ₁	
s ₁	d ₁	f ₁			se ₁			t ₂	m ₁	l ₂
	t ₂	m ₁	l ₂	r ₁	s ₁	d ₁	f ₁			se ₂
f ₁		se ₂	fe ₁			t ₂	m ₁	l ₂	r ₁	s ₂
m ₁	l ₂	r ₁	s ₂	d ₁	f ₁			se ₂		
			t ₂		m ₁	l ₂	r ₁	s ₂	d ₁	f ₂

Inserted by permission of the Tonic Sol-fa College.

New Syllabus of the Examination

FOR THE

SCHOOL TEACHER'S MUSIC CERTIFICATE.

THIS Examination was instituted in 1887 in order that teachers, and especially those in schools under Government inspection, and students in training colleges, might have their qualifications to teach singing by note satisfactorily tested and certified.

The text-book is *The School Music Teacher*, by JOHN EVANS and Dr. W. G. McNAUGHT (J. Curwen & Sons Ltd., 24 Berners Street, London, W., price 2s. 6d.).

The Candidate must not be under sixteen years of age.

Examinations are held periodically, during the last week of February and June and the second week of November. Persons wishing to be examined should apply to the Secretary of the nearest District Board not later than twenty-one days before the first day of the week of examination. An application form will then be sent to the Candidate, who will fill it up and return it to the Secretary of the District Board, together with the examination fee. Candidates who do not know the name and address of the Secretary of the District Board should apply to the Secretary of the College, enclosing a stamped and addressed envelope for reply. At the College the inclusive fee is 10s.* In the case of Provincial Boards the fee is subject to slight alteration on account of local expenses. Special terms will be granted to Training Colleges presenting twelve or more students for examination at the same time.

Conditions for Passing.—The Examination is divided into two parts: Part I consisting of Practical Tests in Sight Singing, Musical Dictation, Time and Staff Notation, as detailed in this syllabus; and Part II of a Theoretical Examination consisting of a paper of questions based on the *School Music Teacher*. To gain the Certificate, candidates must pass in both parts of the Examination. To do this, the following percentages of marks must be obtained:—Part I (Practical)—Not less than 50 per cent. of the marks allotted to each of the four sections, and at least 75 per cent. of the total marks assigned to the whole of this part of the Examination. Part II (Theoretical)—At least 60 per cent. of the total marks assigned to the paper as a whole, without respect to the percentage obtained for individual questions.

* Fees are not returnable, but Candidates failing from any cause to present themselves for Examination at the appointed time may enter at any subsequent Examination within twelve months on payment of half fee. A copy of the examiner's report may be had by the candidate from the Secretary on payment of 1s. to the College.

Candidates passing in one Part of the Examination, but failing in the other, will be allowed credit for the Part in which they have been successful, provided they pass the remaining Part at the next Periodical Examination. A second trial will also be granted to those who, while having passed Part II, and having also obtained the 75 per cent. for Part I as a whole, have nevertheless failed to secure 50 per cent. in each of the separate sections. In this case, candidates will be re-examined in those sections only in which they have failed to obtain the required percentage. Those availing themselves of the privilege of a second trial, which must be taken at the *next* Periodical Examination, *not later*, will be required to pay only half the original fee. In the event of failure at a Second Trial, the whole examination will have to be taken over again, and the full fee paid.

Those who obtain this Certificate may be enrolled as Associates of the College on payment of the life subscription of £1, or, if preferred, by paying 5s. down (*i.e.*, 2s. 6d. entrance fee and 2s. 6d. as first instalment) and seven further annual payments of 2s. 6d. Associates of the prescribed age are eligible for appointment as Examiners for the Junior, Elementary and Elementary Theory Certificates, on payment of the necessary entrance fees. As soon as an Associate proceeds to Matriculate (*i.e.*, passes the Matriculation Examination), his previous subscriptions will be reckoned as part of his first share or shares. He will then have vote and influence in the management of the College.

This New Syllabus came into operation at the June Examination, 1904.*

PART I.—PRACTICAL.

(No previous Examination is required.)

SECTION I.—MEMORY OF TUNE, VOLUNTARIES, AND SIGHT-SINGING.

(a) Bring copies of six school songs (not hymn-tunes), and sol-fa from memory, while pointing it on the Modulator, one of these songs selected by the Examiner.

(b) Sing, while pointing on the Modulator, two short voluntaries adapted to Grade II, III, or IV of the Music Code (as explained in the circular of the Board of Education), named by the Examiner.

(c) Sol-fa from the Examiner's pointing on the Modulator a voluntary including any difficulty taught up to the fifth step of the Tonic Sol-fa method, and chromatics easily approached and quitted.

*Price 1d. each (postage $\frac{1}{2}$ d.), from the Secretary of the College, or from J. CURWEN & SONS Ltd., 24 Berners Street, London, W. Teachers are supplied with quantities of not less than One Dozen at reduced terms, on application to the Secretary of the College.

Specimens of Tests set at previous Examinations for this Certificate may also be had from the Secretary of the College, price 1s. each set, post free.

(d) Pitch from a given C and sing at sight, sol-faing not more than twice, and afterwards vocalising, a test sent from the College, including first remove changes of key and any of the chromatic tones taught up to the fifth step.

(e) In the same manner sing a test in the minor mode with easy modulation.

SECTION II.—EAR TESTS.

(a) Imitate short phrases sung to *laa* by the Examiner.

(b) *Laa* a specimen of an Ear Test, adapted to any Grade of the Code, the names of the notes to be dictated by the Examiner.

(c) Write or tell the notes of a simple phrase of four tones, sung twice by the Examiner, who will each time first give the Doh chord.

(d) Give the Time names or write the time of simple passages sung on one tone by the Examiner while beating the time.

SECTION III.—TIME.

(a) Sing on one tone, a Time Test sent from the College. Two attempts allowed. The test will include no greater difficulties than those shown in *Time Studies for the School Teacher's Music Certificate* (p. xvii).

(b) Give the Time names of any of the groups of notes in the above test, as required by the Examiner.

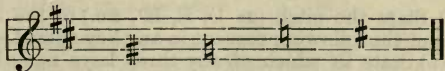
(c) Beat time in Two-, Three-, or Four-pulse measure at the rate of M. 60.

(d) Write on a blackboard plainly, as for a large class, a short Time and Tune Exercise sent from the College.

SECTION IV.—STAFF NOTATION.

(a) Point on a blank stave, while singing, a voluntary containing leaps to any tones of the major diatonic scale; the key to be indicated by the Examiner.

(b) Sing, from the Examiner's pointing on a prepared stave, a voluntary including the sharpened fourth and the flattened seventh, approached and quitted stepwise, the accidentals necessary to represent these being previously written on the stave. *Example:*



(c) Pitch, from a given C, and sol-fa, a Test sent from the College in one of the following keys, viz.: C, G, D, A, E, F, B \flat , E \flat , and A \flat ; two attempts allowed. The test will contain about 32 pulses in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ time, mostly crotchets, with occasional quavers in diatonic melody.

(d) Sing, on one tone, a Time Test sent from the College, containing no greater difficulties than those shown in the Appendices of *The School Music Teacher*.

PART II.—THEORETICAL.

Answer in writing a paper of questions, based on the Text Book, including Appendices II and III. Time allowed, two hours.

In countries where the English Code is not in use, the College will accept either the acknowledged programme of School Singing or the Steps of the Tonic Sol-fa Method.

SPECIMEN THEORY QUESTIONS.

I.—NOTATION OF TIME, TUNE, DIATONIC INTERVALS, &c.

1. When the ear is once filled with the key, and its relations (major mode), which tones seem the strong, and which the leaning tones, and which tones have the most marked leaning tendency? (p. 12).

2. Name (a) two perfect fifths, (b) two perfect fourths, (c) two major thirds, (d) two minor thirds. (p. 110.)

3. How are tenor and bass parts written in respect to octave marks, and why? (p. 130.)

4. Write in the *Perfect* method (*i.e.*, with bridge-notes) passages given in the *Imperfect* method (*i.e.*, without bridge-notes) as $s\ f\ e\ l\ s = {}^s d\ t_1\ r\ d$. (pp. 54 to 59.)

5. (a) In going to the first sharp key, by what interval upward or downward is the Doh moved? (pp. 50 to 52.) (b) What tone is displaced? (c) What new tone is introduced? (d) In going to the first flat key, by what interval upward or downward is the Doh moved? (e) What tone is displaced? (f) What new tone is introduced?

6. Give the Sol-fa names for chromatic (*i.e.*, flattened and sharpened) tones of the scale. (p. 94.)

7. Write the Minor Scale (*Lah mode*) in three forms in adjacent columns, properly spacing the steps, and adding the requisite octave marks. (p. 76.)

8. (a) State the pitch (as D, E, B \flat , &c.) of the highest and lowest notes of the following passage in any key named — $d\ s\ l\ t_1\ f\ m$, (p. 130.) (b) State in which of any three keys named the above passage will be the highest in pitch. (p. 129.)

9. Draw a modulator of three columns, showing the relation of the first sharp and the first flat keys to the centre or principal key, properly spacing the steps. (p. 52.)

10. Write the pulse signs for two-pulse, three-pulse, four-pulse, six-pulse, and nine-pulse measures. (pp. 163-164.)

11. Show the relation of six-pulse to two-pulse measure by transcribing the examples sent from the College from one measure to the other. (p. 179.)

12. Rewrite passages in time sent from the College, doubling or halving, &c., the length of the notes as directed. (p. 179.)

II.—EXECUTION.

[Chapter VIII, p. 237.]

13. What compass of voice should be aimed for with children (*a*) under ten, (*b*) over ten? Give the alto compass as well as the soprano. (p. 239.)

14. With what force of voice should (*a*) Divisions I and II, and (*b*) Divisions III and IV sing as a general rule in cases where the music is not specially marked for force? (p. 240.)

15. Describe some of the causes of flat singing, and state how you would deal with flat singing in classes of children. (p. 244.)

16. How would you develop the thin register in boys' voices? (p. 245.)

17. What voice exercises would you use to get sweetness and good tone? Give examples. (p. 247.)

18. Assuming that it is best to expand the lower part of the lungs in breathing, describe a breathing exercise adapted for children and calculated to increase muscular control of the lungs. State what is gained by such an exercise. (p. 249.)

19. State what principles should regulate the choice of breathing-places in a school song sung to words. (p. 250.)

20. With what kind of exercise should a singing lesson usually begin? (p. 251.)

21. As children in singing do not naturally pronounce words correctly and distinctly, what means would you adopt to secure correct and distinct pronunciation? (p. 252.)

22. As children are rarely trained to speak pleasantly, and therefore should not be expected at once to sing sweetly, what would you aim to establish apart from singing? (p. 252.)

23. State the meanings of common terms and signs, such as: —Forte, mezzo, piano, dal segno, da capo, legato, staccato, \curvearrowright , $\$$, allegro, andante, allegretto, adagio, presto, ad libitum, a tempo &c. &c. (pp. 253-4.)

III.—QUESTIONS ON ORDER AND MANNER OF TEACHING.

[Chapter IX, p. 255.]

24. In teaching singing should the teacher sing *to* or *with* the pupils? State briefly the reasons for your answer. (p. 255.)

25. In what order would you begin teaching the tones of the Doh Chord? How would you teach the other tones of the scale stepwise? (p. 256.)

26. Show by examples how you would combine the tones of the S chord with the D chord, and the F chord with the D and S chords. (p. 257.)

27. Which leaps in the D, S, and F chords require the most attention and practice? (p. 259.)

28. What means would you adopt to remedy the common error on the part of teachers of allowing their modulator exercises to run in a groove? (p. 259.)

29. What advantages are there in the use of the hand-signs in addition to the modulator in teaching tune? (p. 261.)

30. (a) What should pupils be taught to realize in order to tell notes correctly by ear? (pp. 262-3.) (b) What practice on the modulator greatly helps pupils to tell notes by ear?

31. As the notation of Time is more difficult to remember than the notation of Tune, state briefly what special means you would adopt to fix it in the memory. (p. 263.)

32. Describe verbally or by diagrams the finger signs for time. State which hand you would use. (See Introduction and p. 208.)

33. State the disadvantage likely to result from Time and Tune being taught separately for too long a period. Describe an easy Time and Tune exercise. (pp. 220, 263-4.)

34. Describe the advantages of the use of Time-names. Say what disadvantage results from the Time-names being badly pronounced, and from their too exclusive use in monotoning time exercises. (pp. 210, 264.)

35. Mark the school song sent from the College showing how you would divide it into short phrases for teaching by pattern. (p. 265.)

The melody of a school song will be sent from the College if this question is chosen.

36. Describe what is considered to be the best arrangement of topics in a model lesson of thirty minutes' duration. (p. 267.)

bb d

X

37. (a) What chromatic or accidental tones require the first and most frequent practice, and to what changes of key do they point? (p. 268.) (b) Describe the best way of teaching chromatic or accidental tones.

IV.—MISCELLANEOUS.

[Chapter X, p. 269.]

38 (a) What plan would you adopt with children who appear to have little or no "ear?" (b) What plan would you adopt with children who sing out of tune?

39. Would you allow your best and your worst pupils in a class to sing together on all occasions? Give your reasons.

40. As you cannot thoroughly test the progress of a class by collective examinations, describe how you would test a class rapidly and effectually by grouping or by individualizing.

41. (a) How would you begin the study of part-singing? (b) How would you proceed in sorting a class into Trebles and Altos?

42. (a) What objections are there against a school class practising the Treble and Alto parts of mixed-voice pieces? (b) What objections are there against a school class practising the four parts of mixed-voice pieces?

43. What objections are there against the practice in mixed schools of setting the girls to sing the Treble part and the boys the Alto part?

44. Why is simultaneous reading, as practised by some schools, injurious to young children's voices?

45. Write a Time test in accordance with the Code requirements for any division. (The terms of the Code will be quoted.)

46 Answer questions explanatory of the provisions of the Music Code of the Board of Education.

V.—STAFF NOTATION.

47. How are the lines and spaces counted, and what are leger lines?

48. Describe how you would give Staff Voluntaries to a class.

49. Quote the rules for finding *me* and *soh* from a given *doh*, and explain how the other notes of the scale may be found from these three.

50. Write an example of a Tune Test in accordance with the Code requirements for any division. (The terms of the Code will be quoted.)

51. What kind of practice is desirable to ensure individual skill in reading from the Staff?

52. Write, on the Treble stave, the ascending scale of any key containing not more than four sharps or four flats, placing the necessary accidentals before the notes as required.

53. (a) Write the key signatures for the following: G, D, A, E, F, B \flat , E \flat , A \flat , using the Treble or Bass Clef. (b) What is the rule for finding key-notes from signatures with sharps? with flats?

54. (a) Construct a table showing the number each of minims, crotchets, quavers, and semi-quavers required to equal a semi-breve. (b) Show how the following may be represented by tied notes, viz., ♩ and ♪ . (c) Write their values in crotchets and quavers respectively.

55. Write, on the stave, rests corresponding to each of the following notes: ♩ ♪ ♫

56. Explain the Time signatures: C $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{2}$.

57. Write a Time Test in accordance with the Code requirements for any division. (The terms of the Code will be quoted.)

58. Describe the great Stave, showing how the Treble and Bass Clefs are related thereto.

SPECIMEN TIME STUDIES.

For the Examination, a Time Sight Test containing no greater difficulties than those illustrated here, will be sent from the College.

1. Whole pulse tones, continuations, and silences. (Taa, -aa, and *saa.*)

} d	:m	s	:—	s	:—	m	:d	}
} r	:	m	:	s	:	d	:—	

2. Half pulses and pulse and a half. (taatai and taa-aatai.)

} m	:m .d	s	:- .f	m .f	:s .m	d	:—	}
} r	:- .m	f	:s .l	s	:- .t ₁	r	:d	

3. Quarter pulses. (tafatefe.)

} s	:s	s,l,s,f	:m	m,f,m,r:d	.r	m .s	:s	}
} m	:s,f,m,r	d .m	:s	f .m	:r,d,r,m	d	:—	

4. Half and two quarters of a pulse. (taatefe.)

} m	:r .d,r	m .d	:d	s .f,m:f	.r	m	:d	
-------	---------	------	----	----------	----	---	----	--

5. Half continuation and two quarters of a pulse. (taa-aatefe.)

} d	:- .d,m	s	:- .s,m	d	:d .d,m	s .s	:d	
-------	---------	---	---------	---	---------	------	----	--

6. Two quarters and a half of a pulse. (tafatai.)

} m,r,d	:s	m,r,d	:s .s	m	:m	m,r,d	:s	
-----------	----	-------	-------	---	----	-------	----	--

7. MISCELLANEOUS.

}	:m .r	d	s	:s .l	:s .f	m	:—	:s	}
} d	:—	r	m	:	:s	d	:r .m	:d	

8.

} s	:- .f	m	r	:d	:r	m	:- .s	:f	}
} m	:—	t ₁	r	:- .d	:m	s	:	:d	

9. $\left\{ \begin{array}{l} |s :s,f,m,f:s |d^1 :s,f,m,f:s |s,f,m,f:m .r :d \end{array} \right\} \parallel$

10. $\left\{ \begin{array}{l} |m :r .d,r:m |f .m,f:s .s :s |l :- .s,t_1:d \end{array} \right\} \parallel$

11. $\left\{ \begin{array}{l} |d :- .t_1 :d,r,m |r :- :m |f,s,l :m .r :d \end{array} \right\} \parallel$

12. $\left\{ \begin{array}{l} |d :- |r :d,r|m :- .f|s :- |f :-,m|l :r | :s |t_1,r:d \end{array} \right\} \parallel$

13. $\left\{ \begin{array}{l} |m :r,d,t_1,d|r :s .f |m .m,f:s .l |l :r \end{array} \right\}$

$\left\{ \begin{array}{l} |r :m .r,m|f :r |s,f,m :m .r |d :- \end{array} \right\} \parallel$

Three-quarters and a quarter of a pulse. $\left\{ \begin{array}{l} :l .,l |l \\ \text{taa fe taa} \end{array} \right\} \parallel$

Important Note.—The quarter pulse, as a rule, connects itself most naturally with the first note of the *next* pulse rather than with the preceding note. Whether the three-quarter pulse note should be sustained its full value or lightly struck must be determined by the words and character of a piece of music. In *legato* passages the note should have its written value, but in *staccato* or *leggiero* passages the full written value is not called for.

14. Followed by taa and taatai.

$\left\{ \begin{array}{l} |m :r .,m|f :s .,l |l :s |s .,f:m |r :m .,f|m .r :d \end{array} \right\}$

$\left\{ \begin{array}{l} |r .,m:f .s |f .,m:r |s .s :l .,s|s :- |f .,m:f .,t_1|r .d :d \end{array} \right\} \parallel$

15. Followed by another taafe or tafatefe.

$\left\{ \begin{array}{l} |d :r .,m|f .,s :m |l .,s :s .,f|m .r :d \end{array} \right\}$

$\left\{ \begin{array}{l} |m :f .,s |l,s,f,m:r |s .,l :s,f,m,r |f .,t_1:d \end{array} \right\} \parallel$

16. Three-quarter pulse continuations. The connection of the quarter pulse is to the *next* note.

$\left\{ \begin{array}{l} :d |s_1 :- .,l_1|t_1 :- .,d|r :m .f |m :s \end{array} \right\}$

$\left\{ \begin{array}{l} |d :- .,r |m :- .,f |s .,f :m .,r |d \end{array} \right\} \parallel$

17. Silence on the *second* half of the pulse. $\left\{ \begin{array}{l} \dot{l} \\ \text{taa sai} \end{array} \right\} \parallel$

$\left\{ \begin{array}{l} |m. :s. |f. :r. |l :— |s :— |f. :m. |s. :f. \end{array} \right\}$

$\left\{ \begin{array}{l} |l :— |r :— |s. :fe. |f. :m. |l :— |r :m \end{array} \right\}$

$\left\{ \begin{array}{l} |f. :m. |r. :m. |d :— |— :— \end{array} \right\} \parallel$

18. Silence on the *first* half of the pulse. $\left\{ \begin{array}{l} \dot{l} \\ \text{saa tai} \end{array} \right\} \parallel$

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

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

$\left\{ \begin{array}{l} |f : | :.d |m :r |d : \end{array} \right\} \parallel$

19. Both forms.

$\left\{ \begin{array}{l} | :.m |m :r. |m.f :r. |m. :.f |s. : |l :— \end{array} \right\}$

$\left\{ \begin{array}{l} |r. : |s :— |d. :.f |m. :.m |m. :.r |d :— \end{array} \right\} \parallel$

One quarter and three quarters of a pulse (tafa-ai) :l,l.- \parallel (compare No. 7). The continuation should not be performed intrusively. The effect of this division is that of two sounds coming sharply in succession, as, for instance, in many Scotch songs.

20.

$\left\{ \begin{array}{l} |d \text{ ,r :m ,s.- } |r \text{ ,m :f ,l.- } |s \text{ ,m :r ,d.- } |r :— \end{array} \right\}$

$\left\{ \begin{array}{l} |m ,f.- :r ,m.- |f ,s.- :m ,f.- |s ,d.- :r ,m.- |d :— \end{array} \right\} \parallel$

21.

MISCELLANEOUS.

$\left\{ \begin{array}{l} |m :r \text{ ,m } |f : |s .l :s |f ,m ,r :s \end{array} \right\}$

$\left\{ \begin{array}{l} |d :— |— \text{ ,r :m } |f . : .t, |r .d :d \end{array} \right\} \parallel$

22.

$\left\{ \begin{array}{l} |s ,f ,m ,f :s :l \text{ ,s } |s :- .f :m |r \text{ ,d :m . :r .} \end{array} \right\}$

$\left\{ \begin{array}{l} |r \text{ ,m ,f :m : } |f \text{ .s ,l :s : } |d \text{ ,r ,m :m ,r :d} \end{array} \right\} \parallel$

23. Syncopation (taatai -aatai) :l .l :- .l || The accent should be anticipated. The continuation should not be made so prominent as the previous struck note. The effect is that of a whole pulse note prominently struck before its time.

{ | l ^ˆ.l :- .l | l ^ˆ.l :- .l | l .l :- .l | l .l :- .l }

{ | l :l | l .l :- .l | l .l :- .l | l .l :l ||

24. Thirds or Triplets (taataitee) | l ,l ,l ||, and (-aataitee) | - ,l ,l ||, &c. This could be written in Six-pulse measure.

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

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

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

25.

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

{ | m :- ,f ,s | f :- ,s ,l | s ,l ,t :d' ,t ,l | s , - ,f :m }

{ | f , - ,s :l | r , - ,m :f | s ,l ,s :f ,m ,r | d :— ||

Six-pulse measure | : : | : : ||

Slow time. A beat for every printed pulse. The effect is much the same as two three-pulse measures.

26.

{ :m | r :- :m | f :- :t₁ | d :- :r | m :- :m }

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

27.

{ | s :- :f ,m | f :- :m | r ,m ,f ,s :l ,s | f :m :- }
{ | taa - aa taatai taa - aa taa, &c. }

{ | d' :t :l | d :- ,r :m | f ,r :r :m | d :- :- ||

Quick Six-pulse measure.

One beat for *three* printed pulses. The effect is Duple time with triplet divisions, or Two-pulse measure with taataitee. The eye must be trained to quickly see the *groups of three*, and the ear must be familiar with the rhythmic effect of the various ways of filling up the groups of three. The time names are applied to quick Six-pulse measure *as though it were Two-pulse measure*. Thus | 1 :- :- | is called taa, and not taa-aa-aa. An alternative name for this example is taa-ai-ee, but as this plan of naming is now seldom employed it is not used in these exercises. The names for rests are useful to draw attention, but the rhythm is better felt if only what is struck is named. The best general principle is: *Name only what is struck*.

28. Taa and taataitee.

1			2			1			2		
s	:f	:m	f	:m	:r	m	:-	:-	d	:-	:-
r	:m	:f	m	:-	:-	f	:s	:l	s	:-	:-
r	:d	:t ₁	d	:r	:m	f	:m	:r	m	:f	:s
l	:-	:-	s	:-	:-	f	:-	:-	m	:-	:-
r	:m	:f	m	:f	:s	f	:m	:r	s	:-	:-
l	:-	:-	s	:-	:-	f	:-	:-	m	:-	:-
r	:-	:-	s ₁	:l ₁	:t ₁	d	:-	:-	-	:-	:-

29. Saa and taa-teo.

1			2			1			2		
m	:-	:-		:	:	d	:-	:-		:	:
f	:-	:-		:	:	r	:-	:-		:	:
s	:-	:l	s	:-	:f	m	:-	:f	s	:-	:-
f	:-	:s	f	:-	:m	r	:-	:m	f	:-	:-
m	:f	:s	d	:r	:m	f	:-	:s	l	:-	:f
m	:-	:-	r	:-	:-	:	:		d	:-	:-

30. Taa(sai)tee, taatai(see), and taatefeteo.

1			2			1			2		
m	:	:m	d	:	:d	r	:	:r	m	:	:
d	:d	:	d	:d	:	d	:d	:	d	:d	:
s	:	:s	l	:	:l	f	:	:f	s	:	:
d	:-	:-	r	:-	:m	r	:	:	d	:	:
s	:f	:m:r	m	:-	:d	l	:s	:f:m	f	:-	:r
d'	:t	:l:s	l	:s	:f:m	s	:f	:m:r	m	:-	:d

31. Taafetee and taatifi.

1			2			1			2		
d	:-	:-	r	:-	.m:f	m	:-	.f:s	f	:-	:-
t ₁	:-	:-	d	:-	.r:m	r	:-	.m:f	m	:-	:-
s	:-	.s:s	s	:-	.s:s	s	:-	.f:m	f	:-	.m:r
d	:-	:-	l ₁	:-	:s ₁	d	:-	.d:d	d	:-	:-
m	:-	:-	m	:-	:m.m	m	:-	:m.m	m	:-	:-
s	:-	:-	s	:-	:s.s	s	:-	:s.s	s	:-	:-
f	:-	.m:r	m	:-	.f:s	l ₁	:-	:t ₁	d	:-	:-

32. Taa-aataitee.

1			2			1			2		
s	:-	:-	-	:m	:l	s	:-	:-	-	:f	:m
f	:-	:-	-	:m	:r	m	:-	:f	s	:-	:-
l	:-	:-	r	:m	:f	s	:-	:-	d	:r	:m
f	:-	:-	-	:m	:r	m	:-	:r	d	:-	:-

33. Nine-pulse measure.

This is practically Three-pulse measure with triplets. The naming therefore follows the rule for quick Six-pulse measure.

1			2			3		
d	:-	:t ₁	r	:-	:d	f	:-	:m
l	:-	:-	-	:-	.-	s	:-	:-
f	:-	:m	m	:r	:d	r	:-	:m
r	:-	:-	-	:-	:-	-	:-	:-
m	:-	:-	d	:-	:-	f	:-	:-
m	:-	:-	r	:-	:-	l	:-	:-
s	:m	:	f	:r	:	d	:t ₁	:
r	:-	:-	d	:-	:-	-	:-	:-

Rate of Movement.—The metronome rates for the foregoing exercises are not given, because it is desirable that each exercise should be practised at various rates.

*Revised Instructions applicable to the Code of 1902,
as to the Inspection of Singing in Day Schools.*

VOCAL MUSIC—GENERAL OBJECTS.

Some of the objects sought for in including vocal music in the school curriculum may be stated as follows:—

To provide a healthful and pleasant form of collective indoor occupation, and, through the words of the songs, a possible moral and educative force. Words, as a rule, are more permanently memorised through music than in any other way.

To develop musical faculties in order that children may in after life be able to appreciate the best music as listeners and performers.

To furnish knowledge of musical facts and notation that will enable children to read simple music at sight and generally to understand music intelligently.

To train and preserve the voices of children, not only with a view to the attainment of tasteful and agreeable execution during school life, but with a view to the potentialities of the children as adult singers.

To store children's memories with patriotic, national and folk-songs, the words of which are suitable for school use. Such an aim does not necessarily exclude or condemn the use of other music found useful and interesting for school entertainments and other purposes.

To cultivate the power to sing tunefully in parts, not only for present edification and culture, but to fit children to become in after life executants of the rich repertory of choral music which we have inherited in this country, and which is continually being added to by living composers.

VOCAL MUSIC.—TONIC SOL-FA NOTATION.

COURSE OF STUDY RECOMMENDED.

GRADE I.—INFANTS.

1. *Voice Delivery.*—It is of the utmost importance that little children should be trained to sing sweetly and without strain. A good pattern and a repression of all loud or harsh singing are the best means of teaching. Children not able to imitate correctly, or to sing in tune with the others, should not be allowed to sing the songs.

2. *Songs.*—The music for little children need not be commonplace in order to be simple. The value of the words as an action or game song, or as helping to enforce a lesson, may excuse the use of music that is not of the best; but wherever possible, both music and words should be chosen because they are good. The compass of songs practised should be limited to the powers of the class. This will vary according to the skill of the teacher; but it will generally be from about C to D¹ or E¹.

3. *Musical Knowledge.*—The “mental effect” of the scale degrees and their association with hand signs and Sol-fa names can be easily and pleasantly taught. The degrees constituting the key-chord (*Doh, Me, Soh, Doh*₁, or *Soh*¹, *Doh, Me, Soh* according to pitch of the key tone) should be practised in this way. But, as a rule, no instruction in written or printed notation need be attempted. The main aim should be to develop the sense of tune and rhythm by the neat execution of songs taught by ear.

GRADE II.—(Suitable as a rule for Standards I and II.)

1. *Voice.*—The aim of the teacher should be to establish a habit of singing with a fairly full (not a loud) and sweet tone. The “thin” or “head” register should be cultivated, and the tendencies of children (and especially the boys) to force the low register should be rigorously checked. The control of breath should be specially practised.

2. *Tune.*—The class should be able to sing at sight slowly from pointing on the modulator, in any key (the key-tone and chord being given) the tones of the *Doh* chord in any order, and the other degrees of the scale in stepwise succession.

Examples: KEY C OF D.

(1) d s m d' s m s d m r d m s l s f m s i t d'

KEY F OF G.

(2) d m d s₁ l₁ t₁ d m s f m r m d t₁ d s₁ d m s s₁ d

3. *Time.*—The class should be able to sing at sight on one tone to the syllable *doh* or *laa* exercises including one-pulse or two-pulse tones, in two-pulse or four-pulse measure.

Examples:

} | d :d | d :— | d :— | d :d | d :— ||

} | d :— | d :d | d :d | d :— ||

4. *Combined Time and Tune.*—Easy exercises combining time and tune should be studied. It can hardly be expected that all schools can sing such exercises at sight, but they should form the subject of lessons.

5. *Ear Training.*—As a rule this should consist of exercises in imitation, and should include rhythmic phrases as well as tonal phrases.

6. *Songs.*—Songs used in this grade should not present troublesome difficulties. But it is not necessary that they should be constructed to include only the notational points mentioned in Sections 2 and 3 above.

GRADE III.—(Suitable for Standards III and IV.)

1. *Voice*.—The voices should now be classified, not necessarily with a view to part-singing, but in order that children unable to sing high notes (E¹ or F¹) should not strain their voices in trying to sing beyond their natural compass. Most of the class will probably be able to reach E¹ or F¹, but others will be troubled to go higher than C¹. The constant aim must be to ensure sweet and pure delivery of tone. Boys at this age begin to show special aptitude for vocal training. Girls as a rule cannot use their voices so freely.

2. *Tune*.—The class should be able to sol-fa at sight from pointing on the modulator, or from dictation, in any key, simple passages in the major diatonic scale, including fe and ta in stepwise progression, used thus, s fe s—d¹ ta l.

Examples: KEY C OF D.

(1) d m s l s m f r s f m s d¹ t l s fe s f m s d¹ ta l s l
t d¹ s m d

KEY F OF G.

(2) d s₁ m r d t₁ d r m d ta₁ l₁ t₁ d r m s fe s f r d

And to sol-fa at sight written or printed exercises including the notes of the *Doh* chord in any order, and any other notes of the major diatonic scale in *stepwise succession*, and fe and ta as described above.

Examples: KEY C OF D.

(1) d d m r d m s f m s l s l t d¹ s s fe s f m r m d

KEY F OF G.

(2) s m s d r m f m d t₁ d s₁ l₁ t₁ d s m r d ta₁ l₁ t₁ d

3. *Time*.—The class should be able to sing on one sound to the syllable *doh* or *laa* exercises in three-pulse or four-pulse measure, containing one-pulse notes, half-pulse notes, and whole-pulse rests on the non-accented pulses of the measure.

Examples:

(1)
 { | d : d | d : d | d : d.d | d : d | d : d | d : | d : | d : }
 { | d : d.d | d : d | d : | d : | d :— | — :— ||

(2)
 { | d :— : d | d : d : d | d : d.d : d | d :— :— }
 { | d : : | d : : d | d : : d | d :— :— ||

It will be an advantage if pulse-and-a-half notes are also practically explained in the lessons.

4. *Combined Time and Tune*.—Studies combining the foregoing points should form part of the course of instruction.

5. *Ear Training*.—The teaching should be directed to enable individual pupils to name any three *consecutive* notes of the scale of C twice sung to the syllable *laa* (or played), the chord or the scale of C being each time first given. The exercise should generally commence on some note of the key-chord.

N.B.—This test should only be applied to the more advanced children of this division.

Not more than half of the children in an average class taught by a skilled teacher can be expected to freely answer such questions.

Examples :

(1) $\{ | s f m || s l t || m f s || m r d || d^1 t l || d^1 r^1 m^1 || d r m ||$

6. *Songs*.—Good unison songs should be used. Folk-songs, the words of which are suitable for school use, should be memorised. It is desirable also (not instead) that in well-staffed schools easy two-part songs and rounds should be studied.

GRADE IV.—(*Suitable for Standards V and upwards.*)

1. *Voice*.—The voices of the children will now begin to differ more widely in compass. The altos or second trebles should not be permitted to strain their voices and spoil the singing generally by endeavouring to sing notes beyond their compass. If all the children sing in unison the range must be limited. Special exercises calculated to secure full clear tone on the principal vowels should be used. Indications of bad intonation or flat singing should be carefully noted, and means adopted to ensure correct intonation. A good pattern is the best practical lesson. Children with voices well in tune should sing to the others.

2. *Tune*.—The class should be able to sol-fa at sight from printed or written copies slowly, simple diatonic passages in the major key, and simple passages containing a transition of one remove indicated by bridge notes. *Examples :*

KEY D. A.t. f.D.
(1) $d m s f m r d s \text{ } ^s d t_1 d m r d \text{ } ^d s f m s l t d^1$

KEY E \flat . f.A \flat . E \flat .t.
(2) $d s m f r d m s d^1 d^1 s f m r f m m l t d^1 s m d m r l s t_1 d$

Also, to sol-fa passages in the minor key or mode, introducing *se* used thus—*l se l*, but without introducing *fah*, or *bay*, or *soh*.

Example : *Lah is A, Doh is C.*

$l t d^1 t l s e l t d^1 l r^1 d^1 t l d^1 t l s e l$

It is desirable, especially in Standards VI and upwards, that passages including oblique approach to bridge notes and the complete minor scale should be familiar to the class. *Examples :*

KEY F. *C.t. *f.F.
(1) $d s m d m s f m \text{ } ^1 r^1 d^1 t d^1 s l t d^1 \text{ } ^1 l s f m r m d$

(2) $l_1 t_1 d l_1 m f m r m m b a s e l m d t_1 l_1$

3. *Time*.—The class should be able to sing at sight on one tone, series of notes in two-pulse, three-pulse, or four-pulse measure, including pulse-and-a-half notes, and simple phrases in six-pulse measure, beating twice to the measure. *Examples* :

(1)
 $\{ | d : - | : | d : d | d : - . d | d : d . d | d : - ||$

(2)
 $\{ | d : - : d | d : - . d : d | d : - : - ||$

(3) Beating twice.
 $\{ | d : - : - | d : d : d | d : - : d | d : - : - ||$

Other rhythmic effects will have to be studied in connection with the songs used; but while it is desirable that pupils should intelligently understand the notation of the music they sing, it is not to be expected that such difficulties should be performed at first sight.

4. *Combined Time and Tune*.—In schools with an average attendance of more than sixty older scholars, the upper class should be able to sing at sight simple passages combining time and tune. *Examples* :

(1) KEY **G**.
 $\{ | d : - | r : - | m : m, f | s : m | d : - . r | m, r : d | s : t_1 | d : - ||$

(2) KEY **F**.
 $\{ | d : t_1 : d | s : - : m | m : r : d | r : - . m : r |$
 $\{ | d : t_1 : l_1 | s_1 : - : d | t_1 : d . r : m . r | d : - : - ||$

Other more difficult passages should be studied, but not necessarily as first sight-singing tests.

5. *Ear Training*.—Individuals in the class should be able to name the notes of a simple diatonic phrase, consisting of not more than four notes of the scale of C, sung twice to *laa* (or played), the chord or the scale of C being given each time.

Only the more advanced children of this division can be expected to answer correctly.

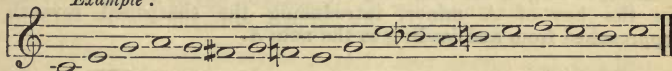
6. *Songs*.—Good two-part songs (accompanied if possible) and trios (accompanied or unaccompanied) should be practised. In addition it is advisable that good, sterling unison songs, of the national or folk-song type, should be learnt by every scholar in the class.

GRADE III.—(*Suitable for Standards III and IV.*)

1. *Voice*.—(Same as for Tonic Sol-fa.)

2. *Tune*.—The class should be able to sing at sight slowly, using the sol-fa syllables, a series of notes in the key of C, containing an F sharp contradicted by an F natural, and a B flat contradicted by a B natural. The F sharp should be approached by the note G and return to G as in the example, and the B flat should be approached by C and be followed by A as in the example.

Example :

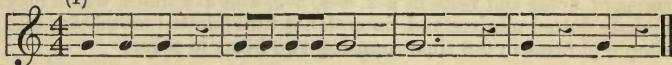


The sharpened 4th and the flattened 7th should also, if possible, be studied in other keys (G, D, F, and B flat).

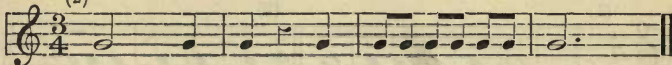
3. *Time*.—The class should be able to sing at sight on one sound to the syllable *doh* or *laa* exercises in 4-4 or 3-4 time containing semibreves (in 4-4 time), minims, crotchets, quavers, and dotted minims and rests on non-accented pulses of the bar.

Examples :

(1)



(2)



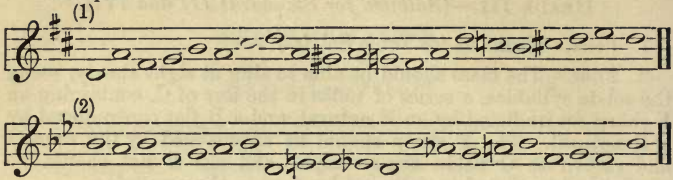
It will be an advantage if dotted crotchets are also practically explained in the lessons.

- | | |
|-------------------------------------|-------------------------------|
| 4. <i>Combined Time and Tune</i> .— | } (Same as for Tonic Sol-fa.) |
| 5. <i>Ear-training</i> .— | |
| 6. <i>Songs</i> .— | |

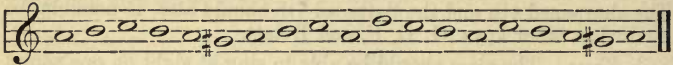
GRADE IV.—(*Suitable for Standards V and upwards.*)

1. *Voice*.—(The same as for Tonic Sol-fa.)

2. *Tune*.—The class should be able to sing at sight slowly, using the sol-fa syllables, simple diatonic passages in the keys of G (one sharp), D (two sharps), F (one flat), or B flat (two flats); and similar simple passages containing accidentals to raise the fourth of the scale (approached by the third or fifth) and to flatten the seventh (approached by the octave), properly contradicted.

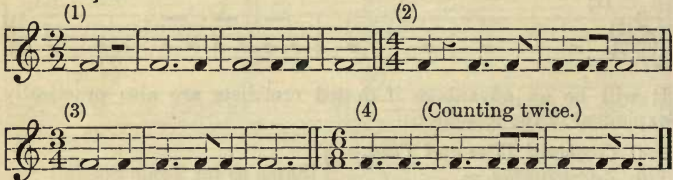
Examples :

Also, to sing in the same way as above described, a short passage in the key of A minor, introducing the sharpened seventh approached from and leading to the note A.

Example :

It is desirable, especially in Standard VI and upwards, that similar passages should be studied in other keys, and that the complete minor scale should be familiar to the class.

3. *Time.*—The class should be able to sing on one sound at sight series of notes and rests in 2-2, 4-4, 3-2, and 3-4 times, which may include dotted minims and (in crotchet time) dotted crotchets; also simple phrases in 6-8 time counting two beats in a bar.

Examples :

Other rhythmic effects will have to be studied in connection with the songs used; but while it is desirable that pupils should intelligently understand the notation of the music they sing, it is not to be expected that such difficulties should be performed at first sight.

- | | |
|-------------------------------------|-------------------------------|
| 4. <i>Combined Time and Tune.</i> — | } (Same as for Tonic Sol-fa.) |
| 5. <i>Ear Training.</i> — | |
| 6. <i>Songs.</i> — | |

THE TONIC SOL-FA NOTATION AND THE STAFF NOTATION.

In schools using the Tonic Sol-fa notation it is very desirable that the relation between the Tonic Sol-fa and the Staff notations should be taught at least to scholars in Standards V and upwards. The following are the points to which attention may be profitably given :

Theoretical Knowledge.

1. The Staff and the alphabetical names (as C, D, E, &c.) of the lines and spaces in the treble clef. (It will be an advantage if boys are also made acquainted with the bass clef.)
2. The signatures of major keys to four sharps and four flats, and the rules for finding key notes from signatures.
3. The meaning of the most used time signatures with crotchet beats (viz., 3-4 and 4-4).
4. The relative values of notes from the breve to the semiquaver and the meaning of the added dot. The signs for rests.

Practical Skill.

5. The singing (using the Sol-fa syllables) easy diatonic phrases from pointing on a large staff from any position of the key note, and of written or printed tune exercises similar to those described for use in Division III (Staff notation).
6. Monotone time tests the same as given in Division III (Staff notation).

This instruction should be possible in all large well-staffed schools.

EVENING CONTINUATION SCHOOL CODE, 1900.

VOCAL MUSIC.—(i) STAFF NOTATION.

GRADE I.—TUNE.—The Staff and the alphabetical names of lines and spaces in the treble clef. [Male pupils should also be taught the bass clef.] The scales of C, F, and G major. Memorising and pointing simple tunes on the staff. Exercises in leaping from note to note of the scales named.

TIME.—The relative values of breves, semibreves, crotchets, and quavers. Semibreve, minim, and crotchet rests. Dotted minims and dotted crotchets. Simple rhythmic exercises combining the foregoing. The time signatures $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{2}$, and $\frac{4}{4}$.

N.B.—Although it is an advantage to study tune and time separately, they should be combined at every stage.

EAR TRAINING.—Imitation (without naming) of simple phrases. The naming of the order in which the tones of a key chord are sung.

SONGS AND PIECES.—Unison songs with or without accompaniment. Part-songs of a simple character where possible. Rounds. The music and the words should be carefully chosen with a view to improve taste, without being dull and uninteresting.

VOICE TRAINING.—Attention should be given constantly to exercises in breathing and in the production of good tone. Bad tone in the monotoning of time exercises should not be allowed.

GRADE II.—TUNE.—The scales of all the major keys, but particularly those most used in vocal music, viz., C, F, B flat, E flat, A flat, G, D, A, and E. The sharpened 4th and the flattened 7th. Diatonic intervals.

TIME.—All the most used time-signatures, but particularly six-eight time. Dotted quavers and quaver rests. Semi-quavers. Tied notes.

N.B.—Exercises combining the above time and tune should be studied. It must not be expected that such exercises can be performed at first sight at this stage, but they should be understood when learnt.

EAR TRAINING.—Exercises on the Doh chord and on simple phrases moving stepwise.

SONGS AND PIECES.—These should be chosen to clearly and pleasantly illustrate the tune and time facts detailed above. The use of part-music is desirable.

VOICE TRAINING.—Exercises designed to promote good full tone, and to give fluency. Care should be taken to ascertain the vocal capacity of pupils in order that no voices may be strained.

GRADE III.—TUNE.—The most used minor scales, viz., A, D, G, C, F, E, B, and F sharp minor. Common accidentals and easy change of key. Intervals, diatonic and chromatic.

TIME.—Triplets. Rhythms combining various beat divisions in succession.

TIME AND TUNE.—Studies combining the above time and tune.

EAR TRAINING.—The naming of groups of scale tones in stepwise order, and for the quicker pupils, the naming of groups of scale tones in any order, the keynote being sounded.

PIECES.—These should be well adapted to interest the class, and every endeavour should be made to secure tasteful execution.

VOICE TRAINING.—Same as for Grade II.

(ii) TONIC SOL-FA NOTATION.

GRADE I.—TUNE.—The major scale. The mental effects of the various tones and their association with the Sol-fa syllables. Octaves and octave marks. The hand-signs for scale tones, and the use of the modulator. The memorising and pointing of simple tunes.

TIME.—Pulse accent, and two-pulse, three-pulse, and four-pulse measure. Whole-pulse tones and continuations, half-pulse tones and continuations, quarter-pulse tones, and whole-pulse rests.

N.B.—Although it is an advantage to study tune and time separately, they should be combined at every stage.

EAR TRAINING.—The imitation (without sol-faing) of simple phrases. The naming of the order in which the tones of the Doh chord are sung.

SONGS AND PIECES.—(Same as in Staff Notation, Grade I.)

VOICE TRAINING.—(Same as in Staff Notation, Grade I.)

GRADE II.—TUNE.—The sharpened 4th and the flattened 7th. Changes of key of one remove pointed on the modulator. Bridge-notes and simple changes of key written or printed. Singing to “laa.”

TIME.—Simple rhythms in six-pulse measure. The divisions of pulses named by the time-names taatefe, tafatai, and taafe saatai and taasai. [The use of time names is not obligatory.]

N.B.—Exercises combining the above time and tune should be studied. It must not be expected that such exercises can be performed at first sight at this stage, but they should be understood when learnt.

EAR TRAINING, SONGS AND PIECES, VOICE TRAINING.—(Same as in Staff Notation, Grade II.)

GRADE III.—(*Leading to Staff Notation.*)

TUNE.—The minor chord and the minor scale. The names and commonest uses of chromatic tones.

TIME.—Triplets. Rhythms combining various divisions of a pulse in succession.

TIME AND TUNE.—Studies combining the above time and tune.

EAR TRAINING, PIECES, VOICE TRAINING.—(Same as in Staff Notation, Grade III.)

STAFF NOTATION.—The staff and the alphabetical names of the lines and spaces in the treble clef. [Male pupils should also be taught the bass clef.]

The signatures of keys and the rules for finding keynotes from a given signature.

Singing from the teacher's pointing on a staff.

The most used time signatures, and the values of notes from the breve to the semiquaver.

The signs for rests. Dotted minims, dotted crotchets, and dotted quavers.



CHAPTER I.

MEMORIZING SCHOOL SONGS.—THE MODULATOR.—THE CODE REQUIREMENTS AND THE STEPS. — VOLUNTARIES, ETC.

A TEACHER of school music should know by heart

Memory of Songs.

 many good school songs, and should be constantly learning new ones. Songs provide apt and pleasant illustrations of almost every fact taught in a school course. If the teacher is a fair singer, his performance of a good tune with interesting words will enliven children when they are dull and languid, and will show them the goal to which exercises lead. And the pains taken in learning the notation of songs is a useful discipline to a teacher who has not time to become an advanced musician; helping him to strengthen his hold of the musical facts and doctrines he has studied, and giving him many ideas for voluntaries. The practice of learning tunes and pointing them on a modulator, besides giving fluency and helping pupils to a grasp of the scale, tends to lessen the difficulty of ear exercises, because of the continued effort required to make sound and name agree.

What is a school song? Hymn-tunes, national
School Songs. airs, Mendelssohn's duets, and all
 kinds of elaborate pieces are often
 demanded by elementary schools, and it may seem
 that school music has lost, even if it ever had,
 individuality. Perhaps a characteristic school song
 may be described as a *song for children* with an
 attractive and singable melody, sung to words that
 are instructive without being goody-goody, and
 amusing without being foolish: a song that can be
 sung at home to the family circle, and give innocent
 pleasure to all concerned.

The use of such songs as these need not necessarily
 exclude pieces not obviously written for children,
 provided the choice of other than purely school music
 is exercised with great discretion. Failure and
 weariness all round are invited when music written for
 cultivated singers, and much too difficult for children,
 is attempted in an average school. The practice of
 delicate part-music can be justified only when it is
 fairly certain that it can be adequately rendered.

The modulator is said to be the backbone of the
The Modulator. Tonic Sol-fa method, and there
 is great truth in this description,
provided the modulator is properly used. Un-
 fortunately, it is too often found that persons who
 innocently suppose they are teaching the Tonic

Sol-fa method, use the modulator loosely and unsystematically, and so bring discredit on good Tonic Sol-fa teaching.

The teacher must know *how* to point as well as *what* to point. However slowly

Pointing on the Modulator.

the tune or exercise is to be performed, the pointer should not

crawl in front of the names, but should deftly and quickly glide along the side of the column, so as to leave no room for doubt as to which tone is to follow the last one pointed. The rate of movement of the notes pointed must, of course, depend upon the ability of the class and the object of the exercise. It is unwise to urge a class on quickly; but, on the other hand, slow, doleful exercises are exhausting and discouraging. The advantage of getting pupils to point is great. By this means the formation of the scale is firmly impressed on the mind's eye, and the ear and voice are helped in their task of working together. Children should be encouraged to learn suitable (*i.e.*, not quick or difficult) tunes for pointing on a modulator, and honour should be given to those who will point tunes for the class, the members of which will take much interest in this public act of a fellow-pupil, and will be stimulated to imitate the example set. Where it can be conveniently and *quickly* arranged, it is a useful exercise for the whole class occasionally to point simultaneously on small modulators (on cards or in books) phrases deliberately sung by the teacher, who, whilst singing, walks round

behind the pupils to observe their work. Learners often find pointing strangely difficult. They point up when they should point down and *vice versa*, and even fairly advanced pupils sometimes astonish themselves as well as their teacher because of their inability to perform this apparently simple task. No one preparing for a Tonic Sol-fa examination can afford to neglect the practice of pointing tunes on a modulator.

An exercise pointed on the modulator is called a voluntary. Unless a teacher has great experience he should prepare, or, at least, carefully think over his voluntaries beforehand. They should have an object. They should be planned

<p>Modulator Voluntaries.</p>

1st.—To enforce a point just taught.

2nd.—To give fluency in things already known.

3rd.—To test skill.

Model voluntaries to illustrate these various uses will be found later on. It will suffice here to remark that it is in giving practice or drill voluntaries that teachers are most likely to fall into a groove of unconscious repetition that will cause their pupils to fail when an easy test voluntary is given by a stranger. It is quite certain that a skilful teacher can more effectually prepare a class for tests by a few systematic drill voluntaries, than an unskilful teacher can by twenty long, dry, and only too familiar meanderings. See pp. 61 and 259 for further remarks upon this important point.

The following points should be considered in the construction and performance of voluntaries :—

1st.—They should be within the capacity of the class.

2nd.—The pitch of the key should be varied, and variety of tonal range should be illustrated. Sometimes range from d to d' , sometimes from s_1 to s , or from m to m' , adapting the key so as not to use too high or too low a pitch. This is important.

3rd.—Mix chordal leaps with stepwise progressions. (See p. 14.)

4th.—If trebles and altos are following together take care not to strain either part. Altos will teach trebles to flatten if they are taken too high.

5th.—The pace should be one that can be followed without hurry.

6th.—The pupils should be trained to sustain tones as long as the pointer remains on a name, and to stop singing directly the pointer is removed. Curiosity stimulates attention when the pointer is suddenly removed. The most languid pupil at least looks out for the coming note.

7th.—The Sol-fa names or the *laa* used in laaing should be distinctly uttered simultaneously by the class; the initial consonants being sharp and clear. Bad habits of pronun-

ciation and attack formed in following pointing are difficult to eradicate.

8th.—The vowel of one Sol-fa name should not be carried to the next tone pointed, and a tone should not be approached by a slide from below. *Fah* is often sung a third or fourth lower than its proper pitch, and an upward slide made on the vowel until the correct sound is reached. As this painful habit of sliding is so widespread, teachers should be sure that their pattern is irreproachable in this respect.

The modulator should be synthetically developed before a class, notes being added as they are taught. To expect children to analyse a finished modulator, and to try to ignore things that “will be explained later on,” is to impose uncalled-for difficulties. Thus, supposing a class to know the FIRST STEP, only the following notes should be exhibited—say on a blackboard:—

DOH¹

SOH

ME

DOH

SOH₁

On teaching the SECOND STEP the teacher will add *te* and *ray*, say thus:—

DOH'

TE

SOH

ME

RAY

DOH

TE,

SOH,

where it will be observed the new notes are placed a little on the right. This arrangement is by no means necessary, but it is found to be an advantage because the difference of position helps the pupil to look for and realise difference of effect; the old column showing Tones of Repose and the new one Tones of Expectancy. REPLICATES (*i.e.*, upper and lower octaves of scale tones) are then added as wanted. In the same manner when the THIRD STEP is taught *fah* and *lah* are added thus:—

and *ray*, and the blue band round *doh* in the same way showing its agreement with *fah* and *lah*. It is easy to see that the tones of the *Doh* chord enter into the formation of the chief chords of the scale, viz., the TONIC, the DOMINANT, and the SUB-DOMINANT. (See p. 16). The teacher can fix attention by announcing that he will make a voluntary using the black notes and one red note, all the black and all the red, the black and one blue note, and so on. All such exercises are helpful not only for the purpose of building up the scale in the pupils' mind and strongly associating sound and name, but they assist the formation of a habit of listening with fixed attention to ear exercises. THE FOURTH STEP COLOURED MODULATOR is particularly useful in teaching *fe* and *ta*, and changes of key of one remove. It presents to the eye just what is being taught, unembarrassed by columns and chromatic names that excite inconvenient curiosity.

A difference in the plan of teaching the scale implied by the Instructions of the CODE and the STEPS OF THE METHOD must now be noted. The order laid down by the

<p>The Steps of the Method and the Divisions of the Code.</p>

STEPS is :—

- | | | |
|----------------------------|-----------|----------------------------------|
| 1st.—The <i>Doh</i> chord. | (d m s) | } and all replicates or octaves. |
| 2nd.—The <i>Soh</i> chord. | (s t r') | |
| 3rd.—The <i>Fah</i> chord. | (f l d') | |

A chord is a group of scale tones that sound well

Chords. in combination. The group, no matter in what order it may appear, is always named after the lowest tone of the closest possible order. Thus, *d s m'* and *s, s m' d'* are two ways of presenting the *Doh* chord.

The **FIRST STEP** calls for leaps to and from *d m s*, the **SECOND STEP** leaps to and from *s, t*, and *r*, and the **THIRD STEP** leaps to and from *f, l*, and *d*, and their replicates.

The requirements of the **CODE** are:—

Infants (Grade I).—The tones of the *Doh* chord.

Standards I and II (Grade II).—The tones of the *Doh* chord, and the other tones of the scale in **STEPWISE SUCCESSION**.

Thus, pupils who have learned the **SECOND STEP** should be able to sing such phrases as

*d s m *t d' d m s *r m d*

where at * there are somewhat difficult leaps to *te* and *ray*.

But pupils who are being tested in Grade II can be required to sing only such uses of *te* and *ray* as

d s m s d' t d' s m r d r d

and of *fah* and *lah* as

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

where *te* and *ray*, as well as *fah* and *lah* are always approached and quitted by step.

In comparing these differences, it must be observed that whereas the **STEPS** of the *method* form a progressive plan evolved from the experience of many

good teachers, and therefore present a well-tested means to an end (the thorough teaching of the scale), the Code requirements are only partly an educational plan, and are mainly designed to provide a scheme of examination that with slight modification can be applied to test the *results* of all methods and either notation, without demanding from a school Inspector (who is rarely a musical specialist) an acquaintance with refinements of this and that method of teaching, and enabling him with fair knowledge and reasonable care to quickly and thoroughly examine a school, and, it is to be hoped, to avoid the only too easily incurred danger of unintentionally applying tests strange and far too severe.

It would be unwise, therefore, for a teacher claiming to employ the TONIC SOL-FA METHOD to altogether neglect to follow the plan of teaching laid down in the STEPS simply because he is preparing a Grade, the examination tests for which expressly exclude the leaps described. He will find that the stepwise progressions required will be easily performed if the chordal teaching is faithfully followed.

Each tone of the scale when sung slowly and in association with its companions has a peculiar character, not too subtle to evade a fair description, and when properly demonstrated easily felt by children who can imitate freely. This is called the MENTAL EFFECT of scale tones. If these effects were merely interesting, their introduction to learners

Mental Effects of Scale Tones.

would be uncalled for. It is, however, found that systematic demonstration of mental effects is a most powerful aid to the Tonic Sol-fa teacher, assisting pupils to thoroughly grasp the relations of tones, and rendering them almost independent of INTERVAL (p. 107). Striking illustrations of these peculiarities should, therefore, form a prominent feature of the earlier lessons of a Tonic Sol-fa course. But it may be well to add that many exercises in the imitation of pattern phrases should precede and accompany the study of mental effects.

MENTAL EFFECTS. (MAJOR MODE.)

	RAY'	Rousing, hopeful.
Strong, reposeful.	DOH'	Firm, triumphant.
Leaning, very expectant.	TE	Piercing, keen, exciting.
Leaning, mildly expectant.	LAH	Sad, weeping.
Strong, reposeful.	SOH	Grand, bright, bold
Leaning, very expectant.	FAH	Desolate, grave.
Strong, reposeful.	ME	Tranquil, peaceful
Leaning, expectant.	RAY	Prayerful.
Strong, reposeful.	DOH	Firm.
	TE,	Yearning
	LAH,	Pathetic.
	SOH,	Majestic.
	FAH,	Solemn.

These descriptions are given as approximate, and are intended to apply only when the tones of the scale are sung slowly in *melodic* association with one another. In the foregoing table, descriptions of effects in common are placed on the left, and of particular effects on the right. Thus *doh*, *me*, and *soh* are said to be the STRONG TONES, or TONES OF REPOSE, and *ray*, *fah*, *lah*, and *te* the LEANING TONES or TONES OF EXPECTANCY, *fah* and *te* showing the most marked leaning tendency.

It is important to notice that while most of the effects of repose and expectancy are best brought out by stepwise teaching, the more particular effects are shown with great intensity by leaps. Thus the expectancy of *ray* as well as the repose of *doh* are well illustrated by such a phrase as this:—

rall.

d s m d m r m r m r \hat{m} \hat{r} \hat{m} \hat{r} d

But its prayerful and supplicating effect is infinitely better instanced by such a phrase as

d m r t d' d' r d' r d' r m r d
 O. do! please do!

and its prettiness by

d m s r m d s r m r d

Further illustrations of the uses of mental effect in teaching are given in the sections that deal in detail with the work of the several Grades of the Code.

The teacher must bring imagination and tact to bear upon the teaching of mental effect. The most picturesque illustrations and the most familiar

experiences should be appealed to. It would be unwise and even absurd to endeavour by mere performance to elicit from children or even from adults descriptions at all like those suggested on page 12. To ask a class to state how this or that note makes them feel is to invite helpless stolidity or thoughtless nonsense. It is better to give pupils a choice of expressions. Thus in illustrating *lah* ask "Is it jolly or is it sad?" "Does it laugh or does it cry?" The contrast of one tone with another is helpful. For instance, the teacher sings

d r m d s
d r m d f

and asks which is bright and cheerful and which is grave and serious. Johnny was crying just now and Tommy was laughing. "Which resembled *te* and which *lah*?" The sun shines in here, but over there it is dark. "Which will *soh* and *fah* best fit, the sunshine or the darkness?"

The inexperienced teacher has been warned not to confine practice of the leaning tones to stepwise progression. He must now also be warned not to use chordal leaps without thought, or he will find his pupils making puzzling mistakes, and appearing to have only an obscure appreciation of mental effects that previously they seemed to have felt quite clearly. A brief examination of certain facts of the construction of the scale, important to understand here, as well as

<p>Chordal Teaching.</p>

helpful at a later stage (see pp. 35-6) will soon show the necessity for the warning given. The three chief chords of the scale upon which the FIRST THREE STEPS are respectively based are constructed alike Arranged side by side, thus

Perfect Fifths.	}	SOH	RAY'	DOH'	}	Small, or Minor Thirds.
		•	•	•		
		ME	TE	LAH		Large, or Major Thirds.
		•	•	•		
		DOH	SOH	FAH		

they are seen to be indistinguishable viewed as groups of INTERVALS. Now it is a great and pregnant fact of TONAL RELATIONSHIP (*i.e.*, the relations of tones to one another) that every mental effect is derived not merely from what we hear at any given moment, but from an unconscious comparison of what we now hear with what we have just heard. The perception of tonal effect is then partly an automatic effort of memory. This is another way of saying that mental effects are the results of surroundings. So, given a set of intervals grouped as in the chords given above, start a similar set from the last tone of the first, and arrange a third set to end where the first began, and you have the series of separable mental effects already detailed and associated with the Sol-fa syllables.

RAY'

•

TE

•

SOH SOH (Dominant
chord.)

•

ME

•

DOH DOH (Tonic chord.)

•

LAH₁

•

(Sub-dominant
chord.) FAH₁

And these effects are maintained when the same tones are presented in the closer order known as the SCALE. It is hardly necessary to observe that these explanations are made for the guidance of a teacher, and are not intended for children.

It is clear from all this that voluntaries and other exercises that dwell very much on either the tones of a SOH chord or the tones of a FAH chord, and do not sufficiently remind the ear of the tones of the DOH chord are apt to become extremely difficult; the sounds not responding to the call of the names; the

iterated SOH or FAH chord becoming to the ear more and more like a DOH chord, and all the associations of syllable and effect upset. Such an exercise as the following would naturally confuse most beginners:—

d s r t r s t s r t, s t m d

or as this

d l f d l, f d f l m s d

The simplest way of avoiding this danger is to take care to *mix chordal leaps with stepwise progressions.*

CHAPTER II.

THE TEACHING OF TUNE.

THE manner of dealing with the recommendations of the Code as to TUNE—a term comprehending all the relations of sounds in pitch—will now be described.

GRADE I.—INFANTS.

Musical Knowledge.—*The “mental effect” of the scale degrees and their association with hand signs and Sol-fa names can be easily and pleasantly taught. The degrees constituting the key-chord (Doh, Me, Soh, Doh¹, or Soh¹, Doh, Me, Soh, according to pitch of the key-tone) should be practised in this way. But, as a rule, no instruction in written or printed notation need be attempted. The main aim should be to develop the sense of tune and rhythm by the neat execution of songs taught by ear.*

The ability to pass from tone to tone of the Doh chord must be regarded as a minimum standard of attainment. It must be noted that it is suggested that *the whole scale* can be taught by mental effects, hand-signs, and Sol-fa names. It may be hoped that teachers will find it possible also to give at least the older section of the Infant Class some practice from written or printed notation.

It is almost a necessity that Infants should be taught by a female teacher. The pattern of a male teacher, besides being an octave too low, fails to provide a model of the quality of tone to be worked for. When the class consists of very young children, who have not even sung little tunes together, the lessons on the chord must be subordinated to the necessity of teaching by ear simple infant

songs with words, and of getting single notes and short simple phrases imitated. The teacher will have to put up with some noise when the class first tries to imitate a sound, but at each practice (which should at first be short, and never very long) an improvement will be noted that will encourage the commencement of the systematic teaching of the chord. *Doh* and *soh* should first be imitated, the hand-signs introduced, and the names written on a blackboard one over the other. The class should then be freely exercised in several keys until they can fairly take *soh* from a given *doh*. The advantage of the Hand-signs to an infant class teacher is great. The children may not be able to read, but they will easily understand the signs, and, besides, they quickly learn to make them with their own hands.

Very simple ear exercises may now follow, such as asking "How many *dohs* and how many *sohs* do I sing?" *d d s s s * * d s s * * d d d s*. The class will now be prepared to learn *me*. The teacher may at first promise to sing a new tone and tell a new name. Having sung *d s s d*, using the Sol-fa syllables, she asks "Did the new name come?" Then she sings *d s s m*, and asks "What is the new name, and where did it come—last or first?" Then she sings *d s m d*, and asks similar questions. Next the teacher patterns *me*, and gets the class to imitate. This is done several times. The teacher now asks the class to sing the *me* after she counts five. * * Again, after ten. * * Again, after she sings *d s*.

Then the teacher patterns *s m* and *d s m* and *d s s m*, and the tone is fairly introduced.

The order of arrangement, *d m s* and *m d s*, and, in fact, all possible orders, will now be practised, and simple ear exercises may be attempted, such as "Do I sing *d s m* (the teacher singing to *laa*) or *d m s*?" and so on.

Throughout these exercises the singing should be as soft and sweet as possible, and the teacher should take care that the pattern is a good one in this respect. *The teacher should not sing with the pupils.*

An intelligent class already sharpened by practice of songs could follow a less dogmatic lesson. After securing the imitation of miscellaneous single sounds the teacher sings to *laa*, *d s*, asking the class to observe that one is higher than the other. Then still singing to *laa* she sings *d d s s s*, and asks how often the low one and the high one came. The class now imitates several times to *laa* the *doh* followed by the *soh*, and the teacher tells the names and introduces the hand-signs. The names are then written on the blackboard. The two tones should now be sung in any order and in many keys, and ear exercises should follow. The class will now learn *me*. The method of presentation about to be described is one that can be employed with great effect with all the other tones of the scale in turn. The teacher promises to sing a new tone, and invites pupils to

hold up their hands when they think they hear it. She then sings to *laa*, say—

d s d s s d s s s d

and asks, "Did the new tone come?" Perhaps some will answer Yes and some No, and a great many will not answer at all. [The teacher will take care to commend the pupils who answered, *whether they were right or wrong*, it being at this stage far more important to develop a habit of answering than to elicit correct answers. The question being "What do you think?" all answers are right in one sense if they reflect thought. In any case the teacher should at the outset use all her powers of persuasion, and all her authority to induce pupils to think and to answer without fear of a rebuff. No doubt this plan brings a teacher dangerously near to an encouragement of indiscriminate guessing. But no method of teaching could be entrusted to a teacher incapable of feeling her way between extremes of this sort.] The teacher agrees that the new tone did not come. She sings another variation on *doh* and *soh*, still not introducing the *me*. Curiosity will now excite the greatest attention to a third phrase in which the *me* may at last find a place, say as follows:—

d s s d s d s s ^{*} m d

The class will now imitate the sound, and endeavour to sing it after the teacher sings d s—and d d s s s,

etc., etc. Next the class may sing first from the teacher's pattern, and then without,

d s m
 d s m s m d
 d m s m d
 d s d m d

and attention should be drawn to the bold character of *soh*, and the quiet and somewhat sad *me*, the hand-sign should be introduced, the children themselves making it, the name should be added to the blackboard between *doh* and *soh*, and an easy voluntary pointed. Then at this, or a later lesson, the representation of the Sol-fa syllables by their initial letters will be explained, and a horizontally-written exercise should be placed on the board near to the upright column of names, thus

SOH

ME d s m d m d s m d

DOH

After pointing the exercise on the column the pupils may sing it from the line. If any errors are made the teacher should pattern corrections on the modulator. The exercise may now be sung backwards, or in any order the teacher chooses to point, and ear exercises should be freely given.

The upper *doh* and the octave mark will now be taught, and the chord of *doh* will have been presented to the class. The tones of this chord will now be practised in every conceivable order. The leap

$d' m$ generally gives most trouble. This leap is one that cannot be fairly asked for in any *easy* order of the chord. Nevertheless it would be unwise to neglect to practise it. The class may be asked to sing the *me* after the teacher sings $d m s d'$, and its effect should be contrasted with that of *soh* by every good illustration the teacher can think of. For instance, one child can be selected to sing the *me* after the class has sung $d m s d'$.

For young children the keys of C or D will be best for the tonal range *doh* to *doh'*. But *soh*₁ should be taught more or less on one of the plans suggested above, and a tonal range of *soh*₁ to *soh* employed. This new tone makes many new phrases with the other tones, and will occupy the class for some time. As s_1 , even in the highest key named above (key D), is too low for young children, the keys of F and G are best for the tonal range s_1 to s . Upper m' being too high, even in the lowest key (key C) in which it can be used, is hardly called for just yet, unless the teacher is certain that it can be sung without strain by his highest voices. All the effect of the range m to m' can be got by using the keys of B \sharp , A, or G, whose m_1 — m are not far off the m — m' of key C. In short, the rule must be: Adapt the key to the tonal range so that neither the highest nor the lowest scale note is out of the easy compass of children's voices.

The requirement of the Code should not be interpreted as demanding merely an exercise consisting of

four notes illustrating some arrangement of the chord beginning on *doh*. It is at once easier and fairer for the pupils to be tested by a longer passage. The most difficult leaps are as follows:

d' m
 d m d'
 m d' d
 s₁ m d
 m s₁ d
 s₁ s d

SPECIMEN EXERCISES.

No. 1. Key C or D. Easy order.

d s m s d m s d' d m d s d

No. 2.

d m d s m s d' d s m s d

No. 3.

d d' s m s d m s d' d m d

No. 4. Key F or G. Range s₁ to s.

d s₁ d m s m s s₁ d m d

No. 5.

d s₁ m d s s m d s₁ d m d s₁ s₁ d

No. 6. Key C or D. Difficulties modified.

d m s d' d m d' s m d' m s d

No. 7.

d s m d d' d m d' s d' m s d

No. 8. Key F and G. Range s₁ to s.

d m d s₁ m d s m d s₁ d s d

No. 9.

d s s₁ d m s₁ d d s d s₁ m d

The difficult leaps are here much eased by the occurrence just previous of the notes to which the leaps are made.

Fresh interest can be imparted to lessons in this Step by showing how well the tones taught harmonise together. The class sings *me* while the teacher sings *doh*, then *vice versa*—a more difficult and instructive task. Then the same process is repeated with *me* and *soh*, and again with *doh* and *soh*. Dividing the class into two sections the whole process is repeated without the teacher singing. Three parts may now be attempted, the teacher singing *doh* while the divided class sings *me* and *soh*, and so on, until, at last, the whole chord $d\ m\ s\ d'$ is sung by the class in four parts. Throughout these exercises the teacher should insist on soft, sweet singing. The tones should not be held very long, and the exercises must never exhaust the class. Tendency to flatness must be closely watched, especial attention being given to *me*.

STANDARDS I AND II (GRADE II).

Code Recommendations.

The class should be able to sol-fa slowly from pointing on the modulator, in any key (the key-tone and chord being given) the tones of the Doh chord in any order, and the other degrees of the scale in stepwise succession.

All variations in the order of arranging the tones of a DOH chord must now be practised, and the leaning tones must be introduced.

Mental effect: piercing, keen, exciting, leaning,

TE and very expectant of d' .

If taught stepwise t must be approached from d' . But it is much more effectually taught from s . Its bright incisiveness, its urgency, are then patent. Such a phrase as this illustrates these qualities—

$d \quad m \quad d \quad s \quad s \quad \overset{\hat{\cdot}}{t} \quad d'$

Its expectant character can be easily felt by omitting the d' . The hand-sign is a great help. Practise from d' thus—

$d \quad m \quad s \quad s \quad t \quad d' \quad t \quad d'$

$d' \quad t \quad d' \quad s \quad m \quad d$

Lower t is easily approached from s or s_1

Mental effect: prayerful, leaning, and expectant of

RAY d . Upper replicate, r' , rousing, hopeful.

If taught stepwise r is best approached from m . But its distinctive effect is best taught by leap from s or d' .

$d \quad s \quad m \quad d \quad m \quad r \quad d$

Again expectancy will be illustrated by omitting the last note. (See further p. 19.)

Upper r (r') is best taught by leap from s .

$d \quad m \quad s \quad s \quad \overset{\hat{\cdot}}{r} \quad d'$

Then practise from t and d' . The hand-sign will, of course, be introduced, and the plan suggested for teaching the FIRST STEP tones freely employed. The

combination of **t** and **r** with one another and with **s** should be illustrated, and voluntaries and black-board exercises including all the tones of both Steps should be given in abundance. In constructing voluntaries the teacher must bear in mind the advice given on pages 4-6.

SPECIMEN VOLUNTARIES AND BLACKBOARD EXERCISES

Second Step.

The SOH chord added to the DOH chord.

No. 1. In keys C or D.

d s m r d s m s d' s t d' s d m r d

No. 2.

d r m d s d r d s m r m s r m s d'

No. 3.

d t₁ d m r d s t₁ d m s d r d m r d

No. 4.

d s m s t d' s d' t d' s d m r m s r d

No. 5.

d m s m d' s t r' d' s m d' t d' r' t d'

No. 6. In keys F or G.

d s₁ d m r d s₁ t₁ r d s₁ r m r d t₁ d

No. 7.

d t₁ d s s₁ m d s₁ t₁ r d s r m r d

No. 8.

d s s₁ d t₁ r d s t₁ m r d t₁ d

The foregoing are not Code tests. They are exercises for study and practice. All passages found difficult should be patterned by the teacher.

Mental effect: grave, serious, expectant. It is Fah easy to sing when it occurs between **s** and **m**, thus **s f m**, but a leap from **d** or **d'** brings out its distinctive effect with greater clearness.

F_{AH} by step.

{ | **d** : **m** | **s** : **d** | **s** : — | **f** : — | **m** : — ||

{ | **d** : **s** | **m** : **d** | **m** : — | **f** : — | **m** : — ||

F_{AH} by leap.

{ | **d** : **s** | **m** : **d** | **f** : — | **m** : — ||

{ | **d** : **m** | **s** : **d'** | **f** : — | **m** : — ||

{ | **d** : **s** | **m** : **s** | **d** : **f** | **m** : **r** | **m** : **s** | **d'** : **f** | **m** : **r** | **d** : — ||

Key D.

{ | **s** | **m** : **d** | **f** : **m** | **d'** : **s** | **t** : **d'** | **f** : **m** | **t** : **d'** | **s** : — | **d** ||

Key F.

{ | **d** | **s**₁ : **d** | **s** : **m** | **d** : **f** | **m** : **s** | **d** : **s**₁ | **t**₁ : **r** | **d** ||

The hand-sign is the reverse of that for **t**. The fact that the effect of the tone is in many respects the reverse of **t** should be fully illustrated. *Fah* is grave and leads downward, **t** is lively and leads upward.

Key C or D. *Fah* and *te* contrasted.

{ | **d** : **s** | **m** : **d'** | **s** : **t** | **d'** : **f** | **m** : **r** | **d** : **d'** | **t** : **f** | **m** : — ||

{ | **d** : **d'** | **s** : **m** | **r** : **d** | **f** : **t** | **d'** : **s** | **m** : **r** | **d** : — ||

{ | **m** : **s** | **d** : **f** | **t**₁ : **d** | **s** : **t**₁ | **d** : **r** | **d** : **t**₁ | **d** : — ||

Key F or G.

{ | s₁:d | t₁:d | r:t₁ | d:s | f:t₁ | d:m | r:t₁ | d:- ||
 { | d:s₁ | m:r | d:s | f:m | r:t₁ | d:f | t₁:r | d:- ||

*Fah*₁ can be introduced only in fairly high keys. When approached by leap its effect is most solemn.

Key F.

{ | d:t₁ | d:s₁ | d:- | f₁:- | s₁:- | s₁:- | d:- ||
 { | d:m | r:d | f₁:- | f₁:- | s₁:- | s₁:- | d:- ||
 { | d:m | d:f₁ | s₁:- | d:- ||

Mental effect: sad, weeping, slightly expectant, but not definitely up or down. When Lah taught stepwise the first difficulty is to distinguish it from *f*. The two phrases

s f m

and s l s

should be patterned and sung and given as ear exercises until the class clearly feels the difference. The teacher should sing one phrase, and ask the class for the other, and individuals should be asked to sing each phrase in turn. The approach

d' t l t d'

is fairly easy. But no real grasp of the tone will be gained until it is practised by leap. The sorrowful effect of *l* is illustrated by

d' l t d'

sung slowly and with the needful expression. This phrase should be contrasted with

d' s t d'

until the difference is fully realised. Then leaps from **d** should follow :

{ | d :s | m :d | l :— | s :— ||

{ | d :— | l :— | s :— ||

{ | d :t₁ | d :m | l :— | s :— ||

{ | s :m | r :d | l :— | s :— ||

and it should be contrasted with its companion **f** and the other tones of the scale.

Key C or D. *Lah and Fah.*

{ | d :m | s :d' | f :— | m :s | l :— | s :d | f :— | m :— ||

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

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

The harmonious effect of the combination of **f**, **l**, and **d'** should, if possible, be shown. If a few picked pupils can manage to perform the following exercise:

Key E^b or F.

{ | s :l | s :m | r :— | m :— ||
 { | m :f | m :d | t₁ :— | d :— ||
 { | d :d | d :d | s₁ :— | s₁ :— ||

the effect of all three chords will be listened to with interest by the remainder of the class.

Lah₁ should now be introduced. It has a pathetic and plaintive effect when sung slowly that easily arrests attention. The following phrase sung softly and slowly will illustrate this :

{ :d | l₁ :- | t₁ :d | l₁ :- | t₁ :d | l₁ :t₁ | d :- ||

Even the stepwise succession

{ :s₁ | l₁ :- | t₁ :- | d ||

will bring out some of the beautiful emotional effect of l₁. Leaps from f should now be practised, and they should be contrasted with leaps from f to t₁.

f to l₁ and f to t₁

Keys F or G.

{ | d :- | t₁ :d | l₁ :- | t₁ :d | f :- | l₁ :t₁ | d :- ||

{ | d :- | r :m | f :- | l₁ :- | t₁ :- | d :r | d :- ||

{ | d̃ :- | t₁ :d | f :- | t₁ :- | s :f | l₁ :t₁ | d :- ||

Many of the foregoing exercises may be considered too difficult for children in Standard I. But it must be remembered that they are not like the examination tests, viz., passages *to be sung at sight*. They are intended as illustrations of effect, and they should be patterned again and again by the teacher, and repeatedly sung by the class until they are correctly rendered.

SPECIMEN VOLUNTARIES AND BLACKBOARD EXERCISES

Third Step.

The FAH chord added to the DOH and SOH chords.

No. 1. In keys C or D.

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

No. 2.

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

No. 3.

s d f m r d m s d' l f f m r d

No. 4. In keys G or F.

d m r d l₁ t₁ d m s f l₁ t₁ d

No. 5.

s m d s₁ l₁ t₁ d s₁ s d f f m

No. 6.

m s d s₁ l₁ s₁ m d l₁ s₁ s f m

Like those given in adding the SOH chord to the DOH chord these exercises are not Code sight tests, but intended for study and practice.

The following exercises do not exceed the Code requirements, and may, therefore, be regarded as

SPECIMEN MODULATOR TESTS.

For Standards I & II (Grade II).

No. 1. Key C.

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

No. 2. Key G.

d t₁ d s₁ l₁ t₁ d m s s₁ d m r d t₁ d

No. 3. Key D.

d m r d t₁ d s f m r m f s d r d

No. 4. Key A.

d t l s d s l s m r d s f m r dNo. 5. Key E^b.d r m f s m d t d r m r d s s dNo. 6. Key B^b.d s f m s d t d r d s l t d s s d

No. 7. Key F.

s d t d r m d s l t d r m d

No. 8. Key C.

m s d s f m r m s d t d m r d

No. 9. Key A.

s d m s l t d s f m d s m r d

No. 10. Key G.

d t d s l s d m d r m f m r m dNo. 11. Key B^b.m s d s f m s l s d t d m f m

No. 12. Key C.

d d m s f m r m s d t l s m d

STANDARD II.

In large schools where the Standards are taught separately, a higher proficiency may naturally be demanded of Standard II (and of Standard IV) than of the previous Standard.

A greater fluency in the execution of the exercises for Grade I than is expected from Standard I may be looked for, and, besides, some

proof that the coming transition to the next Grade has been prepared for. It would be well, therefore, to have leaps to and from the leaning-tones regularly practised, so that, at least, the chord of *SoH*, if not the chord of *F_AH*, can be submitted for a test voluntary. In view of these demands the wisdom of basing the teaching upon the steps of the method is obvious.

The most difficult passages likely to occur in a test for Grade II are those that move stepwise and then leap in the same direction, or *vice versa*. Thus—

$$\left. \begin{array}{l} d' \quad t \quad l \quad s \quad m \\ \quad \quad \quad d \quad m \quad f \\ \quad \quad \quad s \quad f \quad m \quad d \\ \quad \quad \quad d \quad r \quad m \quad s \\ s, \quad l, \quad t, \quad d \quad m \end{array} \right\} \begin{array}{l} \text{are liable to be} \\ \text{sung as} \end{array} \left\{ \begin{array}{l} d' \quad t \quad l \quad s \quad f \\ d \quad m \quad s \\ s \quad f \quad m \quad r \\ d \quad r \quad m \quad f \\ s, \quad l, \quad t, \quad d \quad r \end{array} \right.$$

Fah has a singular attraction for the ear when it is once known, and it is often sung when it is not asked for, as in

$$\left. \begin{array}{l} d' \quad s \quad l \\ d \quad s \quad l \end{array} \right\} \begin{array}{l} \text{sung as} \\ \end{array} \left\{ \begin{array}{l} d' \quad s \quad f \\ d \quad s \quad f \end{array} \right.$$

A useful form of exercise midway in difficulty Dictation. between modulator and written or printed exercises is for the teacher to *call* out the Sol-fa names of little phrases, and the class to follow by singing the sounds sometimes in view and sometimes not in view of the modulator. This singing from Dictation is required by the Code from Grade III. Such phrases as the following are suitable for

DICTATION EXERCISES.

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

STANDARDS III AND IV (Grade III).

Modulator.—*The class should be able to sol-fa at sight from pointing on the modulator, or from dictation, in any key, simple passages in the major diatonic scale, including **fe** and **ta** in stepwise progression, used thus, **s fe s — d' ta l**, and*

*Written or printed exercise.—To Sol-fa at sight written or printed exercises, including the notes of the Doh chord in any order, and any other notes of the major diatonic scale in stepwise succession, and **fe** and **ta** as described above.*

The new points are the addition of the sharpened fourth, or **fe**, and the flattened seventh, or **ta**. The modulator exercises may include *any* simple leap, but the printed exercises need include only leaps in the Doh chord.

Modulator Work.

The scale hitherto studied, with its marvellous and beautiful inter-relations, has consisted FE of seven tones, or if the octave of the key-note is included, of eight tones. It has been shown already that the sense we have of these

r' s
 d' f
 t m
 l r
 s d
 . fe, t,
 f

relations, or of tonality as it is often called, depends partly upon memory, and that a new key or tonality is more or less dimly felt when the chords of SOH or of FAH are used too exclusively. This feeling for a new centre of gravity—a new key—is intensified, so far as the SOH chord is concerned, when a tone is heard between f and s, because s is now approached by a semitone or little step just as with d. The name of this

new tone is derived from f (see p. 89), and is called **fe**. *Fe*, it is obvious, must be used cautiously, or it will upset the associations of syllable and mental effect that have been established. The leniency of the Code in requiring that **fe** shall be sung under only the easiest possible conditions will now be appreciated. The mental effect of **fe** is that of an intensified t. It as strongly suggests s as t does d'.

The sound of **fe** may be taught by frequent pattern of **s fe s**, or it may be practised on one of the methods before described. A forcible illustration of the effect of **fe** is to sing some well-known tune in which it occurs, and substitute f for the **fe**. The following are illustrations:—

Key G.	“ Old Winchester.”
{ :d m :- .m r :d f :f m }	
} :r m s s { :fe } s :- :-	
	{ :f }

Key F.		“Farrant.”
{ :d d	:r m	:r d
	:f	r }
{ :r m	:s s	{ :fe } s
		:— —

Key F.		“Melcombe.”
{ :s s	:f m	:r d
		:l s }
{ :s d'	:t l	:s s
		{ :fe } s
		:f }

Another way of contrasting **fe** with **f** is for the teacher to sing **s fe s** and the class to reply with **s f m**, and *vice versa*. The identity of **s fe s** with the tune of **d t, d** should also be plainly shown, not only as a help to the right sound but as a preparation for the coming Step. It is interesting at this stage to draw special attention to the differences in the width of the steps of the scale, **m** and **f** and **t** and **d'** being close together, and the other contiguous tones being twice as distant from one another. This variety in the width of step may be pleasantly and plainly enforced by getting pupils in turn to walk on the floor in imitation of the scale—sometimes as from **d** to **d'**, and at other times from **r** to **r'**, &c. &c.

Ta (which should be pronounced *taw*, not *tah* or TA *torr*) is the name of a tone between **t** and **l**. The chord of **F A H**, always ready to be regarded as a **DOH** chord, very quickly loses its

s	d'	character when ta is heard, because it provides a f to confirm any doubt as to key. d' ta l , therefore, sounds like s f m , and this is the best pattern for it. The Code requires only this easiest use of ta . It <i>must</i> be approached from d' and quitted on l . In teaching, it should be contrasted with t , say in this manner: The teacher sings d' ta l and asks the class for l t d' ; and the other methods now familiar should be utilised.
	t	
f	ta	
m	l	
.	s	
d	f	

The modulator tests for this Grade may include leaps to and from any tone of the scale. If chordal teaching has been faithfully followed these possible leaps will not present much difficulty. The teacher must use his ingenuity to avoid pointing stale or perfunctory voluntaries. Imitative or sequential passages (*i.e.*, passages that imitate one another in rise and fall) are good practice. But they should be varied by threatened sequences not carried out. Classes or individuals with an ear for such imitations find great difficulties with passages like the following—

$\underbrace{d \ m \ r \ s}_{3rd} \quad \underbrace{}_{4th} \quad \text{which are sung as} \quad \underbrace{d \ m \ r \ f}_{3rd} \quad \underbrace{}_{3rd}$

The leaps that give most trouble are

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

SPECIMEN MODULATOR VOLUNTARIES.

(Standards III & IV, Grade III.)

No. 1. Key C.

d r f m s fe s f m s
 d' ta l t d' s f r d

No. 2. Key D.

d t₁ r d f m s f m l s fe
 s f m d' t d' ta l t d'

No. 3. Key Eb.

d r m s f l s fe s t
 d' m s d' ta l s l t d'

No. 4. Key F.

d t₁ d s m r d s r m s fe
 s f m s f r d ta₁ l₁ t₁ d

No. 5. Key G.

d ta₁ l₁ t₁ d s fe s f r
 m d t₁ r d l₁ s₁ t₁ d

No. 6. Key A.

s₁ d t₁ r d m r s₁ l₁ t₁
 r d ta₁ l₁ t₁ d r t₁ d

No. 7. Key Bb.

s₁ fe₁ s₁ f₁ m₁ s₁ d ta₁ l₁ t₁ d r m s₁ l₁ t₁ d

No. 8. Key E.

d s l r s d f t₁ m s
 fe s f r l₁ d t₁ r d

As the written or printed tests for Grade III involve only the musical difficulties that were tested on the modulator in Grade II (with the easy use of **fe** and **ta** added) only the special differences between modulator and printed exercises need be noticed here.

Although, so far, only modulator work has been described it must be understood that blackboard or chart exercises have been studied side by side.

BOOK EXERCISES, of course, cannot be relied upon at this stage unless they are judiciously combined with blackboard and chart exercises that are precisely the same as those in the book. It is fruitless to endeavour to fix the attention of young children to an unfamiliar exercise in a book.

Written exercises have an advantage over the modulator: they show what is coming next.

A good preparation for written or printed exercises

Horizontal Scale.

is to write the scale horizontally on the board, thus,

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

or thus

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

and to point tunes and voluntaries just as on the upright modulator. In this way the eye gets accustomed to the level of the printed notation.

The tests given for the previous Grade will serve as models.

As pupils at this stage should be studying time and tune together, easy tests like the following will not present difficulty.

STANDARDS III AND IV (GRADE III).

Key D. Tune tests with easy time.

{ | d : t₁ | d : m | s : — | l : s } }

{ | d' : m | s : l | s : m | d : — || }

Key D.

{ | m : — | r : d | s : f | m : s | d' : — | m : s } }

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

Key D.

{ | d : — : m | r : d : r | m : — : s | s : — : — } }

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

Key F.

{ | d : s₁ : d | m : — : r | d : t₁ : d | r : — : m } }

{ | f : s : l | s : m : d | s₁ : l₁ : t₁ | d : — : — || }

When the class shows fair facility in using the Sol-fa syllables they should be taught to sing easy exercises using the syllable *laa*. It is true that this practice is not required by the Code of this or of any Grade. But the teacher, at least, must learn to *laa* in order that he may pass the examination for which this book prepares, and, for the still more important reason that he may be able to *give* ear exercises. And apart from the value of *laaing* in helping pupils in sight-reading, they must be taught to *laa* because the practice is one of the best possible aids to *telling* ear exercises. It cannot be said that pupils have fully grasped the mental effect of scale tones if they are unable to recognise them when sung to *laa* or to words, and it is certain that when the Sol-fa syllables are always used in exercises there arises such a slavish dependence upon their utterance that singing to words becomes merely singing by ear, and gross mistakes are made, as though note singing had never been attempted.

Exercises in *laaing* should be very easy at first, and they should be practised when the class is fresh and attentive. Little phrases sung once to the Sol-fa syllables may be immediately sung to *laa*. But as this plan involves simply an act of memory of melody it should not be relied upon exclusively. A more thorough method of practice is to go through all the tones of the scale in the Step

Singing to <i>Laa</i> .

order and get them sung to *laa*. Thus the teacher giving a **d** (calling it *laa*) asks for its **s** to *laa*. He changes the **d** once or twice and each time asks for the **s**. Then, singing **d s**, he asks for **m**, and again singing **d m s** he asks for **r**, or **f**, or **l**, and so on. When this is done fairly well he gives a sound for **d** and invites the class to *think* the sounds of

d m s f m

and then, without allowing the class to Sol-fa, he will ask them to sing to *laa*. And so on, with, say, such phrases as

d m m r d

d m m r m

d m r d s

d s s l s

d m s f m

s l s f m

s l s t d'

The class will now perhaps be able to *laa* slow and easy voluntaries on the modulator.

Blackboard exercises must be cautiously used, or the pupils will try to *laa* faster than they can think. A good plan is for the teacher to point on the board, and, it being understood that no note is to be sung until it is pointed, the teacher having pointed one note, asks the class to notice the next before he points it, and to begin to think of its sound.

Greater proficiency may be required of Standard IV than of Standard III when Standard IV. taught separately. Fluency in rendering the tests for Grade III, and proof of preparation for the work of Standard V in Grade IV may be looked for.

Such plans as the following are designed to promote fluency :—

- 1.—Singing up or down the scale and omitting one note. The teacher says, Sing from d' to d , or from t_1 to t , &c., and leave out s , or f , or m , &c.
- 2.—The teacher and class sing alternately the notes of an exercise.
- 3.—The class having been divided into two or many sections, each section sings a note in turn.
- 4.—The class sings all the *lahs* or *fahs*, &c., of an exercise, the teacher taking the other notes. There should be no difficulties of time. The following is a suitable exercise—

{ m	:s	d	:f	m	:l	s	:m	}
{ r	:d	t ₁	:d	r	:f	m	:—	}
{ s	:d'	m	:l	s	:f	m	:s	}
{ f	:m	r	:l	s	:t ₁	d	:—	

5.—The class endeavours to sing an easy voluntary, using the alphabet from A to Z, instead of the Sol-fa names, or using the names of the days of the week, or any words quite familiar, or the syllable *koo*.

Grade IV introduces written tests with changes of key and passages in the minor mode. Standard IV should therefore begin to practise from the modulator leaps to and from *fe* and *ta*, easy changes of key, and, if possible, at least the minor chord LAH. Suitable tests are given below, but explanations will be found later on.

SPECIMEN TESTS FOR STANDARD IV.

When taught separately.

No. 1. Key C.

d s m f m fe s l s d' s ta l t r' d'

No. 2. Key C.

m d r s fe s f m d' l ta l s t d'

No. 3. Key D.

s d r f m fe l s f m d' s ta l t s d'

No. 4. Key G.

d t₁ d ta₁ l₁ s₁ t₁ d m s fe s f r d

No. 5. Key E^b.

d t₁ d m d l₁ t₁ d m l s f m r d

No. 6. Key F.

m r d t₁ d m l₁ l m d l₁ t₁ d r d

No. 7. Key A.

d r m d s₁ m₁ l₁ d d l₁ m f m r d

No. 8. Key E^b.

d s m r fe s f t₁ d l fe s m f r d

No. 9. Key F.

d t₁ d s₁ ta₁ l₁ m r d s fe s f t₁ d

CHAPTER III.

TRANSITION AND THE MINOR MODE.

STANDARDS V AND UPWARDS (GRADE IV).

The class should be able to sol-fa slowly at sight from printed or written copies simple diatonic passages in the major key, and simple passages containing a transition of one remove indicated by bridge-notes.

*Also, to sol-fa passages in the minor key or mode, introducing **se** used thus—**l se l**, but without introducing **fah**, or **bay**, or **soh**. (See p. xxvi.)*

It is desirable, especially in Standards VI and upwards, that passages including oblique approach to bridge-notes and the complete minor scale should be familiar to the class.

The new points are Transition of one remove indicated by bridge-notes, and the minor mode.

TRANSITION.

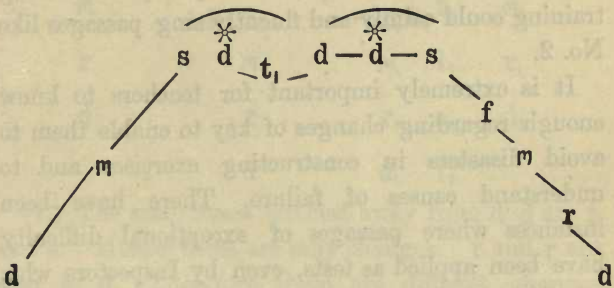
Hitherto the key has not been altered during the course of any one exercise, although successive exercises may have started in different keys. But it is often the case that even a short piece of music, such as a hymn-tune or a school song uses two or more different key-tones.

This going from one key to another is called TRANSITION, or change of key. There are as many different changes of key as there are notes in the chromatic scale, and composers make use of any or

all of these changes just as it suits them. On an instrument changes of key present only mere reading difficulties, but to the singer, dependent almost entirely upon his power of reckoning from note to note, and hampered rather than helped by the key last established in his ear, changes of key often present great difficulty. In the Tonic Sol-fa notation changes of key are shown by placing Sol-fa names together, thus *

d m ^{*}s d t, d ^{*}d s f m r d

which may be shown to a learner thus—



In the first case the singer is told to find **s** and regard it as **d**, and in the second case to find **d** and regard it as **s**. The tone on which the change is made is called the **BRIDGE-TONE**. The extreme simplicity of this device for showing changes of key is apt to mislead inexperienced teachers and examiners. A notation may by ambiguity and want of clearness, increase an inherent difficulty. But no notation, be it ever so clear and true, can do away

with an inherent difficulty. To the uninitiated the following passages

(1) d t, d m ^sd t, d r d ^ds f r d

(2) d m s ^td' s l s d ^fm d f t, d

present no particular difference. In each case some note of a key becomes some note of another key, and there is no obvious difficulty in one change more than in the other. But as a matter of fact the difference of difficulty in the two passages is great. Average capacity could soon be taught to sing passages like No. 1, but only exceptional capacity after long training could calmly and fluently sing passages like No. 2.

It is extremely important for teachers to know enough regarding changes of key to enable them to avoid disasters in constructing exercises and to understand causes of failure. There have been instances where passages of exceptional difficulty have been applied as tests, even by Inspectors who, misled by the facile expression of the Tonic Sol-fa notation, have seemed to suppose that Tonic Sol-fa school pupils should be able to make any scale note into any other scale note indifferently.

The law of difficulty in changes of key may be stated as follows:—

The easiest changes are—

1st.—Those whose d is *farthest* from the former d or d'.

2nd.—Those whose DOH CHORD already exists in the former scale.

3rd.—Those whose tones least conflict with those of the old scale.

1st.	2nd.	3rd.
d'	r' s	s d
t	s d'	d f ^{fe} t ₁
l	t m	t ₁ m l ₁
s*	m l	l ₁ r s ₁
f*	s d	s ₁ d f ₁
m	d f	f ₁ ta ₁ t ₁ m ₁
r	m	m ₁ l ₁ r ₁
d	r	r ₁ s ₁ d ₁
	d	d ₁ f ₁

(1.) The scale tones farthest away from d' d are f and s. Hence these are easy changes. t and r are near to d. Therefore these are difficult changes when made into d.

(2.) It has already been shown that the Soh chord and the Fah chord are shaped like the Doh chord, and are always, as it were, waiting to be regarded as Doh chords on slight provocation. The shape of the chord of Doh cannot be imitated by beginning elsewhere without using flattened or sharpened tones. Hence again f and s are shown to be the easiest changes.

(3) To build up steps of a Doh scale from **s** we require to use **fe** and to reject **f**, and to build up the steps of a Doh scale from **f** we must use **ta** and reject **t**. Hence again **f** and **s** are shown to be the easiest changes, because no change of key can require less than *one* new note, and all other changes than to **f** and **s** require at least *two* new notes.

A change of key is called a *remove* of key. When

Removes.

fe becoming Doh, and Ray becoming Doh.

r ¹	d ¹	
d ¹	— t	
t	l	d ¹
l	s	— t
s	f	— l
f	— m	— s
m	r	f
r	d	— m
d	— r	
t ₁	d	

a remove involves the rejection of *one* note of the key quitted (as in the case of ^s**d** and ^f**d**) it is called a *one remove transition*. If two notes are rejected the change is called *two removes*. If five notes, *five removes* (as in ^t₁**d**), and so on, the number of a remove being derived from the number of times the tones of the new key differ in pitch from the tones of the old key. It is a common error to suppose that removes are numbered by counting up the steps of the scale thus, ^r**d**, one remove; ^m**d**, two removes, &c.

A change of key that requires what is termed a *sharpened note* (that is, a sound a semitone higher than the tone of the old key displaced to

Sharp Removes.

form the steps of the new key, as in the case of ^s**d**, where **fe**, not **f**, is required) is called a **SHARP REMOVE**

A change of key that requires what is termed a flattened note (that is, a sound a semitone lower than the tone displaced, as in the case of f_d where ta , not t , is required) is called a FLAT remove.

Flat
Removes.

The modulator being in upright columns it is easy to show with great distinctness the relations of keys to one another. The keys that require sharps are placed on the right, and those that require flats are placed on the left. Starting from any column, the column next on the right is the first sharp key, and the column next on the left is the first flat key.

Removes
on the
Modulator.

If $d r m s$ are sung and then f, s, l, d , starting from the same pitch, there is nothing to distinguish one phrase from the other; each set of Sol-fa

Distinguishing
Tones.

s	d		syllables fits the tune. But if $d r m f s$
f	t_1		and f, s, l, t_1, d are contrasted in the
m	l_1		same way the f or the t_1 distinguishes
r	s_1		one phrase from the other. The tones of
d	f_1		a new key that thus differ in pitch from

those of the old key are therefore called
DISTINGUISHING TONES.

It has already been shown that removes are numbered by noting the number of new or distinguishing tones they require. It will be seen now from the extended modulator which places successive sharp removes on the right, and successive flat

Seven Column
Modulator.

removes on the left, that removes of columns always coincide in number with removes of key, and therefore with the number of distinguishing tones.

r ¹	s	d ¹	—	f ¹	—	l	r ¹	s
d ¹	f	t	—	r ¹	—	s	d ¹	f
t	r ¹	l	—	r ¹	—	s	t	r ¹
l	r	s	—	DOH ¹	—	f	l	r
s	d	f	—	TE	—	r ¹	l	r
f	t ₁	r ¹	—	LAH	—	r	s	d
r ¹	l ₁	r	—	SOH	—	d	f	t ₁
r	s ₁	d	—	FAH	—	t ₁	r ¹	l ₁
d	f ₁	t ₁	—	ME	—	l ₁	r	s ₁
t ₁	r ¹	l ₁	—	RAY	—	s ₁	d	f ₁
l ₁	r ₁	s ₁	—	DOH	—	t ₁	r ¹	l ₁
s ₁	d ₁	f ₁	—	t ₁	—	r ¹	s ₁	d ₁
f ₁	t ₂	r ¹	—	l ₁	—	r ₁	s ₁	t ₂
r ¹	l ₂	r ₁	—	s ₁	—	d ₁	f ₁	l ₂
r ₁	s ₂	d ₁	—	f ₁	—	t ₂	r ¹	l ₂
		t ₂	—	r ¹	—	l ₂	r ₁	s ₂

When a piece changes key, the pitch of the new key is stated over the place of change, and the distinguishing tones are also noted. In the case of sharp removes the names of the distinguishing tones are placed on the *right*, and in the case of flat removes on the *left*, of the name of the new key, thus following the plan of the modulator.

^{KEY C.}
 d m s f ^{G.t.} m₁ t₁ d m r d
^{f.C.} ^{f.F.} ^{C.t.}
 d_s f m l_m f r t₁ d_f s t₁ d

It cannot be claimed that the registration of these distinguishing tones is indispensable to Tonic Sol-fa singers, but it certainly is a help to a teacher or conductor looking over music to see at once what removes are used, and when an experienced singer sees a group of distinguishing tones he is warned that a difficult change has to be attacked.

It is easy to commit to memory the distinguishing tones of the first sharp and first flat keys, but it is unnecessary to burden the memory of a school teacher with the distinguishing tones of all the other removes.

Another ready means of identifying first remove changes where, as in blackboard exercises, they may not be otherwise shown, is to observe the interval that would have to be sung if the bridge-note and the note it becomes were regarded as belonging to one key. Thus

¹ ² ³
 d m s m₁ t₁ d r t₁ d_s f m r_s l₁ t₁ d
⁴ ⁵ ⁶
 m_t d_f s f l_m r d t₁ d m₁ t d_f s m d

Here 1. m to l₁ would be a fifth down.

2. d to s „ fifth up.

3. r to s₁ „ fifth down.

4. m to t „ fifth up.

5. l to m „ fourth down.

6. m to l „ fourth up.

A generalisation from this is that all notes that are, as it were, transposed a fourth or a fifth are one remove transitions.

The meaning and object of the limitation of the Code requirement to simple passages containing transition of one remove will now, it is hoped, be thoroughly understood.

Already, in the work of the previous Grade, one remove changes have been anticipated by the practice of **fe** and **ta**, the chromatic naming of one remove distinguishing tones. It has been shown that the use of **fe** soon turns the Soh chord into a Doh chord, and that the use of **ta** similarly affects the Fah chord. It is obvious that with the assistance of **fe** or **ta** all one remove changes of key can be represented without bridge-notes or side columns. This fact brings us face to face with considerations most important for the teacher to understand at this stage.

If **s fe l s** is truly **d t, r d**, and **d' s ta l** is truly **s r f m**, why are **fe** and **ta** introduced at all, and why is not the proper key always properly noted? How can the wrong naming be justified, and how, on the theory of mental effect, can the wrong names be expected to suggest the right sounds?

The answer to this is—

1st. That many changes of one remove last only for a few pulses.

2nd. That the mental effect of the first few notes of most changes is mixed. For a while some of the old mental effect still clings to the tones being changed, and the old syllables attach themselves to this remnant of the old effect.

3rd. But if the change is prolonged the old mental effects quite die out, and the old syllables only suggest their sound with difficulty.

Therefore, for brief or **PASSING TRANSITION** the tones are named in the old key. This is called the **IMPERFECT METHOD**. But for a continued change or **EXTENDED TRANSITION**, bridge-tones are employed, and the tones are named in the new key. This is called the **PERFECT METHOD**.

EXAMPLES.

Imperfect Method, using **fe** or **ta**.

No. 1.

d s m r m s fe s l s fe s f m r d

No. 2.

m s d d' ta l s ta l t d'

No. 3. Perfect Method (First sharp key).

d m r d ^sd t₁ r s₁ t₁ r l₁ f t₁ r ^ds f m s d

No. 4. The same on the Imperfect Method.

d m r d s fe l r fe l m d' fe l s f m s d

No. 5. Perfect Method (First flat key).

d t₁ s ^fd f m r s f l₁ m s₁ f₁ r ^ml t d'

No. 6. The same, Imperfect Method.

d t₁ s f ta l s d' ta r l d ta, s l t d'

The Imperfect Method is always more difficult to maintain in first flat changes than in first sharp changes.

Sometimes in part-music one part enters a new key while others are resting. In such cases it would be unnecessary, even if it were possible, to expect parts that enter after the first to keep a bridge-tone in mind. They can far more easily find their sound from the tones of the new key that have been heard. But this applies only when the parts are practising together. The bridge-note is equally wanted by all when the parts are practising separately. In order to provide for either contingency the bridge-note in these cases is printed in brackets, thus —

Bracketed Bridge-notes.

	Key F.	C.t.
S.*	m :r :m	f :— :m
C.	s ₁ :— :d	t ₁ :— :d
B.	d :t ₁ :d	r :— :d

r ¹ :d ¹ :l	s :— :—	t :— :—	d ¹
:	(d):f :m	r :— :f	m
:	(f e):t :d ¹	s :— :s ₁	d

The rule, then, for bracketed bridge-notes is, disregard them when practising with the other parts, and get your sound from what is going; and when practising your part alone observe them in the usual way. The name of the new key is placed over only

* Soprano, Contralto, and Bass.

the part that first enters a new key. In music where bracketed bridge-notes have not been employed this practice helps the singer to know whether to observe or to ignore the unbracketed bridge-note.

TEACHING TRANSITION.

If phrases including **fe** and **ta** have been patterned as directed on page 36, the idea of change of key is already partially before the class. The connection between the Perfect and Imperfect methods of Sol-faing must now be shown more completely.

The Fourth Step Modulator is useful at this stage. It shows just what is being studied and no more.

As it is a matter of great importance to educate the eye as well as the ear to observe the facts of transition, the building up of the three columns on a blackboard in the presence and even with the assistance of the class is an excellent lesson. The fact that *soh* and *fah* often become new *dohs* may be dogmatically stated. Thus the teacher having written a scale from **s**₁ to **f**¹, properly spacing the steps, and having reminded the class that the steps are not alike, announces that he is going to write another column with a **d** commencing from the old **s**, and having written **d** on the right of **s**, he asks "where will **t**₁ come?" "and where **l**₁?" and so on, until the class has dictated the whole scale. In the same manner a scale is afterwards formed from **f**.

An even more dogmatic style of teaching will be necessary for most school classes, and the reasoning out will be all the better followed later on. Thus the teacher may pattern phrases, and simply draw attention to the fact that "one note is being made into another." Such phrases as the following will serve this purpose:—

Teacher points and sings.

d m s s ^sd t, d

d m m m ^ml, t, d

d m r ^rs, l, t, d

m s d' d' d's f m

d s f ^fd m s f m

Some pupils find much difficulty in singing one sound to two names.

The connection between the *Perfect* and *Imperfect* methods of Sol-fa-ing may be practically shown thus. Teacher says: "I want you to name in the right hand column what I sing in the centre. Thus, if I sing s fe s (pointing) I want you to sing d t, d (pointing right-hand column), and if I sing s l fe s you will have to sing d r t, d. You will notice that my fe's will always come out as te's, and you must be on the look out for the notes in this column (pointing) level with those in this column (pointing). Now let us begin."

Teacher slowly sings, pointing
in centre column.

s	fe	s	————	d	t ₁	d
s	l	fe	s	————	d	r t ₁ d
s	m	fe	s	————	d	l ₁ t ₁ d
s	l	t	fe s	————	d	r m t ₁ d
s	r	fe	s	————	d	s ₁ t ₁ d
s	d'	fe	s	————	d	f t ₁ d

The class responds.

“Now let us reverse keys. I will sing from the right hand column, you respond from the centre. So all my *te*'s will come out as *fe*'s.” (The above exercises will serve as specimens).

On another occasion the whole process will be repeated with the first flat key. The teacher by several examples having made it *absolutely clear* what the class is expected to try and do, sings and points phrases from the centre column. Having reminded the class that all his *ta*'s will come out as *fah*'s, the

Teacher sings, pointing
in centre column.

d'	ta	l	————	s	f	m
s	ta	l	————	r	f	m
s	d'	ta	l	————	r	s f m
s	l	ta	l	————	r	m f m
d'	ta	l	s	————	s	f m r
s	f	ta	l	————	r	d f m

The class responds.

Then the columns are reversed as with the sharp keys. Although the explanation of many facts of theory growing out of changes are best postponed until after skill has been attained, the teacher must take

unusual care to ensure that his pupils understand *what they are asked to do* when changes of key are pointed or when they are shown by bridge-notes. Practice in this case is useless if it is blind.

Questions given in sight of the board or modulator, such as "What does \mathbf{l} become when I go to the left?" "What does \mathbf{r} become when I go to the right?" &c., all tend to promote clear thinking.

The next step must be to get extended transitions sung from the modulator. To train observation the teacher should often sing and point little phrases that change key, as, for instance

Centre	\mathbf{d}	\mathbf{m}	\mathbf{s}	$\mathbf{l}\mathbf{m}$	Left hand col.
"	\mathbf{d}	\mathbf{s}	\mathbf{f}	$\mathbf{r}\mathbf{s}$	Right hand.
"	\mathbf{m}	\mathbf{s}	\mathbf{d}'	$\mathbf{t}\mathbf{m}$	"

and ask on what tone the change was made. He then starts in the left or right column and makes changes to the centre, and asks similar questions. The note on which the change is made is then described as the *bridge-note*, and the class is now asked to call out the names of the bridge-notes in a longer voluntary that moves frequently from column to column. The idea of "making one note into another" will now be familiar, and the teacher will point easy voluntaries. Knowing that many of his class will indolently flow with the tide he will frequently pause and ask what was the bridge-note just used.

Voluntaries to be easy should—

1st. Introduce the distinguishing tones soon after the change.

2nd. At first have the sound of the bridge-note fully named in the old key, and then named in the new key.

3rd. Avoid *leaps* until the new key is well established.

The Code does not mention that modulator voluntaries are required of Grade IV. But as the modulator must be much used as a means of study and practice, it is no hardship if an examiner chooses to test transition in this way. The exercises and tests given later on can be sung from either the board or the modulator.

The written exercises hitherto studied have imposed

Written Transition.

only slight demands upon the understanding. The association of syllable and effect has been built up rather by repeated and almost unconscious perceptions of sense than by efforts of will. An idle pupil with a good ear quickly learns to sol-fa just as he learns to walk or breathe. But in singing a change of key represented by bridge-notes an act of attention, accurate observation, and definite intention are called for. A bicycle can be driven at a great pace along a straight level road, but in turning a corner the rider has to steer with care and drive slowly. Changing a key is like turning a corner. The difficulty lies in the making of the change and not in the pitch of the

the new key; it is wholly owing to the thralldom of the ear to the key last "felt." It will assist rational practice if this fact is borne in mind.

In the first place the teacher must aim to establish absolutely clear ideas as to the meaning of the bridge-note. This can be done by abundant individual interrogation and illustrations repeated again and again. Even when pupils fully understand what they are required to do they may not be skilful enough to do it properly. But if they are ever so skilful they will fail if their understanding is not precise. Experience has shown that gifted pupils often fail at this stage because they have never fully disciplined their minds to realise all that is required when a key changes.

Such a phrase as—

d m s ^sd t, d ^ds f r d

should not only be patterned on the modulator but written on the board as suggested on p. 47, where the movement up and down is pictorially shown. When this is done the phrase can be written in the usual way.

Another plan is to point short phrases on the modulator, and to elicit from pupils how they should be written. Such phrases as—

s m d m ^ml, t, d
 d m s d' ^d's f m
 s m s d ^sr f m
 d m r ^rs, l, t, d

will answer this purpose. The same phrases can be used on another occasion in the reverse way; that is to say, when they are written on the board, pupils come forward in turn to point them on a modulator. Again, the same or similar phrases can be rewritten on the imperfect method and pupils invited to rewrite them with bridge-notes. The following classified exercises should then be studied.

EXERCISES ON TRANSITION.

Section I.—Easy changes.

In this section the bridge-note occurs just before the change. This is the easiest form of approach. After the change the movement of the melody is made easy until the new key is established.

No. 1. Key D or E₂. First sharp key.

d s m d s ^sd t₁ d r m
r d t₁ d ^ds s f m r d

No. 2.

d m s m r ^rs₁ l₁ s₁ l₁ t₁
d r d ^ds l s f m r m d

No. 3.

d s m f m ^ml₁ t₁ d r d
t₁ d s₁ s₁r r m f m s d

No. 4.

m s d m s l ^lr d d t₁ d
r m r d ^ds l t d' s f r d

No. 5.

s m r d ^df₁ s₁ l₁ t₁ d r
 d t₁ d t₁ l₁ ¹m r m f m d

No. 6. Key F or G.

d t₁ d r m s ^sd' t d' r' d' ^ds f m r s d

No. 7.

d s m r ^rs l s s t d'
 s f m f ^fd r m f m r d

No. 8.

d t₁ d s₁ ^sd d t₁ d d r
 m d m s d' ^ds f m f r d

No. 9.

s₁ l₁ s₁ m r d m ^ml t d'
 d' s s f m d' ^ds f m r d

If Nos. 6 to 9 are pointed on a modulator they should be begun in the left-hand column and the transition taken *to* the centre. The octave marks will then agree.

EXERCISES IN THE IMPERFECT METHOD.

Fe and Ta approached by leap and quitted easily.

At first the teacher should sing **fe s** and **ta l** whenever they occur, the class singing only the other tones. Then the parts should be reversed, the class singing only **fe s**, &c. Again, after each exercise has been completely sung by the class, the single tones **fe** and **ta** should be practised in the same way.

No. 1. Key E or D.

d s m r fe s l s d' s ta l s t d'

No. 2.

m s d m l fe s m d' m ta l s t, d

No. 3.

s m d d' fe s l s f ta l s f t d'

No. 4.

m s d' t fe s f m r f l ta l t d'

No. 5.

s m r d fe s l r m d r ta l t d'

No. 6. Key A or B₂.

d t, d m d s, l, fe, s, d r s, ta, l, s, t, d

No. 7.

d m r d fe, s, d t, d r ta, l, s, l, t, d

No. 8.

d m r fe, s, l, f, m, s, ta, l, d t, m r d

No. 9.

d t, d s, m, ta, l, s, t, d fe, s, l, s, t, d

Fe and Ta quitted by leap.

No. 10. Key C or D.

d m d s fe l m r t d' ta r' d' s m d

No. 11.

d s m fe d' t l s f m s ta s l t d'

No. 12.

m s d s fe m fe s l f m r s l t d'

No. 13.

s d m r d s fe r m f m s ta l t d'

No. 14.

m s d s fe d m s l r' d' t d' fe s d

No. 15. Key A or B \flat .

d s₁ fe₁ l₁ s₁ d t₁ r s₁ d ta₁ r d t₁ r d

No. 16.

d s₁ m₁ fe₁ d t₁ l₁ s₁ ta₁ l₁ t₁ r fe₁ s₁ t₁ d

No. 17.

d m₁ s₁ fe₁ r d t₁ d ta₁ l₁ s₁ l₁ t₁ d r d

No. 18.

d r m m₁ fe₁ t₁ l₁ s₁ d ta₁ s₁ l₁ t₁ m r d

EXERCISES ON THE PERFECT METHOD.—EASY.

No. 1. Key D or E. First sharp key.

d r m s ^sd t₁ d r m r d ^ds f m r d

No. 2.

m s d r m ^ml₁ t₁ d r d t₁ d ^ds f m r f m

No. 3.

s m d' s l ^lr d d t₁ d ^ds s l s f m r d

No. 4.

m r d s m r ^rs₁ l₁ s₁ l₁ t₁ d ^ds f m f r d

No. 5. First flat key.

d t₁ d m s d' ^ds f m f m r d m ^ml t d' s m d

No. 6.

m s d d' s m f ^fd d m s f m r ^rs l s l t d'

No. 7.

s m d r m f s ^sr m r d

m s f m ^ml t d' d m r d

No. 8.

d s f m r ^rl₁ t₁ d r m m
f m r d ^df s l s l t d'

No. 9. Key B₂ or A. First sharp key.

d s₁ m₁ s₁ ^sd t₁ d r m d ^ds₁ f₁ m₁ s₁ d

No. 10.

m₁ f₁ m₁ s₁ d ^df m r d t₁ d ^ds₁ l₁ s₁ f₁ m₁ s₁ d

No. 11. First flat key.

d m₁ f₁ s₁ d ^ds f m f r d r m ^ml₁ t₁ d r d

No. 12.

s₁ d s₁ m₁ s₁ ^sr r m r d s f m r ^rs₁ l₁ t₁ d

SPECIMEN CODE TESTS IN TRANSITION.

The bridge-tone is approached and quitted in a moderately easy manner.

(In low keys.)

First sharp key.

No. 1. Key C or D.

s m s d m ^rs₁ l₁ t₁ s₁ d m r ^ds l t d' r' d'

No. 2.

s f m r f ^ml₁ t₁ d r m d s₁
l₁ t₁ r d ^rl s f m f r d

No. 3.

d s m d r ^sd t₁ d r t₁
d s₁ d l₁m f m r t₁ d

No. 4.

s f m l r m ¹r d t, d
 r m ^fd' t d' s m f r d

No. 5.

m s d f m r s ^tm r d t,
 r d t, d ¹,m m f m r d

No. 6.

s f m l r s f ^ml, s, l, t,
 r d f m ^rl s f l s t d'

First flat key.

No. 7. Key C or D.

m r d t, d m s ^d's f m r
 m f r d ^rs l t d' s d

No. 8.

s l s m d f r m ¹m r d
 s f m r ^sd' t d' s m d

No. 9.

d r m d s l s ^sr m f m
 r s m d ^ml t d' s t d'

No. 10.

s m f r m l r ^fd r m f
 m r m d ^rs l s t d' d

No. 11.

m s f r m d s f ^mt, d r
 d m f m r ^df s l t d'

No. 12.

d t₁ d s m f m r₁ t₁ d s
 f m r m₁ t d' t l t d'

(In various keys.)

First sharp key.

No. 13. Key F.

C.t.

d s₁ m r m f m ^sd' t d'
 r' d' s t ^{f.F.}
^{d's} f m r d

No. 14. Key G.

D.t.

d t₁ d r s₁ s f m ^rs l t
^{f.G.}
 d' s f s m ^sr m f r r d

No. 15. Key A^b.E^b.t.

d r m s₁ l₁ r d m ^rs m
^{f.A^b.}
 f r d t₁ d ^ds₁ s f m r d

No. 16. Key B^b.

F.t.

d s₁ m₁ f₁ l₁ r₁ s₁ ^s₁d t₁ d
^{f.B^b.}
 s f m r ^ds₁ f₁ m₁ s₁ d

First flat key.

No. 17. Key E^b.f.A^b.

d s t₁ d r f m s ^sr m
^{E^b.t.}
 f m r m ^m₁ t d' d r d

No. 18. Key F.

f.B \flat .

d t₁ d s₁ t₁ r f m ^ds₁ f₁
 m₁ l₁ s₁ t₁ ^{F.t.} ^df m r t₁ d

No. 19. Key A.

f.D.

d r m f r t₁ d m₁ ¹m₁ f
 m r s f ^{A.t.} ^ml₁ t₁ d r d

No. 20. Key B \flat .

f.E \flat .

d s₁ m₁ s₁ l₁ f₁ m₁ ^sr₁ m r
 f m r t₁ d ^{B \flat .t.} ^ml₁ s₁ l₁ t₁ d

BEYOND THE CODE REQUIREMENTS.

No. 1. Key D.

A.t.

d d' t m l f ^rs₁ m r t₁
 d ^{f.D.} ^fd' t d' m f l₁ t₁ d

No. 2. Key F.

f.B \flat .

d s₁ m r f ¹m₁ f₁ l₁ s₁
 d t₁ s₁ ^{F.t.} ¹r₁ t₁ s m d

No. 3. Key G.

D.t.

d t₁ f m d ^{f \circ t} d' r'
 s f m f ^{f.G.} ¹m f t₁ d

No. 4. Key A.

E.t.

s₁ l₁ s₁ m r l₁ d t₁ ^ml₁ t₁
 d s f e f m ^{f.A.} ^ds f r d

No. 5. Key E \flat . B \flat .t. f.E \flat .

d m s ta l s ^ml, t, d r s, ^rl s t, d m r d

No. 6. Key D.

m s d d' t ta l s fe l

f.G. D.t.

^rl, f t, r ^sd' t d' r d

No. 7. Key B \flat F.t. f.B \flat .

s, m r l, ta, l, m ^rs t, d f m ^lm s, f, r d

THE MINOR MODE.

The new (1901) Instructions require a knowledge of the complete minor mode (see p. 46). But school pupils are expected to sing at *sight* only easy passages. Candidates for the S.T.M.C. are expected to have a sight-singing acquaintance with the complete minor mode. (Requirement 3 c.)

The treatment of scale tones hitherto explained has shown one form or MODE of relating such tones or showing them off. But nothing in music is more marvellous than the fact that scale tones that in one aspect have this or that effect, present new effects when placed in the kaleidoscope of what is called MODE. It is not necessary here to attempt a full explanation of the philosophy of mode, and it would be unwise to embarrass school teachers with technical arguments for and against conflicting theoretical views held on the subject. The facts of mode will, therefore, be stated somewhat dogmatically.

The ear is always seeking some point of rest, some centre of gravity in musical tones. It was stated on p. 15 that the Doh chord derived its peculiar effect from its poise between a Fah and a Soh chord. It is, as it were, the point of equilibrium in the oscillation of a pendulum. We have now to see that by similarly poisoning other tones of the scale series the ear is quite willing to accept them as scale centres, or, to use the technical term, as Tonics. Next to d, l most readily lends itself to this peculiar treatment, and it is one of the commonest effects in music for it to be the Tonic of a Mode.

t s m m d l, l, f, r,	In the chordal diagram given at the side it will be seen that the Lah chord is to the Me and Ray chords what the Doh chord is to the Soh and Fah chords. Other facts of the Doh Mode are repeated in the Lah Mode. If the three chords shown are placed side by side, thus—
---	---

Major or	{	m	l	t	}	Major 3rds
Perfect 5ths	{	d	f	s	}	Minor 3rds
		l,	r	m		

it will be seen that they are all constructed alike, and the habit of the ear that tends to regard all chords formed like the Doh chord as potential Doh chords tends to regard all chords formed like the Lah chord as potential Lah chords. r f l or m s t repeated several times, soon affect the ear as l, d m. A chord with a Major third from its starting point

or ROOT is called a MAJOR CHORD, and a chord with a Minor third lowest is called a MINOR CHORD. The above explanations may then be summarised by stating that all Major chords are potential Doh chords, and all Minor chords potential Lah chords.

In the Doh mode the Tonic chord being a Major chord the mode is called Major, and in the Lah the Tonic chord being a Minor chord the mode is called

Major and Minor Mode.

Minor.

It is possible to treat other tones of the series as Tonic, and many old national tunes present beautiful examples of such modes. So, as a matter of fact, there are in existence several different Major modes and several different Minor modes. But it is found that the Doh mode and the Lah mode best fit modern ideas of harmony, and so, for better or for worse, all other modes have fallen into disuse, and the Doh and Lah modes are respectively styled *the* Major and *the* Minor modes.

The first care of the teacher should be to establish freedom of movement in the Lah chord. This may be done gradually in the course of the usual voluntaries without any explanations to the class.

If the Lah chord is much "played upon" it will soon be felt that some change comes over the mental effect of its tones: **l**, though sadder than before, ceases to be expectant, and **d** now with but little repose, strongly sympathises with **l**, and is sad

too; *m* gains in breadth and grandeur, without quite losing its plaintiveness. It follows from this that the syllabic association established in learning the Major mode is somewhat disturbed. But although even to the best singers the Minor mode is seldom so easy as the Major, it is found after proper practice that the new sensations are soon attached to the old syllables.

Easy arrangements of the Lah chord, such as

l, d m l l, d m d l, l, d l, m d l,
l m d l, l l, d m

having been patterned and sung by the class from the modulator, the chord should be written on the blackboard thus—

DOH'

•

LAH

•

ME

•

DOH

•

LAH,

and all possible arrangements pointed. **l d** is often difficult. The methods described on p. 44 will be found useful here, and should be freely employed. Phrases introducing **t**, and **r** should now be patterned and sung. Say—

l, d t, l, l m l d' t l l d' t l m l
m l d' l d' t l l, m r d t, l, l, d m r d
m r m d t, l, l m r d t, l, l, t, d r m l
 in various keys.

Allusion has been made to the influence harmony

<p>The Sevenths. Soh (occasional). Se (essential).</p>
--

has exerted in banishing various modes from use. Harmony has also found it necessary to inter-

fere with the natural construction of the Lah scale. The minor chord on **m** (**m s t**) is found unsatisfactory, and a major chord is much preferred. To provide this a sound between Soh and Lah—and called **Se**, the sharp of Soh—is used.

But the scale formed from **l**, to **l** with **se** instead of

<p>The Sixths. Ba (occasional). Fah (essential).</p>
--

s has an awkward leap from **f**. To relieve this, **f** is also often “sharpened,” and when it is used

in this connection it is called **BA*** (pronounced *bay*). The Minor scale, then, is variable in its construction, for no one form has edged out the others—all three being in every-day use. They are here contrasted with one another, and with a Doh scale on the same level.

* See p. 105.

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Scale number.	(1)	(2)	(3)		
8th d'	l	l	l	Tonic.	
7th { t	—s	se	se	Leading-note.	Major (essential) seventh. Minor (occasional) seventh.
6th { l	—f	f	ba	Submediant.	Major (occasional) sixth. Minor (essential) sixth.
5th s	m	m	m	Dominant.	
4th f		r		Subdominant.	
3rd m	—	d		Mediant.	
2nd r		t ₁		Supertonia.	
1st d		l ₁		Tonic.	

DOH'

TE

LAH

SE

.

.

ME

RAY

DOH

TE₁

LAH₁

&c.

The three forms of the Minor scale are called (1) the Ancient or Historical, because old national music often employs the Minor seventh and sixth; (2) the Harmonic, because chords are built from this form; (3) the Melodic, because it is an aid to smooth melody.

The variability of the top four notes of the Minor scale leads to all kinds of complexities and difficulties that the Code considerably avoids by testing in sight singing only an incomplete Minor scale. Thus **f**, **s** and **ba** are excluded, and, further, **se** is to be always used thus—**l se l**. But it would be unwise to restrict practice to the incomplete scale.

Se may be introduced in many ways. *Contrasted with s.*—The teacher patterns **l d' t l s l** and the class sings. Then the teacher announces that he is about to alter the phrase, and asks the class to say where the alteration is made. He then sings (to *laa*) **l d' t l s l**, again, and perhaps again. Finally he sings **l d' t l se l**, and then the phrase being repeated by the class, the name is given and is added to the blackboard modulator.

Se, the Major or essential seventh.

l se l likened to **d' t d'**.—The melodic likeness of **l se l** to **d' t d'** *above* may be shown. Teacher sings **d' t d'**, the class responding with **l se l**, and *vice versa*.

It is extremely important that the **l** and the **d'** or **d** should be introduced frequently in voluntaries at this stage. The mental effects otherwise become vague, and the tonality (*i.e.*, the relationship of the tones) becomes uncertain.

Such passages as the following may now be practised from the modulator or board. In Minor mode exercises it is best to give the *Lah chord* (**l, d m**) in pitching the key. Pieces in the Minor mode are generally described by the pitch of the *Lah*. Thus the following exercises are said to be in *A minor*, because the *Lah* is *A*. In Tonic Sol-fa music the pitch of *Lah* and of *Doh* is given thus:—*A minor* (**d = C**), or *Lah is A*, *Doh is C*.*

*The Tonic Sol-fa College now show minor signatures in this form: *A minor* (**Doh = C**).

Lah is A. Doh is C.

l se l d' t l se l m r d r m l
 l t d' t l se l m l d' t l se l
 l d' l m r m l se l d' m r d m l
 l m d' t l m l se l d' l se l m l

The tonal range of the next exercises is from about m' to m, *i.e.*, from dominant to dominant. They may be sung with *Lah* at the pitch of A or G#, or lower if necessary.

l m l d' m' l d' t l se l m d' t l
 l d' t m l t l d' t r' d' l d' t l se l
 l d' m' m l d' t m d' t l d' l se l

The tonal range of the following is from about l to l₁, *i.e.*, from tonic to tonic. Leaps to r are often found difficult; they should have special attention. *Lah* may be C, D, or E.

l, d m d l r m l se l r m d t, l,
 l, m d r m l se l t m r d t, m l,
 m l l, d m l r m l, se, l, m d r t, l,
 l, l m d l se l r m d t, r d t, l,

When the d is pitched as high as A or B the lower octave marks may occasion hesitation at first. The following exercises illustrate this difficulty, and they also contain examples of l₁ up to r.

Lah is G or F. Doh is B \flat or A \flat .

l, m, r, d, m, l, r d l, se, l, m, d l,
 m, l, se, l, d l, se, l, r t, d m l, t, r d l,
 l, d m, m r t, d l, se, l, r d t, m, l,

The next exercises introduce t_2 —the t below lower d_1 . This note is sometimes wanted in alto parts.

Lah is G or G#. Doh is $B\flat$ or B.

$l_1 m_1 r_1 d_1 t_2 r_1 d_1 m_1 l_1 se_1 l_1 m_1 r_1 m_1 l_1$
 $l_1 m_1 d_1 t_2 d_1 l_1 m_1 d t_1 m_1 l_1 se_1 l_1 t_1 l_1$

The following may be regarded as

SPECIMEN TESTS IN THE MINOR MODE.

(Not beyond the Code.)

Lah is D. Doh is F.

$l_1 d t_1 l_1 m l se l m r d r m l_1 d t_1 l_1$

Lah is E. Doh is G.

$l_1 t_1 d r m l_1 se_1 l_1 d t_1 r l_1 t_1 d l_1 se_1 l_1$

Lah is F. Doh is $A\flat$.

$l_1 se_1 l_1 m_1 d t_1 r l_1 se_1 l_1 r d t_1 m_1 d t_1 l_1$

Lah is G. Doh is $B\flat$.

$l_1 m_1 r_1 m_1 l_1 d t_1 m_1 l_1 se_1 l_1 d t_1 l_1$

Lah is A. Doh is C.

$m l d' t l se l d' r' t d' m l se l$

Lah is B. Doh is D.

$l m r d m l d' t l r l se l d' t l$

Lah is C. Doh is $E\flat$.

$l d r m l_1 d m r l se l m d l se l$

Although minor-mode f , ba , and s may not occur in a sight-test at an inspection, it is necessary that their commonest uses should be taught to upper classes, not only to enable pupils to understand songs in which these tones occur, but in order that they may feel fully the modifications of the mental effects of other tones that result from their use. Teachers

certainly should be able to sing readily passages of ordinary difficulty in the Minor mode.

Fah is often called for in Minor music. While still, as in the Major mode, expectant, it has now an effect of portentous gravity. The phrase—

Fah, the essential or Minor Sixth.

of portentous gravity. The

slowly.
 { :l, | m :— | d :l, | ḟ :— |— ||

brings this out. *Fah* is often sung very flat, especially when it is approached from *above*. The greatest care should be given to overcome this tendency to flatness. Uncertain pupils often begin the note *f* much lower than the correct pitch and gradually slide up to about the proper pitch. After patterning *f* in various connections (but not from or to *se*), the class responding, an easy modulator voluntary may be given.

Exercises in *Fah*, approached from below. To be patterned and imitated:—

{ | l, :t, | d :l, | f :— | m :— ||

{ :l, | d :m | l :m | f :— | m :— ||

{ | l, :d | m :l, | f :— | m :— ||

{ | l, :d | m :r | f :— | m :— ||

Soh is rarely used in modern Minor music. It makes a pleasant melody between **l** and **f**, and this is the only connection in which it need be studied. *Soh* is difficult to sing when **se** is established in the ear, just as **se** is difficult when **s** is established. **l s f m** having been patterned and sung, the phrase should be contrasted with **l se l** until either can be freely sung in succession.

Soh, the occasional or Minor Seventh.

PHRASES FOR PRACTICE.

l se l l s f m l se l s f m
l s f m l se l l f m l se l
l t d' t l s f m

Ba (pronounced *bay*, and occasionally shown in printed music by the initial letter **b**) is often difficult to hit, especially when **f** has established itself in

Ba, the Major or occasional Sixth.

l d' | the ear. It is not that the melody in which
se t | it generally occurs is difficult, for **m b se l**
ba l | form the same melody as **s l t d'**, starting
m s | from the same pitch. It is precisely because
of this likeness that the ear sometimes persists in feeling the succession as **s l t d'**, and a confusion of mode is sometimes the result. Hence it is important to contrast **ba** with **f**, and especially with **d**, because these two tones are the "distinguishing tones" (see p. 51). Such phrases as the following are useful; each should be repeated several times before proceeding to the next.

BA AND FAH CONTRASTED.

d'	m'
t	r'
l	d'
se	t
ba	l
f	—
m	s

No. 1.

{ :m | ba :se | l :m | f :— | m ||

No. 2.

{ :m | f :m | l :m | ba :se | l ||

No. 3.

{ | l :m | f :m | ba :se | l :— ||

No. 4.

{ :m | f :m | ba :se | l :— | — ||

BA AND DOH CONTRASTED.

No. 5.

{ :l | d' :t | l :m | ba :se | l ||

No. 6.

{ :m | ba :se | l :l | d' :t | l ||

No. 7.

{ :m | r :t, | d :m | ba :se | l ||

No. 8.

{ :m | d' :t | l :m | ba :se | l ||

BA, FAH, AND DOH.

No. 9.

{ :m | f :m | ba :se | l :d' | t ||

No. 10.

{ :m | d :m | ba :se | l :f | m ||

The leaps **f** to **se** and **se** to **f** are difficult. The ear can be made accustomed to these leaps by such practice as the following.

d' t l se (s) f m	SE TO FAH.	
	Teacher sings and points.	
	<i>Lah is B or A. Doh is D or C.</i>	
	{	l :se l :m f :— m :—
	The class responds.	
{	l :se l :m f :— m :—	
The class is now told to sing f :— m after anything the teacher sings.		

}	l :se l :m	}	f :— m
	l :t l :se		
	d :m l :se		
	d' :t l :se		
	m :l t :se		

The whole of the above, including the teacher's part, should now be sung by the class. The leap **f** to **se** is not quite so difficult as that from **se** to **f**. Care must be taken to prevent **se** from being sung too sharp. Exercises similar to the above now follow.

FAH TO SE.

Teacher sings.

Lah is B or A. Doh is D or C.

{	l d' :t l :se l :— —
---	------------------------------

The class responds.

{	l d' :t l :se l :— —
---	------------------------------

The class is now told to sing :se | l :- |— after anything the teacher sings.

:l	d'	:t	l	}	:se l :- —
:l	m	:r	m		
:l	d'	:m	f		
:d	r	:m	f		
:d	t ₁	:r	f		
:l	m	:r	f		

The class will then sing the above, including the teacher's part. The leap f down to se₁ requires special practice. It is often confused with f to t₁.

d' t l se ba f m r d t ₁ l ₁ se ₁	FAH, ETC., TO SE ₁ , AND FAH TO TE ₁
	<i>Lah is D or E. Doh is F or G.</i>
	{ l ₁ :t ₁ d :m f :t ₁ d :m }
	{ l ₁ :m f :t ₁ d :m l ₁ :-
	{ l ₁ :se ₁ l ₁ :d m :se ₁ l ₁ :m }
	{ f :se ₁ l ₁ :d m :se ₁ l ₁ :-
	{ l ₁ :t ₁ d :m f :se ₁ l ₁ :m }
	{ f :t ₁ d :r m :t ₁ d :-

{ | m :d | l, :m | f :t, | d̄ :m } }

{ | f :se, | l, :r | d :t, | l, :— || }

{ | l, :d | t, :r | m :f | se, :l, } }

{ | m :f | t, :d | r :m | l, :— || }

{ | m :f | t, :d | r :m | se, :l, } }

{ | t, :r | f :t, | m :se, | l, :— || }

Other leaps are illustrated in the following exercises, and the contraction **b** for **ba** is used.

{ | m :r :f | m :l :d^l | t :l :se | d^l :t :se | l :--:-- || }

{ | l :se:l | d^l :se :l | m :se:l | r :se :t | l :--:-- || }

{ | l :m :d | se :l :t | m :d :f | se:l :r | d :--:-- || }

{ | l :m :b | se:l :b | se:l :d^l | t :m :se | l :--:-- || }

{ | l :se:b | se:l :t | d^l :se :t | l :m :se | l :--:-- || }

{ | l :m :b | m :b :se | l :se :d^l | l :se :b | m :--:-- || }

{ | l :se:b | se :m :d^l | t :m :f | r :se :m | l :--:-- || }

The notes in italics in the foregoing point out the difficulties. The exercises should be sung in view of a modulator, and every difficulty should be patterned and then sung from the modulator before being attacked in the printed form. At first, the pupils might be asked to sing only the notes not in italics, leaving the italicised notes for the teacher to sing. Each exercise should be repeated several times, until it is fairly perfect, and when all have been Sol-faed they should be sung again to *laa* or some other syllable.

EXERCISES ON THE MINOR MODE.

No. 1. *Lah is A, B, or C¹. Doh is C, D, or E^b.*

{ | m : l | d¹ : t | m : l | se . b : m }

{ | l : m . f | m : r | d : r | m : — }

{ | m : se . t | r¹ : d¹ | t : l | s : f }

{ | m : r . m | f : m | b : se | l : — ||

No. 2.

{ | l : — . m | f : m | r : m . f | m : l }

{ | t : m | d¹ : t | l : t | se : — }

{ | l : s . f | m : d | d¹ : t . l | se : m }

{ | f : m | l : d¹ | t , l : se . t | l : — ||

No. 3. *Lah* is *E, F, or G.* Doh is *G, A♭, or B♭.*

{ | l₁ : m₁ : d | t₁ : — : m₁ | f₁ : l₁ : f₁ | m₁ : — : — }

{ | m : r : d | t₁ : — : r | d : t₁ : l₁ | se₁ : — : — }

{ | l₁ : s₁ : f₁ | m₁ : — : d | t₁ : l₁ : se₁ | l₁ : — : — ||

No. 4.

{ | l₁, t₁ : d : t₁ | m₁ : l₁ : t₁ | d, r : m : t₁ | r : d : — }

{ | m : r, d : t₁, l₁ | se₁ : l₁ : f₁ | m₁, d : t₁ : m₁ | l₁ : — : — ||

Major and Minor modes mixed, and easy time.

No. 5. Key *F or G.*

{ | s₁ : — | l₁ : t₁ | d : — | f : m }

{ | r : s₁ | m : r | r : — | d : — }

{ | l₁ : — | se₁ : l₁ | m : — | m₁ : ba₁ }

{ | se₁ : l₁ | d : t₁ | l₁ : — | — : — }

{ | m : — | d : se₁ | t₁ : — | l₁ : — }

{ | f : — | m : r | l : — | s : — }

{ | f : m | r : d | t₁ : l₁ | s : f }

{ | m : — | r : — | d : — | — : — ||

No. 6. Key F.

$$\left\{ \left| m.r : m.f | s : m \quad \left| d.s_1 : l_1.f | m : r \right. \right\}$$

$$\left\{ \left| s : m.d | t_1 : m \quad \left| r : fe_1 | s_1 : - \right. \right\}$$

$$\left\{ \left| l_1 : f.m | m : r \quad \left| se_1.l_1 : m.r | r : d \right. \right\}$$

$$\left\{ \left| s : se | l.f : m.r | s : t_1 | d : - \right. \right\}$$

With bridge-notes.

No. 7. Key G. D.t. f.G.

$$\left\{ \left| :s_1.d | t_1 : f : m.r \right| s : m : d^f \left| m.r : s : t_1 \right| r : d^s_1 : - \right\}$$

$$\left\{ \left| l_1.se_1 : l_1.t_1 : d.r \right| m : l : s \left| f.d : m : r \right| d : - \right\}$$
No. 8. *Lah is D.* *Doh is F.*

$$\left\{ \left| l_1 : se_1 | l_1 : d \quad \left| t_1 : f \quad | m.r : d \right. \right\}$$

$$\left\{ \left| r : s \quad | m : d \quad \left| r : - .m | d : - \right. \right\}$$

C.t.

$$\left\{ \left| m^l : - .t | d^l : s \quad \left| f.s : l.s | f : m \right. \right\}$$

f.F. *Lah is D.*

$$\left\{ \left| f^d : r.f | m : l_1.d \quad \left| t_1 : se_1 | l_1 : - \right. \right\}$$

Other exercises in minor passages mixed with major passages and changes of key, &c., will be found under the head of Specimen Tune Tests for the "School Teacher's Music Certificate" (pp. 287 and 294).

CHROMATICS.

A fair practical knowledge of chromatic tones is a necessary equipment for a teacher of singing. The Code does not require this knowledge, but candidates for the "School Teacher's Music Certificate" are required to sing at sight passages containing common chromatics easily approached and quitted.

The tones of the scale formed by the chords Doh, Diatonic. Soh, and Fah (*i.e.*, **d r m f s l t**) are called DIATONIC, and the resulting scale the Diatonic scale. Music is said to be Diatonic when it makes its effects chiefly with these resources. In the minor mode **ba** and **se** are considered diatonic tones.

The word CHROMATIC is loosely but conveniently Chromatic. used to define the sounds lying between the "whole tones" of the diatonic scale. Thus in this wide meaning of the word, **fe** and **ta** are described as chromatic tones, although from what has been said before, it is clear that they are often simply "imperfect" ways of naming diatonic tones of another key. This manner of naming distinguishing tones obtains in other parts of the scale also. The frequency of the use of one remove changes has already been remarked, and the convenience of the use of **fe** and **ta** shown. The explanations given of the minor mode will render it easy to understand that "one remove" changes to the minor are also fairly frequent, if only because of

l	r'	
se	de'	
	d'	
f'	ta	m
m	l	r
r	s	d
d	f ^o	t ₁
t ₁	m	l ₁
	re	se ₁
l ₁	r	
se ₁	de	
	d	f ₁
	t ₁	m ₁

the fact that the Ray and Me chords are so ready to be regarded as Lah chords (see p. 72). **se** has been shown to be so essential to the minor scale that it must be accepted as a diatonic tone of the scale. When, therefore, a one remove change is made to the minor a sound to represent **se** must be provided. In the case of the first sharp remove, the new **se** is just above and instead of **r**, and is regarded as **r** sharp and called **re**. In the case of the first flat remove the new **se** is just above and instead of **d**, and is regarded as **d** sharp and called **de**. On the modulator, therefore, **re** is placed a little on the right and **de** a little on

the left of the centre column. This arrangement shows the commonest but not the invariable use of these two tones.

Chromatics are named from the note they would "displace" if a change were made to the key they suggest. If the new tone is *above* that displaced it is said to be its "sharp," and it is named by adding **e** to its initial letter, and if the new tone is *below* that displaced it is named by adding **a** (pronounced *aw*) to its initial letter. Thus **f** sharp is **fe**, and **t** flat is **ta**, and so on. This plan of deriving the names of chromatics is a great aid to localisation,

but it should not be understood as implying a relation other than that of mere contiguity to the tone whence the name is derived.

de is commonly the imperfect naming of se of the first flat key. It is best learnt from r, thus DE r de r, the model being l₁ se₁ l₁. Comparison exercises on the plan suggested on p. 58-9 will drive home this view of de.

Fifth Step chromatics, fe, de, re, se, ta; in Sixth Step, la, ma.

<i>First Flat Minor.</i>	<i>First Sharp Minor.</i>	<i>Major Tonic becoming Minor. Called the Tonic Minor or the Third Flat Remove.</i>
f ta	s d	l d'
m l	fe t ₁	se t
r s	f	s ta
d f	m l ₁	ba l
t ₁ m	re se ₁	f la
l ₁ r	r	m s
se ₁ de	de ba ₁	r f
d	d f ₁	m
ba ₁ t ₁	t ₁ m ₁	d ma
f ₁ ta ₁		t ₁ r
m ₁ l ₁		l ₁ d

Only the Fifth Step chromatics are included in S.T.M.C. tests. But for practical purposes the Sixth Step chromatics should be studied.

Comparison exercises, first flat minor.

First flat.

l, se, l,
 l, se, t, l,
 t, l, se, l,
 d t, se, l,
 l, se, f, m,
 r d se, l,
 m, b, se, l,
 m, l, se, l,
 m, se, t, l,
 m, f, se, l,

Centre.

r de r
 r de m r
 m r de r
 f m de r
 r de ta, l,
 s f de r
 l, t, de r
 l, r de r
 l, de m r
 l, ta, de r

de is sometimes **ba** of the first sharp minor. See below *.

re is commonly **se** of the first sharp key. It is

RE

not used so frequently as **de** on the imperfect method.

Comparison exercises, first sharp minor.

Centre.

m re m
 m s m re m
 m s fe m re
 m re m fe s
 s fe m re m
 d t, re m
 re m fe m
 m re ^{*}de re m
 s fe re fe m
 s re m fe s

First sharp minor.

l, se, l,
 l, d l, se, l,
 l, d t, l, se,
 l, se, l, t, d
 d t, l, se, l,
 f, m, se, l,
 se, l, t, l,
 l, se, b, se, l,
 d t, se, t, l,
 d se, l, t, d

The construction of the minor and major scales has already been compared, p. 76. Commencing from a common starting-point and using the most important (the harmonic) form of the minor scale it will be seen that there are two distinguishing tones—one displacing *m* and another *l* of the major scale. These new tones, being below the tones displaced, are named and pronounced after the model of *ta*, and are therefore called *m* flat or *ma* (*maw*), and *l* flat, *la* (*law*) respectively.

ma can be introduced by comparison phrases in the

MA third flat key, thus:—

d	ma	r	—	l,	d	t,		
d	r	ma	r	—	l,	t,	d	t,
d	f	ma	r	—	l,	r	d	t,
s	ma	r	—	m	d	t,		

la can be modelled from the same remove,

LA although sometimes it is used as a threatened change to the next remove, that is, the *fourth* flat remove.

s	la	s	—	m	f	m							
s	f	la	s	—	m	r	f	m					
d'	la	s	—	l	f	m	or	m	d	t,			
d'	ta	la	s	—	l	s	f	m	or	m	r	d	t,

All the commonly used chromatics have now been described. They are here shown together. The sharp of *l*—*le*, and the flat of *r*—*ra* are also added although they are rarely used.

Fourth Flat Remove.

<i>m</i>	<i>d'</i>
	<i>t</i>
<i>r</i>	<i>ta</i>
	<i>l</i>
<i>d</i>	<i>la</i>
<i>t₁</i>	<i>s</i>
<i>l₁</i>	<i>f</i>
	<i>m</i>
<i>s₁</i>	<i>ma</i>
	<i>r</i>
<i>f₁</i>	<i>ra</i>
<i>m₁</i>	<i>d</i>

Chromatic Scale.
Flats Diatonic tones, Sharps

	<i>d'</i>
	<i>t</i>
<i>ta</i>	/
	<i>le</i>
<i>la</i>	/
	<i>se</i>
	<i>s</i>
	/
	<i>fe</i>
	<i>f</i>
	/
<i>ma</i>	/
	<i>m</i>
	/
<i>ra</i>	/
	<i>r</i>
	/
	<i>re</i>
	/
	<i>de</i>
	<i>d</i>

LE *le* is almost always approached from *t*—*t le t*.

RA *ra* (*raw*) is best modelled from the fourth flat. *d ra d — m f m*. It is seldom approached or quitted by leap.

So far no allusion has been made to the mental effect of chromatic tones, and it may be inferred from the foregoing that chromatics have just the mental effect of the scale tones they represent when "perfectly" written. This, however, is an inadequate description. It is true that each chromatic is an intensified version of its model, thus *ta*, *ma*, and *la*, show a *f* passing from gloom, through dejection, to despair, but it is also something more than this. The

imperfect method of Sol-faing has been explained and defended on the ground that for a time the diatonic tones still retain some of their old effect. The chromatic tones, however, are not only intensified versions of their models but they have besides an effect in relation to the diatonic scale tones of a key that, if difficult to describe even approximately, is not the less striking and fascinating. When used amongst tonal surroundings that do not support a change of key they are truly chromatics. Modern music makes a free use of this extended means of expression, so much so, indeed, that the chromatic tones are often approached and quitted as freely as diatonic tones. One serious consequence of this use of chromatics is that vocal music is often rendered extremely difficult. Even practised adult singers find it by no means easy so to fix in the ear the peculiar effects of chromatic tones that they can strike them as readily and firmly as they can diatonic tones. A quick perception of a wholly new set of "mental effects," those associated with intervals (see p. 107), is the last resource of the singer in difficult chromatic passages. Chromatics sung out of tune have a peculiarly distressing effect. Unless children are highly trained it is unwise to attempt to teach them difficult chromatic music. In choosing music for an ordinary school class it is well therefore to avoid pieces that have chromatics not easily approached and quitted. The sharp chromatics are most easily found from the diatonic tone just above, and they

strongly act as leading notes back to the same sound. *d t, d* is a good model for *r de r, m re m, s fe s, l se l, t le t*. The flat chromatics reverse this, and although it is not particularly easy to approach them from below it is always easy to quit them by a step down. *m f m* is then a good model for *d ra d, r ma r, s la s, l ta l*. When this connection of chromatics to the neighbouring diatonic tone is established in the ear it becomes a great help to the finding of a chromatic by leap. The ear remembers the melody *de r—re m—ta l—ma r* rather than the single chromatic tone. See pp. 64-65.

The exercises to follow should be practised with the greatest watchfulness of ear. The singer must take care to avoid attacking chromatics in a smothered tone of voice and in a gingerly manner, the voice sliding from below. He should endeavour to aim direct for the required tone, and when sol-fa'ing should pronounce its name distinctly.

EXERCISES ON CHROMATICS.

These should be sol-fa'ed and then vocalised. At first the notes in italics may be sung by the teacher or a section of the class, or by individuals in turn. The keys are not given, but the range is noted.

re de and *fe* easily approached and quitted.

No. 1. Range *d—d'*.

{ | *d* : *m* | *re* : *m* | *s* : *fe* | *s* : *d'* | *m* : *r* | *de* : *r* }

{ | m : f | l : s | s : l | s : fe | s : f | m : re } }

{ | m : d | r : de | r : m | d : — || }

No. 2. Range $d-d'$

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

{ | l : s | f : m | m : re | m : f | fe : s | l : s } }

{ | d' : m | re : m | l : s | d : — || }

No. 3. Range fe_1-m

{ | d : s₁ | fe₁ : s₁ | l₁ : t₁ | d : s₁ | r : de | r : l₁ } }

{ | t₁ : s₁ | d : — | m : re | m : s₁ | fe₁ : s₁ | l₁ : t₁ } }

{ | d : m | r : de | r : t₁ | d : — || }

All the sharp chromatics.

No. 4. Range t_1-d'

{ | m : s | f : l | s : fe | s : m | l : se | l' : t } }

{ | d' : t | le : t | d' : m | re : m | l : s | f : m } }

{ | r : de | r : m | f : t₁ | d : — || }

No. 5. Range s_1-s

{ | s₁ : l₁ | t₁ | d : — : t₁ | le₁ : t₁ : d | r : — : de } }

$$\left\{ \left| r : l_1 : d \mid t_1 : - : se_1 \mid l_1 : t_1 : l_1 \mid s_1 : - : - \right. \right\}$$

$$\left\{ \left| s_1 : r : de \mid r : - : l_1 \mid s_1 : m : re \mid m : - : - \right. \right\}$$

$$\left\{ \left| s : fe : f \mid m : r : de \mid r : f : m \mid d : - : - \right. \right\}$$

Leaps to and from **de** and **re**.

No. 6. Range s_1 — s .

$$\left\{ \left| m : r \mid de : r \mid f : de \mid m : r \mid s : m \mid re : m \right. \right\}$$

$$\left\{ \left| s : re \mid m : - \mid s : r \mid de : r \mid l_1 : de \mid m : r \right. \right\}$$

$$\left\{ \left| f : m \mid re : m \mid l : re \mid m : - \mid re : m \mid s : s_1 \right. \right\}$$

$$\left\{ \left| l_1 : de \mid m : r \mid f : m \mid re : m \mid r : s_1 \mid d : - \right. \right\}$$

Leaps to **se l** and **fe s** contrasted.

se and **fe** are often confused. The somewhat poignant effect of **se** and the more cheerful effect of **fe** should be noticed.

No. 7. Range t_1 — d' .

$$\left\{ \left| d : t_1, d \mid r : m \mid l : fe \mid s : - \mid d' : se \mid t : l \right. \right\}$$

$$\left\{ \left| s : f \mid m : - \mid d' : se \mid t : l \mid d' : fe \mid l : s \right. \right\}$$

$$\left\{ \left| m : se \mid l : r \mid fe : s \mid d : - \right. \right\}$$

This exercise might be committed to memory.

No. 8. Range $d-d'$.

{ | $d : t_1 d$ | $r : -$ | $r : de.r$ | $m : -$ }

{ | $m : re.m$ | $f : -$ | $f : m .f$ | $s : -$ }

{ | $s : fe.s$ | $l : -$ | $l : se.l$ | $t : -$ }

{ | $t : le.t$ | $d' : -$ ||

Sharps approached from or quitted by the
diatonic tone *next below*.

No. 9. Range $d-l$.

{ | $d : de$ | $r : m$ | $d : de$ | $r : -$ | $r : re$ | $m : s$ }

{ | $r : re$ | $m : -$ | $m : d$ | $de : r$ | $m : f$ | $fe : s$ }

{ | $s : se$ | $l : d$ | $m : r$ | $d : -$ ||

No. 10. Range $d-l$.

{ | $m : r$ | $d : m$ | $re : r$ | $d : -$ | $s : m$ | $r : de$ }

{ | $d : m$ | $s : -$ | $s : l$ | $se : s$ | $m : s$ | $fe : f$ }

{ | $m : re$ | $r : m$ | $f : r$ | $d : -$ ||

More difficult than the above.

$f-re$, $d-re$, t_1-re .

No. 11. Range t_1-l .

{ | $d : m$ | $re : m$ | $f : re$ | $m : d$ | $m : re$ | $re : m$ }

{ | d :re | m :— | f :m | re :m | f :re | m :d } }

{ | l :re | m :d | t₁ :re | m :— | r :m | s :re | m :r | d :— || }

The tendency in singing an ascending series of semitones is to make the intervals too close, and in singing a descending series to make the intervals too wide, the result in each case being loss of pitch. To guard against this the singer should be *conscious of an intention to sing in tune*, and should practise the exercises until they can be sung without the least flattening.

Flat chromatics (ta, ma, and la).

No. 12. Range l₁ to la.

{ | d :s | m :d | r :ma | r :— | m :r | d :m } }

{ | s :^{*}la | s :f | m :s | d :ta₁ | l₁ :t₁ | d :— || }

No. 13. Range l₁—l.

{ | m :— | s :d | s :la | s :— | l :s | m :d } }

{ | r :ma | r :— | m :— | l₁ :ta₁ | l₁ :t₁ | r :d } }

{ | m :d | r :ma | r :m | d :— || }

* In such a succession as this singers are tempted to sing *ma* instead of *m*, because *la* suggests the *f* of the 3rd flat remove (see p. 91).

d¹—la, d—la.No. 14. Range d—d¹.
$$\left\{ \begin{array}{l} d : m \mid s : m \mid d : ma \mid r : - \mid s : la \mid s : d' \end{array} \right\}$$

$$\left\{ \begin{array}{l} la : s \mid d : - \mid l : s \mid m : d \mid ma : r \mid m : r \end{array} \right\}$$

$$\left\{ \begin{array}{l} d : la \mid s : f \mid m : r \mid d : - \parallel \end{array} \right\}$$
f—la, f—ma, la—d¹.No. 15. Range t₁—d¹.
$$\left\{ \begin{array}{l} d : t_1 : d \mid r : - : m \mid f : - : la \mid s : - : - \end{array} \right\}$$

$$\left\{ \begin{array}{l} s : d' : t \mid d' : - : s \mid la : - : d' \mid s : - : - \end{array} \right\}$$

$$\left\{ \begin{array}{l} s : f : ma \mid r : - : m \mid f : - : la \mid s : - : - \end{array} \right\}$$

$$\left\{ \begin{array}{l} l : t : d' \mid d' : - : s \mid la : - : t_1 \mid d : - : - \parallel \end{array} \right\}$$

r—la, ta—la, t—la.

No. 16. Range d—d¹.
$$\left\{ \begin{array}{l} s : m \mid r : d \mid d' : l \mid s : - \mid la : s \mid d' : t \end{array} \right\}$$

$$\left\{ \begin{array}{l} la : s \mid d' : - \mid r : la \mid s : m \mid f : la \mid s : m \end{array} \right\}$$

$$\left\{ \begin{array}{l} (d' l : s \mid f : m s) \quad * \\ d' : ta \mid la : s \mid f : m \mid s : m \mid f : r \mid d : - \parallel \end{array} \right\}$$

* Not ma.

Flat chromatics, approached from or quitted by the diatonic tone *next above*. See note to Exs. 9 and 10. The tendency to flatten is greater in passages with flat than with other chromatics.

No. 17. Range $d-d'$.

{ | $d : m$ | $ma : r$ | $d : m$ | $l : s$ | $l : la$ | $s : f$ | }

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

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

No. 18. Range l_1-l .

{ | $d : m$ | $s : d$ | $r : ma$ | $m : d$ | $s : la^*$ | $l : l$ | }

{ | $s : f$ | $m : -$ | $s : r$ | $ma : m$ | $f : l_1$ | $ta_1 : t_1$ | }

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

The Chromatic Scale.

(Preparatory Exercise.)

No. 19. Range $d-d'$. M. 50 to 100.

{ | $d : -$ | $m : -$ | $d.de : r.re$ | $m : -$ | }

{ | $m : -$ | $s : -$ | $m : f.fe$ | $s : -$ | }

{ | $s : -$ | d' : - .s | $se.l : le.t$ | d' : - || }

{ | d' : - | $s : - .d'$ | $t.ta : l.la$ | $s : -$ | }

* Uncommon. Usually written $s se l$.

{ | s :— | m :— | s :^{*}fe.f | m :— }
 { | m :— | d :— | m .ma:r .ra | d :— ||

No. 20. M. 40 to 80. Range d—d¹.

{ | d.de:r .re | m .f :fe.s | se.l :le.t | d¹ :d }
 { | d¹.t :ta.l | la.s :fe.f | m .ma:r .ra | d :— ||

{ | d¹.t :ta.l | la.s :fe.f | m .ma:r .ra | d :— ||

The following exercises on minor thirds should be committed to memory.

No. 21. Range t₁—r¹.

{ | d :ma | r :— | r :f | m :— | m :s | f :— }
 { | f :la | s :— | s :ta | l :— | l :d¹ | t :— }
 { | t :r¹ | d¹ :— || d¹ :l | t :— | t :se | l :— }
 { | l :fe | s :— | s :m | f :— | f :r | m :— }
 { | m :de | r :— | r :t₁ | d :— ||

No. 22. The same, shortened.

{ | d :ma | r :f | m :s | f :la | s :ta | l :d¹ }
 { | t :r¹ | d¹ :— | d¹ :l | t :se | l :fe | s :m }
 { | f :r | m :de | r :t₁ | d :— ||

* The flat of s—sa, is seldom used, even in descending passages

The chromatics mostly used in minor mode passages are the imperfect names of distinguishing tones of first remove transitions to

Chromatics in the Minor Mode.

*Chromatic Scale.
Minor Mode.*

t a
l
s e
s
b a f e
f
m
r^{re}
d e
d
t₁
t a₁ l₁

the minor. See pp. 90-91. These, with the sharpened s—se, provide a complete chromatic scale. When used in the minor, chromatics have an effect compounded of their likeness to chromatics, 1st of the same name in the major, 2nd at the same interval from the *tonic* of the major—re, the sharp fourth of the minor, for example, being more or less like fe, the sharp fourth of the major. The exercises on p. 92 are introductory to the following, which use chromatics less definitely as the imperfect naming of passages that have changed key.

t₁—de, ta—se, &c.

No. 1. Range se₁—l.

{ | l₁ : d : m | r : — : l₁ | t₁ : de : r | m : — : — }

{ | d : ta₁ : l₁ | se₁ : — : l₁ | d : ta₁ : se₁ | l₁ : — : — }

{ | l₁ : de : m | r : — : ta₁ | l₁ : se₁ : l₁ | m : — : r }

{ | d : se₁ : l₁ | ta₁ : — : l₁ | t₁ : d : t₁ | l₁ : — : — ||

l—re, d—re, &c.

No. 2. Range l_1 — l .
$$\left\{ \left| m : d \mid l : l_1 \mid d : r \mid m : - \mid l : re \mid m : f \right. \right\}$$

$$\left\{ \left| t_1 : r \mid d : - \mid d : re \mid m : d \mid t_1 : re \mid m : - \right. \right\}$$

$$\left\{ \left| l : re \mid m : d \mid t_1 : m \mid l_1 : - \right. \right\}$$

Fah sharp in the major mode is nearly always associated with **s**. But **f** sharp in the minor mode is never (except in chromatic scales) followed or preceded by **f** or **s**; it is nearly always preceded by **m** and followed by **se**. It is an advantage, therefore, to use a special name (*bay*) for these special associations. The name **fe**, however, is occasionally employed. A leap to **f** sharp in the minor is rare, and when it does occur singers prefer to think of **fe**, because elsewhere they are thoroughly used to such leaps. And in passages derived from the first sharp minor (see p. 92) **f** sharp is felt to be like **fe**. Lastly, in chromatic scale passages where **f** and **s** occur **fe** is always used.

Exercises on **ba** and **fe**.No. 1. Range t_1 — d' .
$$\left\{ \left| m : l \mid m : d \mid m : ba \mid se : - \mid l : re \mid fe : m \right. \right\}$$

$$\left\{ \left| r : d \mid t_1 : - \mid d : m \mid ba : se \mid l : d' \mid t : - \right. \right\}$$

$$\left\{ \left| d' : fe \mid l : f \mid m : se \mid l : - \right. \right\}$$

No. 2. Range t_1-d^1 .
$$\{ | m : l : d^1 | t : - : fe | l : - : - | se : - : - \}$$

$$\{ | m : r : d | t_1 : - : re | m : - : - | d^1 : t : l | se : - : m \}$$

$$\{ | re : - : fe | m : - r | d : m : ba | se : - : m | l : - : - ||$$

The foregoing exercises are for practice and study, and are not sight-singing tests. Specimen chromatic sight-tests for the School Teacher's Music Certificate will be found at the end of this book.* (p. 287, &c.).

Composers are generally content to employ only Rare Chromatics. those chromatics, or accidentals as they are sometimes termed, that enable them to express major and minor thirds above and below every note of the major diatonic scale. For this purpose *de re fe se* and *ra ma la ta* suffice. But for the strict expression of thirds and minor seconds (see Intervals, p. 107) from the common chromatics the sharps of *m* and *t*, and the flats of *s*, *d*, and *f* are required, and in the minor mode *ba* sharp is occasionally called for. These uncommon accidentals are named as follows:—

me sharp is *my*.*soh* flat is *sa*.*te* „ *ty*.*doh* „ *du*.*ba* „ *be*.*fah* „ *fu*.

As these accidentals are not likely to be found in school music no practical exercises are given. The explanation is inserted simply for completeness.

* Other similar studies will be found in "Chromatic Phrases" ($\frac{1}{2}$ d., published by J. Curwen & Sons).

Exercises on numbering Intervals.

1. Name the 2nd, 4th, and 6th from **d**.
2. ,, 3rd, 4th, and 5th below **s**.
3. ,, 3rd, 4th, and 5th from **f**.
4. ,, 5th, 2nd, and 4th below **l**.
5. ,, 3rd, 7th, and 8th from **r**.
6. ,, 2nd, 3rd, and 4th below **t**.
7. ,, 4th, 8th, and 6th below **d'**.
8. Name the intervals formed by the following notes, reading them in the usual way as a tune—

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

Exercise 8 provides the answers to Exs. 1 to 7 if the notes are read in *columns downward*.

9. Name thirds commencing from **d** (as **d m s t**, &c.), until the note started from is reached.
10. The same, reckoning *down* from **d** (as **d l, f, r,** &c.).
11. The same up and then down from **r, m, f, s, l**, or **t**.
12. Name 4ths, 5ths, 6ths, and 7ths in the same manner.

Note.—6ths *up or down* bring you to the same tone as 3rds *down or up* respectively, and 7ths *up or down* are similarly related to 2nds.

It is difficult to memorise the qualities of intervals.

Qualities of Intervals.

The steps $m-f$ and $t-d'$ being closer than the other scale steps there are two widths of every interval number, one a semitone narrower than the other. It is unfortunate that musicians are not agreed upon the terms used for naming these varieties. The system of naming now generally advocated with a view to uniformity is fully shown in the 'Tables of Intervals on pp. 110 and 113. This system is accepted in all the music examinations conducted by the Education Department.

The word *tone* besides having other musical meanings is often used to describe the step from say d to r , &c., and the step $m-f$ or $t-d'$ is called a semitone. The width of an octave may then be described as being made up of five "tones" and two "semitones." It is found convenient to measure an interval by observing its width in tones and semitones.

It will be noticed that the Augmented 4th and the Diminished 5th are the same width, but the *steps*, and therefore the numbers are different. Intervals beyond an octave in width are not generally numbered according to their distance. Thus $d-m'$, really a 10th, is said to be a 3rd, and $s-f_1$, really a 9th, is said to be a 2nd. For purposes of harmony

TABLE OF INTERVALS FOUND IN THE MAJOR DIATONIC SCALE.

(To be read upwards.)

LARGER QUALITIES.

Octave.

(Same both sides.)

Major 7th.

(One semitone short of an octave.)

Major 6th.

(Four tones and a semitone.)

Perfect 5th.

(Three tones and a half; a major and a minor 3rd.)

Augmented 4th

(Three tones, or Tritone.)

Major 3rd.

(Two whole tones.)

Major 2nd.

(One whole tone.)

SMALLER QUALITIES.

Octave.

(Same both sides.)

Minor 7th.

(Whole tone short of an octave.)

Minor 6th.

(Three tones and two semitones.)

Diminished 5th.

(Two tones and two semitones.)

Perfect 4th.

(Two tones and a semitone.)

Minor 3rd.

(Tone and a semitone.)

Minor 2nd.

(One semitone.)

d'	r'	m'	f'	s'	l'	t'
t	d' r'		m'	f'	s'	l'
l	t	d' r'		m'	f'	s'
s	l	t	d'	r'	m'	f'
f	s	l	d'	r'	m'	
m	f s		l	t	d'	r'
r	m	f s		l	t	d'
D	R	M	F	S	L	T

9ths, 11ths, &c., are sometimes named, and in any case the fact that an interval is more than an octave should be noticed. A 10th may thus be called a compound or octave 3rd.

Exercises on 2nds, 3rds, and 4ths.

1. Name the intervals (up or down as they happen) formed by the following:—

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

2. What tones of the scale have *above* them (a) minor 2nds; (b) major 2nds; (c) minor 3rds; (d) major 3rds; (e) perfect 4ths; (f) augmented 4ths. The same *below* them.

Two tones of the scale make two intervals just as they are placed in relation to one another. Thus d up to r is a 2nd, but r up to d', or d' down to r is a 7th, and one interval is said to be the inversion of the other. Inversion is practically deducting an interval from an octave. A 3rd deducted from an octave leaves a 6th. As in calculating inversions one note gets counted twice,

d	r	m	f	s	l	t	d'
1	2	3	4	5			

the number of an inversion can be found by deducting the number of the interval to be inverted from 9 (8 + 1); thus 9 — 5 = 4.

As inversions are *remainders* of an octave it is clear that *large* intervals inverted leave *small*

remainders, and *small* intervals *large* remainders.
Consequently

Major 2nds inverted become Minor 7ths.

Major 3rds inverted become Minor 6ths.

Augmented (the larger quality) 4ths inverted
become Diminished (the smaller quality)
5ths.

Perfect (the larger quality) 5ths inverted become
Perfect (the smaller quality) 4ths.

These statements should be verified by the table on
p. 110.

The qualities of 2nds, 3rds, and 4ths should be

<p>Memorising Qualities.</p>

committed to memory by observing
their width. Perfect 5ths are best
memorised by noting that they are

the sum of a *minor* 3rd and a *major* 3rd, e.g., **d—s**
(**d m s**) the *two* minor 3rds, **t₁ (r) f**, distinguishing
the diminished 5th. The 6ths are best learned by
mentally inverting 3rds. If the 6th **d—l** is in
question, think of **d—l₁**, which being a minor 3rd
proves **d—l** to be a major 6th. The 7ths are best
learned by observing how much they are short of
an octave. Thus **s₁—f** is a whole tone short of an
octave, and is therefore a minor 7th, whereas **d—t** is
only a semitone short of an octave, and is therefore
a major 7th.

Exercise on 4ths, 5ths, 6ths, and 7ths.

Name the following intervals:—

d f t₁ m l₁ r s₁ d l r t m d' f
r' s t₁ l d t r d' m r' f m' t f
d' r t m r' l r s d

TABLE OF DIATONIC INTERVALS SHOWN TO OR FROM CHROMATIC NOTES.

(The dots show the semitones between the notes named.)

(<i>Read up.</i>)	d' de' ra' r' re' ma' m' f' fe' s' se' la' l' le' ta' t'	INVERSIONS. (<i>Read down.</i>)
Octave	. . d' de' . r' re' . . fe' . s' se' . l' le'	Minor 2nd.
Major 7th	ta t . . de' ra' . ma' . . fe' . . se' la' .	Major 2nd.
Minor 7th	. le ta . . d' de' . re' . . f' fe' . . s' se'	Minor 3rd.
Major 6th	la l . ta t . ra' r' ma' m' . . fe' . . .	Major 3rd.
Minor 6th	. se la . le ta . . de' . re' ma' . . f' fe'	Perfect 4th.
Perfect 5th	fe s s se l l ta . d' de' { <i>ra'</i> } r' r' { <i>re'</i> } m' m' .	Dimin. 5th. <i>Aug. 4th.</i>
Aug. 4th, or <i>Dimin. 5th.</i>	. fe . . se la . ta t . de' ra' . re' ma' . .	Perfect 5th.
Perfect 4th	. . f fe . s se . le . . d' de' . . r' re'	Minor 6th.
Major 3rd	ma m . . fe . . la l ta t . . de' ra' .	Major 6th.
Minor 3rd	. re ma . . f fe . se . le ta . . d' de'	Minor 7th.
Major 2nd	ra r . ma m . . s la l . ta t . . .	Major 7th.
Minor 2nd	d de ra r re ma m f fe s se la l le ta t	Octave.
(<i>Read up.</i>)		

All intervals that can be properly expressed by two Diatonic Intervals. tones of the *major* scale are mostly classed as DIATONIC INTERVALS. All the intervals shown in the table on p. 110 are therefore Diatonic. The student must however, not suppose that intervals shown by chromatic *names* are not to be classed as diatonic. *r—fe* is a major 3rd, and is therefore simply a diatonic distance or *interval* reckoned to a chromatic tone. Every one of the intervals (*i.e.*, twelve, excluding the octave) in the table can be expressed by thus reckoning from or to chromatic tones. The larger quality of each interval can be converted into the smaller quality either by “flattening” the top note or “sharpening” the bottom note, and the smaller quality can also be conversely altered.

Examples of conversions of quality by sharpening or flattening one note.

	2nds.	3rds.	6ths.	7ths.
Minor	d—ra	f—la	d—la	de—t
Major	m—fe	m—se	ma—d'	m—re'
Perfect 4ths and 5ths	f—ta		t ₁ —fe	
Diminished 5ths	r—la	s—ra'		
Augmented 4ths	r—se	m—le		

Exercises.

1. Name six minor 2nds, one note of each of which is a chromatic.
2. Name four major 2nds, one note of each of which is a chromatic.

3. Name four minor 3rds, one note of each of which is a chromatic.
4. Name four major 3rds, one note of each of which is a chromatic.
5. Name three diminished 5ths and two augmented 4ths, one note of each of which is a chromatic.
6. Name four major 6ths and four minor 6ths, one note of each of which is a chromatic.
7. Name three minor 7ths and three major 7ths, one note of each of which is a chromatic.

In working exercises *the sharp of one note must never be taken for the flat of another*. For instance the minor 6th from **d** is **la**, not **se**. A chromatic note always has the same number as the tone from which it is named. **la** (l flat) is a form of the 5th, and **se** (s sharp) is a form of the 4th from **r**. THIS RULE IS VERY IMPORTANT.

An interval that has no model that can be properly

Chromatic Intervals.

expressed by two tones of the major scale is classed as a chromatic interval.

Thus the interval **d—re** is chromatic.

It is a 2nd, because **re** is a form of **r** (see above), and there is no major scale model for it. **d—ma**, which seems practically the same thing, is a 3rd, because **ma** is a form of **m**. Although one expression of an interval is allowed sometimes to do duty for another it should be understood that the distinctions described above are not merely pedantic. They are

TABLE OF CHROMATIC INTERVALS.

(Read up.)

INVERSIONS.
(Read down.)

d' de' ra' r' re' ma' m' f' fe' s' se' la' l' le' ta' t'	
.	
le . t . . . de' . re' . . . fe' . . . se' .	
. ta . . . d' . ra' . ma' . f' . . . s' . la'	
se . l le . t . de' . re' . m' . . . fe' .	
. la . . . ta . . . ra' . ma' . . . f' . .	
.	
. . . fe . . . se . le . . . de' . . . re' .	
. f . . . s . la . ta . d' . ra' r' . ma'	
re . m . . . fe . se . le . t . . . de' .	
. ma . . . f . . . la . ta . . . d' . ra'	
de . . . r re . m . fe . se . l le . t .	
d de ra r re ma m f fe s se la l le ta t	

Augmented 6th

Diminished 7th

Augmented 5th

Diminished 6th
(rare)

(rare)
Augmented 3rd

Diminished 4th

Augmented 2nd

Diminished 3rd

Chrom. Semitone

(Read up.)

Dim. 3rd

Aug. 2nd

Dim. 4th

Aug. 3rd

Dim. 6th

Aug. 5th

Dim. 7th

Aug. 6th

Dim. 8th.

(Read down.)

NOTE.—The flat of s (sa), the sharps of m (my) and t (ty), and the flats of d (du) and of f (fu) are not given in the above because of their rare occurrence. The dots show the semitones between the notes named. In Inversion, augmented intervals become diminished, and vice versa.

often necessary and real. The terms employed in naming chromatic intervals are as follows :

The semitone from a note to its sharp or to its flat is called a *chromatic semitone*, to distinguish it from the minor 2nd, which is a scale step.

Perfect 5ths and all major intervals made larger become *augmented*.

Perfect 4ths and 5ths and all minor intervals made smaller become *diminished*.

Owing to the fact that chromatics are always numbered the same as the diatonics from which they are named, it will be seen that augmented 6THS are wider than diminished 7THS. The table on page 116 will make this clear.

Exercises on Chromatic Intervals.

1. Name the intervals formed by the following pairs of notes:—

d' re s re' se f' se' ta
re d re s f se ta se

2. Convert the following into chromatic intervals by altering one note:—

r s r' f l m fe
d d s s₁ t₁ fe₁ l₁

A knowledge of intervals is indispensable to the

Use of Intervals.

student of harmony and is a great advantage to the singer.

The power of comparison rendered possible by such knowledge enables the singer to see that *this skip* is

like *that* skip because it is the same interval. By this means apparently difficult passages are rendered easy. To take an extreme case,

d ma la f ma ta la s

will be seen to be easy enough when it is found to be

m s d' l s r' d' t

disguised.

Again, the first few intervals in a change of key are often difficult to conceive. Example:—

d m r m s f t, r f r m d d t, d

Here the observation that the first leaps after the bridge-tones are minor 3rds, and are the same as r f and s m in the key being left, is a great help. Then the construction of the major and minor modes, and their various relations to one another can be understood and described only in terms of intervals. The facts involved in inversions of intervals, too, enable a teacher to see how much a piece written for soprano, alto, tenor, and bass is caricatured when tenor and bass parts are sung an octave too high by children, and will, it may be hoped, prevent an exercise being written as follows—

d s l t d m s d' t' l s s t r d

when the following is really intended—

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

To the experienced singer the Sol-fa syllables are not only mnemonics of total mental effect, but mnemonics of interval distances in addition. Thus a major third is thought of as d—m, &c.

For the examination for the School Teacher's Music Certificate a knowledge of diatonic intervals only is required. Students in training colleges and pupil teachers in their fourth year are expected to know the subject completely.

In the system of naming intervals used in Germany, all intervals measured from the key-tone to any tone of the major scale

Alternative Naming of Interval Qualities.
--

are called *major*. Thus **d--s** is a major 5th, and **d—f** a *major* 4th, the names for 2nds, 3rds, 6ths, and 7ths corresponding with those elsewhere named. Steps greater than major are augmented, and smaller than major are minor, and steps smaller than minor are diminished.

The two systems are in conflict in naming 4ths and 5ths. The following diagram illustrates these differences.

*English Names.**German Names.*

Perfect 5th	d . r . m f . s	Major 5th.
Dimin. 5th	t, d . r . m f	Minor 5th.
Perfect 4th	d . r . m f	Major 4th.
Dimin. 4th	{ m f . s la } { se l . t d' }	Minor 4th.

In some English instruction books the Diminished 5th is called an Imperfect 5th.

The dots in the above diagram indicate the semi-tones it was unnecessary to name.

PITCH.

All musical sounds are produced by regular vibrations. Conventionally, sounds produced by slow vibrations are regarded as "low," and by quick vibrations as "high." The ear distinguishes a range of about eight octaves, *i.e.*, the scale eight times over. Human voices, from the lowest bass to the highest treble have together a range of about four octaves.

The exact position of a sound in the series is called its PITCH.

Musical sounds may be observed in three ways: 1st, their ABSOLUTE PITCH is noted when their position in the series is determined; 2nd, their RELATIVE PITCH is noted when the interval between tones is calculated; and 3rd, their TONAL OR KEY RELATIONSHIP is noted when their position as tonic, dominant, &c., is settled.

Each of these three points of view has its special terminology. It is important for the student clearly to understand each set of terms, and not to confuse them with one another.

In practice it is easy for the ear freely to feel tonal relations, rather difficult to realise intervals, and very difficult to memorise absolute pitch—the latter, in

fact, requiring a special gift. But anyone can learn the various terms employed, and can work out useful exercises in theory.

The first seven letters of the alphabet are used as the basis of the naming of the pitch of sounds. In France, and to some extent in England, the Sol-fa names (with the Italian spelling, viz., *do, re, mi, fa, sol, la, si*) are also used for this purpose. It is unfortunate that the Sol-fa syllables should ever be used to name pitch. The principle should be, alphabetical names for pitch and Sol-fa names for scale position.

The compass of the various voices can be stated Why Pitch must be studied. only in terms of pitch, and the tonal range of a vocal piece forces attention to the matter of pitch. Octave marks in the Tonic Sol-fa notation are partly governed by considerations of absolute pitch.

A sound produced by about 256 vibrations* Terms of Pitch. (musicians are not agreed as to the exact standard) is called MIDDLE C. This sound is low in children's and women's voices, and high in men's voices. From this sound a scale is built, and each note named by a letter. Octaves have the same alphabetical name. This scale is called

* In a second.

THE STANDARD SCALE OF PITCH.

Upper C ¹ (512 vibrations)	Minor 2nd—	C ¹	d ¹
		B	t
	Major 2nd—	A	l
	Major 2nd—	G	s
	Major 2nd—	F	f
	Minor 2nd—	E	m
	Major 2nd—	D	r
	Major 2nd—	C	d
	Middle C (256 vibrations)	C	d

The tune thus formed is that of the common major scale, the Sol-fa names of which are placed on the right. When the sound of C¹ has been found the standard scale should be sung up and down, using the alphabetical names, until it is perfectly committed to memory.

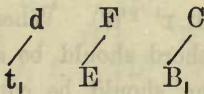
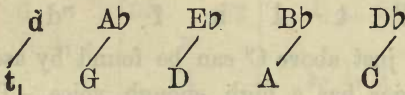
It was stated above that it is very difficult to memorise absolute pitch. Many persons *fancy* they can tell pitch, but as a matter of fact only a small proportion of the musically gifted can readily do so. Inasmuch as singers and composers of the greatest repute have been without this "sense of pitch" it cannot be regarded as indispensable to the ordinary teacher. Teachers generally pitch key-tones by reckoning from an instrument with a fixed pitch, such as a pitch-pipe or tuning-fork. These instruments are made to

Finding C.

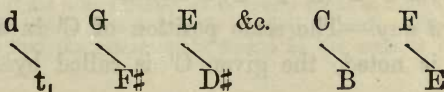
give any one of various pitches, those that give the high C being generally preferred.

Although the ear finds it so difficult to distinguish absolute pitch it is possible for Memorising Pitch. almost any persevering singer to find C approximately with the voice, partly by the conceptions of the ear and partly by a recollection of the muscular effort needed to produce the pitch sought for. Every singer should try to acquire at least a rough idea of pitch.

KEY-TONES (*i.e.*, Dohs) may be fixed on any of Names of various keys. the unaltered, or as they are termed, NATURAL NOTES, or between the "whole" tones of the series. Any of the natural notes may be a leading-note (*t*), and then the natural note just above is, if necessary, flattened to provide the key-tone. Thus if G is *t*, A \flat (not G \sharp) is *d*—



When a natural note is taken as a key-tone, the natural note just below is, if necessary, sharpened to provide a leading-note (*t*). Thus if G is *d*, F \sharp (not G \flat) is *t*₁—



B \flat , E \flat , and A \flat are frequently chosen as key-tones, G \flat , D \flat , C \sharp , and F \sharp are rarely chosen, and the other sharps are never chosen, at least as *dohs*. When pieces in the minor mode are described by the pitch of 1, three of the sharps are frequently used as key-names—

d	E	A	B
t ₁	D \sharp	G \sharp	A \sharp
1 ₁	C \sharp	F \sharp	G \sharp

The table on p. 125 exhibits scales at all pitches, the positions of *dohs* and *lahs* being specially noted.

Major Mode : 1st way.—All the keys pitched upon

Pitching Keys. naturals can be found by singing down from C' until the pitch sought for is reached. Thus, to pitch E, sing

C'	B	A	G	F	E = d
d'	t	l	s	f	"d

The keys just above C' can be found by ascending if the singer has a high enough voice. Thus, to pitch D, sing C' D' = d' (d' r' r'd'). When the d or d' is found the Doh chord should be sung to establish the key. Children should be constantly practised in pitching keys in this way.

2nd way.—The desired key-tone, if a natural, can be sung by leap from C'. Thus if D is wanted, the interval C' D (d' r r'd) is struck.

3rd way.—The scale position of C' in any given key is noted, the given C' is called by its Sol-fa

TABLE OF PITCH.

Keys formed by Flats.

Keys formed by Sharps.

Keys formed by Flats.				Keys formed by Sharps.			
m'	t	l		G'		d'	s'
f'		d'		G♭'	F♯'	l	t r' m'
m' r'	d'	t	l s	F'			f'
	t			E'		s	l d' r' m'
r' d'	l	s	f	E♭'	D♯'		t
	t	l	m	D'		f	s d' r'
d'	s	f		D♭'	C♯'	m	l t
t	l	s	m r	C'		f	d'
	f		*	C♭'	B	d	r m s l t
l	s	f	m r d	B♭'	A♯	t ₁	
	m		t ₁	A		d	r f s l
s	f	r	d	A♭'	G♯	l ₁ t ₁	m
	m	r	t ₁ l ₁	G		d	f s
f		d		G♭'	F♯	l ₁ t ₁	r m
m	r	d	t ₁ l ₁ s ₁	F			f
	t ₁			E		s ₁ l ₁	d r m
r	d	l ₁ s ₁ f ₁		E♭'	D♯		t ₁
	t ₁ l ₁		m ₁	D		f ₁ s ₁	d r
d		s ₁ f ₁		D♭'	C♯	m ₁	l ₁ t ₁
	l ₁ s ₁	m ₁ r ₁		C		f ₁	d
		f ₁		C♭'	B ₁	r ₁ m ₁ s ₁	l ₁ t ₁
s ₁ f ₁	r ₁ d ₁			B♭ ₁			

* The Key of C flat is here treated as to octave marks as though it were Key B, with which it is practically identical in pitch. But it should be noted that the octave marks should be the same as for Key C (see p. 129).

name, and the *d* found by step or leap. This is the best and quickest method of pitching flat keys and other keys in which *C* is a diatonic tone. The table on p. 125 shows that *C* forms part of seven keys.

Minor Mode.—It is best to find the *d* and the *l* in pitching pieces in the minor mode. If the *l* alone is sounded it may be mistaken for a *d*. When the *l* has been found, the *Lah* chord, up or down, as convenient, should be sounded or sung. It has been stated that pieces in the minor mode are often described by the pitch of *l*. Teachers should be thoroughly accustomed to this phraseology.

Exercises.

1. Pitch from a given *C* the key of *E* on the stepwise method downwards. Sing the *Doh* chord when the *E* is found.
2. Pitch *F* and then *D* in the same manner.
3. Pitch *E*, *F*, and *D*, using the stepwise method upward (if your voice can reach these pitches).
4. Pitch *G*, then *D*, then *E*, by leap upward or downward.
5. Pitch *F*, by first calling *C* its *Sol-fa* name in that key and then finding the key by step or leap.
6. Pitch *G*, *E♭*, *D♭*, *A♭*, and *B♭* in the same manner.
7. What is the pitch of *l* when *B*, *E*, *G*, *A*, *F*, and *B♭* are respectively *d*?

8. What is the pitch of **d** when **G**, **D**, **F#**, **E**, **C#**, and **G#** are respectively 1?
9. Pitch the following keys or modes—**G**, **A**, **D**, **F#**, and **E minor**.

The flat of one note is not strictly the same pitch as the sharp of the major second below. Thus, **G#** and **A♭**, or **se** and **la**, are slightly different in theory if not in practice. Such notes are said to be enharmonically the same. Although the intonation (that is the proper relation of one sound to another) of singing, especially of chords, and the keeping of pitch, are affected by details of enharmonic relations, the subject is too difficult and complicated to be dealt with in these pages.

Enharmonic equivalents.

The placing of octave marks in the Tonic Sol-fa notation is partly governed by considerations of pitch. A singer can get on very well without fully understanding the plan upon which they are placed so long as he knows the upward and downward relations of the notes he is looking at. Thus

Pitch and Octave Marks.

Key C.	G.t.	f.C.
d m r d	^s d t, d r	^d s f r d

Key A.	E.t.	f.A.
d m r d	^s d' t d' r'	^d 's f r d

show the singer plainly enough what to do without requiring him to know why in one case **s** becomes middle **d** and in the other upper **d'**. The teacher,

however, who has to construct exercises should take care to know why these distinctions are made. First, it should be noticed that the series of Sol-fa names always *begins* with **d** and ends with **t**, or *vice versa*.

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

Middle, or unmarked octave.

d r m f s l t t l s f m r d

d₁ r₁ m₁ f₁ s₁ l₁ t₁ t₁ l₁ s₁ f₁ m₁ r₁ d₁

d₂ r₂ m₂ f₂ s₂ l₂ t₂ t₂ l₂ s₂ f₂ m₂ r₂ d₂

Next it should be noticed that notes in the Standard Scale are similarly distinguished.

Higher marked octave—

C' D' E' F' G' A' B'

Middle unmarked octave—

C D E F G A B

Lower marked octave—

C₁ D₁ E₁ F₁ G₁ A₁ B₁

Then the point should be fixed in the memory that **MIDDLE DOH** MAY BE PLACED UPON ANY NOTE OF THE MIDDLE OR UNMARKED SERIES OF THE STANDARD SCALE, BUT NEVER ON ONE OF THE UPPER OR LOWER SERIES.

C' natural, flat, or sharp, is never unmarked **d**.

B

A

G

F

E

D

C

natural, flat, or sharp, may be unmarked **d**.

B₁ natural, flat, or sharp, is never unmarked **d**.

The highest key (that is, the highest possible pitch for unmarked **d**) is the key of B, and the lowest key (that is, the lowest possible pitch for unmarked **d**) is C or C \flat . The Table of Pitch on p. 125 shows unmarked **d** and a scale from every pitch. Key A is therefore a higher key than key D, and key E is a lower key than key G, &c. &c.

Highest and lowest keys.

Exercises.

1. (a) In which key of those named will the following passage sound highest? (b) and lowest?—

Keys E, B, F, C, or D.

d t₁ f m l s

(a) B

(b) C.

2. Arrange the following in order of pitch:—

A \flat C' A D' B D F E G C E \flat '

C D E F G A \flat A B C' D' E \flat

A teacher must consider the pitch of the highest Range and Pitch. and lowest notes he writes when he constructs exercises. Thus in the phrase

d s l t₁ f m

l is the highest note and t₁ the lowest note. If the passage is sung in key B a reference to the Table of Pitch will show that

l in key B is G^{#1} upper series.

t₁ in key B is A₂ unmarked.

and if the passage is sung in key D^b that

l in key D^b is B^b unmarked.

t₁ in key D^b is C unmarked.

Exercises.

- A G[#] B F[#] C[#]
1. What is the pitch of l in keys C, B, D, A, E, and B^b respectively.
 2. What is the pitch of f₁ in the same keys?
 3. What is the pitch of m in keys F, G, A^b, and E^b?
 4. What is the pitch of l₁ in the same keys?

The special manner of dealing with octave marks for tenor and bass parts should be understood by teachers of both sexes. It is a curious fact of nature that the compass of men's voices is, speaking roughly, an octave lower than the

Octave marks and Tenor and Bass parts.

compass of children's and women's voices. Octaves, as we have seen in describing the various relations of tones, are so similar in effect that they are called by the same names in scales and in absolute pitch. The coalescence of octaves is so complete that when a number of men and women sing a hymn or song together they both instinctively and unconsciously sing in "octaves." Little children who are beginning to learn to sing or who are not accustomed to an adult male teacher, find it difficult to imitate a pattern or tell an ear exercise given by a man's voice, but older children soon fall into the habit of disregarding the octave. Conversely, if a man repeats a tune or phrase patterned by a treble voice, he unconsciously sings it an octave lower. When an adult class follows pointing upon the modulator the sexes instinctively sing an octave apart, although the teacher points only one note. In such a case it is obvious that one of the sexes is wrong by an octave, for *d r m*, say in key G, has been shown to involve the use of certain sounds in absolute pitch. The Tonic Sol-fa notation adapts itself to these circumstances by writing tenor and bass parts AN OCTAVE HIGHER THAN THEY REALLY SOUND, and treble and alto parts at their proper pitch. This plan, besides saving octave marks, accommodates the instincts of the sexes to sing an octave apart, and enables the teacher to pass from the modulator to the written notation without confusion.

Reason
female
teacher
inform

The illustration on p. 127 showed a transition passage written out twice, each time in a different key. The

Octave marks and changes of key.

reason for the difference of the octave marks used after the change in the two versions will now be understood. If the **d** of a new key falls upon a sound higher than B it must follow the rule laid down that unmarked **d** is never placed higher than unmarked B. As tests for Standards V and upwards (Grade IV) include passages written with bridge-notes, teachers should be prepared to write properly exercises that use the octave marks in transitions. It may save trouble to mention that modulator voluntaries need not conform to the rule as to the use of octave marks in changes of key. As printed the one remove side columns of a modulator fit the middle column in the matter of octave marks in no key higher than key E for sharp removes, or key F \sharp for flat removes. But as the relations of the notes in the three columns cannot be misunderstood the teacher can begin in the centre column with any pitch for middle **d**. If it is desired to point a piece as written in a book with transitions from a higher key than those named above, the octave marks can be made to agree by commencing to point in the right-hand column if the change is to a flat remove, and in the left-hand column if the change is to a sharp remove.

Exercises.

1. Alter, if necessary, the octave marks in the following, supposing it to be pitched in turn in keys C, A, F, B \flat , E \flat .

1st sharp key.

d s m ¹r t, d ¹m f r d

2. Alter, if necessary, the octave marks in the following, supposing it to be pitched in turn in keys C, A, F, B \flat , E \flat .

1st flat key.

d m r ¹m f t, d ^ml s t d'

3. Write a passage of not more than twenty notes (without time) beginning in key A, containing a transition to key E and returning to key A.
4. Write a passage of not more than twenty notes (without time) beginning in key F, with a transition to key B \flat , and back to key F. Do not change on the **d** or the **s** in either case.
5. Write a passage of not more than twenty notes (without time) using the following keys:—
- Key D to key G, and back to key D.
 - Key A to key D, and back to key A.
 - Key B \flat to key E \flat , and back to key B \flat .
 - Key E to key B, and back to E.
 - Key F to key C, and back to key F.

CHAPTER V.

SYSTEMATIC EAR TRAINING FOR
STANDARDS I TO VII.

EAR exercises should have early and systematic

Introductory.

attention in school music teaching, as this practice trains children from

the beginning to form habits of listening attentively (1)

and thinking independently. It will also be found

that children who from proper training can imitate

and tell quickly phrases of music sung to them will

be more ready in sight-singing than those who lack

such training. All teachers agree that the ear test is

the most difficult requirement of the Music Code ;

many teachers therefore regard the ear test as only

possible with a few children gifted with a good ear.

This is, however, by no means a fair supposition ; a

much larger average of children are able to tell ear

tests individually than are at present found to do so,

but in order to secure this it is essential that the

teaching of this subject should be systematic and

well graded. Mere repetition of phrases of three or four notes for the children to name or imitate will not avail for real progress; the teacher must be able, pleasantly and patiently, to get each child to think independently.

The most serious mistake is for teachers to suppose that ear training should first be taught in Standard III, and with the telling of three notes. The sooner ear-training is begun the better, both for children and teacher. There is much to be done before even the *naming* of notes is attempted. Teachers are recommended to work carefully through the following pages, keeping to the plans described, and success, it is believed, will inevitably result. The directions given are based on the fact that teachers have so little time for this difficult subject that it is imperative they should spend that little to the best possible advantage.

STANDARD I (GRADE II).

Code Requirement.

Ear Training.—*As a rule, this should consist of exercises in imitation, and should include rhythmic phrases as well as tonal phrases.*

The Music Code requires ear tests from Standard I, but in the simplest form only, that of *imitation*. In this Standard everything in music is taught by pattern; for instance, when singing from the modulator the children are told they must listen

<p>Ear training by pattern teaching.</p>
--

to the teacher's singing and then imitate it, and so with the time exercises and the school songs, which should be patterned in phrases.

It is during this listening and imitating that the ear is gradually trained; if the children do not imitate correctly the teacher will of course tell them they must listen well and try again. A good teacher would get from a child the fact that *m* is a higher sound than *d*, and *s* higher than *m*, and then tell them that after a few more lessons he would sing to them three or four sounds and expect them to tell him which was the highest sound. Also when teaching time the teacher would sing three or four sounds of different lengths, and ask how many long sounds and how many short ones he had sung.

In order to discover the dull ears the teacher should

Special training for dull and slow ears.
--

test his class in small groups.

As the imitation is often done by one-third of the class only, the teacher should not go on long before finding out those who do not imitate readily. This may be done by calling upon small groups of the class to sing alone, and when the leaders are discovered they can be silenced for a while, the teacher giving easier phrases for the slower ears to try. The main attention throughout must be given to those not very ready, and the quicker ones occasionally encouraged by questions of greater difficulty.

If there should be many of these slow ones they should be made to sing from the modulator and then

again tested as before with a patterned phrase for imitation. One of the chief reasons why so many children remain dull at ear work is that teachers often let the bright children give all the answers, and do nothing special to start the duller ones. Let the class understand that every member is expected to do the work of imitating, and there will then be an effort made by all.

For some time voice and ear training may be combined, and should occupy the first

Exercises to
be imitated.

few minutes of every singing lesson. The following exercises should be patterned and imitated from the modulator *to the syllables*, and then from the hand-signs, the teacher watching the children to see that all are trying to imitate properly.

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

When patterning, the teacher should be careful to sing the vowels properly, and see that the children sing them according to pattern. These phrases should be sung in different keys, and when the children can imitate well with the syllables the teacher should pattern with *laa*, as the Government Inspector will examine the children by singing four notes to *laa*, which they are expected to imitate the first time correctly.

The backward children should frequently be tried by themselves in order that they may gain confidence, and at the end of the school year the whole class should imitate as with one voice.

Slow children occasionally tried alone
--

tried by themselves in order that they may gain confidence, and at the end of the school

m d' t s || d d' m s || d d' d s || s l d' m ||

Further exercises for imitation, first patterned to syllables, then to <i>Laa</i> .

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

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

m s r f m || m f s d' m || m d l s m ||

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

d t, r f m || m d s f m || s l s t, d ||

s r f m d || d r s f m || s d' l f m ||

m f r s m || m s t, r d || d l, s, d m ||

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

m r t, d f || d t, m r d || m d s, f m ||

m d t, f m || &c. &c.

Children are naturally fond of rhythm, and will therefore be interested in *imitating* (not defining the time of) the following short phrases. Such exercises are a welcome change, and are found serviceable in awakening the interest of children with slow ears for tune. The exercises must, of course, be patterned slowly, and with well-marked accent and time.

Imitation of Rhythm.

d .,r :m .,f s :—	s .,l:s .,f m :—
m .m :f .f s :—	s .d' :t .l s :—
s .,f :m .,r m :—	d' .,t:l .,s d' :—
d .d' :t .l s :—	d .d :d' .d' m :—
m .,r :m .f s :—	m .m :s .d' m :—
m .,f :s .,l s :—	d' .m' :d' .s d' :—
d' :s .d' s :—	d' :t .s d' :—
s :l .t d' :s	d' :m .f s :d'
s .s :m .m d' :d	d' .,t :d' .m s :d'
s .,l :s .d' t.,l:s	m .f :s .d' t .,r':d'

STANDARD II (GRADE II).

Code Requirement, same as for Standard I.

In large schools where Standard II forms one or more classes, the children having passed one examination in ear tests in Stan-

Exercises of greater difficulty for imitation.
--

dard I, will now be expected to imitate phrases of greater difficulty. The following exercises will be found useful.

Pattern Phrases for Imitation.—Standard II.

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

Rhythmic Phrases for Imitation.

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

In addition to this power of imitation the children should be able by the end of the school year to tell by ear any one note of the scale sung to them after their hearing the Doh chord. This will be found a good preparation for entering upon the work of Standard III, that, viz., of telling three notes by name.

Teachers in Standards III and IV (Grade III)

Poor results in Standards III and IV mean bad training in I and II.

frequently complain of the large amount of "guessing" they have to contend with in telling notes by ear, and speak of

the difficulties they experience in getting even a few of their class to pass with the ear test; they speak of it as almost hopeless to expect from anything like the majority of the class the results required.

These failures are more often the fault of the teacher than the children. Blind dependence on "guessing," no matter what the subject may be, always means that the child has been unintelligently taught, not trained to think independently for itself from the earliest stages. For instance, when an examiner sings to a class *s f m* to *laa*, and is told by one or more that he has sung *d' ta l*, that is no proof that the ear is defective, but that the child has not listened to the phrase in its relation to the key-tone. Again, if at the end of a school year, when an examiner sings *s f m* the same children give as answer *d r m* or *m f s*, as is often done, the teaching in Standard II or in the beginning of III has probably been seriously defective, or mere guesswork has been allowed to go on unchecked. With proper teaching most of the class should easily recognise the difference between an ascending and a descending phrase

In the first lessons on telling notes by ear in

<p>First lessons for note telling.</p>
--

Standard II teachers should make use of the power of imitation already gained by requiring the children to imitate phrases of four notes similar to the following, sung *to figures*, the

children telling which figure had the highest or lowest sound, and which two figures had the same sound.

d s m d || **d m m s** || **d m s m** || **d m d s** ||
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

m d m s || **m s d m** || **s m d m** || **m s d d** ||
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

s m s d || **d d m s** || **m m s d** || **s s d m** ||
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

A Standard II class will be at once interested by this simple device, and make a good start in thinking when the teacher has previously quite failed to move them. The attention of the children should first be called to the position of **d** on the modulator, and the relative position of **s** and **m**, the children then singing the following voluntary—

d s m m s d m d s d m s s m d

After this the teacher should sing the above phrases of four notes *to figures*, the children saying which was **s**, **m**, or **d**, or how many *sohs* were sung, how many *dohs*, &c.

At subsequent lessons the children's attention

<p>How to introduce and teach mental effects.</p>
--

should be drawn to the mental effect (see p. 11) of each tone. If the cha-

characteristic effect of each tone is well taught from the modulator the children will not only learn to sing more easily but will be able to tell ear exercises more readily.

No one must expect to teach mental effects by merely telling the names commonly used to describe them (see p. 12); teachers will have to *study* how best to get the class to feel that one note is bright and another desolate, &c., the special teaching power qualifying the teacher for the profession he has adopted having a very good opportunity here to exhibit itself to advantage.

A teacher might say to his class, "I want you to know more about **d**, **m**, and **s** than that they are sounds higher or lower than the others. Listen while I sing—

|d :— |s :s |m :— ||

now tell me which was the brightest tone?" All would reply "**s**." They must then be told always to think of **s** as the bright cheerful sound. The following exercise should then be sung by the teacher slowly, to his own pointing on the modulator.

Key F.

|d :— |s :s |m :— |s :— |m :m |m :d |d :— ||

Attention having been called to the bright, bold, cheerful **s**, they should be told to listen to the teacher singing the same notes again, and then asked which was the more gentle, peaceful note, **d** or **m**; no difficulty ought to be found in eliciting the right answer, **m**.

After singing the whole exercise slowly through, expressively patterning the characteristic quality of each note, the class would readily be made to feel that **d** was the firm, resting note, and therefore the

best note to finish with, and then with every new exercise or song the children's attention should be called to it as the finishing, resting tone.

The manual signs are a great help in deepening the impression made by lessons in mental effect; and at future lessons it will be useful to let the class sing the Doh chord from the manual signs instead of from the modulator before giving ear exercises.

Manual signs to be used in ear work.

the impression made by lessons in mental effect; and at future lessons it will be useful to let

The following exercises will be found useful. In using them the teacher should give the key-tone and sing one of the phrases *to figures*, the children being required to tell which figure was *s*, repeating the phrase for *m*, and then again for *d*. In No. 2 set of exercises the children should be asked how many *sohs* or *mes* or *dohs* have been sung. The modulator should be before the class, and when failures occur the children should sing the notes in various positions from the modulator, and then try again to name the note sung to figures, the teacher reminding the class of the character of the note they are expected to name, the bright *s*, the gentle *m*, or firm, strong, restful *d*.

No. 1 exercises.

d s m d || d d m d s || s m d d || m s d d ||
 1 2 3 4 1 2 3 4 5

d d d s m || d m d s d || m d s m d ||
 m d s d d ||

No. 2 exercises.

m m d m s || m s s m d || d d s m d ||
 d d m m s || s m d s m || s d m m s ||
 d m d d m || m m s m d || d d s s m ||
 s d s d m ||

When **d**, **m**, and **s** are fairly well mastered the class should be taught to recognise **r** and **t**. They should be told that two new tones were now going to be added, but the names should not be mentioned, leaving that for the children to do.

Introducing new tones (Ray or Te) for teaching by ear.
--

should be taught to recognise **r** and **t**. They should be told that two new tones were now

going to be added, but the names should not be mentioned, leaving that for the children to do. The teacher should sing a few notes *to figures*, one of the notes being a new one—**r** or **t**—the children then being asked to name the new note by telling the figure sung to it. Thus—

d	:s	m	:d	r	:—	
1	2	3	4	5		

If the **r** be not recognised by a sufficient number of the class the phrase should be repeated. When the note has been fairly generally recognised its name may be given, and it may be shown on the modulator that its position is only one step above **d**.

The children must be made to feel that **r** is not a resting but a leaning and an expectant tone; that the singer when singing **r** feels that some other tone should follow it, and that it leans on **d**, and therefore no song or piece ever finishes with it. The same process should be employed in teaching **t**, the manual signs being continually used to secure or deepen the

impression made. (See p. 26 for a fuller development of the mental effects of these tones.) When teaching or practising the chord of **s** the teacher should show on the modulator that **t** and **r** are built on **s** as **m** and **s** are built on **d**. Ear tests should always follow the modulator voluntary. At first ear tests should be imitated and told thus: the teacher sings **d s m d m**, saying *ah* for the **m**; the class imitate the teacher, and then try to sing the correct syllables instead of *ah*.

For some time this practice should be continued, using such examples as

d r d s d m d t, d' t d' s d' m d' r'
d' m' d s,

in various keys, to familiarise the children in recognising the same interval when sung at a different pitch.

If many children fail to name the syllable in place of the *ah* the teacher should point out the position of the note on the modulator and emphasise its mental effect and name; then try them again, frequently silencing those children who are quick at this work.

After teaching and practising the **Soh** chord from the modulator, ear tests for **r** and **t** may be given thus: the teacher sings **d s₁**, the class to tell the **s₁**; the teacher then sings

s₁ t₁ s₁ r s₁ t₁ r s₁ r t₁
singing the second and third notes to *ah*, the children having to name the notes sung to *ah*. When quick

ears have told the note a short modulator voluntary should be given to help the slower ones, and another opportunity given them to answer.

Precisely the same methods are to be adopted in introducing the desolate *f* and the sorrowful *l*, as have been adopted in teaching *r* and *t*. First teach these notes separately, showing their positions on the modulator, and drawing from the children by suitable illustrations the mental effect of each, singing such phrases as the following:—

Teaching Fah and Lah.

d m d ḟ || *d m r ḟ* || *d s m d ḟ* ||
d m ḟ m || *d t, d ḟ* || *d m d s d î* ||
d' t d' î î s || *d m î s î s* || *d' î î t d' l* ||

If the manual signs are used with them in thus illustrating their mental effects the children will be greatly helped to retain the impression made.

The following exercises should be used as ear tests to test the power gained:—

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

The teacher should sing the second note to *ah*, the class to imitate first and then to sing the two notes to their proper syllables.

This can be varied by the teacher singing the chord first, thus: *d s m d f*, singing the last note, the test note, to *ah*, the class to imitate and then tell the name of the last sound.

STANDARD III (GRADE III).

Code Requirement.

Ear Training.—*The teaching should be directed to enable individual pupils to name any three consecutive tones of the scale sung to the syllable laa (or played), the chord or the scale of C being each time first given. The exercise should generally commence on some note of the key-chord. N.B.—This test should be applied only to the more advanced children of the division.*

Not more than half of the children in an average class taught by a skilled teacher can be expected to freely answer such questions.

If ear training in previous Standards has been neglected it will be found difficult

<p>How to prevent guessing.</p>
--

to get many *individuals* of Standard III to answer correctly questions

of the kind described. During the first half of the school year the class should persevere with the training recommended for Standard II.

After this it should be clearly explained to the children from the modulator what will be expected from them at the end of the school year; that they must learn to tell the names of any three notes of the scale which the examiner may sing to them; that these will be stepwise, ascending like *d r m* or descending like *m r d*, or that one note may ascend and the other descend, as *r m r*, &c. This ability to distinguish the rise and fall of tones must be well exercised before any attempt is made in telling precise names by ear.

The teacher may now make a more hopeful attempt to get three notes told, by singing *s f m* to the class, and he will probably be encouraged by finding

that the class now know that it is a descending phrase, but he will most likely get such answers as **s m d**, **f m d**, **l s m**. These errors must be pointed out on the modulator, and the fact made plain to the children that in **s m d** there are two *leaps*, and in each of the other answers (**f m d**, **l s m**) there is one leap, whereas all their ear tests at present are concerned with notes in *steps*. They must be warned not to anticipate phrases involving leaps, but that the three notes they have to name must go up or down in steps only.

If the class is not a very bright one the teacher

<p>How to make an easy start with telling three notes.</p>
--

should make the easiest start possible, even though it seems to be too elementary and to consume too much time. In the end the

time will be seen to have been well spent. Teachers will find that after children make a start in telling notes by ear there is no subject in which they will be more interested; and all teachers know that progress is never so sure and rapid as in a subject in which the child's interest and pleasure are aroused.

In order to help the dullest over this difficulty of telling three notes the teacher must aid the class patiently to overcome one difficulty at a time. In telling three notes the chief difficulty with a child is with the first note. The memory has but little holding power as yet. An adult would be better able to think over the whole phrase, but with a child, especially one of slow musical ear, the sound of the

second note added to the effort of recognising and remembering the first note is an almost sure cause of forgetting both in trying to tell both.

The teacher should therefore say, "I am going to sing three notes (to *laa*), and I want to see how many of you can tell me the name of the first note." The teacher then sings the key-tone and chord and sings *m r d*. If there are any who find it as easy or easier to think of the whole three they may be allowed to do so, but the result most likely will be that about half-a-dozen will tell the first note correctly and all the others fail to recognise it.

The mistake that teachers most commonly make then is to proceed with another phrase of three notes, which infallibly leads to a repetition of the above result; consequently the slow ears have learnt nothing from the first phrase. The teacher would do better to ask the slow rather than the quick ones for the answers, and when they are found answering wrongly to put the whole class to sing from the modulator to *laa* (which this Standard should be able to do) *d m r d d s f m*, telling the children to think of the gentle, peaceful *m*, and the bright *s* coming after the *d*. After having sung this over once or twice the teacher should *laa* the same phrase again, *m r d*, and he would find that many now would be able to tell that the first note was *m*. Singing the phrase again the whole three notes may be asked for, much better results being the reward.

The following phrases should be sung and told:—

m f m || m f s || m r m ||
m m f || m r r || m r d ||

The same methods must be followed with *s* and *d* as the first of a phrase of three notes, *e.g.*, *s f m* || *d r m* || &c. After three notes beginning with either *d*, *m*, or *s* can be well told, the teacher may then proceed with the other notes of the scale, *f m r* || *l t d'* || &c. It is very inadvisable to attempt these latter before the former have been well grounded.

The teacher, after singing the key-tone and chord

Ear tests that may be given by H. M. Inspector.

thus, *d s m d*, should sing one of the following phrases to *laa*.

The class should then imitate the phrase (singing to *laa*), and tell the names of the three notes. The class should also be frequently exercised in telling the three notes *without* previously imitating them to *laa*—

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

STANDARD IV (GRADE III).

When Standard IV is taught separately results in advance of Standard III will be expected. If the teacher on commencing the year's work should find the class to have done the ear work for Standard III satisfactorily, he should at once commence more difficult work. But it will be only waste of time if he attempts this advanced work before Standard III work can be easily done.

Ear training for Standard IV when taught separately.
--

Obviously the work for Standard IV should prepare for the work of the next Standard, and to this end the class should be trained to tell any three notes, including any easy leap. The teacher should first sing, slowly and softly, and point on the modulator the notes of such phrases as the following, and carefully help the duller ears to recognise the difference between a step and a leap.

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

Easy tests inclu- ding one leap.

s m r || s m f || m r f ||

m s f || m d r || m f r ||

m f l || m d t, || m f d ||

d r f || d m f || d m r || d r t, || d m m ||

d r s || d f m ||

After these have been well told as ear tests the teacher may give exercises of four notes like the following, *three* being stepwise and one leap. The children should be told before commencing these that there would be only one leap in the four notes about

to be sung, and that the leap would always come at the end of the phrase. They should also be told to think of the mental effect; especially of the last tone.

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

If the majority of the class find these phrases too difficult the teacher should give the key-tone and sing the first note to *laa* and ask for its name, and then tell the class that he will sing the same note again and add another note, and that they must tell the names of the two, and so proceed with the four notes of the phrase. This has been proved to be a very useful method with dull ears.

Before proceeding with the next exercises the children should be told that now they must be prepared to recognise the leap in any part of the phrase, *e.g.* :—

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

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

The above tests may be varied by adopting the following plan, which has been found to interest and instruct the whole class. The teacher sings

Another useful
 plan of
 ear-training.

some such exercise as the following—

d r m f s f m s l t d' s l s m f m r m m f r d
 singing the first note to its name, but singing the next to *laa* after the children have imitated the *d*. The children then sing the note the teacher had *laaed* to its proper syllable (*r*), and so through the exercise, the teacher *laaing* each note after the first, and the children imitating and naming each note.

This exercise can be made as easy or difficult as circumstances may demand. The following will show the kind of exercises a teacher may write out for this practice, preparing and adapting them beforehand to the present and growing ability of his class.

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

These exercises may be conveniently varied by being sung backwards.

At intervals of once a month the class should write

<p>Written exercises advised once a month.</p>
--

on paper at least six phrases sung by the teacher to *laa*, after giving the usual key-tone and chord. These phrases should be carefully prepared beforehand, and embrace all the difficulties hitherto encountered. Each pupil must sign his name to his paper, and the teacher can at his leisure tabulate them, and so estimate the progress each pupil is making. This not only proves an incentive to each pupil but enables the teacher to know better than he otherwise could, how to adapt his teaching to the condition of the class, and guides him in the arrangement of the class. It will be a saving of time also in the preparation of the next month's work, and enable him to give helpful individual questions.

STANDARDS V AND UPWARDS (GRADE IV).

CODE REQUIREMENT.—Ear Training. *Individuals in this class should be able to name the notes of a simple diatonic phrase consisting of not more than four tones, sung twice to laa (or played), the chord or the scale being given each time. Only the more advanced children of this division can be expected to answer correctly.*

These Standards should be prepared to write on slates or paper any of the following phrases after hearing the key-tone, without first imitating them to *laa*. The key-tone should be frequently varied.

d r s m || m f l s || m s f r || s f r d ||
m f m s || s f r m || s l s m || s m r d ||

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

After exercises such as the above the teacher may sing the minor chord and then sing the following tests, varying the pitch as before.

d' l m l || d' l se l || l se l m ||
 m l se l || l t se l || m' r' l m ||
 l l se m || m' l se l || d' se l m ||

After a class has been well exercised in telling the notes of the above phrases teachers will find it an excellent practice for the class to *write* the melody of single chants from ear.*

* A comprehensive selection will be found in *Reporter* 151 (96 single chants), and in *Reporter* 152 (48 double chants), price one penny each number.

The teacher should sing the first portion of the chant, repeating it before singing the second portion, or, if the class be equal to it, the whole of the chant may be sung through without a break.

Other plans of fixing the attention of pupils and making them think may be here briefly described.

This exercise is suited to Standards I and II before

Teaching by
contrast.

the regular naming of notes is attempted. The class sings **d r m** once or twice to the teacher's pointing.

Then the teacher sings these tones to *laa* and asks were they the same? Next the teacher sings **m r d** to *laa*, and asks were *they* the same? This process should be repeated and the phrases reversed, the class singing **m r d** and the teacher **d r m**, until they generally distinguish the upward and downward movement of the voice. In the same manner the following phrases may be contrasted:—

Class to sing **d r m** Teacher sings to *laa* **d r d**

„ „ **d r d** „ „ **d t, d**

„ „ **d r m** „ „ **d d d**

and so on with similar phrases.

The coloured modulators help the eye and ear to

Use of coloured
modulators.

sort the scale tones. A teacher can say "Now I will sing only black notes, tell me how I arrange

them." Again, "Now I will sing two black ones and one red one—three black and one red—two black ones, a red one and a blue one," and so on.

This is an exercise that greatly interests a class.

Omitting notes from scale passages.

The teacher promises to sing up or down the scale and to omit one note, the class to discover which. As skill in detecting the omission is attained the teacher should sometimes sing from *s* to *s*, or *f* to *f*, &c.

The teacher limits the range of his test. He

Confining range.

announces that he will sing any three tones between *d* and *s* inclusive—between *f* and *d'*—between *m* and *l*, &c.

The teacher says "I will sing *s f m* or *f m r*,"

Giving choice of phrases.

and so on. At first dull pupils should be encouraged by giving them the choice of widely different effects. For instance, the teacher may say "Tell me whether I sing *s t d'* or *m r d*." Gradually the phrases given are brought nearer one another in scale position and made like in upward or downward movement.

It is often a good plan to give the most difficult

Sorting pupils.

tests first, the teacher asking pupils to hold up hands if they can answer. All who answer should be silenced, and the remaining pupils should be asked to stand, and no one should be allowed to sit down until he or she has answered some question, however absurdly easy. If the class is too large for this plan apply it to one section of the class only.

The class sings **s f m**, or any similar simple phrase. Then the teacher says "Tell me whether what I sing is the same or different." The teacher then sings **s f m** to *laa* four or five times and at last alters to **s f r**. The class need not be compelled to say what was actually sung. They merely look out for alterations.

Looking for alterations.

Pupils able to give ear exercises properly should be frequently got to do so in place of the teacher. It is important for the class to be trained to tell tests given by any kind of voice.

It is advisable to vary the syllable in giving ear exercises. *Kaa*, *koo*, numbers (one, two, &c.), letters of the alphabet, fragments of poetry, should be used as well as the syllable *laa*.

Finally, the teacher must always take care that the key is firmly established. The former pages of this book have shown how completely mental effect depends upon memory and power of comparison.

The training of the ear to tell time is dealt with in the chapter on Time.

CHAPTER VI.

—◆—

TIME—TIME-NAMES—THE TEACHING OF TIME.

THE word **Time** is a general name used to describe more than one fact in music.

Three chief facts
of **Time**.

There are three great facts of time upon which all other facts

are based. They are as follows :—

1st. All music is divided into **PULSES**.

2nd. **PULSES** are regular in period in any one tune.

3rd. **PULSES** have varied stress or accent, resulting in various forms of **MEASURE**, *i.e.*, a set of **PULSES**.

The appreciation of all other details of time depends upon these great facts being well understood.

The pulse of a tune is mostly easily felt. If chil-

Pulses.

dren are asked to clap or tap to a sprightly march-like tune they will instinctively make their movements correspond to its pulse. This pulse is the natural unit from which all duration is reckoned. A tone or a rest is said to be one pulse, two pulses, a quarter of a pulse, &c. &c., in value.

If a tune is sung fitfully, now faster and now slower than it should be, pupils will be unable to clap together as described above, or if they manage to do so they will quickly feel that their movements no longer fit the tune. The pulses, then, to be felt, must be *regular in period*. If they move at starting at, say, the rate of 60 in the minute, they should *all* move at that rate, unless for some special effect their period is temporarily interrupted.

**Regularity
of Pulses.**

Pulses move at greatly different rates in different tunes, although they are alike in any one tune. Pieces are often definitely marked for pulse rate by reference to a pendulum that can be adjusted to move at from about 40 to 160 in one minute. An instrument used for this purpose is called a METRONOME. "M. 80" placed at the beginning of a tune means, then, that the pulses are to move at the rate of 80 in the minute. Practically, then, the M. before the figure means minute. Sometimes the rate given applies to sets of three pulses (see p. 166). When the pulse rate is not stated the teacher's discretion and taste must be his guide.

**Rates of
pulse movement.**

A less easily observed fact than the foregoing is that the pulses of a tune must not all have the same stress or ACCENT. The part that variety of accent plays in making the identity of a tune is best felt by altering the proper accents of a

Accent.

well-known tune. If the Old Hundredth is sung with strong accents at \wedge and with weak accents on the other notes it is transformed almost beyond recognition; although the melody, and the time so far as relative duration is concerned, are performed correctly.

\hat{d} d t_1 \hat{l}_1 s_1 d \hat{r} m m \hat{m} m r \hat{d} f m \hat{r}
 d r \hat{m} r d \hat{l}_1 t_1 d \hat{s} m d \hat{r} f m \hat{r} d

If the tune is now sung again, commencing with a weak accent and giving weak and strong accents alternately all through, the proper natural accent of the tune will be felt to have been found.

The stronger pulses of a tune recur in cycles. In Measure. speech varied accents are made as in music, but the stronger accents recur irregularly. Poetry, on the other hand, regulates its accents much as music does. The accents of a finely executed piece of music exhibit numerous gradations of stress that no musical notation attempts to show by special signs. But in every piece of music the accents are arranged in fairly defined sets by the regular recurrence of the stronger accents once every second or third pulse. These broad accents are shown in musical notation, and the varied arrangements of which they are capable are called MEASURES. All measures are Duple (having pulses in sets of twos) or Triple (having pulses in sets of threes), and there are varieties of each kind.

The Tonic Sol-fa notation of time provides signs for three gradations of pulse accent, viz., STRONG, MEDIUM, and WEAK. The signs are:--

Notation of Pulses and Measures.

Strong | (A relatively long upright line).

Medium | (A relatively short upright line).

Weak : (A colon. Note that the dots are not far apart as :).

These pulse signs are placed at equal distances from one another, and thus represent to the eye the equal periods presented to the ear.

Measures are named by the number of pulses between strong accents. Thus if there is one strong pulse in every four the measure is said to be *Four-pulse*, &c.

Examples of Measures in common use.

Two-pulse Measure.

(Strong, weak, &c.)

{ | : | : | : | : ||

This form of duple measure is not so frequently employed as four-pulse measure (shown over).

Three-pulse Measure.

(Strong, weak, weak, &c.)

{ | : : | : : | : : ||

Note.—The second pulse of three-pulse measure in slow music is often performed with a strong or medium accent but it is always written as above.

Four-pulse Measure.

(Strong, weak, medium, weak, &c.)

$$\{ | \quad : \quad | \quad : \quad | \quad : \quad | \quad : \quad ||$$

This is the commonest form of duple measure. The distinction between this and two-pulse measure is even in good performances often hard to discover. It is a question of taste whether any well-marked difference between the relative stress of strong and medium pulses should be made. Many pieces would be ruined if pronounced distinctions of strong, medium, and weak pulses were attempted.

Six-pulse Measure.

(Strong, weak, weak, medium, weak, weak.)

$$\{ | \quad : \quad : \quad | \quad : \quad : \quad ||$$

It is important to note that six-pulse measure is two SETS OF THREES, not three sets of twos.*

Nine-pulse Measure.

(Three threes.)

$$\{ | \quad : \quad : \quad | \quad : \quad : \quad | \quad : \quad : \quad ||$$

Twelve-pulse Measure.

(Four threes.)

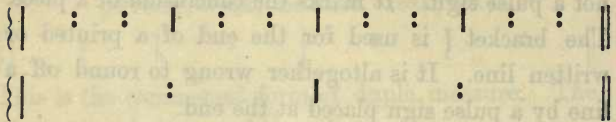
$$\{ | \quad : \quad : \quad | \quad : \quad : \quad | \quad : \quad : \quad | \quad : \quad : \quad ||$$

* Sometimes pieces are written in six-pulse measure with accents in twos:—

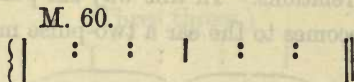
$$\{ | \quad : \quad | \quad : \quad | \quad : \quad ||$$

This form of measure might be employed with advantage more often than it is, especially in writing slow triple time.

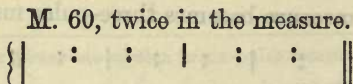
and twelve-pulse measure becomes four-pulse measure.



The execution of music noted in this way presents difficulties to the inexperienced that will be dealt with later on. When sets of three are to be counted as one beat or pulse a direction to that effect is added to the metronome rate. Thus "M. 60, &c., twice," means beat or count two *at that rate* in each six-pulse measure. "M. 70, &c., thrice," is a direction similarly applied to nine-pulse measure, and "M. 80, &c., four times," to twelve-pulse measure. When no such direction is given it must be inferred that the rate mentioned is for each printed pulse. The importance of the distinction is obvious. Ten measures noted as follows



should occupy one minute (10×6 , each at the rate of 60 in the minute), whereas ten measures noted as follows



should occupy only 20 seconds (10×2 , each at the rate of 60 in the minute).

The effect of wrongly accenting the Old Hundredth in threes instead of twos was shown on p. 162. But this

Primary and Secondary measures.

tune may be sung in duple

time and still be wrong.

\hat{d} d \hat{t}_1 l_1 \hat{s}_1 d \hat{r} m \hat{m} m \hat{m} r \hat{d} f \hat{m} r
 \hat{d} r \hat{m} r \hat{d} l_1 \hat{t}_1 d \hat{s} m \hat{d} r \hat{f} m \hat{r} d

It is clearly as important to notice whether a tune begins with a weak or a strong pulse as to notice its measure. Inexperienced teachers often write black-board exercises the tune of which calls for accents the reverse of those written.

A phrase or piece that commences with a strong pulse is said to be in *Primary measure*, and a phrase or piece that commences with any other than a strong pulse is said to be in *Secondary measure*.

Secondary Measures.

Two-pulse { : | ||

Three-pulse { : | : ||

Four-pulse { : | : | ||

" " { | : | : ||

Six-pulse { : | : : | : ||

Nine-pulse { | : : | : : | : : ||

It will be seen from the foregoing that the Tonic

<p>Educational advantage of the Tonic Sol-fa notation of time.</p>
--

Sol-fa notation plainly shows what were described as the great facts of time—the pulse, its regular period, and its varied stress.

Exercises.

1. Write from memory the pulse signs for six different kinds of measures, all in primary form.
2. Write from memory the pulse signs for six different kinds of measures, all in secondary form.
3. State what measures six-pulse, nine-pulse, and twelve-pulse measure sound like when sung quickly.

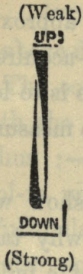
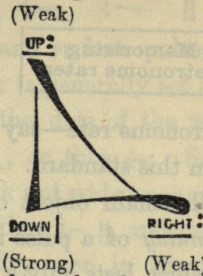
The learner should acquire the habit of noticing the measure when listening to music.

A teacher can fix the rate of pulse movement in several ways. He can regulate it

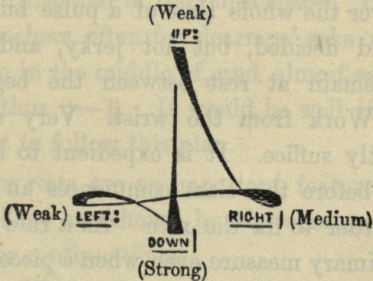
Beating time.

 by pointing pulse by pulse on the blackboard, by tapping his pointer lightly on the board, &c., or by noiselessly appealing to the eye only, and beating each measure according to prescribed forms. It should be the constant aim of the teacher to train his class to be governed by the silent movements of his baton.

The customary plans of beating the various measures are as follows:—

Two-pulse Measure.*Three-pulse Measure.*

Some conductors beat down, left, up.

Four-pulse Measure.*Six-pulse Measure.*

Down, left, left, right, right, up.

Sometimes the best conductors beat as for two three-pulse measures
When quick, beat as for two-pulse measure.

Nine-pulse Measure.

Usually treated as a three-pulse measure.

Twelve-pulse Measure.

Usually treated as a four-pulse measure.

Teachers should be able to beat time at any given rate, at least approximately.

Memorising Metronome rates.

The best way to acquire a sense of absolute time is to learn one metronome rate—say 60—and then to measure others from this standard.

The main object of beating is to show when the *beginning* of a pulse is due. This is why taps, each of which lasts only a small fraction of a pulse, mark the pulse so effectually. The beats should not be spread over the whole time of a pulse but should be quick and decided, but not jerky, and the baton should remain at rest between the beginnings of pulses. Work from the wrist. Very small beats will mostly suffice. It is expedient to beat a silent measure before the class commences an exercise or song in order to fix the rate. As a rule it is best to beat a primary measure even when a piece commences in secondary measure, the class entering when due.

All time values are stated in terms of pulses.

Value (duration) of notes.

Every tone struck, every rest or silence between tones, is a pulse or more or less than a pulse in value. A note (d, r, m, &c.) placed in (*i.e.*, between two pulse signs) a pulse without any qualifying sign is a pulse in value.

Ill. 1. |d :m |s :r |m :d ||

Each note in the above is one pulse in value. When a tone is continued through more than one pulse a mark (—) called a continuation mark, is placed in the pulse.

Ill. 2

|d :— |m :— |— :— ||

In the above **d** is two pulses and **m** four pulses in value. The continuation mark is generally set on a level with the space between the dots of the weak pulse, thus :—, not thus :—, or thus ÷—. Some Tonic Sol-fa printers use a mark not wide enough to show a full-pulse continuation, thus :- ||, and pupils are thereby puzzled. Generally, even in the best Tonic Sol-fa printing, the full-pulse continuation only fills the first half of the pulse space. In written exercises teachers often for clearness' sake make the continuation in the middle of, and almost as wide as, the pulse, thus :—||. It would be well if printers could be got to follow this plan.

Silences or rests are an important feature of time.

Rests.

They are shown by the absence of notes or continuations.

Ill. 3.

|d :— : | :m :d ||

In the above the third and fourth pulses being empty show a rest of the value of two pulses.

A dot in the middle of a pulse divides it into

Division of pulses. halves.

Ill. 4.

1 ½ ½ 1 ½ ½ 2
|d :s .f |m :d .r |m :— ||

The figures over the above notes show their value in pulses. The first of the halves always has the

stronger stress. Hence a divided pulse is like a miniature two-pulse measure.

Notes of one pulse and a half in value occur frequently. They are nearly always followed by another half-pulse note that fills the remaining half of the second pulse. The half-pulse continuation is shown by a short continuation mark.

Ill. 5.

$\frac{1}{2}$ $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 1
 |d :- .r |m :- .s |s .f :m ||

Half-pulse rests may fall upon either half of the pulse. They are shown by leaving the space to the right or left of the dividing dot empty.

Ill. 6. Rests on the first half.

$\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ 1
 (a) | * .s :m | * .f :r | * .m :d ||

Rests on the second half.

(b) |s . * :f . * |m . * :r . * |d . * :t, . * ||

Rests in the above occur at *.

When a tone is struck on the second half of a pulse and continued into the first half of the next pulse, the stress ordinarily given to a first half is made where the note is struck. Notes begun on a weak pulse and carried on to a strong pulse are subject to the same rule of accent. This is called SYNCOPATION. The effect is as though a note came before its time. Syncopation is then the anticipation of accent.

Syncopation.

III. 7.

(a) | d . d : - . r | - . m : - . f | - . m : - . r | - . d : - . t , | d ||

(b) | d : m | - : f | - : s | f : m ||

Exercises.

Copy the following (taking care to space pulses properly) and state in figures over each note and rest its value in pulses :—

1. | m : - : | : : s . f | m : - . r : d ||

2. | s : - . f | m . : . r | d . : r | m : - ||

3. | m : r . | m . : s | f : - . m | r . : m ||

A pulse is divided into quarters by placing commas

Quarter-pulses.

on either side of the dividing dot, thus : , . , ||

III. 8.

$$\begin{array}{cccccccc} \frac{1}{4} & \frac{1}{4} & \frac{1}{4} & \frac{1}{4} & \frac{1}{2} & \frac{1}{2} & 1 & 1 \\ | s , l . s , f : m . d | r : m & & & & & & & || \end{array}$$

Quarter-pulses are accented as though they were a miniature four-pulse measure.

Halves and quarters are combined in one pulse in two common ways.

III. 9. Quarters last—comma last.

$$\begin{array}{cccccccc} \frac{1}{2} & \frac{1}{4} & \frac{1}{4} & \frac{1}{2} & \frac{1}{2} & \frac{1}{2} & \frac{1}{4} & \frac{1}{4} & 1 \\ | s . l , s : f . m | m . f , m : r & & & & & & & & || \end{array}$$

III. 10. Quarters first—comma first.

$$\begin{array}{cccccccc} \frac{1}{4} & \frac{1}{4} & \frac{1}{2} & \frac{1}{2} & \frac{1}{2} & \frac{1}{4} & \frac{1}{4} & \frac{1}{2} & 1 \\ | s , f . m : r . m | f , m . r : d & & & & & & & & || \end{array}$$

Sometimes, and especially in Scotch songs, the pulse is divided between two notes, the first a $\frac{1}{4}$ and the second $\frac{3}{4}$.

Ill. 11.

$$\frac{3}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{3}{4}$$

$$|s_1 \quad ,s_1:s_1,m \quad .- \quad |r \quad ,d:r,m \quad .- \quad ||$$

Rests may occur on any quarter of the pulse. The empty space before or after the comma shows such rests. They seldom occur in vocal music.

Ill. 11.

:* ,s .f ,m || Rest on the first quarter.

Ill. 12.

:s ,* .l ,s || Rest on the second quarter.

Ill. 13.

:m ,s .* ,r || Rest on the third quarter.

Ill. 14.

:f ,m .r ,* || Rest on the fourth quarter.

Exercises.

Copy the following (taking care to space pulses properly) and state in figures over each note and rest its value in pulses.

4. |s :s,l.s,f:m .s |d .r,m:f . ,r:m ||

5. |s,l.s :m . : .f |m .r,d:m .r, :d ||

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

7. |s .f :m . | .f :r,m.f |m . ,s:f . ||

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

This division occurs frequently, and is one of the ¾ and ¼ division. most important divisions to thoroughly understand. Consistently with the notation so far explained it should be written thus :s .-,f || where the half-pulse s is obviously continued into the following quarter-pulse.

For convenience of writing and printing, however, a somewhat arbitrary form of notation has been adopted. A . and a , are placed close together between two notes in one pulse, thus |m .,r || If the . and , are not placed close together this notation may be mistaken for |m .*,r || where at * a quarter-pulse rest is clearly shown. To avoid this ambiguity the half-pulse . is placed more than usual to the right. That is, the , is placed in its proper place and the . brought up close to it. This distinctive feature of the notation of $\frac{3}{4}$ and $\frac{1}{4}$ pulse division is easily seen when the pulse is wide.

Ill. 15.

$$\begin{array}{ccccccc} \frac{3}{4} & \frac{1}{4} & \frac{3}{4} & \frac{1}{4} & \frac{1}{2} & \frac{1}{2} & 1 \\ |s & .,f :m & .,r |d & .t, & :d & & || \end{array}$$

Three-quarter pulse continuations and rests are similarly shown.

$$\text{Ill. 16. } \begin{array}{ccccccc} 1 & \frac{3}{4} & & \frac{1}{4} & \frac{3}{4} & \frac{1}{4} & 1 \\ |s & :- & .,f |m & .,f :r & & & || \end{array}$$

$$\text{Ill. 17. } \begin{array}{ccccccc} 1 & \frac{3}{4} \text{ rest} & \frac{1}{4} & \frac{1}{2} & \frac{1}{2} & 1 & \\ |s & : & .,f |m & .f :r & & & || \end{array}$$

$$\text{Ill. 18. } \begin{array}{ccccccc} 1 & \frac{3}{4} \text{ rest} & \frac{1}{4} & \frac{1}{2} & \frac{1}{2} & 1 & \\ |s & : & .,f |m & .f :r & & & || \end{array}$$

The $\frac{3}{4}$ rests are shown in two ways. The first way is preferable.

Exercises.

Copy the following (taking care to space pulses properly) and state in figures over each note and rest its value in pulses.

9.

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

10.

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

11.

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

12.

: s, f, m, r | m ., f : s . d | t₁ :- . d | f ., m : r . m | d ||

13.

| s :- ., f | m . r, d : m . r | d . : . s₁, l₁ | t₁ . f : m ||

Pulses are often divided into thirds. Thirds are Thirds of a pulse. shown by *inverted commas*, thus : , , || which are placed so as to divide the pulse into three equal parts. Single thirds, continuations, and rests are shown just as with quarter-pulses.

Ill. 19. : l , l , l || Three struck thirds.

Ill. 20. : l , - , l || $\frac{2}{3}$ and $\frac{1}{3}$.Ill. 21. : l , , l || $\frac{1}{3}$ struck, $\frac{1}{3}$ rest, $\frac{1}{3}$ struck.Ill. 22. : l , , || $\frac{1}{3}$ struck, $\frac{2}{3}$ rest.Ill. 23. : , , l || $\frac{2}{3}$ rest, $\frac{1}{3}$ struck.Ill. 24. :- , l , l || $\frac{1}{3}$ contin., $\frac{1}{3}$ struck, $\frac{1}{3}$ struck.Ill. 25. :- , - , l || $\frac{2}{3}$ continuation, $\frac{1}{3}$ struck.

The foregoing will sufficiently illustrate the notation of triplet divisions.

Pulses are not infrequently divided into sixths to the *ear*, although, owing to the Sixths of a pulse. form of notation usually adopted, they are not so shown to the *eye*. The fact that six-

pulse measure performed quickly turns out to be another way of *writing* two-pulse measure with triplet divisions has been shown. To cram six notes or various combinations of sixths with continuations and rests all into one pulse would result in great complication. The object of notation is to tell a performer what he is expected to do, and to represent rhythmic and tonal relations. The following two forms of notation

$$\text{Ill. 26. } \left\{ \begin{array}{l} \text{M. 60.} \\ |1 \text{ ,1 ,1 :1 ,1 ,1 } || \\ \text{M. 60, twice.} \\ |1 :1 :1 |1 :1 :1 || \end{array} \right.$$

show essentially precisely the same fact and give the same orders to a performer. In each case the singer is told to group six notes of equal value into two threes. The subdivision of thirds into sixths is then far more clearly expressed by writing in six-pulse measure than it could be in two-pulse measure. When it is desired to express sixths in one written pulse they are shown as follows:—

$$\text{Ill. 27. } :1 \text{ l,l l,l l } ||$$

When sixths are meant to be sung in *two* groups of *three* they must be written in one pulse, and they are shown as follows:—

$$\text{Ill. 28. } :s \overset{3}{f} m. \overset{3}{f} s \text{ l } ||$$

Eighths of a pulse are sometimes written, although Eighths of a pulse. to the ear they generally sound as quarters—each written pulse sounding as two pulses. They are shown as follows, no new sign being employed:—

III. 29. (a) : s f, m f. s l, s f ||

(b) $\frac{1}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{1}{8}$
: s f, - r. m f, - r ||

(c) $\frac{3}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{1}{8}$
: m, - f. s, - f ||

All these relations are better seen when written in notes of double value, *i.e.*, when one pulse is treated as two.

Exercises.

Copy the following (taking care to space pulses properly) and state in figures over each note and rest its value in pulses:—

THIRDS.

14. | s : s, f, m | f : -, s, f | m, -, r : d, t, | d : - ||

15. | m : -, -, r | d : r, f, m | s, -, l : t, -, d' | m, -, r : d ||

Write values, analysing each *three* written pulses as *one*.

16. $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ 1 &c.
| s :- : f | m : r : d | l :- :- | s :- : f {
| m :- :- | - : r : d | f : m : r | s :- : f {
| m : : d' | r :- : m | f :- : t, | d :- :- ||

Write values, analysing as written.

17. | s : , f | m, , : , s | f, -, m : r, s | m : -, -, ||

SIXTHS.

Analyse *three* written pulses as *one*.

18. $\frac{1}{6}$ $\frac{1}{6}$ $\frac{1}{6}$ $\frac{1}{6}$ $\frac{1}{6}$ &c.
| d : d. r : m. f | s : f : m | r :- : m. f | m. f : s. f : m {
| r : d : r | m :- :- ||

$$19. \left\{ \left| d : -.r:m \mid s : -.f:m \mid r : : f \mid m : -.f:m \right\} \right. \\ \left. \left\{ \left| r : -.d:r \mid d : - : - \right\} \parallel \right.$$

$$20. \left\{ \left| s : -:-|-:l : t \mid d^1 : t : l \mid s : : \mid : l : s \mid f : m : r \right\} \parallel \right.$$

A useful test of acquaintance with the theory of time and notation is to re-write passages, using longer or shorter values, but preserving exactly the original relative values and the *original relative accents*. This is called TRANSCRIPTION. Pulses with *Duple* accent may thus be transcribed to any other form of duple accent. For example:—

Ill. 30. Passage to be transcribed.

$$(a) \left\{ \left| s : -. f \mid m . s : f . l \mid r : - - \mid - : d \right\} \parallel \right.$$

The same, values halved.

$$(b) \left\{ \left| s ., f : m, s, f, l \mid r : - . d \right\} \parallel \right.$$

The same, values doubled.

$$(c) \left\{ \left| s : -|-: f \mid m : s \mid f : l \mid r : - -|-: - \right\} \right.$$

$$\left. \left\{ \left| -:- \mid d : - \right\} \parallel \right.$$

Six p. m., (abbreviation of “pulse measure”) beating twice, being a duple time with triplet divisions, admits of similar transcription.

Ill. 31. Passage to be transcribed.

$$(a) \left\{ \left| s : d^1 : t \mid l : - : m \mid s : - - \mid f : : m \right\} \right.$$

$$\left. \left\{ \left| m : r : \mid s : - : t, \mid d : - -|-: - : - \right\} \parallel \right.$$

The same in third values.

$$(b) \left\{ \left| s, d^1, t : l, m \mid s : f, m \mid m, r, : s, -, t, \mid d : - \right\} \parallel \right.$$

III. 32. Passage to be transcribed.

(a) } | s , - , l : s , f , m | r , - , : s , - , | d : - ||

The same, treble values.

(b) } | s : - : l | s : f : m | r : - : | s : - : {
 } | d : - : - | - : - : - ||

Six p. m. (which has *two* broad accents) cannot be transcribed into three p. m. (which has *three* accents). Relative duration can be shown but not relative stress.

III. 33. Passage to be transcribed.

(a) } | d : - . r : m . f | s . l : s . f : m ||

The same, values doubled.

(b) } | d : - : - | r : m : f | s : l : s | f : m : - ||

Beats should fall at * .

Passages in three p. m., cannot be *halved* because of the accent, but they may be doubled by employing the exceptional form of six p. m. with *three* accents noted on p. 164.

III. 34. Passage in three p. m., values to be doubled.

(a) } : d . , r | m : d' . , t : l . , s | s . m : - ||

The same, values doubled.

(b) } | d : - . r | m : - | d' : - . t | l : - . s | s : m | - : - ||

Three p. m. and nine p. m., as well as four p. m. and twelve p. m. can be similarly treated because they show the same relative accents. When transcribing from the larger to the smaller form of measure it is not necessary to reproduce all the continuation marks.

Ill. 35. (a) $\{ | d : - : - | - : - : - ||$ should be reduced thus (b) $\{ | d : - ||$ not thus (c) $\{ | d, -, -, -, -, - ||$

Exercises in transcribing Time.

Doubling values.

21. Rewrite Exs. 6, 7, 8 (p. 174), in four p. m., doubling the value of every note and rest.
22. The same Exs. 9 to 13 inclusive (p. 176), and Ills. 16 to 18 (p. 175).

Halving values.

23. Rewrite Ills. 4 and 5 (pp. 171-2), halving the value of every note and rest.
24. Rewrite the following, halving the value of every note and rest:—

$\{ | d : - | - : r | m : - . f | s : l | r . m : f | m : r . d \}$

$\{ | s : | : t, | d : - | - : - ||$

Trebling values.

25. Rewrite Exs. 14, 15, 17 (p. 178), in six p. m., trebling the value of every note and rest.

Thirthing values.

26. Rewrite Exs. 16, 18, 19, in two p. m., and Ex. 20 in three p. m. (pp. 178-9), in notes of third value.

Other exercises can be made by transcribing the "Time Studies" issued by the Tonic Sol-fa College, and reprinted at the beginning of this book.

RHYTHM AND TIME-NAMES.

The contents of separate pulses in a tune are not interesting to the ear. All tunes group a number of successive pulses together to form musical phrases or lines, and the pulses in such phrases are felt to belong to one another. The relations of accent and value thus connected form what is generally called RHYTHM. In most tunes, and especially popular tunes, there is generally much repetition of rhythm, that is, one phrase is *rhythmically*, if not tonally, a counterpart of another phrase. This repetition of rhythmic phrases is a great aid to the memorising of tunes. Tunes that have little rhythmic repetition are difficult to remember.

Example of rhythmic repetition.

Ill. 36. National Anthem.

- Line 1. |d :d :r |t, :-d:r }
 ,, 2. |m :m :f |m :-r:d } Rhythm same as 1.
 ,, 3. |r :d :t, |d :— :—}
 ,, 4. |s :s :s |s :-f:m } Same as 1, 2.
 ,, 5. |f :f :f |f :-m:r } Same as 1, 2, 4
 ,, 6. |m :f.m:r.d|m :-f:s }
 ,, 7. |l.s,f:m:r |d :— :—||

In observing and comparing rhythmical relations the ear notices most particularly the *striking* of notes rather than the length they are held. Consequently, the rhythm of the National Anthem can be easily identified even when it is tapped with a stick—each tap lasting probably only a small fraction of a pulse.

A clear perception of this fact will assist the student to understand the value of time-names and the reason for the adoption of plans of teaching to be presently described.

A rhythm may then be defined as a phrase or phrases of pulses, the notes in which are contrasted in any imaginable way in accent and order of succession. Time exercises are often called rhythms.

Quantitative analysis of written exercises gives no Time-names. conception of effect. The subtle relations of accent and value can be learnt only by the experience of the ear. This is particularly the case with divisions of pulses into halves, quarters, &c. How to fix in the ear proper conceptions of rhythm, and to connect these conceptions with written notation is one of the problems of teaching. It is an obviously excellent principle in teaching to make use of skill already attained. Let us apply this principle to the study of rhythmic relations. First, observe that the words we constantly employ in everyday language are full of delicate contrasts of accent—of rhythm, in fact. Poetry of course organises these accents. Repeat the following lines quickly—

III. 37. Take her up tenderly,	:1,1,1 1,1,1
Lift her with care,	:1,1,1 1
Fashioned so slenderly,	:1,1,1 1,1,1
Young, and so fair.	:1,1,1 1

and their rhythm will be found to fit the notation

placed at the side. Words, then, that anyone can learn to pronounce are of great use in giving and fixing conceptions of rhythm. The time-names—rhythm names would have been a better term—used in Tonic Sol-fa teaching are adapted from M. Paris's "Langue des durees." They form a system, the carefully chosen consonants and vowels ingeniously reproducing the rhythmic divisions they are intended to name.

The time-names provide a consonant for every struck note.

Pronunciation.

- II.38. (a) :l || TAA* "aa" as in father.
 (b) :l .l || TAATAI "ai" as in maid.
 (c) :l,l,l,l|| tafatefe { "a" as in mad.
 (d) :l .l,l|| TAAtefe } "e" as in led.
 (e) :l,l,l || tafATAI
 (f) :l,l,l || taataitee

Continuations are named by dropping the consonant that would be used if a note were struck where the continuations begin. A hyphen is written in place of the dropped consonant.

- II.39. (a) ;— || -AA (c) :- .l,l|| -AAtefe
 (b) :- .l || -AATAI (d) :- ,l ,l || -aataitee

It is found, however, in practice, that strict adherence to this plan of naming continuations creates more difficulties than it removes. To name

III. 40. :l .,l || TAA-efe

i.e., as TAAtefe with a "t" omitted, leads pupils to a false conception of the proper rhythmic effect of

* The Tonic Sol-fa College do not now require candidates to use these different types in writing time-names. The above would therefore be written: Taa, taatai, taatefe, tafatai. This applies to all the examples in the book

this division, and sets up an idea of there being *three* notes in the pulse. To the ear a three-quarter pulse note is no more a half pulse continued than a whole pulse note is a three-quarter pulse continued. It is, therefore, the growing practice with Tonic Sol-fa teachers to *name only the struck notes*, and to sustain the vowel through continuations. The consonants then are like the taps described on p. 182, they give the true heard outline of the rhythm. The common continuations are named *es* follows:—

III. 41.

- (a) :l .,l || TAAfe
 (b) :- .,l || -AAfe
 (c) :l,l.- || tafa-ai (the last syllable to be incorporated in the second, thus, tafay).
 (d) :l ,,- ,l || TAA-tee
 (e) :- ,,- ,l || -AA-tee

Quick six, nine, and twelve p. m., are named as they sound, viz., in two, three, and four p. m., respectively.

II. 42.

- (a) |l :l :l || taataitee
 (b) |l :- :l || TAA-tee
 (c) |- :- :- || -AA
 (d) |l :- :- || TAA
 (e) |l :l :- || taatai-ee (taaTAI-)
 (f) |- :l :l || -aataitee
 (g) |- :- :l || -AA-tee

Sixths of a sounding pulse which may, of course, appear in this form of measure, are named as follows:

II. 43.

- (a) |1.1:1.1:1.1 || tafa tefe tifi
 (b) |1.1:1 :1 || tafa tai tee
 (c) |1 :1.1:1 || taa tefe tee
 (d) |1 :- .1:1 || TAAfe tee
 (e) |1 :- :1.1 || TAA-tifi
 (f) |1 :1 :1.1 || taa tai tifi

Rests are also named. This plan may appear uncalled for, and likely to add to difficulty; but it is not so in practice. There is a special difficulty in getting pupils to *see* rests and to think about them. When the naming has forced attention to rests they are no longer named. The vowels used are the same as for struck notes, "s" being substituted for the consonant that would be employed for struck notes. The names for rests are printed in italics.

III. 44.

- (a) : || *SAA*
 (b) :1 . || *TAASAI*
 (c) : .1 || *SAAATAI*
 (d) :1,1. || *tafasAI*
 (e) : .1,1 || *SAAtefe*
 (f) :1 , , || or |1 : : } *taasaisee*
 (g) :1 ,1 , || or |1 :1 : } *taataisee*
 (h) : , ,1 || or | : :1 } *saa-tee*
 (i) :1 , ,1 || or |1 : :1 } *taasaitee*
 (k) : ,1,1 || or | :1 :1 } *saataitee*

The illustrations given of the application of time-names have so far shown one pulse at a time. Rhythm, however, cannot be studied adequately in

this way. The end of a divided pulse is more often rhythmically connected with what follows than by what precedes. The time-names and these connections can be best learned by the practice of such exercises as the time studies appended to the syllabus of the S.T.M.C. examination, and the exercises given later on in this book.

Written exercises on time-names.

- 27 (a) Write out the time-names of Exs. 1 to 3, p. 173.
 (b) The same, Exs. 4 to 8, p. 174.
 (c) The same, Exs. 9 to 13, p. 176.
 (d) The same, Exs. 14 to 17, p. 178.
 (e) The same, Exs. 18 to 20, pp. 178-9.

THE TIME REQUIREMENTS OF THE CODE.

In teaching time the first care of the teacher must be to implant in pupils' minds right conceptions of great facts, viz., pulses, their regularity and accent (measure), as described on p. 160. Mere statements of these facts are certain to be quickly forgotten. The memory must be reached by repeated appeals to the experience of the ear, and tested by frequent

Teaching Pulses.

questions. Thus in teaching the existence of pulses some such plan as that suggested on p. 160 should be adopted.

*clap or tap to
marching tune*

(1) LESSON ON PULSES.

Teacher asks class to notice his taps while he sings a tune (the tune should be bright and have divided pulses), and to hear how well they seem to fit something in the tune. (Teacher sings, tapping the *pulses*.) He then sings again, tapping for every *note*, and again, tapping anyhow. He asks which method of tapping was the pleasantest? The class is then asked to clap or tap lightly (the teacher leading by beating *pulses*) while he again sings the tune. Then the class may *try* to clap for every note. It will now be pointed out that the places in the tune the claps and taps fitted so well are called the PULSES, and the word should be written on the board. The class may now be asked to find (tapping, clapping, or marching) the pulses of other tunes, and the fact that some tunes have a slower pulse than others should be taught by this experience. The class should be told that soldiers and people when they march to a band pick out the pulses with their feet; that the big drum marks the pulses; that people who dance mark the pulses with their feet; that their teacher will often show the pulses of songs and exercises by beating with his hand or pointer.

So far no notation will have been taught. This must be reserved until the accent of pulses can be dealt with. Then the regular period of the pulse must be again and again shown to the ear. How a tune is spoilt by irregular pulses may be shown as suggested on p. 161.

Regularity of Pulses.

The attention of young children can be drawn to the varied accent of pulses in many ways. If the children are sufficiently intelligent the analogy of the accent of familiar words will assist comprehension. In this way they can be taught to believe that as words

Accent and Measure.

sound quite wrong when incorrectly accented (*e.g.*, London, Birmingham, Newcastle), it is the same with pulses in tunes. The incorrect accentuation of a familiar tune will, of course, awaken attention to accent (see p. 162). These methods, however, are as a rule better deferred until accent has been taught more dogmatically. For this purpose the following lesson may serve as a model.

(2) OUTLINE OF LESSON ON ACCENT.

Teacher asks the class to listen to his taps* and to say whether they were all alike or different in any way. Teacher taps (without singing) strong, weak, alternately. Having elicited answers he now taps with equality of force, and asks for an account of the difference between these taps and the others. The process is then repeated by the teacher singing on a monotone. Then the class is asked to sing both ways on a monotone.

The notation of pulses may be introduced at this stage, but if the attention of a class can be maintained the impression of accent so far felt will be deepened by contrasting the duple accent with triple accent. No fact is clearly comprehended until it is shown to be like or unlike something else. Comparisons are an everlasting resource of a good teacher.

(3) OUTLINE OF LESSON ON CONTRASTED ACCENTS.

(Continuation of above.)

Teacher asks the class to listen to taps as before, and asks whether they are still strong, weak, strong, weak, &c. He taps strong, weak, strong, weak, several times over, and elicits from the class their opinion as to whether any new

* Taps are, at first, better than sustained tones, because they show nothing but accent and do not distract attention to value.

form of accent has come as yet. At last the teacher taps strong, weak, weak, strong, weak, weak, and when the class has thoroughly felt the difference between the old and the new accent he repeats the process with his voice and sets the class to sing in both ways.

Notation must now be no longer delayed. Before, Notation of Pulses. however, showing methods of introducing notation it will be well for the student to know why special means must be adopted to fix the notation of time in the memory. The notation of tune makes hardly any call upon memory. No pupil can suppose that **d s f** can mean anything than **d s f**. But as the exact meaning of dots, perpendicular and upright marks, commas, &c., is quite arbitrary, one sign can very easily be confused with another when the notation of time is unscientifically taught. Teachers who neglect time work sometimes say that Tonic Sol-fa time notation is not clear, and they compare it unfavourably with the staff notation time symbols. Such teachers lose sight of the immense advantage the Tonic Sol-fa notation possesses in showing the pulses of the music and in a pictorial manner the relative value of notes in pulses. But in order that this advantage may be reaped it is necessary that the meaning of the signs of the notation should be made absolutely clear. At every lesson the teacher should call upon individuals to explain signs, and every child should be trained to expect to be called upon to say at once whether this or that pulse is strong or weak, the values of notes

pointed out in an exercise, &c. With these ideas in mind the plan of the following and other lessons will be understood.

(4) LESSON ON PULSE-SIGNS AND MEASURES.

Teacher promises to explain signs for pulses. He writes on the board—boldly and clearly, and at equal distances—

(a) $\left\{ \begin{array}{cccc} | & : & | & : & | & : & | & : \end{array} \right\} \parallel$

and explains to the class which are strong, &c., taking care to add that the double line means simply the end. He now asks individuals how many strong or weak pulses he has written, and others are told to come to the board and point strong or weak as asked for. A note is then written in each pulse

(b) $\left\{ \begin{array}{cccc} \overbrace{| \text{d} : \text{d} |} & \text{s} : \text{s} & | \text{m} : \text{m} & | \text{d} : \text{d} \end{array} \right\} \parallel$

and the class is told that the time-name for one note in a pulse is TAA, no matter what note. Teacher monotones to TAA, the class repeating. The number of pulses from one strong to the next will now be defined as a MEASURE. To draw attention to this the teacher should draw a curve as above, and ask various children to come forward and draw similar curves. Then the whole process should be repeated with three-pulse measure. [Pupils will strongly desire to make the "measure curves." They should be encouraged for many lessons in this instructive task, until the teacher is assured that all his class can tell a measure at a glance.]

The next fact of time and point of notation to

Continuations -AA :-

teach is the continuation of a tone through a second pulse. Again the ear and the eye should be

separately attacked.

(5) LESSON ON CONTINUATIONS.

Teacher while beating sings one tone through two, then three, then four pulses, to illustrate continuations. He repeats the process, requiring the class to state values. The class then sustains tones according to the teacher's instructions. The teacher then writes on the board, say Example *b*, p. 191, and substitutes continuations for struck notes, requiring the class to discover them. The sign is then written in, and is called a continuation or "keep on" mark. The time-name -AA (TAA with the T omitted and a hyphen substituted) is given, the exercise is patterned to the names by the teacher and repeated by the class. Then the continuations are placed in other pulses, inattentive pupils are called out to point out where TAA and -AA come, and the class again sings as before. [Most of this lesson, or something equivalent to it, should be given frequently to beginners.]

The habit of singing continuations *continuously* must be established. Unless pupils

**Broken
Continuations.**

are constantly warned to avoid breaking up long notes they will almost certainly do so. This fault occurs so frequently that it may be described as the greatest difficulty of this stage to deal with.

All the Code tests are to be done to *laa*. The

Laaing Time.

time-names are a means to this end, and should not be used exclusively. In patterning to *laa* the teacher should take pains to sing a sweet full *aa*, and should make his pupils do so. If not carefully watched some pupils will not take the trouble to sound the *l* at all.

The ear should be first approached, then the imitation from pattern secured, then the notation of the MEDIUM accent should be shown, and the class tested by the methods already described.

Four-pulse
Measure.

Exercises in secondary measure must be specially practised. The class must be trained to see quickly on what pulse an exercise or tune begins, and to give the proper stress.

Secondary
Measure.

Hitherto only blackboard work has been suggested.

Charts.

At first it is important for pupils to see a written exercise grow before them. Beginners find it difficult to analyse a printed exercise. But for the purpose of saving a teacher's time and of accustoming the eyes of the children to printed matter it will be found expedient to gradually introduce Charts. "The Educational Music Charts" supply a carefully graded set of exercises, well printed in bold type. "Standard Singing Tests" and "Tonic Sol-fa Note and Time Tests" also provide ample choice. The advantage of the charts is that they save time in preparation; that the exercises are more clearly printed than most teachers can write; and that the work is graded by experienced teachers. The disadvantage of charts is that if they are used too much the pupils learn the exercises, because they cannot well be varied.

The Instructions say nothing as to lessons in time notation to Infants (Grade I). The foregoing lessons cover the recommendations for

GRADE II, STANDARDS I AND II.

Time.—*The class should be able to sing at sight on one tone to the syllable doh or laa, exercises including one-pulse and two-pulse tones in two-pulse or four-pulse measure.*

Specimen Time Test.

{ | d :— | m :— | r : d | s :— | m : f | m : d | r :— | d :— ||

{ | l : l | l : l | l :— | l :— | l :— | l :— | l : l | l :— ||

{ | d : r | m :— | m : f | s :— | s : d^l | s : m | r : m | d :— ||

{ : l | l :— | l :— | l : l | l :— | l :— | l :— | l : l | l ||

{ : m | s :— | m : r | d : r | m : s^{*} | m : r | d : r | m : f | s ||

{ | s :— | d : r | m : f | s :— | m : f | m : r | d : r | m :— ||

{ | l :— | l :— | l : l | l :— | l :— | l :— | l : l | l :— ||

{ | m : s | f : m | r : d | s :— | d :—^{*} | r : m | f : m | m :— ||

{ | d :— | t₁ : d | r : m | f : m | s :—^{*} | s :— | s :— | s :— ||

{ : m | f :— | m : r | m :— | d : s₁^{*} | l₁ :— | t₁ :— | d :— | d ||

Some of the above are written "in tune," not only in order to accustom the eye to time as it always appears in tunes, but to enable pupils to practise time and tune together. It will be observed that some of

the tests are in secondary measure. Those marked with an asterisk can be sung as two-part rounds, the second part entering when the first reaches the *. For practice each test should be monotoned to time-names, monotoned to *laa*, patterned in tune on the modulator, *sol-faed* from the board, sung in tune to *laa*.

Time
lea
Time
sol fae
Time
ca

GRADE III, STANDARDS III AND IV.

Time.—*The class should be able to sing on one sound to the syllable doh or laa exercises in three-pulse or four-pulse measure, containing one-pulse notes, half-pulse notes, and whole-pulse rests on the non-accented pulses of the measure.*

Three p. m. will probably have been taught already as a contrast to the accent of two p. m., and in order to practise triple time songs. Children in these Standards will soon see that the poetry they know sometimes has one accent in every three, and they will be able to suggest words that illustrate triple time in primary (*primary, fearfully, awfully*) or secondary (*connection, instruction*) measure, and they will be able to tell the measure of tunes sung to them. The teacher should take care to select for study some tunes in three-pulse measure.

Half-pulses may be introduced as follows:—

Half-pulses.
TAATAI :d .d

(6) LESSON ON HALF-PULSES.

[TAATAI.]

Teacher asks the class to discover in which of four pulses he sings two notes. He then sings, beating time:—

(a) } | 1 : 1 | 1.1:1 || (c) } | 1.1:1 | 1 :- ||

(b) } | 1 : 1.1 | 1 : 1 || (d) } | 1 : 1 | 1 :- ||

and elicits answers. The class then imitates the above, as patterned by the teacher. The time-name may now be introduced and shown thus

TAA

TAATAI

on the, as yet, blank board. The teacher then makes an exercise on TAA and TAATAI by pointing from one word to the other. He then taps say | 1 : 1.1 | 1 || and draws attention to the resemblance of the taps to the words TAA TAATAI TAA. He then taps | 1.1 : 1 | 1.1 : 1 || and | 1 : 1.1 | 1.1 : 1 || &c., and asks what time-names they resemble. If the teacher knows the finger-signs and makes them quickly and certainly they should now be introduced, and the fact that TAATAI is the name for a pulse equally divided between two notes should be stated.

The notation should now be taught, and every device employed to fix it on the memory. Before suggesting plans for this purpose the following remarks may be useful.

One of the early difficulties of a pupil is the differentiation of the various arbitrary signs employed. It is very necessary that he should learn to see in an instant the mapping out of the pulses and how they are filled up or divided. The constant problem for him is (1) Where does the pulse begin and end, and (2) what is there in it? To help the education of the eye it will be found an advantage to use coloured chalk, say red or blue for pulse-signs and white for the contents of pulses, or *vice versa*.

Coloured pulse-signs.

The adoption of a plain bold style of writing may be said to be one of the first essentials to the teacher's success. Illegible blackboard writing is often responsible for many failures of pupils. When strong pulses are shown by long thin oblique lines, weak pulses by insignificant dots very far apart, and when pulse-signs are placed at unequal distances from one another, and the Sol-fa initials are written obliquely, the Tonic Sol-fa notation is caricatured. In order that blackboard writing may be clear the following rules should be observed:—

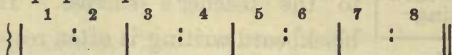
Blackboard writing.

- 1st.—Use thick vertical lines for strong and medium pulses.
 - 2nd.—Use large dots, and place them close together, for weak pulses.
 - 3rd.—Space the pulses with at least an approach to equality.
 - 4th.—Do not finish a line with a pulse sign. Use a brace }, or, if the end of the exercise is to be shown, use a double bar ||.
 - 5th.—Write pulse signs first, and fill in the contents of pulses afterwards.
 - 6th.—Draw continuation marks from the level of the middle of the Sol-fa letters or the level of space between weak accent dots.
 - 7th.—Draw Sol-fa letters upright, as in print, and use a form of letter like the printed form.
- Place single notes, or the first of a group, close to the preceding accent mark, |d :r || not | d: r||

(7) LESSON ON THE NOTATION OF HALF-PULSES.

TAATAI.

Teacher prepares pulses as follows



He promises to write something in one of the pulses to divide it into halves, and places a large dot in the centre of, say, the 4th and 6th pulses. A pupil is called out to find one of these dots and another pupil the other. Two other pupils each write a dot in two other pulses. Teacher fills in two *lahs* in the divided pulses and one *lah* in each of the others. Four more pupils are called out, each to find one pulse with two notes in it. Teacher now states that the name TAATAI is used for the divided pulses, and he asks the class to listen while he names them, and he says, "If I make a mistake hold up your hands directly you discover it." Teacher names the pulses, making an error occasionally. Teacher now asks "Who will name the first four pulses?—who the last four?" The class will now unite in singing the exercise. Teacher now quickly alters the exercise, substituting TAA for TAATAI, &c., and repeats all the former process, taking care to select different individuals to come forward.

The difficulty in teaching rests is to get pupils to give them any attention whatever. Hence the value of time-names for rests, provided they are used with careful discretion. Rests on strong pulses are always more difficult to observe than rests on weak pulses. This is why the Music Code requires whole-pulse rests only on the *non-accented* pulses of a measure.

The plans described above will serve as models for teaching *SAA*. The ear and the eye should be at first separately attacked. The following plans are suggested for practice :—

(8) PRACTICE OF WHOLE-PULSE RESTS (SAA).

Teacher writes on board |1 :— |1 : |1 : |1 :1 ||
 Pupils asked in turn to come forward and find (1) all the TAAS, (2) the empty pulses, (3) the -AA. Teacher sings the exercises to names and pupils do so. Teacher says "I will name the SAAS, you name the other pulses. * Now let us reverse parts. * Now I will tap at the SAAS—mind you listen. * Now I will ring this bell (sound this tuning-fork, touch this high note on the piano, &c.) at the SAAS. * Now I want someone in the class to say the SAAS. * [The position of the rests is now altered, and the exercise now appears as follows |1 :— |1 :— |1 : |1 : ||]
 Who will tap the SAAS? * Who will ring the bell at the SAAS? * Now I want the SAAS to be shown by a wave of my hand. * Now by a silent beat of my pointer." &c. &c.

Specimen Time Tests.

1. } | d :— : d.r | m :— :— | s :— : | d :— :— ||
2. } | s : f.m:r | d :— :— | s.s:s : s | m : d :— ||
3. } | d :— : r | m :— : | d : d.d:m | s :— : d ||
4. } | m : r : d | s : s.l:s.f | m :— : | s : s₁ : d ||
5. } | s :— : s.f | m : r : d | s :— : t₁ | d :— : ||
6. } | d : d' : t | l : s : f | m.f:s : | m.r:d : ||
7. } | d : r | m : f | m : r.d | s : | s : s.f | m.r:d ||
8. } | m : r | d : | s : f | m : | f : m.r | d :— ||
9. } | d : t₁.d | r : | m : f | m :— | r.d:t₁ | d :— ||
10. } | d : s | m : d | s.s:s | m.r:d | s : | t₁ : d ||

11. } | d : t, | d : r | m : r.d | s : f | m : | d : — ||

12. } | s : | m : | f : | r : | d : m.r | d : — ||

The foregoing are written in tune for practice.

A greater proficiency looked for in Standard IV when taught separately may be expected to take the form of quicker movement and an acquaintance with some of the time work of the next Grade—for instance, the rhythm *taa-aatai* (see below).

STANDARD V AND UPWARDS (GRADE IV).

Time.—*The class should be able to sing at sight on one tone series of notes in two-pulse, three-pulse, or four-pulse measure, including pulse-and-a-half notes and simple phrases in six-pulse measure, beating twice in a measure.*

The rhythm | 1 :- .1 || is the most difficult one of this stage. Even after it is well known and easily read pupils are apt, unless closely watched, to drift into a slovenly style of execution.

Pulse-and-a-		
half tones		
1	:-	.1
TAA	-AA	TAI

The rhythm and its notation should be taught more or less on the methods described above. When the ear has fully grasped the effect and allied it to the notation, plans for practice will have to be considered. In the first place the teacher must take care that rhythmic exercises are not monotoned to time-names exclusively, and from the commencement he should get pupils to sustain the vowel of TAA for the -AA of

-AATAI and not permit the continuity of sound to be broken. While learning, some little pressure may be given to the continuation, but even this must be modified as pupils advance. Laaiing should be practised side by side with time-names. A distinct attack of each note must be insisted upon. The practice of rhythms to the syllable koo is also good because of the clear attack rendered possible. Individuals should be called upon frequently. As an intermediate course between monotoning and singing in tune the Sol-fa syllables of a tune may be spoken in time, thus,

|d :- .r |m :- .f |m :— ||
doh - o ray me - e fah me - ee

care being taken to avoid the break of sound pupils are so liable to make. The effect of such breaks may be illustrated by performing "God save the King" thus

|t₁ :- .d :r ||m :- .r :d ||d :— :— ||
gra † acious King. no † oble King. Ki † i † ing.

with stops at the daggers.

It will be well also at this stage to practise rests

SAA on strong pulse.

on the strong pulses, although such rests are not specifically required by the Code. The plans already described will suffice.

Specimen Time Tests.

In two-pulse, three-pulse, and four-pulse measure.

1. } | s :— | s.f:m.f | s :- .l | s : | m :- .r | d :— ||

2. } | m :— | r :— | : | d :— m | s : s. s | m : d ||
3. } : d | m :— f | s : l | s : d. r | m : | f : m. r | d ||
4. } | m : : f | s :— f : m | : f. m : r | d :— :— ||
5. } : d | s :— :— | m :— r : d | : s : l. t | d' :— ||
6. } | m :— : m | r :— d : t, | d : : m. f | s :— :— ||
7. } | s :— | l :— s | s :— | : s. f | m :— r | d :— ||
8. } | d : t, d | r. m : f. s | l :— s | f :— m | r : | s : d ||
9. } | m :— f | s : d | f :— m | r : d | : s. t, | d :— ||

It has already been shown on p. 165 that when Six-pulse measure. six-pulse measure is performed quickly it falls into two-pulse measure. The recommendation (“simple phrases in six pulse measure”) say “counting twice to the measure,” and obviously such counting must be learnt, because otherwise the requirement would be too simple as a special requirement for the highest Grade. As six p. m., counting six, presents no difficulties that were not dealt with in three p. m., it will be necessary to describe the teaching of the quick form only. Some teachers manage to get good results by practising six p. m. at first slowly and gradually increasing the pace. In this case the time-names are used in the usual way, viz., TAA for each written pulse. Undoubtedly there is a certain

complication in the application of time-names to some divisions when three written pulses are named as one, that may justify a feeling that the names are more complicated than the thing named. But however this may be with certain divisions the objection does not apply to *simple* passages in six p. m., especially as now named. Teachers who have used the time-names hitherto are strongly recommended therefore to continue to do so in teaching quick six p. m.

As quick six p. m. involves the division of the real pulse into thirds it will be well to begin by teaching triplets and their notation in two-pulse measure. To describe this division here before describing the teaching of pulses divided into quarters is not in accordance with the steps of the Tonic Sol-fa method, but it will be convenient for reference to deal with the requirements for Grade IV together.

It is assumed that the processes of presentation and practice now familiar will be adopted. To perfectly accustom the ear to the effect of thirds the teacher should occasionally point voluntaries on the time-names, written thus—

<p>Thirds :1 ,1 ,1 Taataitee</p>
--

TAA -AA
Taataitee Taa-tee

moving the pointer quickly from word to word so that the pulse can be regularly performed. For some time triplets should not be mixed with other

divisions. Such a study is an advanced one, and if begun too soon is likely to result in confusion. As soon as such exercises as the following

(9) *Exercises on Triplets in Two-pulse Measure.*

$$\} | 1 : 1, 1, 1 | 1 : - | 1, 1, 1 : 1, 1, 1 | 1, 1, 1 : 1 \quad ||$$

$$\} | 1 : 1, -, 1 | 1 : - | 1, -, 1 : 1, -, 1 | 1, -, 1 : 1 \quad ||$$

$$\} | 1, 1, 1 : 1 | 1, 1, 1 : 1 | 1, -, 1 : 1, -, 1 | 1 : - \quad ||$$

$$\} | 1 : - | 1, -, 1 : 1 | 1, -, 1 : 1, -, 1 | 1 : - \quad ||$$

are fairly performed the idea of six p. m. beating twice must be established.

(10) LESSON ON SIX-PULSE MEASURE.

Counting twice.

[The teacher selects a good tune written in quick six p. m. from the charts or books in use, or he writes one clearly on the board.]

The teacher asks the class to look at the tune while he sings it, and beats to it. He sings it *slowly*, beating once for each printed pulse. He now sings it quicker, and still beats as before. He then asks the class to observe how much better his beats or taps sound when he beats another way. He sings again, beating twice in a measure. He now asks the class to clap lightly first as he just did, and then for every written pulse. The teacher now elicits or points out that his taps come at the strong and medium pulses.

“O'er the ice,” from *Young Voices, Part II.*

$$\} | \overbrace{m : r : d} | \overbrace{s_1 : - : s_1} | \overbrace{l_1 : - : l_1} | \overbrace{s_1 : - : -} \{$$

$$\} | m :- : d | t_1 :- : d | r :- : - | s :- : - \{$$

$$\} | m : r : d | s_1 :- : s_1 | l_1 :- : l_1 | s_1 :- : - \{$$

$$\} | m :- : s | l :- : s | r :- : - | d :- : - \quad ||$$

He asks, "How many taps should I make in the first line? How many all through?" He now announces that he will tap without singing, and that if he stops suddenly he will want to know where the last tap fell.

The foregoing will perhaps be enough for one lesson. The time-names will be introduced at a future lesson. It is enough at first to impress the eye and the ear.

(11) LESSON ON TIME-NAMES IN QUICK
SIX-PULSE MEASURE.

[Blackboard to be prepared as follows:—

1. $\left. \left\{ \begin{array}{c} \overbrace{1 \quad :- \quad :-} \\ \text{TAA} \end{array} \quad \left| \quad \begin{array}{c} \overbrace{1 \quad :- \quad :-} \\ \text{TAA} \end{array} \right. \right\}$
2. $\left. \left\{ \begin{array}{c} \overbrace{1 \quad :1 \quad :1} \\ \text{taa tai tee} \end{array} \quad \left| \quad \begin{array}{c} \overbrace{1 \quad :- \quad :-} \\ \text{TAA} \end{array} \right. \right\}$
3. $\left. \left\{ \begin{array}{c} \overbrace{1 \quad :- \quad :1} \\ \text{TAA — tee} \end{array} \quad \left| \quad \begin{array}{c} \overbrace{1 \quad :- \quad :1} \\ \text{TAA — tee} \end{array} \right. \right\}$
4. $\left. \left\{ \begin{array}{c} \overbrace{1 \quad :- \quad :-} \\ \text{TAA} \end{array} \quad \left| \quad \begin{array}{c} \overbrace{- \quad :- \quad :-} \\ \text{-AA} \end{array} \right. \right\} \parallel$

The teacher briefly recapitulates the last lesson, using the above monotone exercise instead of the tune. The curves should be drawn over the "sets of three" in order to show where the beats fall. The time-names should not be written in at first. The teacher then reminds the class that the sets of three sound like one pulse, and that they are time-named as one pulse. "The first note is then simply TAA [teacher writes the name]. Is there another set of three like that. * Another? * Another? * The first set of three in line 2 make taataitee, what shall we call the first set in line 3 if we only name what is struck? Is there another set like this?" And so on until all the sets are named. "Now sing the lines in any order as I point. Now I rub out the names. Who will name the first line? the second? &c. Now tell me the time-names of any line I choose to sing to *laa*."

On another occasion a similar exercise can be written on the board, the pulses being left empty and only time-names being placed underneath. The pupils then dictate the notation from the time-names.

SAA may be similarly taught. This will complete all that can be reasonably looked for in "a simple phrase in six-pulse measure."

Specimen Tests in Six-pulse Measure.

1. } | d :- :- | m :- :- | r :- :d | s :- :- {
 } | s :m :d | m :- :r | d :- :- | - :- :- ||
2. } | m :- :- | - :- :- | s :- :- | : : {
 } | f :- :m | r :- :m | d :- :- | - :- :- ||
3. } | d :- :m | s :- :- | s :- :f | m :- :- {
 } | f :- :m | r :- :m | r :- :- | d :- :- ||
4. } | m :- :- | - :- :- | s :- :f | m :- :- {
 } | d :- :- | r :- :- | m :- :r | d :- :- ||
5. } | s :- :- | - :- :- | : : | d :- :- {
 } | : : | m :- :- | f :- :r | d :- :- ||
6. } | s :- :- | : : | m :- :- | : : {
 } | d :- :- | - :- :- | r :- :m | d :- :- ||

For the proper teaching of many songs, and in order to prepare for the examination for the S.T.M.C. it is necessary for a teacher to be familiar with other developments of rhythm besides those demanded at sight by the Code. The Time Studies printed in the syllabus for the S.T.M.C. illustrate all varieties of time likely to be found in ordinary vocal music. But as school classes cannot, as a rule, be expected to master so complete a course a teacher must of necessity make a selection of the commonest divisions. Such a selection should not be made arbitrarily, because the notation and time-names of some divisions cannot be properly understood without reference to other and simpler divisions. The Steps in Time, as laid down in Curwen's "Standard Course" (1900 edition) are as follows:—

1st step.—*taa*, *-aa*, *taatai*, 2 p. m., 3 p. m.

2nd step.—*saa*, *-aatai*, *tafatefe*, 4 p. m., and slow
6 p. m.

3rd step.—*saatai*, *taasai*, *taatefe*, *tafatai*, *taafe*,
taatai -aatai.

4th step.—*taataitee*, &c. Quick 6 p. m.

5th step.—6ths, and Syncopation.

6th step.—8ths, 9ths, &c.

Difficulties of time arise as often from the strength as from the weakness of the memory. Most pulse divisions in common use are easy to sing in

<p>Introducing new divisions.</p>

repeated succession, but when one division is opposed to another the swing of the last felt rhythm hinders

the conception of the new division. Thus in the following—

1 2 3 4 5 6

|d .,r :m .,f |s :s |d .,r :m .f |s :— ||

most learners would sing the 6th pulse as they did the 2nd. All new points of time should be introduced with simple surroundings.

The finger-signs for time are not easy to make quickly, and they cannot be seen distinctly by large classes. But when a teacher has acquired readiness in making them the finger-signs are useful and interesting in teaching small classes. They enable a teacher to face pupils, they fix time-names and values together, and they are instantly available. They are valuable for drill, but their use should on no account drive out notation. The higher standards having so much besides to learn, should not be expected to use them.

Use of finger-signs for time.

quickly, and they cannot be seen distinctly by large classes. But when a teacher has acquired readiness in

making them the finger-signs are useful and interesting in teaching small classes. They enable a teacher to face pupils, they fix time-names and values together, and they are instantly available. They are valuable for drill, but their use should on no account drive out notation. The higher standards having so much besides to learn, should not be expected to use them.

On the principle of attacking one difficulty at a

Use of time-name tables.

time it is an advantage to practise the time-names from tables written on the blackboard, as follows :—

1	2	3
TAAfe	TAA	-AA
TAAfe	TAATAI	-AATAI
TAAfe	tafa tefe	

Pointing quickly from name to name (taking care to maintain a regular pulse) a good teacher can give a

class a great variety of exercises in a short time. The pupils have only to think of the word pointed to and to take care to pronounce it properly. This exercise, besides being interesting to children, promotes a fluency most helpful in singing time-names from the notation. TAATEFE and tafATAI are shown by pointing obliquely across table 2.

Pupils must learn to read time notation with Fixing notation. certainty. Writing exercises are a great help in fixing notation in the mind. As in large school classes the working and examination of written exercises is not practicable, the next best thing is to frequently call pupils out to place dots, commas, continuation marks, &c., in blackboard exercises prepared by the teacher.

The training of the eye can be further greatly Eye training. helped by questioning pupils as follows:—

1. The teacher directs pupils to a page in a song book, or he exhibits a chart, and asks how many TAAs are in the first line?—the second? &c. &c. And so on with TAATAIS, and any other variety of pulse division illustrated in the piece.
2. Teacher says: "I will name the pulses in the first line, and perhaps make a mistake. Listen and find out."
3. Teacher says: "I will sing some line to *laa*, find out which."
4. Teacher says: "I will sing the time-names of this piece from the beginning and will stop suddenly. Find out where."

A class is greatly helped in keeping time when the Pointing time exercises. teacher points an exercise pulse by pulse. This method, however, should be regarded as merely a stage in progress, and should be employed only as a teaching device to accustom eyes and ears to regular pulses. Singing from ordinary beating should be the end in view.

A short exercise sung over once or twice makes Effective practice. very little impression on the memory. Practice is only effective when an exercise is done say five or six times in succession.

X The use of the time-names is that they assist Use and abuse of time-names. pupils to remember the effect of the various ways of presenting a pulse to the ear. They are not only names, they are even more than descriptions, for they are the *thing* itself. They can be readily used to give time exercises of great rhythmic variety. They form an easy method of communication between teacher and pupil. They enable pupils to quickly answer time ear exercises of comparative complexity. They are so naturally constructed that little children soon learn to pronounce them. Their whole usefulness, however, depends UPON THEIR BEING PROPERLY PRONOUNCED. The proper pronunciation of the time-names is shown on p. 184. The errors mostly made are in saying *taafatefe* and *tayfatefe* for *tafatefe*. But mere errors of vowel use

are not so fatal to success as errors of quantity or rhythm. If the names are spoken in wrong rhythm they set up an entirely false idea of the thing named and are worse than useless.

The time-names are abused when they are used too exclusively in monotoning time exercises. Pupils trained in this way do not learn to abstract time and fit it to tune, and they are unable to state the values of notes. It must be remembered that the time-names only show rhythm in skeleton. They show where notes are struck but not clearly and definitely their values. Finally, they are of use only in learning. Advanced classes sing time and tune together at sight.

As soon as pupils can sing the time-names of an Laaing time. exercise without effort they should be made to monotone to *laa*. The teacher will have to pattern *laaing* very frequently, and he must listen attentively to pupils in small sections. A clear sharp *laa* must be insisted on. Some children will, if permitted, say *lull*, and others will go right through an exercise without an "l" that can be heard.

It is difficult for beginners to beat and sing at the Pupils beating time. same time. No good results from such an exercise in the earlier lessons. But upper classes can be usefully taught to beat time. At first they need only register the pulses by tapping or clapping lightly, then they

may learn to beat 2 p. m. and 3 p. m. to the teacher's singing, and finally to their own singing.

Systematic exercises in time now follow. They are mostly written in tune because it is important to train the eye to see time as it is usually presented in song-books, &c., and in order to afford practice in fitting time and tune together.

Exercises.

Quarters and halves.

:l, l .l, l || tafatefe

27. |d :d,r,m,f|s .m :m |s,f,m,r:d .d |m .d :d ||

28. |s,l,s,f:m |d,r,m,f:s |s,l,s,f:m,f,m,r|d .d :d ||

29. |m .s :m .d |s,l,s,l:s .s |s .d :s,f,m,r|m .d :d ||

:l .l, l || TAAtefe and :- .l, l || -AAtefe.

30. |m .m,f:s .m |s .s,f:m |f .s,f:m .f,m|r .m,r:d ||

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

:l, l .l || tafATAI

32. |d .d :d,r,m |r .r :r,m,f |m .s :f .l |l .s :s ||

33. |s,f,m :r .m |f .f :f,m,r |m,f,s :f,m,r |m .r :d ||

:l, l .- || tafa-AI

34. |m,s.- :f,l.- |s,m.- :r,f.- |m,d.- :r,t,- |d :— ||

The above combined.

35. |s .s,f:m .s |s,l,s,f:m |r,m,f :m,s.- |f,m,f,r:d ||

Three quarters and a quarter of a pulse.

:l .,l || TAAfe

This division is full of expectancy and life. It is difficult to sing by itself. The ear expects the next pulse, and the quarter-pulse note links itself to the contents of the next pulse. The eye must be quick to see what follows.

Followed by TAA.

36. |m :m .,f |s — |f .,m:r |m .,r:d ||

Followed by TAATAI.

37. |s .,l:s .f |m :— |m .,f:m .r |d :— ||

Preceded by TAATAI.

38. |s .m :s .,f |m .r :d |s .,l:s .d |r .,m:d ||

Two or more in succession.

39. |d .,r:m .,f |s :— |l .,s:s .,f |m .,r:d ||

Followed by tafatefe.

40. |m :m .,f |s,l,s,f:m .d |r .,m:f,m,r,d|m .r :d ||

TAA-AAfe. (Three-quarter continuation.)

41. |s :— .,l |s :— .,f |m .f :m .r |d :— ||

Half-pulse rests.

Half-pulse rests are most felt when they occur on the first half—the *shock* of the pulse. The names for the rests should be used only at first.

:l . || TAASAI

41.b |d . :r . :m . |m :f :s |s . :m . :d . ||

:.l || SAATAI

42. } |d : .r |m : .f |s : .l |s .f :m ||

Both combined.

43. } |s . : .l |s . : .f |m . : .r |d . : ||

Syncopation (see p. 172).

The syncopated note should sound like a whole pulse note struck out of time.

|l .l :— .l || TAATAI (-AA)TAI

44. } |s .s :— .l |— .s :— .f |m .f :— .m |— .r :r .d ||

Thirds or Triplets.

(Inverted commas.) :l ,l ,l || taaitaitee

45. |m ,f ,s :f ,m ,r |m ,f ,s :f |s ,l ,s :f ,m ,r |d :— ||

:— ,l ,l || -aaitaitee

46. |s :— ,f ,m |f :— ,m ,r |m ,f ,m :r ,m ,r |d :— ||

:— , ,l || -AA-tee (aa-ai-tee)

47. |m :— , ,f |s :— , ,f |m :— , ,r |d :— ||

:l , - ,l || taa—tee (taa-aitee)

48. | s , - ,l : s , - ,f | m , - ,f : s | r , - ,m : f , - ,t | r : d ||

Following the principle adopted in naming :l , - ,l || TAAfe only the divisions *struck* are included in the name for the last two forms. The name given in most instruction books is shown in brackets.

The easily represented rhythms in this measure are

Quick six-pulse measure.

given on p. 206. The main difficulty with more complex-looking divisions is in fixing the association of notation and rhythmic effect. Many rhythms are quite easily performed by little children when singing nursery songs learnt by ear that cannot be simply represented by notation. *In practising quick six p. m. the time-names are only useful when they are thoroughly understood.* If they are not thoroughly understood they become a useless burden on the memory, and it is far better to adopt some other plan of associating effect and notation. The alternatives are (1st) to study all six p. m. rhythms at first slowly, with a beat to each written pulse (with or without the time-names, as for slow time), and afterwards gradually to increase the pace; and (2nd) to pattern the groups frequently to *laa* or to the tune.

As with tune the first ear exercises in time should

Ear exercises in time.

be simple imitations. The chapter on Ear Training gives many rhythmic exercises (see pp. 139—159) suitable for imitation. When the stage of naming or describing values is reached it is difficult

EXERCISES IN GROUPING SETS OF THREE
PRINTED PULSES.

Beats	1	2	3	4
49.	l :l :l taa tai tee	l :- :- TAA	l :- :- TAA	- :- :- -AA
50.	l :- :l TAA — tee	l :- :l TAA — tee	: : SAA	l :- :- TAA
51.	l : :l taa tee	l :- :l TAA — tee	l : : taa	l : : taa
52.	l :- :l TAA — tee	l : : taa	: :l SAA tee	l :- :- TAA
53.	l :l : taa tai	l :l : taa tai	l :- :l TAA — tee	l :- :- TAA
54.	l :- :- TAA	- :l :l -aa tai tee	l :l :l taa tai tee	l :- :- TAA
55.	l :- :- TAA	- :- :l -AA — tee	l :- :l TAA — tee	l :- :- TAA
56.	l :l.l:l taa tefe tee	l :l.l:l taa tefe tee	l :l :l taa tai tee	l :- :- TAA
57.	l :- .l:l TAA fe tee	l :- .l:l TAA fe tee	l :l :l taa tai tee	l :- :- TAA
58.	l :l.l:l.l taa tefe tifi	l :l.l:l.l taa tefe tifi	l.l:l.l:l.l tafa tefe tifi	l :- :- TAA
59.	l :- :l.l TAA — tifi	l :- :l.l TAA — tifi	l :l :l.l taa tai tifi	l :- :- TAA

NOTE.—Only the notes struck are named. Only the rests on accents are named, and these names should be abandoned after the first few trials. Each exercise should be sung several times in succession, first to names, then to *laa*. The whole table should be practised until it can be sung from top to bottom to *laa*.

for pupils to answer briefly before they forget what they heard. The time-names at this point become supremely useful. They at once give the rhythmic form and enable pupils to recall effects, analyse them, and if properly practised, to picture the values and notation. The following course of exercises is suggested.

1. Tell 2 p. m. and 3 p. m. in exercises monotoned to one-pulse notes.
2. Tell how many pulses a note is held.
3. Tell where half-pulses come in an exercise consisting of about four pulses. (The position of TAATAI should be changed several times.)
4. Tell where rests occur in an exercise consisting of about four pulses. (The position of SAA to be altered several times.)
5. Tell how often |1 :- .1 || comes in an exercise sung to *laa*.
6. Tell time-names, and afterwards describe values of notes in such passages as
 |1 :- .1 |1.1:1 || |1.1:1 |1 :- ||
 |1 : |1.1:1 || |1 :- .1 |1 :- ||
7. Tell how often sets of quarter-pulses occur in an exercise sung to *laa* or tapped with the pointer.
8. Tell time-names and afterwards describe values of notes in such passages as
 |1 :1,1,1,1|1.1:1 || |1,1,1,1:1.1|1.1:1 ||
 |1,1,1,1:1.1|1,1,1,1:1 || |1,1,1,1:1,1,1,1|1.1:1 ||

9. Tell how often :1 .,1 || occurs in a passage monotoned or sung in tune.

10. Tell time-names, &c., of notes in such passages as

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

|d.,r:m,f:s |s.s:s.s:s || |s :s.,l|s.f:m ||

TAATEfe and tafATAI.

|l :l .l,l|l.l:l || |l,l,l :l.l|l,l,l :l ||

|l.l,l:l.l|l.l,l:l || |l :l,l,l |l.l:l ||

Triplets.

|d :r,m,f|m.,r:d || |s.,l:s,f,m|r :d ||

The foregoing illustrate the rhythmic forms likely to be required in the time ear test for the S.T.M.C. examination. More advanced exercises can be made by singing the time exercises given in the preceding pages. Teachers at least should be always striving to acquire the habit of inwardly seeing the notation of the music they hear.

Specimen Time Tests

For the S.T.M.C. examination.

1.

{ |1 : .l |l .,l :l |l,l,l :l .l |l :- {

{ |1 .l :- .l |l .l :l |l . :l . |l .l,l:l ||

2.

{ |1 :l,l,l |l :l |l ,-,l:l ,-,l |l ,-,l :l {

{ |l,l,l,l:l .l | .l :l .l |l .l,l:l .l |l .l :l ||

3.

{ | : .l |l . : .l |l,l,- :l .l | .l :l {

{ |1 : } : .l |l :- .,l |l .l :l ||

4.

$$\left\{ \begin{array}{l} | 1 \text{ „}1 : 1, 1, - | \quad : \quad | 1, 1, - : 1 \text{ „}1 | 1 \text{ . : .}1 \{ \\ | 1 \quad : - \quad | - \text{ „}1 : 1 \quad | 1 \text{ „}1 : 1 \text{ „}1 | 1 \text{ „}1 : 1 \quad || \end{array} \right.$$

5.

$$\left\{ \begin{array}{l} | 1 \quad : 1 \text{ „}1 | 1 \text{ .}1 : 1 \quad | 1 \text{ „}1 : 1, 1, 1, 1 | 1 \text{ „}1 : 1 \quad \{ \\ | 1 \text{ .}1, 1 : 1, 1, 1 | 1 \text{ .}1 : 1 \text{ .}1 \quad | 1 \text{ .}1 : - \text{ .}1 | 1 \text{ .}1 : 1 \quad || \end{array} \right.$$

6.

$$\left\{ \begin{array}{l} | \quad : \quad : 1 \text{ „}1 | 1 \quad : - \text{ „}1 : 1 \text{ .}1 | 1 \text{ .}1 : 1 \text{ . : .}1 \{ \\ | 1 \text{ .}1, 1 : 1 \text{ .}1 : 1 \text{ .}1 | 1 \quad : 1 \quad : \text{ .}1 | 1 \text{ „}1 : 1 \text{ .}1 : 1 \quad || \end{array} \right.$$

7. M. 80, six times.

$$\left\{ \begin{array}{l} | 1 \text{ :- :}1 | 1 \text{ „}1 : 1 \text{ „}1 : 1 \quad | 1 \text{ :- .}1 : 1, 1 | 1 \text{ „}1 : 1, 1 : 1 \quad \{ \\ | \quad : \quad : 1 \quad | 1 \quad :- \quad :- \quad | - \quad : 1 \quad : 1 \quad | 1 \quad :- \quad :- \quad || \end{array} \right.$$

8. M. 80, twice.

$$\left\{ \begin{array}{l} | 1 \text{ :- :}1 | 1 \text{ :- :}1 \quad | 1 \text{ :- :- | 1 \text{ :- :-} \quad \{ \\ | 1 \text{ :}1 : 1 | 1 \text{ :- :}1 \quad | 1 \text{ : :}1 | 1 \text{ : :} \quad \{ \\ | \quad : \quad : | 1 \text{ :- .}1 : 1 \quad | 1 \text{ :- :- | - :- :-} \quad || \end{array} \right.$$

9. M. 90, twice.

$$\left\{ \begin{array}{l} | 1 \text{ :- :- | - :- :-} \quad | 1 \text{ :- :}1 | 1 \text{ : :} \quad \{ \\ | 1 \text{ :- :- | - :}1 : 1 \quad | 1 \text{ :- :- | : :} \quad \{ \\ | \quad : \quad : | 1 \text{ :- :}1 \quad | 1 \text{ :- .}1 : 1 | 1 \text{ :- :-} \quad || \end{array} \right.$$

10. M. 60, twice.

$$\left\{ \begin{array}{l} | 1 \text{ :- :}1, 1 | 1 \text{ :- :}1, 1 | 1 \text{ :}1 : 1 | 1 \text{ :- :-} \quad \{ \\ | 1 \text{ :}1, 1 : 1, 1 | 1 \text{ :- :}1 \quad | 1 \text{ :}1 : 1 | 1 \text{ :- :-} \quad \{ \\ | \quad : 1 : 1 | \quad : 1 : 1 \quad | \quad : 1 : 1 | 1 \text{ :- :-} \quad || \end{array} \right.$$

11. M. 70, twice.

$$\{ | 1 : 1 : 1 | 1 : - 1 : 1 | 1 : 1 : 1 | 1 : - : - \}$$

$$\{ | 1 : 1 : | 1 : 1 : | 1 : - : 1 | 1 : - : - \}$$

$$\{ | 1 : - : - | : : | : : 1 | 1 : - : - ||$$

12. M. 70, thrice.

$$\{ | 1 : - : - | 1 : - : 1 | 1 : - : 1 | 1 : - : - | 1 : : | : : 1 \}$$

$$\{ | 1 : - : 1 | 1 : - : 1 | 1 : : | 1 : - : - | - : - : 1 | 1 : - : - ||$$

13. M. 70, twice.

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

$$\{ | m : - r : d | s : - : - | : : f | m : - r : d | r : - : - | d : - : - ||$$

14.

$$\{ | m : - : - | - : r : m | f : - : - | - : m : f | s : - : m | r : - : d \}$$

$$\{ | 1 : - : - | - : - : - | r : - m : f | m : - : s | l_1 : - : t_1 | d : - : - ||$$

The difficulties of time are often much lessened

Phrasing Time.

when the power is gained of grouping pulses into phrases.

It is much easier to sing the following by taking breath at the end of the over brackets than at the end of the under brackets.

$$\{ : \overbrace{.d | s \text{ , } f : m . f | s : - . l , s | f : - . s , f | m : - . f , m} \}$$

$$\{ | \underbrace{r . d : f \text{ , } m | m \text{ , } r : l \text{ , } s} | \underbrace{f . l : s . f | f : m . r , d} | \underbrace{t_1 . d : m . r | d} ||$$

CHAPTER VII.

 TIME AND TUNE COMBINED.—
SCHOOL SONGS.

THE "Instructions" (1901) which are given in full on pp. 228-236 recommend that combined time and tune should be studied in Grades II to IV. In Grades II and III it is suggested that exercises combining the time and tune taught in the Grade should be studied, but it is not expected that such passages should be sung at first sight. But in Grade IV in schools with an attendance of more than 60 older scholars, the upper class should be able *to sing at sight simple passages combining time and tune* (see specimen tests, p. 300), and it is said that *other more difficult passages should be studied, but not necessarily as first sight singing tests.*

In the foregoing chapters the plan of separating time and tune has been adopted to facilitate reference. In actual lessons, however, it is important that these topics should be united from almost the beginning. All the details of time and tune belonging to each step should be first mastered separately and then in combination before proceeding to the next step. If time and tune are always practised apart pupils will not be able to read the simplest piece of real music properly. Such practice must be regarded simply as a means to an end.

After a teacher has taught say Grade II to sing the Doh chord in any order (for a tune exercise) and one-pulse and two-pulse tones (for a time exercise) the two should be combined in a time and tune form before any further difficulties are introduced. When this step is mastered the leaning-tones and TAATAI should be taught, at first separately and then together, and so on.

Specimen combined exercises with whole-pulse tones and continuations are given on pp. 41 and 194.

The easiest tune exercises to combine with divided pulses are :—

1st. Those that repeat notes.

Ill. 1.

(a) |d .d :d |m :m |s .s :s .s |s :— ||

2nd. Those with leaps in the Doh chord only.

(b) |d :m .d |s .m :d |s .s :m .d |s :— ||

3rd. Those that move stepwise.

(c) |d :- .r :m .f |s .f :m :r |m .f :m .r :d ||

The following example is difficult because of the free leaps that are asked for in divided pulses.

(d) |d :l₁ .f |r .s :m |d .l₁ :s .r |f .l₁ :r ||

Exercises introducing *SAA* and TAATAI are given on p. 199, and others introducing various divisions are given on p. 202.

As a bridge between monotoning time exercises

Speaking Sol-fa syllables in time.

and singing in time and tune from board or book it is a useful plan for the class to *speak* the

Sol-fa syllables in time. This practice accustoms the

ear and voice to the vowel continuations, &c., that occur in sol-fa-ing in tune, and is particularly useful in "tuning" TAA-AATAI.

III. 2.

|d :— |s :- .f |m.r :d .t,|d :— ||
Doh - o soh - o fah me ray doh te doh - o

The class to say the syllables without singing the tune.

Short dictation exercises enable a teacher to give in a limited time a great deal of practice that tends to make pupils quick and receptive. The teacher monotonizes the Sol-fa syllables in time as described above, and the class responds in tune and time. Unless the class is a very good one the teacher in constructing phrases must take care not to make them difficult. It is a good plan to employ the same rhythmic form to several different tonal phrases.

Dictating time and tune.

III. 3.

(a) |d :- .r |m.f :s || (b) |s :- .l |s.f :m ||

(c) |m :- .f |m.r :d || (d) |d :- .t,|d.r :m ||

III. 4.

(a) |d.,r:m |m.,f:s || (b) |s.,l:s |s.,f:m ||

(c) |s.,s:s |m.,r:d || (d) |s.,m:d |d.,r:m ||

Other similar phrases are given on p. 139.

Ear exercises in time and tune combined are excellent practice for an upper class. Even in a junior class such exercises can be used in an elementary form with great educational advantage.

Ear exercises in time and tune.

When a class can tell monotone time exercises and timeless tune phrases they should try to tell the time and then the tune of short musical phrases. See pp. 139-40. The next stage is to write in prepared pulses or dictate the writing of simple phrases in time and tune. Thus the blackboard is prepared and the pulses are numbered for easy reference as follows—

Ill. 5.

(a) | ¹ : ² | ³ : ⁴ | ⁵ : ⁶ ||

and the teacher sings (to *laa*) a measure at a time

(b) |d :— |r :— .m |s .f :m ||

At first the teacher may point each pulse as it is sung.

When quite practicable such exercises should be worked on a slate or ruled paper by each pupil. Care must be taken at first to announce the measure, so that the pulses can be spaced beforehand.

Studies in Time and Tune combined.

Moderately difficult. To follow those already given.

Ex. 1.

{ | d :— .m | s .r :m .f | m .s :f .l | s :— {

{ | d' : .s | f .l :s .m | r :s | d :— ||

Ex. 2.

{ | d :— .t, d .r | m :— .f :s | l :— .s :f .m {

{ | s .f :m : | r :— .m :f .s | l :— .r :m .f {

{ | s .d :m :r | r :d : ||

Ex. 3.

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

Ex. 4.

{ :s, .l, t, | d .m :s :l .s,f | m .s :d :r,m,f {
 { | m .s :d .m :l, .d | t, :d ||

Ex. 5.

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

Ex. 6.

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

More difficult.

Ex. 7. Key D.

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

{ | r :m : ^{A.t.} | r s, :- .l, t, .f | m .r :s :m {

{ | r :- .l, t, .m | r ^{f.D.} :^ds : | l :- .m :s .f {

{ | m .r :de :r | s :- .se:l .f | f :m : {

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

{ | r :d : ||

SCHOOL SONGS.

The best and most interesting study of combined time and tune is a well chosen school song. All the teaching should lead up to the practice of songs. There is some danger that teachers absorbed in the preparation for note, time, and ear tests may be disposed to neglect to teach songs. But judiciously selected songs, if taught in a proper manner, make the most instructive note, time, and ear tests. They are often more effective than unmusical exercises, because they so strongly attract and fix the attention. It goes without saying that if music claims to be a recreation and a refining influence, if the love for music as a thing of beauty is to be instilled in children, and if healthy moral sentiments are to be taught by allied poetry and music, songs are an absolute necessity. In fact, it would be better to have all songs without any exercises than all exercises without any songs, if these were the only courses open. But happily the case is quite different. The quickest and best way of learning to sing songs is by learning to sing exercises, and one of the greatest aids to successful note singing is the methodic teaching of carefully chosen school songs. A child will spontaneously sing a pretty song scores of times away from the class and thus gain fluency and receptiveness.

In Chapter I, some remarks were made on the choice of school songs. It may Choice of Songs. be added here that the musical and mental capacity of the children should alone decide the style of the pieces to be chosen for practice, and that the choice of difficult "classical" music without regard for its fitness for available resources is indefensible. Young children, at least, should be constantly learning pretty songs that they can easily remember and sing at home for their own or their parents' gratification. Such songs should be of limited compass, the words should inculcate duty, or awaken a love for the beauties of nature, and stimulate the heart rather than the intellect. Older children, besides learning tuneful school songs, should study more elaborate but not necessarily difficult pieces, and the poetry, without being too subtle and deep, should be worth remembering.

School songs should be always carefully graded as regards difficulty for each Standard. A song well adapted to Grade IV is educationally as much out of place in Grade II or III as a Standard V or VI reading or copy book would be. Before selecting songs that include chromatics, chromatics should have been explained and well practised on the modulator, and the difficulties of songs having changes of key of two or more removes should be similarly studied. Unless the teaching is thus well graded and properly systematised teachers cannot expect that the intona-

tion will be pure and pleasant and the songs thoroughly effective or of any real value or pleasure to the children.

The tendency, already remarked, at the present time in many schools is to introduce music that is much too difficult, and has therefore to be taught chiefly by ear. Time so spent is always wasted, as the teaching by ear thus necessitated is a great hindrance to the progress in the proper and intelligent singing from notes, and the style of such songs in words and music is too far beyond the children's mental capacity to be of any use or pleasure to them.

The singing of such words and music cannot therefore be regarded as a relief from severer studies, and children are thus denied a source of great pleasure in school life, and are forced to think and feel—or try to—as men and women, and not as nature would have them, as children. So much time is absorbed in mastering difficulties that proper attention cannot be given to observance of breathing-places, expression, refinement of tone, and pronunciation. Such songs are therefore of no educational value. The singing-lessons should be the most gladsome hours of the school life, but they can only be made so by the music chosen being well *within*, not beyond the mental reach of children; songs such as they will delight in singing by themselves for their own pleasure, and such as they can sing at home sweetly and prettily, and thus interest their parents in their

school life. The depression which inevitably clouds a class trying to master difficulties which they feel are beyond and above them will thus be avoided, and the singing-lesson be what it always should be, healthful and refreshing, both mentally and physically.

The following are the

THE BOARD OF EDUCATION INSTRUCTIONS AS TO
CHOICE OF SCHOOL SONGS.

The Instructions as to Singing in Day Schools issued by the Board of Education in 1901 refer frequently to the choice of school songs. Some of the objects sought for in including vocal music in the school curriculum are stated to be :—

To provide a healthful and pleasant form of collective indoor occupation, and, through the words of the songs, a possible moral and educative force. Words, as a rule, are more permanently memorised through music than in any other way.

To store children's memories with patriotic, national, and folk songs, the words of which are suitable for school use. Such an aim does not necessarily exclude or condemn the use of other music found useful and interesting for school entertainments and other purposes.

To cultivate the power to sing tunefully in parts, not only for present edification and culture, but to fit children to become in after life executants of the rich repertory of choral music which we have inherited in this country, and which is continually being added to by living composers.

Under the recommendations for each grade there are the following observations :—

GRADE I. INFANTS.

The music for little children need not be commonplace in order to be simple. The value of the words as an action or a game song, or as helping to enforce a lesson, may excuse the use of music that is not of the best; but wherever possible, both music and words should be chosen because they are good. The compass of songs practised should be limited to the power of the class. This will vary according to the skill of the teacher; but it will generally be from about C to D¹ or E¹.

GRADE II. STANDARDS I AND II.

Songs used in this grade should not present troublesome difficulties. But it is not necessary that they should be constructed to include only the notational points mentioned in Sections 2 and 3 above. [The Note and Time recommendations.]

GRADE III. STANDARDS III AND IV.

Good unison songs should be used. Folk songs, the words of which are suitable for school use, should be memorised. It is desirable also (not instead) that in well-staffed schools easy two-part songs and rounds should be studied.

GRADE IV. STANDARDS V AND UPWARDS.

Good two-part songs (accompanied if possible) and trios (accompanied or unaccompanied) should be practised. In addition it is advisable that good, sterling unison songs, of the national or folk-song type, should be learnt by every scholar in the class.

It is evident from all these suggestions and recommendations that the choice of songs for use in schools is regarded as a matter deserving the most serious consideration. The whole subject of school singing is brought into disrepute and its utility is gravely

questioned when it is found that nothing but poor ephemeral music is practised. It is an unfortunate fact that it is possible for anyone possessing only very poor abilities and less good taste to concoct rhythmic jingles of time and tune and call them school songs. If what too often passes as being good enough music for school use were really of value it is certain that any fairly educated amateur with more facility than conscience could "compose" such tunes by the hundred every day. The difficulty of the matter is no doubt the formation of the taste of those who make the choice of songs. What canons of criticism are there to guide the chooser? This matter has been dealt with on pp. 1, 2 and 225-228. It is only necessary here to add some remarks suggested by the new Instructions. First, it would seem to be desirable for teachers to rely for considerable help upon collections edited by good authorities on school music. A rough classification of all the music used in schools may be made as follows:—(a) Music used for definite educational (note and time) objects; (b) music used for recreative purposes or for entertainments; (c) music designed to be remembered in adult life.

The (a) music being necessarily restricted in its technical difficulty, cannot well be always of high musical interest. It is used for its definite purpose and then forgotten. Although well chosen, good sterling tunes are serviceable as time and tune studies

it is rarely advisable to use the finest tunes as *first* sight singing studies. A beautiful tune should not be maltreated and distorted by clumsy sight singing, but should be shown to be beautiful at its first presentation. Then it can be incisively utilised to illustrate time and tune points.

The (*b*) music opens up a wide field of choice, and it is here that opinions will differ most, and mistakes may be easily made. The Instructions liberally recognise the need for the use of "music found useful and interesting for school entertainments and other purposes." Such music will necessarily often be of a light character, and take the form of an action song, a descriptive chorus, a cantata, or an elaborately produced operetta. But although such music may be light it need not be poor, and while it interests audiences at school entertainments it serves to induce teachers and pupils to study ways and means of securing tuneful, dainty performance. Operettas are now a favourite form of school entertainment, and their performance has served to draw out and focus artistic capacity of all kinds that might otherwise have never been discovered, besides keenly interesting all concerned—teachers, managers, pupils, and parents—in the school life. The danger is when this desire for the dramatic and spectacular is indulged to the exclusion of all sight singing study and the tranquil acquisition of music that should be permanently remembered, and when it

takes the form of reproducing current comic operas, written for adults, the plots, incidents, and language of which are of questionable propriety, certainly so far as children are concerned.

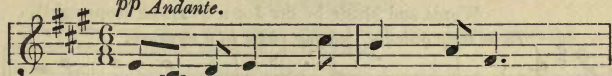
The (c) music designed to be remembered in adult life should be always before the mind of the conscientious teacher who recognises that the children placed in his or her charge have, as it were, a right to know some of the best national, patriotic, and folk songs of at least their own country. The advantage of learning such songs may be of great importance to the bent of the children's minds—this, of course, as regards the words—and, moreover, may serve to form musical taste. The disadvantages are that many of the numerous songs of this type are composed to words not suited for school use, and that their wide compass and demand for "hearty" (which too often means boisterous and harsh) singing strains the voices of young children. But here again the careful editor comes to the rescue. No teacher who possesses sufficient musical sensibility to realise the beauty of many of the old English, Welsh, Scotch, and Irish songs now made available in many collections for school use is likely to need much urging to include such music in the permanent repertory of the school. It is "the touch of nature" in these melodies that, as it were, "makes the whole world kin," the artist and the people unite to admire and enjoy.

GOLDEN SLUMBERS.

Traditional.

Tune, "May Fair," 17th Century.

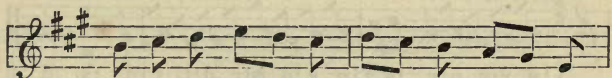
pp Andante.



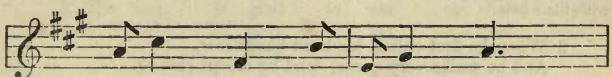
KEY A. } | s₁ :m₁ :f₁ | s₁ :- :m | r :- :d | l₁ :- :- {
 1. Gold - en slum - bers kiss your eyes,
 2. Care you know not, there - fore sleep,



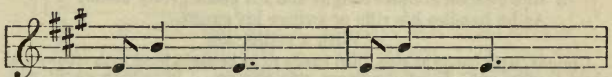
} | s₁ :m₁ :f₁ | s₁ :- :m | r :- :d | r :- :- {
 Smiles a - wake you when you rise.
 While I o'er you watch do keep.



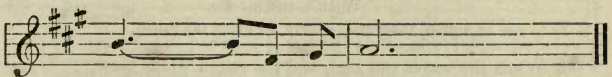
} | r :m :f | s :f :m | f :m :r | d :t₁ :s₁ {
 Sleep, pret-ty darl - ing, do not cry, And



} | d :m :- | l₁ :- :r | s₁ :t₁ :- | d :- :- {
 I will sing a lul - la - by,



} | s₁ :r :- | s₁ :- :- | s₁ :r :- | s₁ :- :- {
 lul - la - by, lul - la - by,



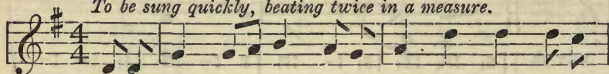
} | r :- :- | - :l₁ :t₁ | d :- :- | - :- :- ||
 lul - - - la - by.

A SOLDIER'S LIFE.

ACTION SONG.

Words and Music by Sir JOHN STAINER (copyright).

To be sung quickly, beating twice in a measure.



KEY G. } :s₁ s₁ | d :d .r | m :r .d | r :s | s :s .f }
 1. Oh, a sol - dier's life is a mer - ry life, As he



} | m :m .r | d .r :m .d | r :s₁ | s₁ :m .f | s .f :m .s | f :f }
 marches along to the drum and fife, With a rattle, rattle, bang, bang,



} | m .r :d .m | r :s .f | m .r :d .m | r .d :t₁ .r | d :s₁ | d ||
 rumty tumty bang, A rattle, rattle, rumty tumty bang, bang, bang.

Time to be marked with the feet (not noisily), left foot on the strong pulse and the right foot on the medium. At * the children may bang the desks with their fists.

2 When he first enlists his head hangs low,
 And he walks very queer, ¹and he stoops just so.
 With a rattle, &c.

Head to be hung, then shoulders moved about, stooping. ¹Head still hung, arms loose, shoulders to move in time alternately.

3 But he soon stands straight and his chest grows broad,
 As he handles his rifle or swings his sword.
 With a rattle, &c.

Upright, with hands at side, then hands to be brought level with elbows and chest thrown out. Point imaginary rifle and swing imaginary sword with right hand.

4 When he's sent on the sea to a distant foe,
 The ship goes up and down just so.
 With a rattle, &c.

Body to rise on tiptoe, then drop slowly, bending the knees.

5 When the waves run high and the rough winds blow,
 He feels rather ill and he goes down below.
 With a rattle, &c.

Head on one side; right hand to forehead; left hand on chest.

6 But as soon as he lands and he meets the foe,
They all shake in their shoes, and their backs they show.
With a rattle, &c.

Make wry face, then turn sharp right about face—backs to teacher or audience—and remain so to the end of the verse.

7 He's as bold as a lion, and he knows no fear,
Though he thinks of the dear ones ¹at home with a tear.
With a rattle, &c.

¹ Knuckles to eyes and expressions of grief.

8 At last he comes home to all those loved best,
With a sash across his shoulder and a medal on his breast.
With a rattle, &c.

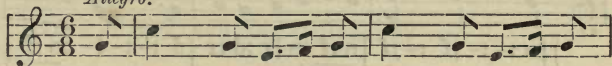
Left hand to right shoulder, then right hand to point to left breast.

THE HUNT IS UP.

WILLIAM GRAY (?) about 1550.

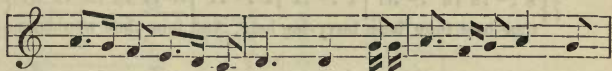
16th Century.

Allegro.



KEY C. } :s | d' :- :s | m :-f:s | d' :- :s | m :-f:s {

1. The hunt is up, the hunt is up, And
2. The east is bright with morn - ing light, And
3. The sun is glad to see us clad All
4. A - wake, all men, I say a - gain, Be



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

it is well nigh day, And Har-ry our King is
dark - ness it is fled, And the mer - ry horn wakes
in our lus - ty green, And smiles in the sky as he
mer - ry as you may; For Har-ry our King is



} | f :m :f | s :- :s | l :-t:d' | t :-d':r' | d' :- :- | :- :s |

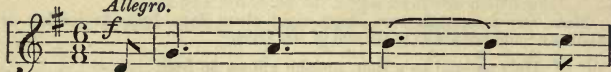
gone hunting, To bring his deer to bay.
up the morn To leave his i - dle bed.
ris - eth high To see and to be seen.
gone hunting, To bring his deer to bay.

BEGONE, DULL CARE.

Traditional.

Tune, "The Queen's Jig," about 1700.

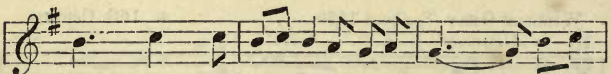
Allegro.



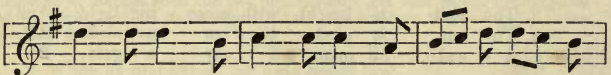
KEY G. } s₁ | d :- :- | r :- :- | m :- :- | - :- :f {
Be - gone, Dull Care! I



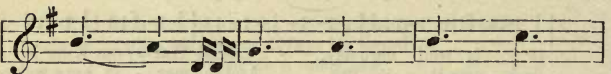
{ s : l : s | f : m : f | m :- :- | - :- :s₁ | d :- :- | r :- :- {
prithee be-gone from me, Be-gone, Dull



{ m :- :- | f :- :f | m : f : m | r : d : r | d :- :- | - :m : f {
Care! Thou and I shall nev-er a - gree. Long



{ s :- :s | s :- :m | f :- :f | f :- :r | m : f : s | s : f : m {
time hast thou been tarry-ing here, And fain thou wouldst me



{ m :- :- | r :- :s₁s₁ | d :- :- | r :- :- | m :- :- | f :- :- {
kill, But in- deed, Dull Care! Thou



{ m : f : m | r : d : r | d :- :- | - :- ||
nev - er shalt have thy will.

For accompaniments to the three traditional songs on pp. 233-5-6, see
CURWEN'S Songs of the British Islands.

CHAPTER VIII.

EXECUTION.

TABLE OF THE AVERAGE COMPASS OF THE REGISTERS.

<p>WOMEN'S VOICES.</p>	Small.	C ²	
	Upper Thin.	B ¹	
		A ¹	
	Lower Thin.	G ¹	
		F ¹	
	Upper Thick.	E ¹	
		D ¹	
	Lower Thick.	C ¹	
		B	
	MEN'S VOICES.	A	
G			
F		Upper Thick.	
E			
D			
C			
B ₁		Lower Thick.	
A ₁			
G ₁			
F ₁			
E ₁			
D ₁			
C ₂	Lower Thick.		
B ₂			
A ₂			
G ₂			
	F ₂		

Compass of Children's voices.

The compass of children's voices before they have been taught to sing is very limited, especially with boys, but with proper training it can be gradually extended upwards. To do this successfully teachers must insist upon soft singing until the boys have learnt to sing easily and naturally in the thin register of the voice. The voices of children who have received instruction in singing will be found to vary very much, according to the amount and kind of training they have received. The voices of children who have been well exercised and properly trained in regular singing lessons from an early age in a good infants' school, will be found when they enter upon Standard I work to differ greatly in compass and quality from the voices of those children who receive their first singing lessons in this Standard. It may, therefore, be well to state here that too often children transferred from the infants' to the boys' and girls' departments with voices in good condition are distributed among others whose voices are rough and uncultivated, and are allowed unchecked to deteriorate seriously, as they naturally must under these conditions. Such children should be kept together during singing lessons and frequently sing alone for the benefit of the others whose voices are altogether uncultivated; instead, therefore, of the bad voices spoiling the good or better ones, they will soon be improved by the example given them. The old text stands good here

also, "evil communications corrupt good manners." The first aim of the teacher must be to get from the children their proper singing voice, and this will be found to be weak and small in compass.

Children should be trained to sing easily and without any straining of the voice as follows:—

Under 10 years of age—Trebles, C to E' (Key C, *d* to *m'*); Altos, A₁ to B (l, to t).

Over ten years of age—Trebles, C to F' or G' (Key C, *d* to *f'* or *s'*); Altos, G₁ to B (*s*₁ to t).

As a rule the voices of children under ten show no marked differences of compass. The teacher, however, should be always on the look out for children who show power and good tone in singing low notes. The training should be quite gradual; time must be given for the vocal cords to gain strength; no strain whatever must therefore ever be allowed. Care also should be taken not to fatigue the voices with long or repeated tones at the extreme compass either below or above.

The force of voice with which children ought to

Degrees of force in singing.

sing in Grades I and II should not be determined by themselves, as is too often done, but by the teacher for them; just as a teacher in teaching writing shows the children the form and thickness they must give to the various letters so they should show by careful patterning with their own voice the kind of tone and the force with which it should be

sung. It is not sufficient to tell children that their singing is too loud or too soft, they must be shown clearly how loud or how soft the tone should be. Teachers in these Grades must be continually patterning and looking for as perfect an imitation as possible. Good results will in this way be gained in half the time usually given, for the sufficient reason that bad habits will not be formed by the children, and therefore the time and labour to remove them is done away with.

The force of voice for Grades I and II should be piano until the voices are in good tune and the tone is sweet and pleasant; the force may then be gradually increased, but the singing must never be louder than the children can sing sweetly and pleasantly. In Division I force of voice should be taught by pattern from the modulator, from the lowest class upwards. The teacher, for example, would say to her class, "I want you to listen to me, and then sing the notes I point just as I sing them." The teacher then sings d m d. After hearing the children's attempt at imitation the teacher says, "That was too loud, sing again, and as I do; make a *prettier* d and m." The teacher then patterns afresh very carefully, singing three or four notes, such as

Key G. m m d d d m m r d m r m

d m s s s m s f m m f s

Key F. s s m s s s m d s l s m

Key D. s l t d' d' t d' s &c. &c.

The children should imitate these more than once, so as to fasten in the memory the quality of tone and force desired. This may occupy the first five minutes in a lesson in an infant school class, and the children would soon learn how loud or how soft their singing should be, and would also soon effectively copy the teacher's manner of singing the syllables. Teachers may vary this exercise in the highest class by singing the phrases of tunes in easy time forms, such as the following :—

| 1 :1 | 1 :— || | 1 :— | 1 :1 ||

| 1 :1 .1 | 1 :1 || | 1.1:1.1 | 1 :1 ||

The teacher should beat time and pattern softly with a well-marked accent. Children are naturally fond of rhythm and will enjoy this change of work. With such methods of teaching it will be entirely the fault of the teacher if the children do not now sing with proper force and in pretty style.

In Grade II the same method should be adopted for teaching the degrees of force with which the class should sing. The singing lesson should always begin with the teacher patterning either time or tune forms very softly. The time forms should be sung to the time names (with careful attention to the accent) as they help the children to open the mouth and deliver their tones properly. The children should sing the following examples from the teacher's pattern, first

to the time names and then to the Sol-fa syllables, taking each example in both ways before proceeding to a fresh phrase.

Key G. (To time names.)

1 :1	1 :—			1 :—	1 :1			
1 :1.1	1 :—			1.1:1	1 :—			
1 :1 :1	1 :— :—			1 :— :1	1 :1 :1			
1 :— :1.1	1 :— :—			1 :—	— :1	1.1:1	1 :—	
1 :1.1	1 :—	1.1:1.1	1 :—					

Key F or G. (To Sol-fa syllables.)

d :m	s :—			s :—	m :d	
d :m.m	s :—			s.s:m	d :—	
d :m :d	s :— :—			d :— :s	m :s :d	

Key D.

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

The following tune forms to be patterned to the syllables with careful attention to the vowels in each example, singing, of course, slowly.

Key G.

s m s d d d m s m r m s
 m r d s s m f s m r d f

Key F.

s l s m s s l s s d m s
 m m s d s f r d s l f m

Key C.

s f r m d' r' d' s d' r' s d'

Key F.

m r s m m f l s s r m f

Key G.

|m .m :s .s |f :m || |m .,r:m .f |s :m ||

Key F.

|s .,l:s .f |m :d || |s .,f:m .r |m :d ||

Key D.

|s .s :l .t |d' :s || |d'.d':t .l |s :m ||

|m .,m:s .d |f :m || |m .,m:l .s |d' :s ||

|s .,l:s .m |d' :s || |s .l,t:d',s |s :m ||

Key E.

|s .s,s:m .m,m |s :d' || |m .r,d:s .,s |l :s ||

Key D.

|s .s,s:d' |d'.t,l:s || |s .s,s:l .l,l |s .,m:s ||

Key C.

|s .s,s:d' .r',d' |t .l,s:d' || &c. &c.

These last tune forms are to be carefully patterned to the syllables, giving special attention to rhythm, force, and pronunciation, and must be taken slowly so as to be easily and correctly imitated. As the soft pure voice gains strength with sweetness the force may be gradually increased.

Grades III and IV should, as a general rule, in cases where the music is not marked for force, sing with the *mezzo* force. Modulator voluntaries and time exercises should also be sung *mezzo*.

Every boy and girl should know this medium force of his or her own voice. Only when a good medium tone has been cultivated may the voices be safely trained for *forte* singing. Every singing class in Grade IV should frequently practise voice-training exercises for the purpose of cultivating *piano*, *mezzo*, and *forte* singing.

The following are perhaps the chief causes of flattening:—The neglect of voice-training exercises at the beginning of a singing lesson; bad position of the body while singing, as, for example, bending over a book on the desk when sitting, or bending the head over the book when standing; singing nearly all through a lesson with a loud voice—this is fatiguing, and therefore leads to flattening; forcing the voice upwards as far as possible with the thick register; singing with improperly-taken or insufficient breath; singing without the intention to sing in tune; the want of a good pattern at frequent intervals from the teacher.

To deal with flat singing in classes of children; begin with classifying the voices, select the most uncultivated in the class and place them in the front row (for more careful watching), then select the most promising voices and place them in the back row; the class will then be prepared for regular, systematic, and frequent voice drill. Voice training will be found the best possible remedy for flat singing, but if not done under favourable conditions (as specified above), a teacher may labour hard and long with but poor results. Careful classification of the voice and skilful voice training will soon cure flat singing. It is also very important that teachers themselves should not flatten when singing; example is more valuable than precept here. Children are too often left to their

Flat singing; its causes and cure.

edy.

1.

2.

3.

1

2

3

4

5

6

7

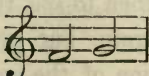
own manner of singing and so form bad habits; they require a model to imitate as regards style and manner of singing, just as fully as they do for writing or reading. The teacher, therefore, who is most capable of giving a good pattern is the most likely to achieve success in bright singing and maintenance of pitch; he should frequently sing a test exercise to the children to show them how it must be sung to avoid flattening.

The development of the thin register is most completely attained by (a) insisting on soft singing, (b) by frequent practice in the upper part of

The thin register
in boys' voices.

the voice. If teachers would from the very first insist on this soft singing from every child, they would experience no difficulty in developing the thin register, and they would find it unnecessary to talk to the children about registers at all.

In this way the habit of singing in the thin register is soon unconsciously formed, and the teacher is able to take the proper steps for strengthening it. If a teacher should have a class of boys who are accustomed to loud talking or shouting, especially of strong boys who force the thick register upwards when singing, it will be necessary to show them the kind of voice they must sing with (the thin register). Every teacher should know that the *great break* in

the voice is between F and G  Key C. **f : s** ||

and that boys and girls should sing F in the thick register and G in the thin register.

Let a class of boys sing the following notes in the Key of C:—

m' r' d' t l s

singing every note with the same kind of voice ; they will be obliged to sing the first note in the thin register, and should be told to sing as if the voice came from the throat. Then, following the scale down, tell them to sing

f m r d

with a thicker, fuller tone, as if the voice came from the chest. They will at once perceive the difference between the two kinds of voices, the thick and thin registers, and know why it is that some boys' voices sound so different from others in a singing lesson.

Detailed information respecting other registers of the voice, the lower and upper thick, the lower and upper thin, &c., with instructions as to correct use thereof, will be found in Curwen's "Standard Course" and Behnke's "Mechanism of the Human Voice."

Exercises such as the following, sung from the hand-signs will be found good practice for developing and strengthening the thin register ;

m' r' d' s l t d' r' m'

sung in the keys of C, C#, and D, first to the Sol-fa syllables, then to *koo*, then to *kaa*, and finally to the syllables again, but giving special attention to the pronunciation of the vowel in each syllable.

Unless the speaking voice has first some attention paid to it, to refine and soften it from the harsh, rough, noisy speaking so common with school children, sweet, pleasant, and good tone in the singing lesson can hardly be expected, and only be produced with much labour. Voice training in speech should therefore have the teacher's first attention. ①

To get sweetness and good tone when singing, care must be taken that the voice exercises should be suited to the age of the children and the condition of their voices. ②

For Grade II the Doh chord may be used with hand signs, and so varied as to form sufficient exercises for some time. After the Soh chord has been well taught, the two chords may be used in the following manner as a voice exercise; Keys C, C#, and D.

{ | d : m : s | d : m : s | s : t : r' | s : t : r' | d' : - : - ||

In Grade III, when the Fah chord has been taught the three chords may be used as a voice exercise in the following manner; keys C, C#, and D.

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

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

In Grade IV the following chord exercise (as given in "Standard Course") may be used as a voice exercise. Keys C, C#, D, and E.

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

$$\left\{ \begin{array}{l} | s .t : r' .t | s .t : r' .t | d' : - | - : - \\ | s : - | - : - \left\{ \begin{array}{l} | d' : - | - : - \\ | r' : - | - : - \end{array} \right\} \end{array} \right\} \parallel$$

In this exercise, in the keys of C and C \sharp only, it will be well occasionally for the parts to be changed, the alto singing the treble and *vice versa*. When a class of children can Sol-fa the above exercises correctly it will be better training for the voices to substitute the following syllables, singing each exercise through several times to each syllable; thus, first to *koo*, then *kaa* or *aa*; the syllable being at first repeated to each note and afterwards slurred in twos or fours, &c. To gain flexibility with the voices these exercises must be sung *occasionally* in very quick time, say M. 120; the ordinary pace varying from M. 60 to M. 80.

For a voice training exercise to be of any service it is essential for the children to be thoroughly familiar with it, and that it be frequently used. As very little time can be spared for this subject one or two suitable and simple exercises, in the manner of those given above, will be found quite sufficient. They should also be used for cultivating *piano*, *mezzo*, and *forte* singing. To be successful in getting sweetness and good tone from children with these exercises,

①

②

insisting on a proper position of the body, having the mouth well opened, singing with sufficient breath, good pronunciation of the vowels, and throwing the voice well forward in the mouth.

For this purpose the class should be required to first place itself in a good position for singing, each child standing or sitting properly upright, and then, so to inflate the lungs that the ribs are pressed outwards, holding the breath until the signal is given by the teacher for gradually expelling it.

Breathing exercises for children; their purpose and right use.
--

This may be most systematically done by the teacher giving the hand sign for *soh* and telling the children to take breath gradually as he closes his hand, and to hold the breath until he re-opens his hand as the signal for respiring, the teacher, of course, re-opening his hand as gradually as he closed it. The children should not be required to hold the breath long at first, but the time may be gradually increased in the number of seconds they may safely hold it, say from three to ten seconds.

This may be followed by another exercise which may be described thus: the teacher stands in front of the class so that he both sees and is seen well, holds the pointer in a perpendicular position, a little to his right, and directs the class to take breath as he moves the baton slowly to the left, and then expel the breath gently in singing a given sound (say *ah* to

G) while the pointer is moved back to its original position on the right; the length of the tone thus called for being increased gradually in the course of the practice of the exercise. This exercise will qualify the children to take breath properly when told, or when they see the breathing places, which should be marked in the music they sing.

By these exercises children will also gain the power of giving pure, good tone, of singing with greater force pleasantly, and of singing repeated or holding tones without undue fatigue; they are a great aid also in sustaining the pitch.

Before marking the breathing places in a school

<p>The choice of breathing-places in a school song sung to words.</p>

song the words should be carefully read through, the beginning and end of the musical phrases clearly perceived, and the proper fitting of these phrases to the sense of the words well considered. The choice of breathing places must depend on a proper rendering of the words so as to bring out their meaning fully and forcibly. If, however, the musical phrases should suggest a different marking, the sense of the words must of course rule. The proper breathing places are, at the beginning of a phrase, at the end of a line, before a strong rather than a weak pulse, before a long holding tone, and never in the middle of a word however it may be placed for music.

1

2

4

5

3

6

At the commencement of a singing lesson it should

Best exercises to commence a singing lesson with.

only be necessary for the teacher to give the word of command, "position," for the class to at once put itself into correct form for singing as regards physical condition, whether sitting or standing; if standing, they may "stand at ease," but no slouching must be permitted; if sitting, the body must be upright, without leaning against desks, but in an easy, comfortable, erect position.

One thing must be specially avoided, that is, the common habit of folding the arms across the chest or behind the back during singing lessons. In such a position, proper breathing is impossible, and the very bad habit is therefore formed of breathing only with the top of the lungs, technically called "collar-bone breathing."

After a proper position of the body has been secured, the teacher should then begin with a Breathing Exercise (as described on p. 249), followed by a Voice Exercise. This will at once put the class in good form for the singing. After some few lessons, this breathing exercise may be discontinued as a regular thing and only used occasionally, that is of course if the children thoroughly understand how to take breath properly and together at the places marked for it, or when so told by the teacher. The voice exercises need not occupy more than three or four minutes if judiciously employed; suitable exercises will be found on p. 247.

One of the best means to this end is for the teacher

<p>To secure correct and distinct pronunciation in singing.</p>

slowly and distinctly to read to the children the words of the song about to be studied, the children then reading the same collectively from his pattern. Distinct pronunciation can only be secured by having the proper value accorded to each vowel and consonant, whether in reading or singing the words.

Tone can only be produced and sustained on vowels; consonants must be well marked at the beginning and the end of words to give them form and shape, as it were.

The children should be shown how important it is to open the mouth properly for the different vowels. They should also be shown the proper use of the lips for the consonants; this can be effectively done by the teacher speaking words to them *inaudibly*, that is, *shaping* the words only, no sound proceeding from the mouth. For instance, the teacher thus inaudibly pronounces the word *me*, and asks the children to carefully watch his mouth and tell what syllable on the modulator he had just spoken; they will at once see the necessary and proper use of the lips for pronouncing words distinctly.

Every opportunity should be taken advantage of

<p>On pleasant speaking as a necessary preparation for sweetness in singing.</p>
--

for correcting the rough, noisy, and unpleasant speaking of the children, either in the school-room or the playground. The teacher should aim to establish a quiet, gentle,

and refined manner of speaking, for it is impossible to get sweet and refined singing from children whose voices are permitted thus to run wild, and whose rough, loud, uncultivated speaking remains unchecked. A good medium force of the voice is fully as important in speaking as in singing if good tone is the aim, as of course it should be.

Teachers should always be able to say "speak as I do," their example being always correct from the children's point of view. Opportunities for this species of voice training will be found in plenty in such exercises as calling over the registers; the ordinary salutations of "good morning" or "good evening," the recitation and reading lessons, &c.

The following is a short list of the terms and signs

<p>Terms and signs in music, with key to pronunciation.</p>

most commonly used, with an approximation to the correct pronunciation.

Adagio, (*ä-dä'-zhiö*), very slow and expressive.

✕ **Andante** (*än-dän'-tē*), easily and fluently.

Andantino (*än-dän'-tē'-nō*), a little slower than *Andante*.

Accelerando (*ät-tshel-ě-rän'-dō*), more and more quickly.

Ad libitum (*ad lib'-it-üm*), at will or discretion.

✕ **Allegretto** (*äl-lē-grēt-to*), cheerful; less quick than *Allegro*.

Allegro (*äl-lē-grō*), quick, lively.

Agitato (*äj-i-tä'-tō*), with agitation.

Animato (*än-i-mä'-tō*), with animation.

A tempo (*ä-tēm'-pō*), return to original time.


✕ **Calando** (*kälän'-dō*), softer and slower by degrees.

Con brio (*kön-bree'-ō*), with life, vigour and brilliancy.


Con moto (*kon-mō'-tō*), a spirited movement.

Con fuoco (*foo-ō'-kō*), with fire.

Key to vowel sounds.—*ä*, ale; *ä*, add; *ä*, arm; *ē*, eve; *ě*, end; *ī*, ill; *ō*, odd; *ō*, old; *ū*, but

Crescendo (*krēs-shĕn-dō*), gradually louder, 

Da Capo or D.C. (*dā-kā-pō*), repeat from the beginning.

Dal segno (*dāl sā-nyō*), repeat from the sign. 

Diminuendo (*dē-mē noo-ēn'-dō*), gradually softer.

Dolce (*dōl-tshĕ*), softly and sweetly.

Extempore (*eks-tĕm'-pōr-ĕ*), unpremeditated.

Fine (*fĕ-nĕ*), the end.

Forte f. (*for'-tā*), loud.

Fortissimo ff. (*fōr-tes'-sĕ-mō*), very loud.

Forte-piano, f.p. (*fōr'-tā pĕ-ā'-nō*), suddenly loud, then soft.

Grazioso (*grāt-zĕ-ō-sō*), in a graceful and flowing style.


Grave (*grā-vĕ*), very slow and solemn.

× **Larghetto** (*lār-gĕl'-tō*), in slow and measured time; less slow than *Largo*.

Largo (*lār-gō*), a very slow and solemn movement.

Legato (*lĕ-gā-tō*), in a smooth, gliding manner.

Lento (*len-tō*), in slow time.

M. Metronome rate:—M.  = 60; i.e., 60 crotchet beats to the minute.

Marcato (*mār-kā'-tō*), marked and emphatic.

Mezzo-piano (*mĕd-āzo pĕ-ā'-nō*), moderately soft.

Mezzo-forte, moderately loud.

Moderato (*mō-dĕr-ā'-tō*), of moderate quickness.

× **Molto** (*mōl-tō*), very, extremely.

Piano (*pĕ-ā'-nō*), softly.

Pianissimo, pp. (*pĕ-ā-nĕs-sĭmō*), extremely soft.

× **Portamento** (*pōr-tā-mĕn'-tō*), gliding the voice from note to note

Presto (*prĕs-tō*), very quickly.

Rallentando (*rāl-lĕn-tān'-dō*), gradually slower.

Recitativo (*retsh-ĭ-tā-tĕ'-vō*), a kind of musical recitation.

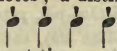
Ritardando, ritard (*rĕ-tār-dān-dō*) gradually slower.

× **Sempre** (*semprĕ*), always.

Sforzando (*sfor-tsān'-dō*), with special emphasis or force.

Soli (*sō-lĕ*), one voice of each part only to sing; the plural form of *solo*.

Sostenuto (*sōs-tĕnoo-tō*), each tone sustained its full length.

Staccato (*stāk-kā-tō*), detached, short, notes; a distinct pause, or rest between each note; shown thus 


× **Tempo giusto** (*tempō joostō*), in strict, exact time.

Tempo primo (*tempō pree'-mō*), return to the original time.

Tenuto (*tenoo'-tō*), to sustain the tones their full time.

× **Troppo** (*trop'-pō*), too much.

Vivace (*vĕ-vā-tshĕ*), quick and lively

 sign for a note to be held at discretion.

CHAPTER IX.

ORDER AND MANNER OF TEACHING.

[Some of the topics introduced in this chapter have already been more fully dealt with elsewhere. They are succinctly explained in this connection for convenience of reference.]

It used to be too often the rule for teachers of school singing to sing *with* the children, and of course loud enough to be heard above their shouting.

<p>On singing to or with the pupils.</p>
--

school singing to sing *with* the children, and of course loud enough to be heard above their

The Tonic Sol-fa method discourages this practice, and substitutes pattern teaching, the great merit of which is that it enables children to listen thoughtfully to the teacher and then to imitate as closely as possible the pattern given. The bad habit of singing *with* pupils makes the teaching of singing a laborious task, and, besides, imposes a strain on the voice of the teacher, already severely taxed by the ordinary routine of school work.

Pattern teaching, by compelling children to be attentive, trains them to think. The children also in this way learn the music more quickly as well as more accurately, and at the same time they learn the proper style in which it is to be sung.

But as a matter of course she teaches the children to sing these tones by *pattern* only, just as she would teach them to sing the different notes of a school song.

Also in boys' and girls' schools, when teaching Standard I (Grade II), **t** and **r** and then **f** and **l** are first taught *stepwise*, and by pattern only by most teachers, and not thoroughly, as required by the steps of the method, until they are to be approached by leaps. The Code leaves the teacher at liberty to teach by the more purely educational plan laid down in the different steps of the method, or to teach by pattern first (**t** and **r** and then **f** and **l** as above), and postpone the thorough teaching of **t** and **r** till the Second Step is reached (which is mostly done in large schools in Standard II, when taught separately), and **f** and **l** until the Third Step is reached in Standard III.

The following exercises will suffice to show the order in which these tones—when taught by pattern only, and not systematically by mental effects—may be taught in connection with the leaps of the Doh chord.

Key D.

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

A teacher must not expect to be able to teach the

<p>The best method of teaching and combining the D, S, and F chords.</p>
--

Soh and Fah chords by mere frequent repetition. They make the same tune as a

Doh chord and are easily confused with it if care is

not taken to contrast them with tones of the Doh chord and with one another, and to draw frequent attention to their mental effects. It should be steadily borne in mind that these mental effects are wholly derived from power of comparison. See p. 30.

If a teacher has to show an examiner how he would teach the second chord *with* the first he must be prepared to show he would teach each tone of the chord by its mental effect in association with the first chord already thus taught. The proper method of teaching this second chord by mental effect will be found on p. 26. A suitable phrase is first given and the mental effect of **t** is fully described, and its very different character from either **d**, **m**, or **s** is clearly shown. **r** is then treated in a similar manner. The chord should now be practised in its various forms on the modulator and from hand-signs, with the first chord, thus—

Key D.

d m s s t r' d' t d' r' t s r' t d' s m d ||

Key G.

m s d s, t, d r t, s, t, r d r s s, t, r d ||

These may be pointed backwards as well as forwards. Other examples are given on p. 27.

In large schools where Standard II children are taught separately, in a room by themselves, there is no reason why the first and second chords should not be taught thoroughly, and **f** and **l** practised stepwise, leaving the third chord to be taught systematically in

Standard III. In blending the third chord (Fah) with the others care must be taken that the key is not unsettled. The tone *t* promptly contradicts the tendency of *f l d'* to sound like a Doh chord. In giving examples of mental effect this point should be remembered. The tones of the Doh chord are also effective reminders of key. Examples are given on p. 30.

The following are some of the most difficult inter-

The most difficult intervals in each chord.

vals with average children:

(Range *d* to *d'*.)

d' *m*

In the Doh chord.

s *r*

In the Soh chord.

d' *f*

In the Fah chord.

d *l*

(Range *s₁* to *s*.)

s *d*

s₁ *m*

s₁ *r*

f *l₁*

f *d*

When a mistake is made in singing any of the above intervals the correction should not be merely patterned, but attention should be drawn to the character of the tone to which the leap is made.

The best of teachers have to guard against mannerisms in teaching.

The best methods to adopt to prevent the teaching running in a set groove.

Inexperienced teachers, or teachers of only average ability, are constantly found repeating themselves, and thus, without being conscious of it, they get into grooves, and make slow progress with their pupils. Such teachers are

astonished to find how little they have taught, for instance, from the modulator, when the *examiner* points a voluntary. When the teacher points the children appear to have learnt a great deal, but the fact is they have learnt only a number of phrases which their teacher has been in the habit of repeating continually. For example, some teachers point so constantly $d \ m \ s \ d' \ d' \ s \ m \ d$ that if an examiner should only point *one* upper d , thus, $d \ m \ s \ d' \ s \ m \ d$, the children find they cannot sing the last three notes unless they are permitted to repeat the upper d ; that is they can only sing what the teacher has been accustomed to point.

These faults are often observable in the first ear tests required by the Code. Children cannot imitate the four notes sung by the examiner because he does not happen to sing them in the order the teacher has always sung them. To avoid this result teachers should write out suitable phrases of sufficient variety and sing them in various keys.

Inexperienced teachers can escape from these grooves and mannerisms in teaching any of the different topics only by carefully preparing lessons and as carefully recapitulating former lessons where difficulties have been encountered. In constructing modulator voluntaries especial care should be given to avoid the common error of always beginning at the same pitch and using the same tonal range.

Head teachers in infant schools would find it a good plan to arrange for teachers to change classes for the music lesson once a fortnight or once a month. Sameness in teaching would then be more easily detected. This plan may also be adopted with advantage in the lower Standards of the boys' and girls' schools.

The hand or manual signs are intended to be used in addition to the modulator, *and not in place of it*, because these signs do not give a picture of the scale with its different intervals, and they do not show relations of keys. With this reservation they are useful in numerous ways. 1st.—They serve to deepen impressions of mental effect, because of their suggestiveness (the strong Doh, the clenched fist; the sad Lah, the drooping hand; the placid Me, the levelled hand; &c. &c.), and they help pupils to concentrate attention upon effect rather than upon interval. 2nd.—They enable a teacher to face pupils, and thereby to command their attention and to observe their faults of position and manner. 3rd.—They are a new way of approaching the mind, and they appeal to little children more strongly than letters and words. 4th.—They often save time. A teacher in a spare minute can give useful practice without delay in preparing apparatus. 5th.—They are useful in giving voice exercises.

<p>Advantage of the hand or manual signs, and their proper use.</p>

Two important aids to ear training are the realisation of mental effects and the practice of singing to *laa* from the modulator. Methods of impressing mental effects have been fully explained elsewhere. It may be worth while to repeat here that the scale tones derive their effect only by the power of comparison with what has gone before. If, say, *l s f* be given as a test in the following manner—

Ear training.

Teacher sings *d m s d' s m d* (long pause) *l s f* (another pause) questions asked, wrong answers given, and teacher announces he will sing the test again. He does so, but *without repeating the Doh chord,*

he has only himself to blame for failure.

Laaing from the modulator calls for careful thinking on the part of the children. They are compelled to make a conscious effort to conceive a tone before they sing it. *Laaing* exercises sung at sight should for some time be slow. As ear exercises disguise the true names of the tones of the scale by calling them all *laa* the practice of *laaing* is good ear-training, because it involves much the same effort of mind.

Laaing from the modulator should begin in Standard II. This will be found an excellent preparation for the ear training of Standard III. Adopting the same method in Standard III the children should be taught to *laa* the work of the previous Standard as a preparation for the ear training and sight-singing of Standard IV. For further information on *laaing* see pp. 42 and 43.

There are two chief reasons why, as a rule, ear exercises are not successful in schools. In the first place, teachers shrink from giving more than the few exercises they (and their pupils too, alas!) have learned by heart, because *they are not sure that they can sing to laa what they would like to sing*, and in the next place, ear exercises are rarely taught on a systematic plan even by otherwise good teachers. The chapter on Systematic Ear Training should be studied by those who are conscious of weakness in this respect.

The notation of tune is self-explanatory, but the notation of time deals with arbitrary signs. Pupils should be frequently called upon to explain signs and to help to construct blackboard exercises. Success in this matter depends largely upon skilful class management. Every child in the class should be made to feel that at any moment he may be called upon for explanations. Where practicable, writing exercises are the best means of fixing the notation of time in the memory. See further p. 190.

Special means to teach notation of time.

notation of time deals with arbitrary signs. Pupils should be frequently called upon to

explain signs and to help to construct blackboard exercises. Success in this matter depends largely upon skilful class management. Every child in the class should be made to feel that at any moment he may be called upon for explanations. Where practicable, writing exercises are the best means of fixing the notation of time in the memory. See further p. 190.

The disadvantages of teaching time and tune apart step after step, are shown on p. 220. If these topics are not systematically united from almost the beginning pupils long under instruction have great difficulty in singing songs in tune or

Continued separation of time and tune.

step after step, are shown on p. 220. If these topics are not systematically united

in time. The end should not be sacrificed to the means. If the requirements of the Code are ever raised time and tune tests combined may be asked for with good reason.

The general principle to keep in mind in constructing exercises is, make the time easy when the tune is difficult, and the tune easy when the time is difficult. After one-pulse and two-pulse notes, the easiest rhythms are those that contain imitations. (See p. 182.) Half-pulses are generally easier on a weak than a strong pulse. Easy tune is described on p. 221.

Easy combinations
of time and tune.

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time is difficult. After one-pulse and two-pulse notes, the easiest rhythms are those that contain imitations. (See p. 182.) Half-pulses are generally easier on a weak than a strong pulse. Easy tune is

described on p. 221.

Examples.

- (a) { | m : m . f | s : l . t | d' : t . l | s : — {
 } | s : s . f | m : m . f | m : r | d : — ||
- (b) { | d : — . r | m : — . f | s : l . t | d' : — {
 } | s : — . l | s : — . f | m : m . r | d : — ||

The function of time-names and the proper limits of their use are described on p. 210. The chief advantages of time-names are that they provide a great mnemonic help to the conception of rhythm, are very useful in ear exercises in time, and are a convenient mode of communication between teacher and taught. They give wrong conceptions

The use and abuse
of time-names.

of their use are described on p. 210. The chief advantages of time-names are that they

provide a great mnemonic help to the conception of rhythm, are very useful in ear exercises in time, and are a convenient mode of communication between teacher and taught. They give wrong conceptions

of time when they are mispronounced, and if they are used exclusively for time exercises pupils are unable to sing correctly in time without them. They are an instrument, not an end, of teaching.

Only advanced classes should get their first

**How to teach
a school song
by pattern.**

impression of a school song by reading it at sight in time and tune.

In the lower Standards all the songs should be taught by pattern. If they learn a song by groping through it from book or chart they acquire wrong notions of phrasing, &c., which are afterwards difficult to remove. The process of teaching may be described as follows: 1st—Teacher sings song right through to interest the class in it. 2nd—Teacher asks the class to imitate his pattern as he bit by bit sings the tune while pointing on the modulator. [This should be done two or three times if necessary.] 3rd—Teacher patterns longer phrases. [Twice or thrice.] 4th—Teacher patterns whole musical lines. 5th—The class endeavours to sing the tune through from the teacher's pointing, all failures being repatterned. 6th—The 3rd and 4th processes are repeated while the children look at the written or printed copy. 7th—The time of the tune is analysed. 8th—The tune is sol-faed by the children from the written or printed copy, and then vocalised. 9th—The pronunciation of the words without the tune is carefully patterned by the teacher and imitated by the class. 10th—The fitting of words to the tune is patterned by the teacher. 11th

—The necessary expression is discussed and settled. Of course all these processes are not always necessary. The judgment of the teacher must decide this.

In teaching by pattern it must be noticed that a well-written school song naturally divides itself into sections and then short phrases. These should be marked for breathing-places in order to express the words properly and effectively. But when teaching the music by pattern, apart from the words, the sections—formed by the lines of the verse—are too long for children to remember and imitate easily, and must be broken up into little rhythmic phrases, not taught in measures as is too commonly done.

To illustrate this take the following from “German Two-part Songs.”

THE SHADES OF NIGHT ARE FALLING.

(CRADLE SONG.)

Words by A. J. FOXWELL.

Music by F. GARTZ.

KEY Eb. *Slowly.*

†	†	†	†
:d	d :-m m :s	l :- s :s	s :m f :m
{	1The shades of night are	fall - ing O'er	moor and woodland
}	:d d :-d d :m	f :- m :m	m :d r :d

†	†	†	†	†	p
r :-	:r	r :m - f :l	s :r ^l d ^l :l	call - ing;	Then
{	wild;	Its	calm to rest is	call - ing;	Then
}	s ₁ :-	:t ₁	t ₁ :d r :d	t ₁ :f	m :

†	†	†	†
s :d ^l m :f	m :m d :l	s :- l :t	sleep, my
{	sleep, my child! then	sleep, my child! Then	sleep, my
}	: :l	s :d ^l m :f	m :- f :r

Plans based on the following arrangement will be found to work successfully and smoothly :—

- (a) A voice exercise or breathing exercise. . . 3 minutes.
- (b) Teaching tune from the modulator. 5 „
- (c) Teaching time from the charts and
from the blackboard 5 „
- (d) Ear-training exercises 5 „
- (e) Teaching time and tune combined from
the charts 5 „
- (f) Practice of school songs from the black-
board or from books 7 „

Fe and *Ta* are the chromatic tones that occur most

Chromatic or accidental tones requiring most frequent practice, and the changes of key they point to.

frequently. *Fe* suggests the first sharp key, and *Ta* the first flat key. See pp. 35 to 37. *Fe* is

taught by telling the children to sing *d t, d* and then requiring them to sing the same sounds to the syllables *s fe s*.

For *d' ta l* they should first sing *s f m*, and then sing the same sounds to *d' ta l*. *Ta* must be pronounced *taw*.

Fe and *Ta* should afterwards be approached from any other note, as *l fe s*; *m fe s*; *l ta l*; *s ta l*, using the same synonyms for teaching, viz., *r t, d*; *l, t, d*; *m f m*; *r f m*.

CHAPTER X.



MISCELLANEOUS.

THE phrase "a bad ear" covers many different musical deficiencies. An average class generally presents specimens of children who

<p>The treatment of children with "bad ears" for music.</p>

musical deficiencies. An average class generally presents specimens of children who

1. Cannot imitate even single sounds, and cannot tell the rise and fall of sounds.
2. Roughly imitate, singing out of tune, flat or sharp—more often flat.
3. Cannot sing alone, but can sing correctly with others.
4. Can sing correctly alone, but go completely wrong when singing with others.
5. Cannot imitate correctly, but yet quickly learn to tell the names of notes, showing in this matter good ears.

In a school class it is seldom possible for a teacher to devote time to the individuals whose difficulties call for special treatment. All that can be done is to devise means to (1) educate the ear by listening, and (2) educate the voice to obey the ear. The teacher must try to get such children to tell (1) a high sound from a low sound, (2) a long sound from a short sound, (3) an ascending phrase from a descending phrase (as **d r m** from **m r d**), (4) the repetition of

sounds sung to different syllables (as *d* sung to *aa*, *oo*, or *ee*, &c.). These exercises should be mixed with simple imitations of similar phrases. Lessons on mental effects are not of much use until the ear can conquer the tasks described above. The skill of the teacher in this as in all his teaching is shown by his adapting his lessons to the receptive powers of his class.

Children should not be permitted to continually Singing out of tune. sing out of tune in the vague hope that eventually they will fall into a better style. It is only too easy for the ear to become so vitiated that it serenely tolerates what to an educated ear is most painful. No amount of ability in singing from notes can compensate for the ill effects of false intonation. Listening to other children who sing in tune is the best cure for children who sing out of tune. In this way the ear gets educated to sweet pleasant sounds. The deficient children should occupy the front seats of the class near to the teacher, who is thus able to encourage his pupils to listen and to easily test their power to imitate correctly.

Practice is sterile if good and bad pupils are Mixing good and bad pupils. allowed to sing together on all occasions; the bad singers do not improve and the good singers rapidly deteriorate. A teacher's pleasure in his work depends greatly upon classification according to ability and voice quality. The best singers should

be placed where they can least hear the worst, *i.e.*, at the back of the class, and where, therefore, they can be heard easily by the others who depend so largely on their pattern and example. By pitting one section of the class against the other a better result can be gained in a short time than by indiscriminately mixing pupils.

In a class where the children sit in parallel rows the teacher should test them Testing collectively and individually. in tune by requiring the first row to sing the first note, the second row to sing the next note, and so on to the end of an exercise. For another test half the number in each row should sing a portion of an exercise and the other half the remaining portion. In this way a teacher can readily discover which pupils have gained the power to read and which have not. A class can be also quickly tested in small groups or individually by each child singing a note of a tune-form (written on the blackboard) such as this—

m s d l f m s t d' f m s r m t, d
 the first child singing the first note, the second child the next note, and so on; the exercise being repeated by being sung backwards instead of forwards as at first. Individuals can also be rapidly tested by singing short phrases (m r d, d m s, s f m, s t d', &c.) from dictation. The class may also be tested in time in as simple and expeditious a manner by each group or individual singing one measure to the teacher's beating (not, of course, *pointing*).

The singing of rounds is the simplest and easiest form of part-singing for children. By this practice they acquire the power of holding their own part against another part, and the ear is trained to recognise and enjoy sounds in harmony.

<p>The best method of beginning part-singing.</p>

After rounds have been practised the real alto singers find much less difficulty in holding their part than they generally do when ordinary part-singing follows unison singing. In choosing rounds care must be taken to avoid those that have a wide range. Some of the best rounds from a musical point of view are almost impossible to children. When a round is found to be going fairly the teacher should go close to each group in turn and identify those children that show ability to hold the low notes with full tone and without wavering. Placing the children so selected apart, the round or another one can be practised in a higher key and treated as a part-song, *i.e.*, each section of the class keeping to one line. If the teacher is able to point on the modulator in two parts, or sing one part and point another, or use the hand-signs with both hands, many useful exercises can now be given. The alto part of very simple two-part songs should be next attempted. At first it should be learned separately from the treble, and it is better that altos should know something of their part *before* they hear the treble. When combining

parts only a few trebles should be asked to sing their part, and as the altos gain confidence the number of trebles should be gradually increased.

Most classes supply fewer altos than trebles. Altos

Sorting trebles and altos.

are greatly injured by straining for high notes. It is well therefore to discover and separate altos as soon as possible. Besides the plan of selection described above, other ready, if somewhat rough, plans are available for the teacher who has little time for the work of classification. The following plans have been found useful :—

1. A familiar tune (singers sing most freely what they know best) is pitched in a very low key and the low voices noted.

2. The teacher calls out groups of the *older* children in turn and observes which voices are fullest and richest on low notes.

3. Taking G as a key-tone the children are asked to sing (to *laa*) up the scale slowly and *softly*, and to cease singing when they find it difficult to proceed; then in the same manner they are asked to sing down the scale from G, and are similarly instructed, except that they need not be asked to sing softly. The teacher walks in amongst the class during the singing, and noting the result whispers "a" "b" "c" or "d" to each child about whose capacity he feels fairly certain, reserving decision regarding the others to some future occasion. Mistakes in classification can be easily discovered when later on the children sing in parts.

Individual examination according to, say, plan 3 above is, of course, much to be preferred if it is found practicable. In examining voices it should be noted that the region of the best quality and not the

compass of a voice should decide the part to be taken. It is unwise to run the risk of spoiling good treble voices by making them sing alto because they can read and maintain the part, or because such an arrangement secures balance of parts.

Mixed-voice pieces (*i.e.*, pieces for soprano, alto, tenor, and bass) are not intended by composers to be used as school music, and therefore as a rule neither the

<p>On trebles and altos practising the upper parts of mixed-voice pieces.</p>

music nor the words are at all suitable for use in school. In such music the compass or range of the parts, the oft-repeated and sustained high notes, impose far too great a strain upon young and immature voices. When the upper parts only are sung of a four-part piece the harmony is mostly incomplete and unsatisfactory, and sometimes simply barbarous. Even a pianoforte or harmonium does not adequately supply the effect of the other parts. The only possible excuse for the practice of such music is that it is being prepared for performance with tenors and basses.

It may seem wholly unnecessary to condemn the

<p>On children singing the four parts of mixed-voice pieces.</p>
--

practice of allowing school children to sing in four parts music composed for mixed voices, for no sensible teacher is likely to commit such an error of judgment. The fact, however, that such a mistake, gross and absurd as it is, has been

made not unfrequently, renders a reference and a protest necessary. It is enough to point out that when tenor and bass parts are performed an octave too high they not only destroy the harmony intended by the composer but often go above the treble and alto parts, and obscure, if they do not hide entirely, the melody of all the parts. Even to an untrained ear the effect is strange and unsatisfactory, but to a cultivated ear it is most painful. There is absolutely no excuse for the practice. (See Inversion, p. 111.)

Mixed schools are too often found yielding to the temptation to make all girls sing treble and all boys alto, in order to save the trouble of teaching two parts in one class. There are grave objections to this practice, perhaps the chief being that the provision nature makes for variety of tone both with girls and boys is thus ignored, alto voices being all but as numerous among girls as among boys, and if anything a girl alto being more satisfying and pleasing than a boy alto. Therefore to make all girls sing treble simply because they are girls is to lose all this beautiful variety of quality provided by nature in a very constant average, and such a loose classification is a fruitful cause of flat singing. It is impossible to make a natural alto voice into a good treble, or a natural treble voice into a good alto; serious harm is done to voices by trying to do so. Again, the singing from

<p>All girls singing treble and all boys alto.</p>
--

a school thus classified never gives the degree of pleasure felt when children sing their own proper parts.

Simultaneous reading is often very injurious to the voices of young children.

Injurious effects of simultaneous reading.
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As the practice is confined to the lower Standards children are then at an age when the voice is most easily and permanently injured; it is then therefore that the greatest care should be taken with it, and most skill shown in forming and training it.

It is injurious also (a) because of the force or loudness with which children are permitted to read; (b) because the children soon form the bad habit of all reading with an unpleasant nasal twang; (c) because they mostly read at far too high a pitch; and (d) because of the length of time the practice is continued without a break or release of the great strain on such young and delicate organs.

If teachers, with their fully developed voices, were to give themselves the same task they would soon find how fatiguing such reading is to their throats, and therefore more easily understand how much more distressing it must be to a young child's throat. Such a practice not only makes it all but impossible to get sweet and pleasant tone when singing, but induces boys to force the thick register much too high, and therefore spoils the singing voice.

Simultaneous reading may, however, be practised without any harmful result to the singing voice provided the *medium* force only is used, the pitch is easy, and the voices are rested by frequent pauses for individual questions or reading. Under even favourable circumstances it is not well for simultaneous reading to be of long-continued duration.

School teachers should take care to know the Code

<p>Questions on the Instructions issued by the Board of Education.</p>
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thoroughly. Such questions as the following should be easily answered:—

1. Name some of the objects sought for in the inclusion of vocal music in the school curriculum.
2. How many Grades are there in the Instructions?
3. What Standards are included in Grade II? in III? in IV?
4. What are children in Grade II expected to be able to sing at sight (*a*) as to Tune, (*b*) as to Time?
5. Describe the ear tests required (*a*) in Grade III, (*b*) in Grade IV.
6. What kinds of songs are expected (*a*) in Grade II, (*b*) in Grade III, (*c*) in Grade IV?
7. In what Grade is transition by bridge notes introduced?
8. In what Grades is part singing asked for?

The details of the Instructions will be found *in extenso* on the introductory pages.

APPENDIX

OF ADDITIONAL EXERCISES.

VOWEL PRACTICE AND VOICE TRAINING.

On pages 247 and 248 three voice training exercises are given. When singing these, great attention should be paid to the pronunciation of the Sol-fa syllables, the teacher insisting on the *vowel sound* in each syllable being well given.

The following use of the Chord and Scale will be found an excellent practice for the vowels, and at the same time an effective voice training exercise.

Keys D, E \flat , E, F, and G.

{	d :—	m : s	d' :—	d' :—	t : l	s : f	m : r	d :—	
	oh	ee oh	oh	oh	ee ah	oh ah	ee ay	oh	

To be sung through next to *oo*, then *oh*, then *ah*, then *ay*, then *ee*.

The consonant "k" may sometimes be used before any of the vowels, and occasionally the exercise should be sung slowly to the Sol-fa syllables, with the greatest possible attention to the opening of the mouth in the formation of the vowels.

EXERCISES ON DIFFICULT LEAPS.

SUITABLE FOR GRADE III.

The leaps illustrated should be first separately patterned, and then the tests should be sung from the modulator or the blackboard. Some tests have a range from about d to d' . These should be sung in low keys, say C, D, or E. Others have a range from about s_1 to s . These should be sung in medium or high keys, say G, A, or B \flat . If the tests are sung backwards many other difficult leaps will be encountered. Other ways of varying practice are described on p. 44.

Range d to d' .Leaps $d' m-s r-m t-d' r-t s$.

No. 1.

 $d' s d m r d s r m d' m t d' s m s r m d$

No. 2.

 $d s m r s d d' r m s m t d' s m d' r m t d'$

No. 3.

 $m d s m d' s r m t d' s d r t d' t s t d' r m d$

No. 4.

 $s d m d' d s d' t s m s r m d' t m r s d d' t s d'$ Range s_1 to s (about).Leaps $s_1 m-s r-s_1 r-m t_1-t_1 s-s t_1$.

No. 5.

 $d s_1 m d t_1 m r s_1 s r m t_1 d s_1 r m d t_1 s_1 t_1 d$

No. 6.

 $d m s_1 d r s m s_1 d s_1 m r s t_1 r s_1 d m s_1 r d$

No. 7.

 $m r d s_1 s r m d t_1 m r s_1 d t_1 s_1 t_1 m s_1 d$

No. 8.

 $d t_1 d r t_1 s_1 m d t_1 s_1 r d t_1 s_1 d t_1 m s d$

Range about d to d' .

Leaps d' f — d l — d' l — f d .

No. 9.

d t_1 d s m d l s f d m d' f l s t_1 d

No. 10.

m r d t_1 s d d' l s d' f l t d' f d m r d

No. 11.

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

No. 12.

s l s d r m f d l s t d' l t d' d' f m t_1 d

Range about s_1 to s .

Leaps d l_1 — l_1 f — f l_1 — f t_1 — d f_1 — d f — r l_1 .

No. 13.

d t_1 d m s_1 d l_1 d f m r s_1 d m f t_1 d

No. 14.

s_1 f_1 m_1 d s_1 m r l_1 d t_1 s_1 l_1 f m r l_1 t_1 d

No. 15.

d r m s_1 l_1 f m r f t_1 m r l_1 d t_1 r s_1 t_1 d

No. 16.

d m s s_1 l_1 f m r d l_1 t_1 d f_1 l_1 s_1 l_1 f m r l_1 d t_1 d

No. 17.

m r d s_1 m_1 l_1 s_1 f_1 m_1 m r l_1 d t_1 d f_1 m_1 l_1 s_1 t_1 d

No. 18.

d r m f t_1 m r d f l_1 d r m s_1 l_1 f t_1 d l_1 r d

Difficult successions of three or more notes.

Range about d to d' .

d r f — m r t_1 — s f r — s f d — s l d' — d' t s — r f s .

No. 19.

m s d r f m r s l s f d m r f t_1 d

No. 20.

s d m s m r t_1 d m s l d' t s d' f m

No. 21.

s l s d r f s l m s f d t_1 m r f s f d t_1 d

No. 22.

d r f m r t_1 d m s l d' d' t s l s f r d

No. 23.

s l d t₁ d m r f s l f m s f r m d¹ t s t d¹

No. 24.

m s f r m r t₁ d r f m s f d d¹ s l d t₁ m dRange about s₁ to s.s₁ l₁ d—s₁ t₁ m—d r f—d l₁ m—l₁ m d—f m t₁.

No. 25.

d s₁ d l₁ s₁ m f m t₁ d l₁ m r l₁ d t₁ d

No. 26.

s₁ l₁ d t₁ s₁ t₁ m d r d l₁ m d t₁ r s₁ d

No. 27.

s₁ d l₁ t₁ d l₁ m d s₁ t₁ m d r f m s₁ d

No. 28.

d m d s t₁ m s₁ l₁ m d t₁ s₁ r d r f l₁ t₁ m d

No. 29.

m r d m₁ f₁ m₁ t₁ l₁ d s₁ l₁ r d t₁ s₁ s f d r d

No. 30.

d s₁ l₁ d t₁ m r s₁ l₁ d t₁ d r f m l₁ m d t₁ r d

Many other tests for all the Grades will be found in a handy form in "Code Singing Tests" (new edition), by John Evans and A. L. Cowley, price 4d., published by Messrs. J. Curwen & Sons Ltd.

Elementary Time and Tune Exercises.

No. 31.

TAATAI and TAA-AATAI.

(a)	l	: l . l l . l : l	l	:- . l l	: l	}
(b)	d	: m . f s . m : d	r	:- . l s	: m	
(c)	s	: f . m r . m : f	s	:- . d m	: r	
(d)	r	: m . d r . l : s	f	:- . m m	: r	
(e)	m	: r . m f . r : m	s	:- . r f	: m	

(a)	l	:- .l l .l :l	l	:l .l l .l :l
(b)	m	:- .f s .m :l	r	:m .f m .r :d
(c)	l	:- .r m .f :s	d'	:d .r m .r :d
(d)	d'	:- .t t .l :s	l	:r .m f .t, :d
(e)	s	:- .f l .f :s	f	:t, .d m .r :d

No. 32.

SAA.

(a)	l	:	:l	l .l :l	:	l	:- .l :l
(b)	d	:	:s,	l, t, :d	:	r	:- .m :d
(c)	s	:	:d'	t .l :s	:	f	:- .s :m
(d)	l	:	:r'	d' .t :l	:	s	:- .t :d'
(e)	m	:	:s	f .m :r	:	l	:- .s :d

No. 33.

tafatefe.

(a)	l	:l, l, l, l l .l :l	l, l, l, l :l .l l .l :l
(b)	d	:d, r, m, f s .m :m	l, s, f, m :r .m r .d :d
(c)	m	:m, r, d, r m .s :s	f, m, r, d :t, d m .r :d
(d)	s	:s, m, d, m s .s :s	s, d' .s, m :s .d s .t :d'
(e)	m	:d, m, r, f m .s :s	l, d' .t, r' :d' .s l .t :d'

No. 34.

TAAtefe.

(a)	l	.l, l :l .l l .l :l	l .l, l :l .l, l l .l :l
(b)	s	.m, s :f .r m .f :s	d' .s, f :m .f, s m .r :d
(c)	s	.l, t :d' .s m .l :s	l .t, d' :r' .s, d' l .t :d'
(d)	m	.r, d :s .m f .s :l	s .l, t :d' .s, f m .r :d
(e)	r	.m, f :m .d l .f :r	m .f, s :f .s, l s .t :d'

No. 35.

tafaTAI.

(a)	l, l, l :l .l l, l, l :l	l, l, l :l, l, l l .l :l
(b)	m, r, d :s .m f, s, l :s	f, m, r :s, f, m l .t :d'
(c)	r, m, f :m .s d', t, l :s	l, s, f :s, f, m f .r :d
(d)	s, s, s :m .m d', d', d' :s	l, l, l :r, m, f m .r :d
(e)	m, f, s :f .r f, s, l :r	d', s, m :l, f, r s .t :d'

No. 36

Various divisions.

(a)	l	:-	.l	l,l,l	:l		l	.l,l:l,l,l,l,l	l	.l	:l
(b)	s	:-	.m	f,s,l	:s		d'	.s,f:m,f.s,l	s	.f	:m
(c)	r	:-	.m	f,m,r	:s		m	.d,m:s,l.s,l	s	.r'	:d'
(d)	d'	:-	.t	t,l,s	:s		l	.s,f:s,f.m,f	m	.r	:d
(e)	m	:-	.s	d,r,m	:r		m	.f,s:l,s.f,s	l	.t	:d

No. 37.

TAAfe.

(a)	l	.,l:l	.,l	l	.l	:l		l	.,l:l	.l	l	.l	:l
(b)	m	.,s:f	.,l	s	.f	:m		s	.,s:l	.d'	m	.r	:d
(c)	r	.,m:f	.,r	m	.f	:s		l	.,t:d'	.r'	s	.t	:d
(d)	m	.,m:r	.,d	r	.l	:s		s	.,d':r	.l	d	.r	:d
(e)	s	.,s:l	.,s	f	.m	:r		d'	.,d':t	.l	s	.t,	:d

No. 38.

TAASAI :l . ||

(a)	l	:l	.	l	.l	:l		l	.	:l	.	l	.	:l	.
(b)	m	:s	.	f	.m	:r		l	.	:s	.	t,	.	:d	.
(c)	r	:m	.	f	.s	:l		s	.	:t	.	d'	.	:d	.
(d)	s	:l	.	s	.f	:m		f	.	:m	.	r	.	:d	.
(e)	t	:d'	.	r'	.t	:s		r	.	:m	.	f	.	:m	.

No. 39.

SAATAI : .l ||

(a)	l	:	.l	l	:	.l		l	:	.l		.l	:l
(b)	s	:	.l	s	:	.m		f	:	.l		.t,	:d
(c)	m	:	.d	r	:	.d		t,	:	s		.f	:m
(d)	s	:	.d'	t	:	.d'		r	:	m		.l	:s
(e)	s	:	.d	r	:	.m		f	:	.l,		.t,	:d

No. 40.

Both forms.

(a)	l	.	:	.l	l	.l	:l	.		.l	:l	.l		.l	:l
(b)	s	.	:	.l	r	.m	:f	.		.s	:f	.r		.t	:d'
(c)	d	.	:	.s,	d	.m	:s,	.		.m	:r	.s,		.m	:d
(d)	d'	.	:	.m	s	.f	:r	.		.l	:r	.m		.t,	:d
(e)	s	.	:	.s,	l,	.m	:r	.		.l	:s	.f		.r	:d

No. 41.

Miscellaneous.

(a)	l ., l : l . l, l. l : l	. l : l . l, l l . l : l
(b)	s ., f : m . f, s. l : s	. d ^l : t . l, s l . t : d ^l
(c)	m ., r : d . f, m. r : m	. s ₁ : l ₁ . t ₁ , d m . r : d
(d)	d ^l ., t : l . d ^l , t. l : s	. l : s . r, m f . t ₁ : d
(e)	m ., f : s . l, t. d ^l : t	. d ^l : r . m, f m . r : d

Exercises in Major and Minor Modes (without transition).

No. 42. KEY D.

{	m : s d . r : m f : l s : r m : t. l s. m : d	}
{	r : m. f m : — l : d ^l . t l. se : l m : f. m l : se	}
{	l : f m. r : d. r m : se t : l r : m. f s. , l : s	}
{	f ., s : f m ., f : m d ^l : — . d r. l : f. r s : t ₁ d : —	

No. 43. *Lah is G.* DOH is B⁷.

{	l ₁ : — . t ₁ : d t ₁ : — : m ₁ d : se ₁ : t ₁ l ₁ : — : —	}
{	t ₁ : — . d : r d : — : s ₁ f : t ₁ : r d : — : —	}
{	t ₁ : m : l ₁ se ₁ : l ₁ : m ₁ f ₁ : s ₁ : f ₁ m ₁ : — : —	}
{	ba ₁ : se ₁ : l ₁ t ₁ : d : r m. m ₁ : ba ₁ : se ₁ l ₁ : — : —	

No. 44. KEY G.

{	s ₁ : m : t ₁ r : d . m : s f : l ₁ : m	}
{	r : se ₁ : l ₁ d : t ₁ . l ₁ : se ₁ . l ₁ f ₁ : m ₁ : se ₁	}
{	l ₁ : d : t ₁ l ₁ : — : — s ₁ : s : f	}
{	m : r . d : t ₁ . l ₁ s ₁ : f : t ₁ d : — —	

No. 45. *Lah is G.* DOH is B \flat .

l ₁	:m ₁	l ₁	:d	t ₁ .l ₁ :se ₁ .l ₁ m ₁	:m ₁		}		
m	:r .d	t ₁	:m ₁	d	:t ₁	l ₁	:—		}
m ₁	:ba ₁ .se ₁ l ₁	:t ₁	d	:t ₁ .l ₁ m ₁	:se ₁		}		
l ₁	:t ₁ .d	m	:r .d	d	:t ₁	d	:—		}
s ₁	:f ₁ .m ₁ f ₁ .l ₁ :d	d	:t ₁ .l ₁ se ₁ .l ₁ :m		}				
r	:m .f	m	:se ₁ .l ₁ d .t ₁ :l ₁ .se ₁ l ₁	:—					

Easy Transition Exercises.—Time and Tune together.

No. 46. KEY F.

m .s	:d .m r	:s ₁	l ₁ .d :t ₁ .r f	:—		}	
C.t.							
m ¹ .t	:d ¹ .r ¹ m ¹ .d ¹ :s .l	s	:t	d ¹	:—		}
f.F.							
d ¹ s .f	:m .s f	:l ₁	m .r :d .m r	:s ₁		}	
f .m	:s .f l	:— .s	f .m :r .,d d	:—			

No. 47. KEY G. (Notice the wide leaps.)

d	:— r	:m	l ₁ :— t ₁ :d .r s ₁ :— s	:f		}			
D.t.									
f	:s ₁ m	:—	r ¹ s :— d ¹ :t	r ¹ :d ¹ r	:l		}		
f.G.									
s	:t ₁ m	:r	d ¹ s ₁ :f r	:t ₁ d	:— f	:l ₁		}	
f.C.									
m	:— r	:—	r ¹ l :s f	:d	m	:— r	:—		}
G.t.									
r ¹ s ₁ :l ₁	t ₁ :l	s	:f l ₁ :r	s ₁ :m	r	:s ₁		}	
d	:—	:—	:—						

No. 48. KEY $E\flat$.
$$\{ | d . r : r . m : m . s | s : r : m | f . , m : m . r : d \}$$
 $B\flat.t.$

$$\{ | d^{\flat} f_1 : - . s : l_1 . t_1 | d : r : m | s_1 : l_1 : t_1 \}$$
 $f.E\flat.$

$$\{ | d^{\flat} s : l . s : f . m | m . , r : r . , d : s | s^{\flat} r . f : m . r : d . t_1 \}$$
 $f.A\flat.$

$$\{ | r : d : l_1 | s_1 : - : l_1 | m_1 l_1 : - : - \}$$
 $E\flat.t.$

$$\{ | t_1 . , d : r . m : f . s | l : t_1 : m | d : - : - ||$$

No. 49. KEY D.

$$\{ | m : r : d | d^{\flat} : - : s . t | l : r : s \}$$
 $f.G.$

$$\{ | f : - : - | f^{\flat} d : r : f | f . m : m : r \}$$
 $D.t.$

$$\{ | r^{\flat} s : l : d^{\flat} | d^{\flat} . t : t : l | d^{\flat} f : m : r . d \}$$
 $A.t.$

$$\{ | t_1 : l_1 : s | f : m : r . m | r : d : - : d^{\flat} s . l \}$$
 $f.D.$

$$\{ | s : f : m | l : : t_1 | d . s : m . s : r . s \}$$

$$\{ | d : - : - ||$$

THE S.T.M.C. EXAMINATION.

The sight-singing tune tests, especially when sung to *laa*, the time tests, and the ear tests, are generally found to be the most difficult parts of the examination. TUNE.—Changes of key, the use of *ba* and *se* in the minor mode, and the chromatics *ta*, *de*, and *re* are the points that require abundant practice to the Sol-fa syllables and to *laa*. TIME.—Half-pulse rests and quick six-pulse measure (beating twice) are the

points that give most trouble in sight-reading. EAR.

—The practice of *giving* tests is one of the best preparations. The student should sing the chord $d m s d' s m d$ and then Sol-fa one of the tests on pp. 151-6, and then again sing the chord and repeat the test to *laa*. This accustoms the ear to realise the scale position of tones sung to *laa*, and, besides, is a valuable preparation for Req. IV (b), in which the candidate is required to give an ear test.

It is recommended that the foregoing exercises be practised in the following order, viz., a transition test, a chromatic test, a time test. The additional exercises that are now given are arranged in sets in this way.

EXERCISES.

For the S.T.M.C. Examination.

Transition and Minor Mode.

No. 50. KEY B \flat .

{ | s_1 :d . t_1 | t_1 . l_1 : s_1 | l_1 : t_1 | r .d : s_1 }

f.E \flat .

{ | s_1 r :f .m | m .r :d .r | m :- .r | d :— }

B \flat .t.

{ | s_1 d . t_1 : l_1 .se | l_1 : t_1 | d .r :m .r | d . l_1 : t_1 }

{ | m_1 :ba | se | l_1 : t_1 .r :d . t_1 | l_1 :— }

{ | l_1 . l_1 : s_1 .f | f . m_1 : m_1 . s_1 | d . t_1 : t_1 . l_1 | l_1 . s_1 : s_1 }

{ | fe . s_1 : l_1 . s_1 | d . t_1 :m .r | s_1 .d : t_1 .r | d :— ||

Chromatic.

No. 51. KEY D.

{ | d : s | m : f | s : se | l : m | r : de | r : m | }
 { | f : fe | s : — | s : d' | s : la | s : d' | ta : l | }
 { | d : r | ma : r | m : r | d : — ||

Time.

(Written in tune to afford practice in time and tune.)

No. 52. KEY G. M. 60.

{ | m : — : r, m, r | d : s₁ : d | r : —, m, f : s, m, l | }
 { | s : — : | f : —, m, r : m, r, d | r : l₁ : d | }
 { | t₁ : —, d, t₁ : l₁, t₁, l₁ | s₁ : — : | l₁, t₁ : t₁, l₁ : t₁, s₁ | }
 { | r : d : | r, m : m, r : m, r | l : s : | }
 { | s : fe : f | m, f : —, r, m, — : d | l₁ : — d : t₁, l₁ | }
 { | r : m : r, de | r : s : f, m | f. : l. : f. | }
 { | m, r : —, m : r, s₁ | d, t₁ : —, l₁ : t₁, r | d : — : — ||

*Transition and Minor Mode.*No. 53. KEY E_b.

{ | s, m : r, d | l : —, s | f, r : s, f | m : — | }
 { | ^{B₇.t.}sd : t₁, d | r : s₁ | m, r : l₁, t₁ | r : ^{f.E_b.}ds | }
 { | l, s : f, m | f, s : m | d', t : l, se | l, t : se | }
 { | l, m : f, m | r, m : d, r | m : ba, se | l : — | }
 { | t, t : l, s | d', m : s, f | m, f : r, d | d : — ||

Chromatic.

No. 54. KEY D.

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

Time.

No. 55. KEY F. M. 80.

{ | s : s . , f | m . f : s | s . s , s , m . d | m . r : d }
 { | . m : r . | . f : m . | . s : f . m | r . l : s }
 { | . s : s . s | . l : l . l | m . , r : m . , r | m . r : d ||

Transition and Minor Mode.

No. 56. KEY D.

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

A.t.

{ | m¹ : t₁ : l₁ | s₁ : - . l₁ : t₁ , d | r . m : f : t₁ | d^{f.D.} : s : - : - }

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

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

*Chromatic.*No. 57. KEY E \flat .

{ | d : m | re : m | s : r | f : m | d : r | ma : r }

{ | m : r | d : - | m : d' | ta : l | s : fe | l : s }

{ | s : r | de : r | m : f | s : s | la : s | f : r }

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

Time.

No. 58. KEY E. M. 70.

} | d :r ,m | r .d :m .f | s :- ,l,s,f | m :- {
 } | r .m,f:m .d | r .m,f:m .d | r :m .r | s₁ :s {
 } | f . :m . | r . :d . | l :s | f,s,f,m:r {
 } | .s :d | .f :t₁ | d ,r:m .d | m .r :d {
 } | r .[>]s :- .f | m .l :s | d .[>]r :- .l₁ | d .t₁ :l₁ .s₁ {
 } | l₁,d,t₁,r:d .m | r,f,m,s:f | m .r,d:r .l₁ | d .t₁ :d ||

*Transition and Minor Mode.*No. 59. KEY E^b.

} | d :- .r:m.d | s :- :f.m | r :m :d | l :- .s :f.m {
 } | d¹ :s :t | l :- .f:m.s | d :t₁ :d | m :- :r {
 } | ^{B².t.}sd :t₁ :t₁,r | r :d :m | m :r.d:t₁,l₁ | s₁ :m :m {
 } | f :t₁ :m | r :s₁ :l₁ | t₁,d:m :r | ^{f.E^b.}ds :- :f {
 } | m :- .s :f.r | m.l:s :r | f :- .m:s.ta | l :- :t {
 } | r¹.d¹:t.l:se.l | d¹ :m :l | r.m:f :t₁ | d :- :- ||

Chromatic.

No. 60. KEY F.

} | d :s₁ :m | re :- :m | s₁ :d :se₁ | t₁ :l₁ :- {
 } | r :de :r | f :- :s₁ | la₁:s₁ :r | d :- :- {
 } | d :t₁ :ta₁ | l₁ :- :s₁ | d :r :ma | m :- :r {
 } | s :fe :f | m :r :de | r :f :t₁ | d :- :- ||

Time.

No. 61. KEY F. M. 72.

} | m : r , m , f | m : d | s : f , - , m | r : - {
 } | m : m . m | r . d : t₁ | . t₁ : d , , r | m : . r {
 } | m , , f : s , , l | s : | f : - . m | m , , r : d {
 } | r , m , f : m | f , s , l : s | s : - | - . f : r . m {
 } | d - : - . r , m | r : - . m , f | s . s e : l . t | d^t : - ||

Transition and Minor Mode.

No. 62. KEY D.

} | m : - . f | s . d : r . f | m : r . d | l : s {
 } | ^{A.t.} r s₁ : - . l₁ | t₁ . d : r . f | m : - . r | d : - {
 } | ^{f.D.} d s₁ . l : f . s | m : r | d : t₁ . d | r . f : m {
 } | m . m : b a . s e | l : m . f | m . r : t₁ . d | l₁ : - {
 } | t₁ . t₁ : l₁ . t₁ | r : d | r . r : m . f | l : s {
 } | s . t a : l . s | f . m : s . f | m : r | d : - ||

Chromatic.

No. 63. KEY F.

} | d : s₁ | l₁ : t₁ | d : s₁ | t a₁ : l₁ | r : d e | r : m {
 } | s₁ : s e₁ | l₁ : t₁ | d : m | r e : m | s₁ : l a₁ | s₁ : l₁ {
 } | t₁ : d | r : m a | r : m | d : - ||

Time.

No. 64. KEY D. M. 80, twice.

{ | m :- :- | f :- :- | s :f :m | l :- :- {
 { | r :m :f | m :- :d | r :m :f | m :- :- {
 { | m :-.r:d | s :- :- | m :-.r:d | l :- :- {
 { | : :r | m : :s | f : : | : :f {
 { | m :-.r:d | r :- :m | r :- :- | - :- :- {
 { | m :- :s | : : | f :- :l | : : {
 { | l :- :- | - :t :d^l | r :- :l | s :m :d {
 { | m :- :- | r :- :- | d :- :- | - :- :- ||

A number of songs in quick six-pulse measure will be found in the "Royal Songster," or "Sunshine Songs," Nos. 4, 5, and 6, price 1d. each, published by J. Curwen & Sons.

LEAPS AFTER TRANSITION.

Exercises giving leaps to the distinguishing tones of one remove transitions are given on p. 70 and in the Specimen Tests. Sometimes other leaps are found difficult. Thus the succession at the change of key in the following

(1) d s m f m ^ad f m t₁ r d &c.

is not uncommon, although a considerate Tonic Sol-fa translator would, if possible, avoid writing it—he would prefer to delay the point of change and to write the passage thus:

(2) d s m f m s ^df m t₁ r d &c.

The chances are that good singers reading from (1) would sing **f** of the first flat key, thus :

d s m f m ^sr f m t₁ r d &c.

because they have been accustomed to seek for a new **f** in that region, and, moreover, the flat key **f** would at once sound like **f**, while the **f** in ^sd **f** would not sound like a true **f** at all, but merely like the **d** of the old key.

The following examples illustrate other difficulties of this kind—

(1) | d₁ : d₁ | s₁ : m₁t₁ | s₁ || read | d₁ : d₁ | s₁ : m₁ | d₁s₁ ||

(2) | d : m | r : ^sd | f₁ || read | d : m | r : s | d^sf₁ ||

(3) | d : s | ^fd : m₁ || read | d : s | f : ¹m₁ ||

Many similar passages that give great trouble can be understood by alterations of the point of change.

SINGING TO WORDS.

It is too often the case that great sight-singing skill in sol-faing is cultivated without much attention being given to sight-singing to words. Advanced pupils should as often as possible practise the fitting of words to easy music after *once* sol-faing. The earliest numbers of "The Royal Songster" or "Sunshine Songs" will be found useful for this purpose, and ordinary black-board exercises in tune can be utilised for the fitting of words on the plans suggested on p. 45.

EXERCISES.

Transition and Chromatics.

No. 65. DOH IS **D**.

A.t.

{ | d :- .t₁ | d .m : s | d^l :- | m :- | r :- .d | t₁ : r {

{ | s₁ : m | r : d | ^{f.**D**.} r^l :- | s .f : m | d^l : s | la : s {

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

{ | ^{f.**G**.} d^l s :- | f .m : r .d | ^{**D**.t.} m^l : t | d^l s : f .m | s : ta | l : f {

{ | m : re | m : t₁ | r :- | d :- ||

No. 66. DOH IS **F**.

{ | m :- | t₁ : d | f :- | - : m | re : m | l :- .s {

{ | s :- | f : | ^{f.**B**_b.} d :- | r : m | f :- | l₁ : d {

{ | m :- | r : d | t₁ :- | d : | ^{**F**.t.} s₁ d :- | t₁ .d : r .m {

{ | f : fe | s : | s : se | l : m | r : de | r : {

{ | ^{**C**.t.} r s :- | fe .s : l .t | d^l : r^l | m^l : m | d^l :- | t : r^l {

{ | r^l :- | d^l : | ^{f.**F**.} d^l s :- | f : m | r : de | : {

{ | r : m | f : s | la : la | s :- | s : d | r : m {

{ | d : ma | r : d | d :- | t₁ : r | r :- | d :- ||

No. 67. DOH IS **G**.

{ | s₁ :- .l₁ : t₁ .d | m : d : s₁ | f :- .m : r .de | r :- : re {

{ | ^{**D**.t.} m^l : s .f : m .r | s :- .f : m | f .l : d : r | r :- .m : d {

f.G.

{ |^ds₁ : f :— | s₁ : m :— | s₁ : la₁ : s₁ | l₁, t₁: d. r : m }
 { | s : f : m | m : r : l₁ | m : r : s₁ | d :— :— ||

No. 68. DOH IS **B_b**.

F.t.

{ | d :— | m₁ :— . f₁ | s₁ :— | d₁ : | m :— | m₁ : s₁ d }
 { | t₁ : r | s : f | m. s: f. r | m. : r. | l₁ : m | r : m }
 { | f : fe. s | l : t₁ | r :— | d : | ^{f. B_b} |^ds₁ :— | m : r }
 { | de : r | m : r | d :— . ta₁ | ta₁ : l₁ | r : d | d : t₁ }
 { | m : r | r. m : d | f., m: r., m | r., d: t₁, l₁ | s₁ :— . s₁ | s₁ : s₁ }
 { | la₁ : s₁ | t₁ : d | r :— | s₁ : m | m : r | d :— ||

No. 69. DOH IS **C**.

f.F.

{ | d : m. s | l :— . m | s : r | f : | ^sr : f | f. m : s }
 { | d̄ : r | f : m | l : s. d | r : m | l₁ : t₁ | d : }
C.t.
 { | ^rs : fe | l : s | d^l : t | r^l : d^l | t., t: f | t : l }
 { | l., l: m | l : s | m^l : re^l | m^l : d^l | r^l : de^l | r^l : l }
 { | d^l : t. l | s : fe | l : s | d^l : t | m^l : r^l | s : r^l }
 { | d^l :— |— :— ||

No. 70. DOH IS **B_b**.

{ | : m | r : d | d^l :— . l | s : l | r : | : l }
 { | l :— . s | m : ^{B_b.t.} l₁ | t₁ : f | m : t₁ | d : s₁ | f : }

$\left\{ \begin{array}{l} m, r : m . f \mid r : m \mid l_1 : t_1 \mid d : \overset{f. \mathbb{E}b.}{d^s} : - \mid f : m \end{array} \right\}$
 $\left\{ \begin{array}{l} f . s : l . f \mid r : \mid s : - \mid se : l \mid r : re \mid m : - \end{array} \right\}$
 $\left\{ \begin{array}{l} d^l : - \mid ta : l \mid s : d^l \mid r : l \mid s : fe . s \mid l : t_1 \end{array} \right\}$
 $\left\{ \begin{array}{l} d : - \mid - : - \parallel \end{array} \right\}$

Minor Mode.

No. 71. *Lah is G.* DOH IS $\mathbb{E}b$.

$\left\{ \begin{array}{l} l_1 \mid m_1 : d \mid t_1 : - m_1 \mid l_1 : d \mid m : \mid m_1 : - \mid ba_1 \end{array} \right\}$
 $\left\{ \begin{array}{l} se_1 \mid l_1 : d \mid t_1 : \mid m : r . d \mid t_1 . l_1 : se_1 . l_1 \mid r : - \mid d \end{array} \right\}$
 $\left\{ \begin{array}{l} t_1 \mid l_1 : t_1 \mid se_1 : t_1 \mid l_1 : - \mid - : \mid t_1 : - . t_1 \mid d \end{array} \right\}$
 $\left\{ \begin{array}{l} r \mid s_1 : - \mid d : - \mid d : - . d \mid r : m \mid t_1 : d \mid r \end{array} \right\}$
 $\left\{ \begin{array}{l} f \mid m : t_1 \mid m : se_1 \mid l_1 : r \mid d : m_1 \mid t_1 : - . l_1 \mid d \end{array} \right\}$
 $\left\{ \begin{array}{l} t_1 \mid se_1 : - \mid l_1 \parallel \end{array} \right\}$

No. 72. *Lah is C.* DOH IS $\mathbb{E}b$.

$\left\{ \begin{array}{l} m : d \mid l_1 : \mid f : r \mid t_1 : \mid l : f \mid m : t_1 \end{array} \right\}$
 $\left\{ \begin{array}{l} r : l \mid se : \mid l : m . r \mid d : m \mid l : m \mid l : f \end{array} \right\}$
 $\left\{ \begin{array}{l} m : ba . se \mid l : l_1 \mid f : - \mid - : - \mid t_1 : - \mid m : d \end{array} \right\}$
 $\left\{ \begin{array}{l} l_1 : r \mid t_1 : m \mid ba : - \mid se : m \mid l : - \mid l_1 : - \parallel \end{array} \right\}$

No. 73. *Lah is D.* DOH IS \mathbb{F} .

$\left\{ \begin{array}{l} l_1 : - \mid se_1 : l_1 \mid d : l_1 \mid r : f \mid t_1 : - \mid m : r \end{array} \right\}$
 $\left\{ \begin{array}{l} d : t_1 . d \mid l_1 : \mid m : l \mid f : r \mid m : - \mid t_1 : r \end{array} \right\}$

{ | d : l₁ | l : s | f : - | m : | t₁ : - | d : r }
 { | d : t₁, d | l₁ : | m : l | se : m | ba : se | l : r }
 { | f : t₁ | m : l₁ | r : l₁ | d : t₁ | d.r : m | d : t₁ }
 { | se₁ : t₁ | l₁ : ||

No. 74. *Lah is F.* DOH IS **A**b.

{ | m : - | r.d : t₁, l₁ | se₁ : l₁ | f : | t₁ : - | m : -r }
 { | d : t₁, d | l₁ : | f₁ : - | m₁ : re₁ | m₁ : l₁ | d : t₁ }
 { | r : | se₁ : | l₁ : m₁ | t₁ : | d : se₁ | l₁ : f }
 { | m : m₁ | ba₁ : se₁ | l₁ : r | t₁ : d | t₁ : - | l₁ : - ||

No. 75. *Lah is F*ff. DOH IS **A**.

{ | l₁ : d : t₁, se₁ | l₁ : m : t₁ | d : m : r.l₁ | d : t₁ : }
 { | m : r.d : t₁, d | se₁ : t₁ : l₁ | m₁ : ba₁ : se₁ | l₁ : - : - }
 { | m₁ : r₁ : m₁ | l₁ : - .m₁ : l₁ | l₁ : m₁ : l₁ | t₁ : - .m₁ : t₁ }
 { | d : se₁ : l₁ | r : t₁ : d | t₁ : m₁ : t₁ | l₁ : - : - ||

No. 76. *Lah is A.* DOH IS **C**.

{ | l : -.t | d^l : d | r : m | d^l : l | t : - | m : d^l }
 { | t : - | l : | t : -.d^l | r^l : t | d^l : se | l : f }
 { | m : - | r : d | r : - | m : | ba : se | l : m }
 { | d : f | m : l | t : d^l | r^l : f | m : l | se : t }

{ | d' :se | l :r | f :t₁ | m :l | d' :— | t :-.l }
 { | l :— | — :— ||

Time.

Written in tune to afford practice in combining time and tune.

No. 77. *Lah is D.* DOH IS **F**. M. 66, twice.

{ | l₁ :- :- | d :- :- | r :- .m :f | m :- :- }
 { | l :- :m | f :- .m :r | m :- :l | se :- :- }
 { | l : : | r : : | s :f :m | f : : }
 { | m :- .r :d | t₁ :- :m | d :- .t₁ :d | l₁ :- : ||

No. 78. DOH IS **G**. M. 70, twice.

{ | : :d | t₁ : : | : :r | d : : }
 { | : :m | r :m :f | m :- .r :d | t₁ : : }
 { | d :- :- | — :m :f | s :- .f :m | f :- .m :r }
 { | m :r :d | r :- :m | s₁ :l₁ :t₁ | d :- :- ||

No. 79. DOH IS **F**. M. 80, twice.

{ | s :- :- | — :f :m | f :- :- | : : }
 { | t₁ :- .d :r | s₁ :l₁ :t₁ | d :- :m | s :- :- }
 { | : :l | s :- :m | : :f | m :- :d }
 { | r :- .m :r | m :- .r :m | f :- :m | r :- :- }
 { | s :- :- | — :- :- | s₁ :- :- | : :f }
 { | m :f .m :f | s :f .m :f | l :s .f :m .r | d :t₁ :d }

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

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

No. 80. DOH IS **G**.

{ | d :- :- | - :- :d | s₁ : : | : :l₁ } {

{ | t₁ :-d:r | s₁ :-l₁:t₁ | d :- :m | s₁ : : } {

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

{ | r :-m:f | s₁ :-l₁:t₁ | d :-d:d | d :- :- ||

No. 81. DOH IS **F**.

{ | .d :t₁ | .r :d | m ,r:m .s | f,m,r :s . } {

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

{ | t₁,d,t₁:l₁,t₁,l₁|s₁ : | : .d | r :- .m } {

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

No. 82. DOH IS **G**.

{ | s :f ,m,r | m :- .d | s₁,l₁,t₁:d ,r,m | f : } {

{ | m ,s:d . | r ,f:t₁ . | d . :r . | m . : } {

{ | s .f,m,r,d,t₁,l₁|s₁ : .s | f . : .s | m . : } {

{ | l ,s :f,m,r,d | t₁ :- .r | d,r,m,f:s .t₁ | d :- ||

EXERCISES.

For Requirement III (b) of the S. T. M. C. examination. To be sol-faed and then sung to *laa*.

Transition and Minor Mode.

No. 83. KEY D.

}		d	:-	.r		m	.f	:s	.m		l	:—		s	:	{					
		f.G.																			
		}		*r	:-	.m		f	:	t ₁		m	:	r		^{D.t.} df	:	{			
		}		m	.ba	.se		l	:	m		d ^l	:	t	l		se	:	l	{	
		}		m	.-	.m		r	.m	:	f	.r		d	:	t ₁		d	:	—	

No. 84. KEY E^b.

}		d	:—		r	:m		s	:-	.f		m	:—	{						
		B ^b .t.																		
		}		r _s	:	l ₁	.t ₁		d	:	r		m	:-	.r		r	:	^{f.E^b.} ds	{
		}		s	:	f	.m		r	:m		l	:m	.ba		se	:	l	{	
		}		l ₁	:	t ₁	.d		r	:m		r	:-	.d		d	:	—		

No. 85. KEY G.

}		d	:—		s ₁	:l ₁		t ₁	:f		m	:—	{					
		}		m	:—		l ₁	:d		t ₁	:l ₁		se ₁	:t ₁	{			
		}		d	.r	:m	.l ₁		d	:	t ₁		t ₁	:—		l ₁	:	{
		f.C.																
		}		¹ m	:f		s	.m	:f	.s		l	:s		r	:m	{	
		G.t.																
		}		^{fe} t ₁	:d		r	.d	:t ₁	.d		s	:f		m	:r	{	
		}		l ₁	:d		t ₁	:r		d	:—		:					

No. 86. KEY B₇.

{ | s₁ : l₁ . t₁ | d : m₁ | l₁ . s₁ : f e₁ . l₁ | s₁ : m₁ {
 F.t. { | l₁ r : d . t₁ | d . m : s . f | m :- . r | r f.B₇. : d s₁ {
 { | m : r . d e | r : l₁ | s e₁ . l₁ : r . d | d : t₁ {
 { | m₁ . b a₁ : s e₁ . l₁ | t₁ . r : d . t₁ | d : t₁ . , l₁ | l₁ : — {
 { | t₁ : l₁ . t₁ | r : d | d . t₁ : l₁ . s₁ | l₁ . f₁ : m₁ {
 { | f₁ . s₁ : l₁ . t₁ | r . d : t₁ . d | l₁ : t₁ | d : — ||

No. 87. KEY A₇.

{ | s₁ :- . d : t₁ . r | d : s₁ : m₁ | f₁ :- . l₁ : s₁ . f₁ {
 { | m₁ . f₁ : s₁ : m | r :- . d : t₁ . d ^{E₇.t.} | r s : t₁ : d {
 { | f . m : m : r | ^{f.A₇.} d s₁ :- : | l₁ : s e₁ . l₁ : t₁ . d {
 { | m : m₁ : b a₁ | s e₁ . l₁ : d . t₁ : l₁ . s e₁ | t₁ : l₁ : s₁ {
 { | s₁ : l₁ . t₁ : d . r | m : r : l₁ | d : t₁ . d : r {
 { | d :- :- ||

No. 88. KEY A.

{ : d | d :- . s₁ : l₁ . s₁ | d : m₁ : l₁ | s₁ : — {
 { : f₁ . l₁ | d :- : ^{f.D.} d s₁ | l : s : f | m : s {
 { : d | r :- . m : f | m :- :- : ^{A.t.} | m₁ : s e₁ {
 { : l₁ | d . t₁ : l₁ : | m₁ : b a₁ : s e₁ | l₁ . t₁ : l₁ {
 { : | t₁ : d : r | m . r : d : s₁ | l₁ : — {
 { : r | d :- ||

Chromatics.

No. 89. KEY D.

} s	: fe	: f	m	: s	: d'	d'	: m	: re	}
} m	: s	:	d'	: s	: ta	l	: s	:	}
} f	: m	: r	de	: r	: s	la	: s	: t	}
} d'	: —	: —							

No. 90. KEY F.

} s	: fe	s	: l	m	: re	m	: s	}
} r	: de	r	: m	s	: f	m	: —	}
} m . f	: s	la	: s	d	: d . ta ₁ l ₁ . t ₁	: d	}	
} d	: ma	r	: d	d	: t ₁	d	: —	

No. 91. KEY D.

} d	: — . r	m	: f	s	: la	s	: m	}
} s	: d'	s	: ta	l	: s	s	: fe	}
} f	: m	m	: r	s	: r	de	: r	}
} s	: se	l	: d	m	: r	d	: —	

No. 92. KEY D.

} m	: m . r	de . m	: r	s	: m	re	: m	}
} s	: fe . f	m	: d'	d	: ma	r	: —	}
} m . f	: s	ta	: l	s	: la	la	: s	}
} f	: m	r	: de . r	m	: r	d	: —	

No. 93. KEY Eb.

} s	:d'	t	:ta	l	:s	fe	:f	}
} m	:l	s	:m	r	:de	r	:—	}
} m	:fe	s	:s	la	:s	d'	:s	}
} f	:m	re	:m	r	:r	d	:—	

No. 94. KEY D.

} d	:— .r	m	:re	m	:s	fe	:f	}
} m	:— .f	s	:d'	t	:ta	l	:—	}
} l	:— .s	f	:m	s	:— .la	la	:s	}
} f	:m	r	:de	r	:m	d	:—	

Minor Mode with Chromatics.

No. 95. Lah is A. DOH is C.

} l	:d'	:t	se.t	:l	:f	m	:re	:m	}
} ḍ .ṭ	:ḷ	:—	m	:r	:de	r	:f	:m	}
} l	:t	:l	se	:—	:	l	:r	:m	}
} f	:d'	:t	l	:m	:ba	se.l	:t	:d'	}
} r'	:d'	:t	ḷ	:d	:r	m	:re	:m	}
} l	:—	:—							

NOTE AS TO APPENDICES II
AND III.



APPENDIX II covers the Staff Notation theoretical and practical syllabus recommended for use in schools in which the Tonic Sol-fa system is used.

APPENDIX III covers and goes considerably beyond the Staff Notation requirements of the S.T.M. Certificate.

Together these Appendices form a complete Elementary Staff Notation Course.

APPENDIX II.



THE RELATION OF TONIC SOL-FA TO THE STAFF NOTATION.

The Instructions as to Inspection issued in 1901 say that :

“In schools using the Tonic Sol-fa notation it is very desirable that the relation between the Tonic Sol-fa and the Staff notation should be taught at least to scholars in Standard V and upwards. The following are the points to which attention may be profitably given :”—

THEORETICAL KNOWLEDGE.

I. The staff and the alphabetical names (as C, D, E, &c.) of the lines and spaces in the treble clef. (It will be an advantage if boys are also made acquainted with the bass clef.)

II. The signatures of major keys to four sharps and four flats, and the rules for finding key-notes from signatures.

III. The meaning of the most used time signatures with crotchet beats (viz., $\frac{3}{4}$ and $\frac{4}{4}$).

IV. The relative values of notes from the breve to the semiquaver, and the meaning of the added dot. The signs for rests.

Key E, with four sharps, and key A flat, with four flats, introduce no new position of the key-note, but they are among the commonly used keys in vocal music.

Rules for finding key-notes from signatures.

In the end key signatures are memorised and identified without calculation. But the beginner finds it difficult to read signatures because the theoretical necessity for their use is not easily brought home to his mind. Hence the apology for scheme of mnemonics and "rules of thumb." One of the most useful and least objectionable (because it draws attention to a point of theory) of these rules is that which points out that—

In sharp signatures, a single sharp shows the position of Te the 7th of the scale, and where there is more than one sharp the last sharp to the right is on Te. Therefore, associate sharps and Te.

In flat signatures, a single flat shows the position of Fah, the 4th of the scale, and where there is more than one flat the last flat to the right is also on Fah. Therefore, associate flats and Fah.

Where there are no sharps or flats Doh is C, the 3rd space or the leger line below the staff.





In writing signatures care should be taken to always place the sharps or flats in proper order and exactly on the proper line or space. Do not allow pupils to get an impression that so long as the number of sharps or flats is right it does not matter where they are placed. Show how the signatures are cumulative and follow an orderly plan. Thus the sharps proceed as follows:—

G	D	A	E
F is sharpened.	The 4th below F, viz. C, is sharpened.	The 5th above the last sharp, viz. G, is sharpened.	The 4th below is sharpened.

The rule is, then, after the 1st sharp, sharpen alternately the 4th below and the 5th above. [If more than four sharps are used the rule is broken because leger lines are never used for signatures.] The flats proceed as follows:—

The fact that the dot adds half as much again to the value of a note is not hard to understand as a theoretical point.

The memorising of rests certainly involves more trouble because of the inherent badness of the signs employed in the Staff notation. The commonly used signs for rests are as follows :—

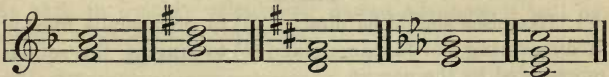
From a line <hr style="width: 50%; margin: 0 auto;"/>	Semibreve	
On a line <hr style="width: 50%; margin: 0 auto;"/>	Minim	
Hook to the right └	Crotchet	
Hook to the left ┘	Quaver	

and these will probably be considered enough to know.

PRACTICAL SKILL.

WHY POINTING IN ANY KEY AND WRITTEN TESTS ONLY IN KEY C?

Pointing exercises are an almost indispensable feature of a movable Doh Staff Notation course. As a rule, it is best to write a *Doh* chord in several keys boldly on a large staff, drawn or painted on a blackboard, and to point with a white tipped pointer. The *Doh* chords should be written, say, thus :—



Charts are often only an imaginary saving of time. They show too much, or they are not so flexible as a blackboard in supplying varied exercises.

It is stipulated that the written tests are to be the same as for Grade III (not Grade IV) of the Staff requirements of the Code. These requirements are as follows :—

To sing slowly as pointed out by the Examiner, using the Sol-fa syllables, a series of notes in the key of C, containing an F sharp contradicted by an F natural, and a B flat contradicted by a B natural. The F sharp should be approached by the note

G, and return to *G* as in the example, and the *B* flat should be approached by *C*, and be followed by *A*, as in the example.

(See specimen in Section V, p. 306.)

It will be seen at once that the accidentals involve the use of *Fe* and *Ta*. Now it is fairly easy to interpret these accidentals in the key of *C*, but when *Fe* and *Ta* are used in other keys, their notation involves a somewhat complicated use of the sharp, flat, and natural too involved for the purpose in hand. It was necessary that the meaning of a sharp or flat placed *before* a note should have at least an introductory explanation.

TIME TESTS.

These are to be the same as for Division III Staff notation, the requirements for which are as follows:—

To sing on one sound, to the syllable Laa or Doh, an exercise in $\frac{1}{4}$ or $\frac{3}{4}$ time, containing semibreves in $\frac{1}{4}$ time, and minims, crotchets, quavers, and dotted minims, and rests on non-accented portions of the bar in $\frac{1}{4}$ and $\frac{3}{4}$ time.

(See specimen in Section VI, p. 306.)

As the dot may be applied only to the minim, and there are no notes shorter than quavers to be used, no rhythmic difficulty can occur that Division IV cannot easily master.

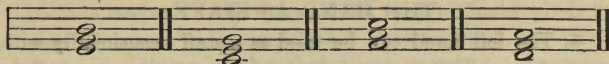
SUGGESTIONS FOR CLASS PRACTICE.

TUNE.

1. Exercises should be directed (*a*) to give pupils fluency in discovering Sol-fa names, and (*b*) to singing the sounds represented by the names.

2. As naming in reading staff notation is a mental act involving calculation, collective practice is delusive unless constantly checked by individual questioning. Therefore, there should be frequent practice of naming notes without singing.

3. Establish first that *doh*, *me*, *soh* are all on lines or all in spaces. Always use at least three keys at every lesson. Nothing need be said about signatures until the class can read (*i.e.*, name and sing) with fair ease in any key. The blackboard should be prepared, say thus:—



each group representing a Doh chord. At another lesson choose other positions for the chord. For purposes of questioning teach the numerical naming of lines and spaces:—

Lines	_____ Line above staff	Spaces
5 _____		4
4 _____		3
3 _____		2
2 _____		1
1 _____		
Line below staff _____	_____ Space below staff	

4. Show that upper *doh* must be on a line if *d m s* below are in spaces, and that it must be in a space if *d m s* below are on lines. Similarly, show the necessary position of low *soh*. This need be done only in keys that start high.

5. Show that the position between *d* and *m* must be *ray*, and that between *s* and *m* must be *fah*; that just over *s* must be *lah*, and that just under the *doh* must be *te*. Abundantly question on these points in many keys until the rule of reading by reference to the position of the key chord is established as a habit. Do not allow pupils to fall into the way of always reckoning from the *Doh*, so that they have as it were to climb up, in their minds, instead of making a leap. As skill in quickly calculating names advances it will be enough to show only *doh* and *soh* on the board.

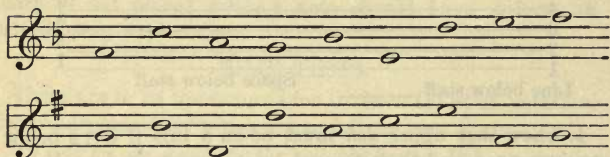


Point in the middle for *d m s* and a little on one side for *r f l t*. Question the class on groups of notes rather than on single notes. Get individuals to come out and point to order. Encourage pupils to learn to point easy tunes each in several keys. Writing exercises are valuable, but they are not often practicable. Where they can be used pupils should be asked to copy out staff notation exercises in full and to place Sol-fa initials under notes.

THE HAND AS STAFF.

6. The left hand can be used as a staff occasionally with advantage. The class can be made to use it as a staff to point on. But the hand should not be used very much in this way, because while it helps to illustrate it does not present the same picture to the eye as is presented by the lines and spaces that form the staff.

7. Besides pointing on upright chords it is useful to point on a board prepared, say thus :—



Point to and fro. The clef and key signatures are added for completeness. *Doh* can be shown by a special colour or by a special shape. But it is better still for pupils to learn to recollect the position of *doh*.

PITCH NAMES OF LINES AND SPACES.

8. It is not easy to get a whole class to remember the alphabetical names of lines and spaces. These names are not used in singing, and are, therefore, apt to be forgotten. Every lesson should include some practice in alphabetical naming. The constant use of pitch names in connection with the position of *doh* (as Key G, &c., not *doh* on second line), is a great help to the memory. Gradually, the expression "key F," "key D" conjures up its own special picture of the Staff. In beginning to teach pitch names *do not encourage reckoning*. Let each line or space be named by its appearance, and not because it is a certain distance from others. Teach a few details at a time. Fix, say, that the middle line is B, and the top line, F. Add the name E for the first line. Then add the names for one or two spaces, and so on until all are known from sheer repetition. Afterwards exhibit the pitch names from C to C above, and show that they fit the Tonic Sol-fa scale.

9. It is useless to try to teach the recognition of pitch to classes of school children. But a knowledge of the pitch names is indispensable for theoretical purposes. Approximate ideas of pitch should, however, be cultivated. Staff notation exercises should, therefore, be sung at or near the pitch represented.

CLEFS.

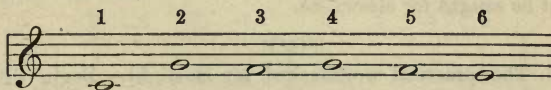
10. Explain that the lines and spaces sometimes stand for high pitches within the range of treble voices, and sometimes for low pitches within the range of men's voices. Show the treble clef and the bass clef. Postpone naming the pitches on the bass clef until you can give a lesson on the great staff of eleven lines. Keep to the treble clef at present.

SHARPS, FLATS, AND NATURALS (*FE* AND *TA*).

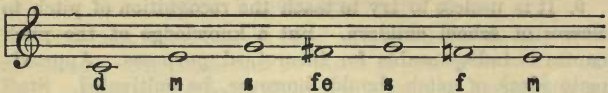
11. These are asked for only in the Key of C. Explain that means have to be devised to show sounds between the whole tone steps of the scale, and, further, that it is found convenient to name these pitches from the letter below or the letter above. When named from below they are said to be the *sharp* of the note after which they are named, and so on with flats. Draw, and get pupils to draw sharps and flats on the blackboard.

THE SHARP CONTRADICTED BY A NATURAL.

12. Write, say—



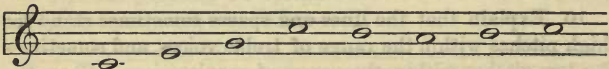
and state that you want the 3rd note to be *fah* sharp (*fe*). Insert the sharp immediately before the note. State that you want the 5th note to stand for *fah* again. Explain that for this purpose the sign called a natural is used. Get this sign well differentiated in appearance from the sharp. Place the natural before the 5th note. The exercise will then appear as follows:—



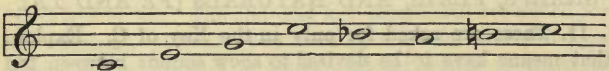
THE FLAT CONTRADICTED BY A NATURAL.

13. Write, say—

1 2 3 4 5 6 7 8



and state that you want the 5th note to be *te* flat (*ta*). Insert the flat immediately before the note. State that you want the 7th note to be *te* again. Explain that the natural is again needed for this purpose, and insert it before the note. The exercise will then appear as follows:—



14. These lessons must be repeated frequently until the facts and notation are indelibly impressed. It may save writing, but in the long run it does not save teaching to have the exercise already complete on the board. The eye and the memory are better exercised when the exercise is built up gradually with the assistance of pupils.

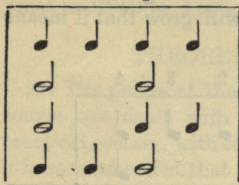
15. If the sharp, flat, and natural are used in other keys a much longer course is necessary. Such knowledge is not asked for in the code syllabus, and if needed by teachers must be sought for elsewhere.

TIME.

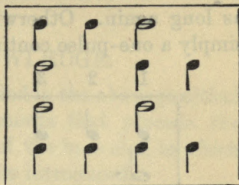
16. The practical work asked for is slight. Begin with four-pulse measure. Explain that a crotchet is formed by a head to which is added a stem turned *either* up or down. Use the crotchet as a one-pulse sign. Then similarly explain the formation of a minim and its duple relation to a crotchet. Let the first exercise be in lines showing equal measures or bars. It is easier to see and compare values in this way than when several measures are in one line and those below do not range.

Forms of Exercises.

Stems up.

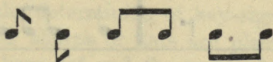


Stems down.

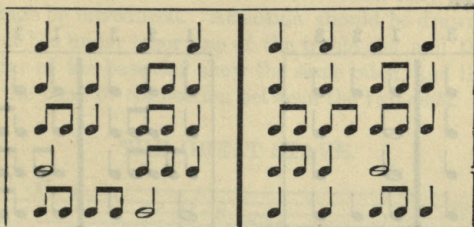


17. Next, add quavers. Show them with stems up and stems down, and show them separate and in pairs.

Examples :—

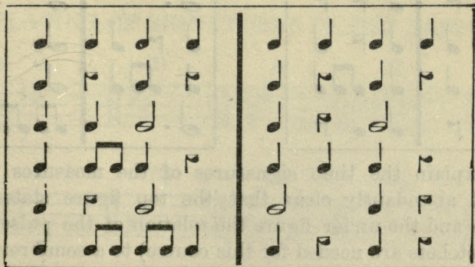


1 2 3 4 1 2 3 4



18. Next, add crotchet rests. Note that the hook turns to the right (same as the letter C). Note that its stem is *never* turned up. Use the rest only on weak pulses.

1 2 3 4 1 2 3 4



19. Next, introduce the dotted minim. Be careful to explain the abstract force of the dot as making *any* note half as long again. Otherwise the idea will grow that it means simply a one-pulse continuation.

1	2	3	4	1	2	3	4

20. Now use three-pulse measure with the same note-values, &c.

1	2	3	1	2	3

1	2	3	1	2	3

1	2	3	1	2	3

1	2	3	1	2	3

21. Explain the time signatures of the measures used. Make it abundantly clear that the top figure states the measure and the under figure the relation of the pulse sign (only crotchets are needed for this course) to a semibreve,

The foregoing goes over all that is asked for in the practical syllabus. For classes that can go further reference must be made to Appendix III.

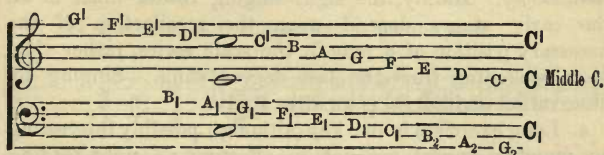
THEORETICAL KNOWLEDGE.

22. The points of theory not included in the above practical course are dealt with in the comments that precede the practical section, with the exception of the bass clef, to which it is recommended that boys should be introduced.

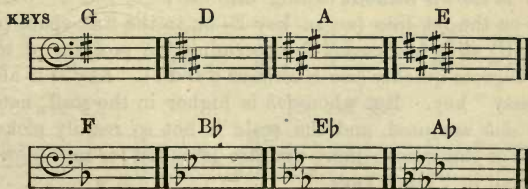
THE BASS CLEF.

23. The instruction should include the names of the lines and spaces, and the determining of key-signatures from the positions in which sharps or flats are placed on this clef. The fact that the bass clef and the treble clef are parts of a whole, viz., the great stave of eleven lines, may now with advantage be introduced. Attention should be drawn to the fact that the under leger line of the treble clef and the over leger line of the bass clef show the same pitch, and that this line is the bond of connection between the two clefs.

THE GREAT STAVE.



THE PLACING OF SIGNATURES IN THE BASS CLEF.



APPENDIX III.

THE STAFF NOTATION REQUIREMENTS (PRACTICAL) OF THE SCHOOL TEACHERS' MUSIC CERTIFICATE (SEE INTRODUCTION, p. xi).

1. The following course is not intended for beginners in singing. Skill in singing at sight from the Tonic Sol-fa notation is assumed.

2. The "suggestions for class practice," given in Appendix II, Sections I to V, pp. 310, 311, and Sections VIII and IX, pp. 312, 313, should be studied, and the practical work recommended should be done before the following exercises are attempted.

3. The student has to learn how to see *quickly* the degrees of the scale as shown on lines and spaces. The degrees must be seen in *groups* (as one reads words in a book) rather than *singly*. Mainly, the sight-singing reader must in all the early stages depend upon the recollection of the necessary position of a note in the scale series, rather than upon reckoning from the last degree sung. Singing by observation of interval is an after study.

4. Long exercises in one key (although possibly interesting as complete tunes) are not so effective as sight-reading practice as short exercises in many keys.

5. At first it is easier to see the scale when the range *doh* to *doh'* is shown without calling into use leger lines. When *doh* is on the 1st line (as in key E) or in the first space (as in key F), it is fairly easy to determine the position of the other degrees quickly (see Exercises 6 and 7). Key D is also an "easy" key. But when *doh* is higher in the staff, notes below *doh* are used, and the scale is not so readily picked out. For this reason more practice is called for in "high" keys than in "low" keys.

6. KEY **E \flat** . Doh on the 1st line.

7. KEY **F**. Doh in the 1st space.

8. KEY **D**. Doh in the space below the staff.

9. KEY **C**. Doh on the leger line below the staff.

10. KEY **E \flat** .

11. KEY **F**.

12. KEY **C**.

13. KEY **D**.

14. KEY **G**. Doh on the 2nd line.

15. KEY **A**. Doh in the 2nd space.

16. KEY **Bb**. Doh on the 3rd line.

17.

18.


19.

20.

DURATION. PULSE ACCENT. BARS.
TIME SIGNATURE.


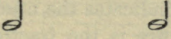
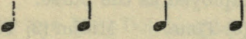
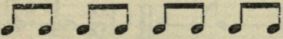
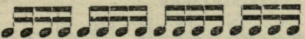
21. Musical notation has three principal facts of music to show. These are: (a) TUNE, (b) DURATION, (c) PULSE ACCENT. Tune has been partly dealt with in preceding sections.

22. DURATION.—No attempt is made to show *absolute* duration directly. The signs or notes used express only *relative* duration. Notes are described by two sets of names; one set consists of arbitrary names widely used in this country, and the other of fractional names which show relations in value. Students must learn both sets.


23. THE WHOLE NOTE.—A note of this shape  is regarded as a *WHOLE* note, and others are regarded as fractions of this “whole,” and named by the number of this fraction. See below.

24. The arbitrary names are an inheritance from various sources. In view of the present use of the notes they name they are sometimes absurd. Thus, the word “breve,” which names the longest note now used, is from the Latin “brevis” (short).

25. THE SHAPES AND NAMES OF NOTES.

	FIGURE	ARBITRARY
	NAME.	NAME.
Whole note 	1	Semibreve.
is equal to 	2	Minim.
or 	4	Crotchet.*
or 	8	Quaver.
or 	16	Semiquaver.

The stems may turn up or down.

26. THE BREVE.—This seldom used note has little rules on each side . It is twice the value of a “whole note” as is implied in the word “*semibreve*.” The breve has no figure name.


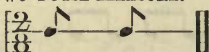
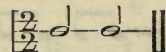
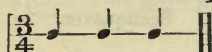
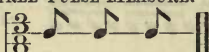
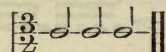
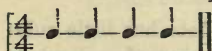
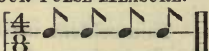
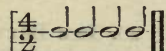
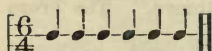
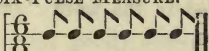
* Notice that “t” comes twice. Examinees often spell the word “crotchet.”

27. PULSE ACCENT. BARS.—The Tonic Sol-fa student knows that there are FOUR COMMON WAYS of ordering of pulse accents. These are:—Two-pulse measure, Three-pulse measure, Four-pulse measure, Six-pulse measure. Nine-pulse and twelve-pulse measures are comparatively rare. A measure is generally called a bar.

28. THE PULSE UNIT.—In the staff notation the “quarter” note or crotchet is usually used as the pulse sign in two-pulse, three-pulse, and four-pulse measures, and an “eighth” note, or quaver, in six- (and in nine- and in twelve-) pulse measures. But there is no law or rule in the matter. In anthems and hymn-tunes the “half-note” or minim is frequently the pulse unit.

29. TIME-SIGNATURES.—The number of pulses in a bar or measure and the denomination of the note employed as the pulse sign is theoretically indicated by figures placed at the beginning of a piece. These figures form the time-signature. But owing to the indifference of composers and editors the so-called “time-signature” sometimes simply records the note value of the bars and leaves it uncertain whether a note double or half the value indicated by the signature should be the real pulse.

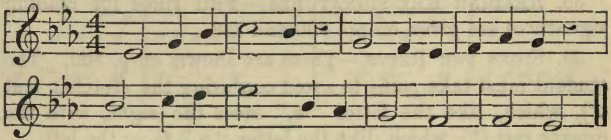
30. In the table below the top figure indicates the number of notes in a pulse, and the lower figure is the fractional figure that stands for the note employed as the pulse.

Crotchet (4) Time.	Quaver (8) Time.	Minim (2) Time.
TWO-PULSE MEASURE.		
		
THREE-PULSE MEASURE.		
		
FOUR-PULSE MEASURE.		
		
SIX-PULSE MEASURE.		
		

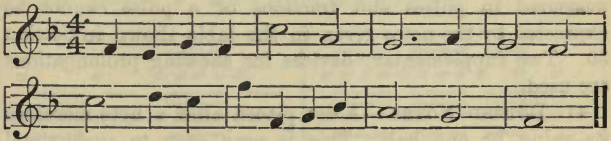
31. The time exercises given in sections 16-21 Appendix II, pp. 315-16, should now be practised.

EXERCISES IN COMBINED TIME AND TUNE TO FOLLOW THE
MONOTONE EXERCISES SUGGESTED IN SECTION 31.

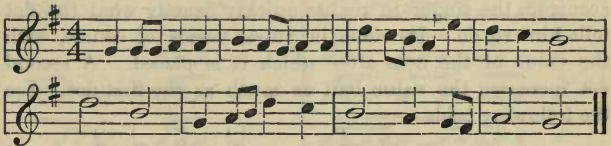
32. KEY **E \flat** . Doh on 1st line.



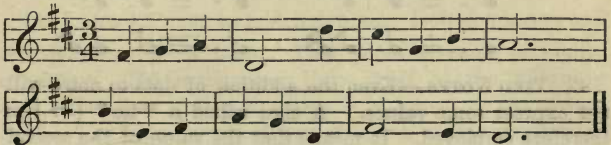
33. KEY **F**. Doh in first space.



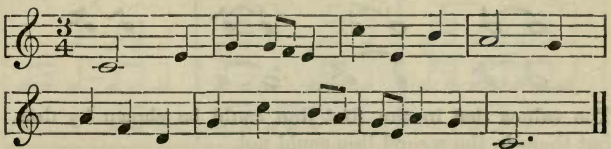
34. KEY **G**. Doh on 2nd line.



35. KEY **D**. Doh in space below the staff.



36. KEY **C**. Doh on leger line below staff.



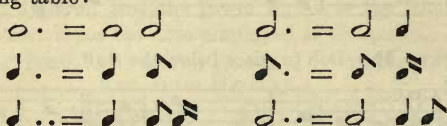
37. A student who at this stage will translate the Exs. 1 to 30 in Appendix I, pp. 279-281, and the tests given on pp. 199-202, will have no further difficulty in reading simple diatonic music from the staff notation.

38. **READING KEY-SIGNATURES.**—Full rules for reading signatures are given on pp. 306 and 308.

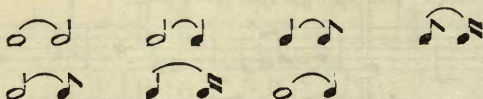
39. **SIGNS FOR RESTS.**—These are shown on p. 309. The student must take pains to avoid confusing the crotchet rest (♩), which, like the letter “c,” faces the right, with the quaver rest (♪), which, like the letter “q,” faces the left.

40. Many constantly used durations of sounds as measured in pulses and fractions of a pulse cannot be expressed by the notes given in the table shown in Section 30. Two supplementary devices for showing prolongations are used.

41. **DOTTED NOTES.**—A dot placed after a note increases its value by one half. This is very easy to understand as a statement, but considerable practice is necessary to accustom the singer to realise quickly exactly what the dot tells him to do. Its value in pulses varies, of course, with the value of the note after which it is placed. A second dot increases the value half as much as the first dot. See the following table:—



42. **TIED NOTES.**—Even the addition of dots to notes will not express some values. A sign called a “tie” (—) is therefore employed. It means that the value of the second note “tied” is to be added to that of the first note.



The values tied in the first line could be shown by dots, but those in the second line could not.

43. DOTTED MINIMS AND DOTTED CROTCHETS. $\frac{4}{4}$

Musical notation for exercise 43, showing four measures of music in 4/4 time. The notation features dotted minims and dotted crotchets across four staves.

44. QUARTER PULSES in crotchet time. Semiquavers

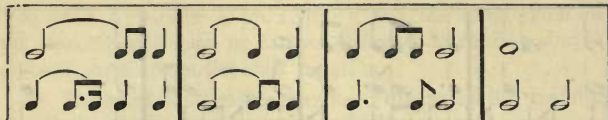
 tafatefe, taatefe, tafatai. $\frac{4}{4}$

Musical notation for exercise 44, showing two systems of music in 4/4 time. Each system contains six staves of music, illustrating quarter pulses and semiquaver patterns.

45. $\frac{3}{4}$ AND $\frac{1}{4}$ PULSE in crotchet time. Dotted quavers and semiquavers. taafe. This pulse division is highly expectant. The semiquaver links itself to the following note rather than to that to which it is joined by the quaver band. The brace draws attention to this connection. $\frac{4}{4}$

Musical notation for exercise 45, showing three measures of music in 4/4 time. The notation features dotted quavers and semiquavers, with a brace connecting a dotted quaver and a semiquaver in each measure.

46. TIED NOTES.



47. HALF-PULSE RESTS. Quaver rests ♪ (hook to the left, the same as the letter "q"). Note that when the *second* half of a pulse is a rest and the *first* half of the following pulse is also a rest, *two separate rests are written*. This is a welcome effort to show pulse beginnings in the staff notation. Read the note over 41*b* on p. 213.

$\frac{4}{4}$ (The ^ draws attention to the beginning of the pulse.)

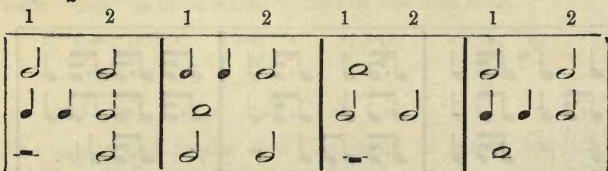


MINIM TIME ($\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$).

18. The "Half" note, ♩ , is often used as the pulse sign in sacred music. Crotchets are in this case *half pulses*, and quavers *quarter pulses*.

49. The MINIM REST, — (on a line), will now stand for the value of one pulse, and the SEMIBREVE REST — (suspended from a line) for two pulses.

50. $\frac{2}{2}$



51. $\frac{3}{2}$

1 2 3 1 2 3 1 2 3 1 2 3

52. $\frac{4}{2}$. The Breve, $\text{||} \text{ } \text{||}$ (see Sec. 26, p. 321), is used here. The corresponding rest is as follows, || .

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

53. The thorough student will now derive great advantage by translating time exercises from Tonic Sol-fa notation. If numbers 27 to 43 on pp. 212-213, and numbers 31 to 41 on pp. 285-287 are translated, first with a crotchet for a pulse and again with a minim for a pulse, practically all that is likely to be found in "crotchet" and "minim" time will be completely *understood*.

But the student must not be deluded into believing that mere understanding is sufficient. The habit of singing with perfect rhythmic regularity can only be acquired by persistent practice. The signs of musical notation merely tell you what to do, but they cannot give the skill to execute.

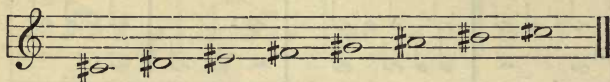
SHARPS, FLATS, AND NATURALS.

54. When the scale (*doh* to *doh'*) is represented on the staff with *doh* = C, all the degrees of pitch used are NATURAL pitches.

C D E F G A B C

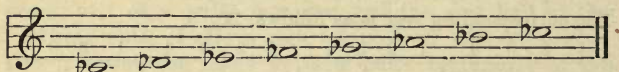
55. The sign called a "sharp" is said to "raise" a pitch a semitone, although of course, strictly, no pitch can be "raised"—the higher pitch is simply another pitch.

SHARPS.

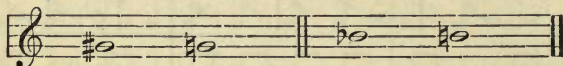


Similarly, the sign called a "flat" lowers a pitch a semitone.

FLATS.



56. After a pitch has been sharpened or flattened it is often necessary to show that it is to be no longer raised or lowered. The sign called a natural is then employed.



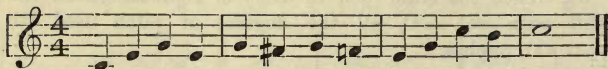
G sharp. G natural. B flat. B natural.

57. ACCIDENTALS. The signs \sharp \flat \natural are called accidentals when they occur during the course of a piece. *Their influence is limited to the bar in which they occur.* But they are often contradicted in following bars in order to remind executants.

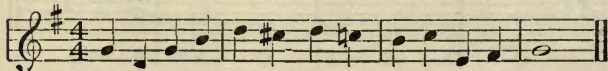
58. THE SHARP FOURTH. FE, the "sharp" of FAH, is shown by an accidental placed in front of the note that would otherwise be FAH. In key C and all keys with sharps in the signature (except that of C \sharp), *fah* is a natural. Hence a \sharp is necessary to show *fe*, and a \natural to contradict the sharp.

FE SHOWN BY A \sharp AND CONTRADICTED BY A \natural .

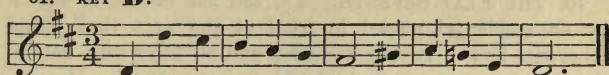
59. KEY C.



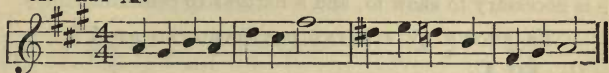
60. KEY G.



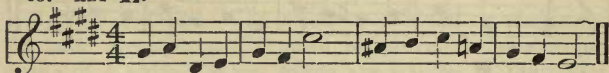
61. KEY D.



62. KEY A.



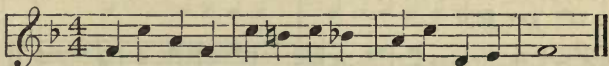
63. KEY E.



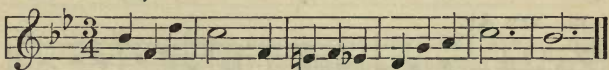
64. In all keys with flats in the signature *fah* is one of the flattened notes. Hence *fe* is shown by a ♯ and *fah* is restored by renewing the ♭.

FE SHOWN BY A ♯ AND CONTRADICTED BY A ♭.

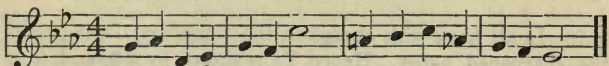
65. KEY F.



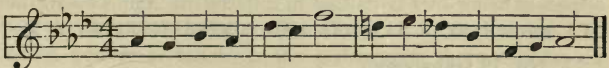
66. KEY Bb.



67. KEY Eb (same as No. 63).



68. KEY Ab (same as No. 62).

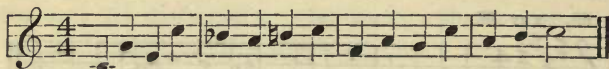


69. TRANSPOSITION AND TRANSCRIPTION. When a tune or piece is rewritten in another key than that in which it was first written the alteration of pitch is called TRANSPOSITION. Nos. 67 and 68 respectively transpose Nos. 63 and 62. The rewriting of time by doubling or halving values and altering time signatures is called TRANSCRIPTION,

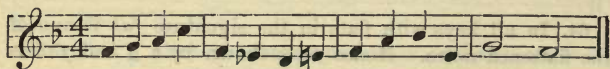
70. THE FLAT SEVENTH. TA, the flat of TE, is shown by an accidental placed in front of the note that would otherwise be *te*. In the key of C and all keys with flats in the signature (except that of C \flat), *te* is a natural. Hence a \flat is necessary to show *ta*, and a natural to contradict the \flat .

TA SHOWN BY A \flat AND CONTRADICTED BY A \natural .

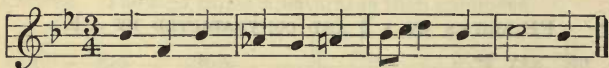
71. KEY C.



72. KEY F.



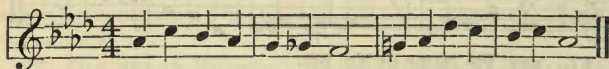
73. KEY B \flat .



74. KEY E \flat .



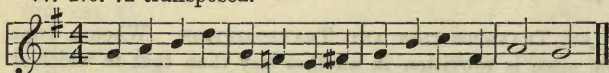
75. KEY A \flat .



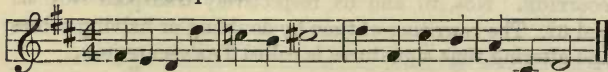
76. In all keys with sharps in the signature, TE is one of the sharpened notes. Hence TA is shown by a \sharp , and *te* is restored by renewing the \sharp .

TA SHOWN BY A NATURAL AND CONTRADICTED BY A \sharp .

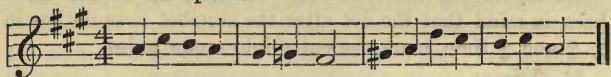
77. No. 72 transposed.



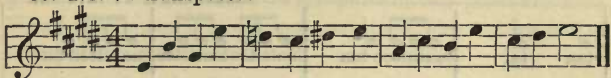
78. No. 74 transposed.



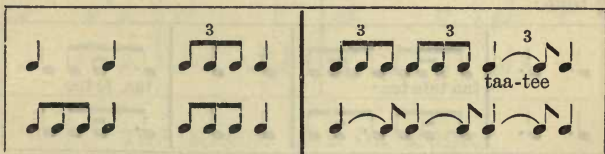
79. No. 75 transposed.



80. No. 71 transposed.



81. THE TRIPLET. The relations of duration shown by the table given on p. 321 make no provision for showing thirds of a pulse. When thirds are wanted the signs for half pulses are used, and a figure 3 placed over them to indicate that the pulse is to be divided into three equal parts. The rhythm name is taataitee. Sometimes the figure is implied. $\frac{4}{4}$ —



82. SIX-EIGHT TIME OR DOTTED CROCHET TIME. Another very common way of showing tripletted time is to ADOPT A DOTTED NOTE AS THE PULSE SIGN. It is then easy to show thirds without using figures. If a dotted crotchet is the pulse sign, a quaver is a third of a pulse, $\text{♩.} = \text{♪♪♪}$. A great number of pieces, and especially children's songs, are written in tripletted two-pulse measure. See pp. 165 and 202-6. Therefore, if in such cases the dotted quaver is taken as the pulse sign, there will be six quavers or "eighth" notes in a measure or bar. The most informing time-signature would then be $\frac{2}{\text{♩.}}$ (two beats in a measure, each beat a dotted crotchet), but custom has settled that the number of quavers is to be registered, and so the signature is $\frac{6}{8}$. But it must be read as *two dotted crotchets*.

83. In singing the following exercises, the student must keep in mind that the dot after the crotchet does not, as in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time, mark the entry into a new pulse.


84. $\frac{6}{8}$ time.


85. The frequently used and difficult-looking rhythm named by taafetee ($|d :- .d :d ||$) is shown as follows:— $\frac{6}{8}$ time.


86. Tripletted three-pulse measure and tripletted four-pulse measure, with a dotted crotchet for the pulse, appear as follows:— $\frac{9}{8}$ or $\frac{3}{4}$ time:—




























$\frac{12}{8}$ or $\frac{4}{4}$ time:—

87. REAL SIX-PULSE MEASURE. METRONOME INDICATIONS.—When there are six real pulses in a measure, six crotchets are used. Sometimes slow six-eight time must be “counted” in this way. But there is no established rule for either $\frac{6}{4}$ or $\frac{6}{8}$ time. Either may stand for six-pulse or two-pulse measure. When metronomic directions are given, the equivalent of each pulse is stated thus:—

 = M. 50 (this implies a dotted crotchet beat), or

 = M. 126 (a quaver equal to a beat).

 = M. 60 (a dotted minim equal to a beat).

1	2	3	4	5	6	1	2	3	4	5	6
											
											
											

THE MINOR KEY OR MODE.

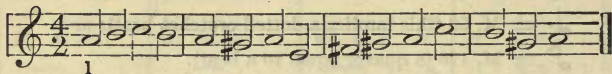
88. Assuming that the student is able to sing common minor mode difficulties from the Tonic Sol-fa notation, it will not be necessary here to do more than show how the various forms of the scale are written in the staff notation. Modern musicians regard the minor mode as an independent key, and name it accordingly from the pitch of its tonic (*lah*). Thus they say “A minor,” “E minor,” &c., where some Tonic Sol-faists would say Key C, *Lah mode*; Key G, *Lah mode*, &c.

89. The first point to notice is that *se* (*soh* sharp), is frequently used. If *soh* is a natural in the key represented by the signature, *se* will be shown by a \sharp . If *soh* is a flat of the signature, *se* will be shown by a \natural . The exercises given below will exemplify this.

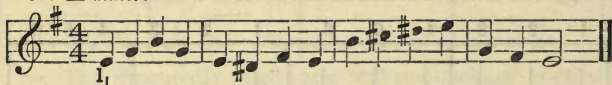
90. The second point is the representation of *bay* or *ba* (*fah* sharp in the minor), which is subject to the same rules as *se*. Sometimes there may be a momentary difficulty in deciding when to call *fah* sharp *fe* and when to call it *ba*.

Some teachers use *fe* in the minor. Students who prefer to use *ba* must notice that when both *fah* and *soh* are raised or sharpened in close connection the minor is plainly indicated, and the name *ba* should be used; but when *fah* sharp occurs in association with *soh* the major is indicated, and the name *fe* should be used.

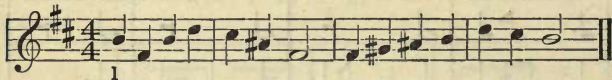
91. *A minor.* Ba and se shown by sharps.



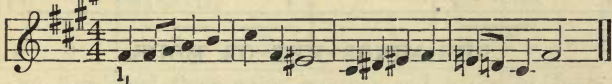
92. *E minor.*



93. *B minor.*



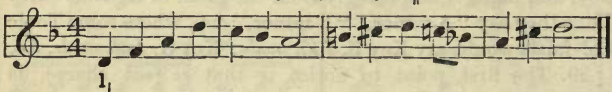
94. *F# minor.*



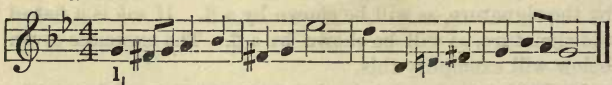
95. *C# minor.*



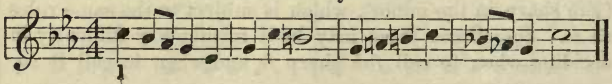
96. *D minor.* Ba shown by a ♯, se by a #.



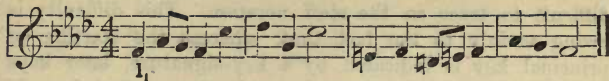
97. *G minor.*



98. *C minor.* Ba and se shown by naturals.



99. *F* minor.



100. The staff notation postulates the key of C as a NATURAL KEY. As the steps of a major scale are unequal (see p. 122), it follows that one or more of the natural notes must be altered to show the scale steps from any other pitch than C. The table given on p. 125 makes this clear. Notice that in “building” a scale from any place in the pitch series the alphabetical names always follow in regular order, no one being missed, and no one occurring twice in succession. If a natural is a semitone too high it is flattened, and if it is a semitone too low it is sharpened. It will be found that every major scale (except that of C) requires *either* sharps *or* flats, but never both. Scales that call for sharps are called *sharp scales*, and those that call for flats, *flat scales*. Specimen scales are given below. The student should build scales from other pitches (say A, E, B, F#, C#, Ab, Db, Gb, Cb).

SCALE OF B_b .	SCALE OF F .	NORMAL SCALE.	SCALE OF G .	SCALE OF D .
*B _b d ^l	F d ^l	C d ^l	G ^l d ^l	D d ^l
A t	E t	B t	*F [#] t	*C [#] t
G l	D l	A l	E l	B l
F s	C s	G s	D s	A s
*E _b f	*B _b f	F f	C f	G f
D m	A m	E m	B m	*F [#] m
C r	G r	D r	A r	E r
*B _b d	F d	C d	G d	D d
B and E <i>flattened.</i>	B <i>flattened.</i>	<i>All</i> <i>natural.</i>	F <i>sharpened.</i>	F and C <i>sharpened.</i>

101. CHANGES OF KEY OR MODULATIONS are sometimes difficult to trace in the staff notation. This difficulty is owing mainly to the fact that, whereas the starting or principal key is indicated by a key-signature, later keys used are shown by accidentals used where called for. If signatures were altered to fit key changes, or even if the name of the new key were given at the point of change, the singer's task would be easier than it often is.

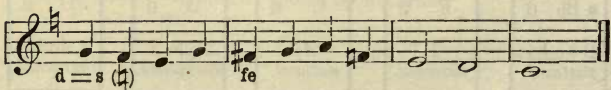
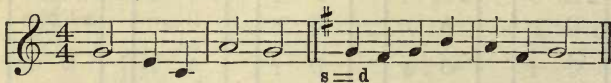
102. The commonest changes are those of "one remove" (see pp. 50, 51). The sharp fourth becomes a new *TE*, or the flat seventh a new *FAH*. One remove changes are often brief, and it is easy to sol-fa them in the original key (*i.e.*, on the "imperfect method" described on p. 55). But if there is a *downward* movement immediately after *FE*, or an *upward* movement immediately after *TA*, it is easier to change the key.

103. WHERE TO CHANGE.—The selection of the place of key change is often a matter of doubt. It is generally expedient to make the bridge *before* the accidental occurs. In part-music or accompanied songs it often happens that the key is changed by the distinguishing note or some characteristic melodic or chordal succession that occurs elsewhere than in the part before a singer. It is, therefore, impossible to lay down any definite rules for making key changes. The sense or instinct that comes from experience is, in the long run, the best guide. The following exercises are graded with a view to provide elementary experience.

CHANGE OF KEY.

I.—THE SIGNATURE CHANGED.

104. C to G, and back to C.



105. C to F, and back to C.

Exercise 105 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by quarter notes G, A, B, and C. A double bar line follows. The second staff continues with quarter notes D, E, F, and G, then quarter notes A, B, C, and D. A double bar line follows. Below the first staff is the label 'f = d'. Below the second staff are the labels 'd = f' and 'ta'.

106. G to D, and back to G.

Exercise 106 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of two sharps (D major). The melody begins with quarter notes G, A, B, and C. A double bar line follows. The second staff continues with quarter notes D, E, F, and G, then quarter notes A, B, C, and D. A double bar line follows. Below the first staff is the label 's = d¹'. Below the second staff are the labels 's = r' and 'fe'.

107. F to B \flat , and back to F.

Exercise 107 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of two flats (B-flat major). The melody begins with quarter notes F, G, A, and B. A double bar line follows. The second staff continues with quarter notes C, D, E, and F, then quarter notes G, A, B, and C. A double bar line follows. Below the first staff is the label 'l = m'. Below the second staff are the labels '(n)' and 'm = l', and 'fe'.

II.—ACCIDENTALS SHOW THE CHANGE.

108.

The bridge noted.

A.t.

Exercise 108 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of two sharps (D major). The melody begins with quarter notes D, E, F, and G. A double bar line follows. The second staff continues with quarter notes A, B, C, and D, then quarter notes E, F, G, and A. A double bar line follows. Below the first staff is the label 'm = l₁'. Below the second staff are the labels 'f. D.' and 'd = s se', and 'fe'.

109.

F.t.

Exercise 109 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of two flats (B-flat major). The melody begins with quarter notes F, G, A, and B. A double bar line follows. The second staff continues with quarter notes C, D, E, and F, then quarter notes G, A, B, and C. A double bar line follows. Below the first staff is the label 'r = s'. Below the second staff are the labels 'f. B \flat .' and 'd = s₁ (b)'.

110.

f. A^b. *E^b.t.*
s=r *l₁=r*

III.—ACCIDENTALS SHOW THE CHANGE.

111. The place to change noted, but not the bridge.

C.t.
f. F.

112.

D.t.
f. G. *f. C.* *G.t.*

113.

E.t.
f. A. (♯)

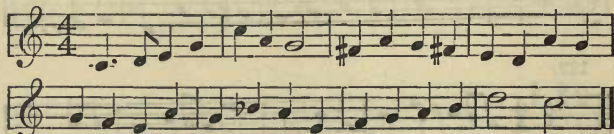
114.

f. B^b.
F.t. *f_e*

115. In the next set of exercises the student has to find out the new key, and to fix the place of change. As these exercises are constructed specially to avoid complications, the general rule that FAH SHARP is a new TE, and TE FLAT a new FAH may be safely followed, but some of the passages in which accidentals occur may be sol-faed in the principal key. The student is again warned that to delay the point of change until the accidental occurs is rarely the simplest way. *The rule that accidentals have no force beyond the bar in which they occur is strictly followed in this set of exercises.*

IV.—THE NEW KEY AND PLACE OF CHANGE TO BE
DISCOVERED BY THE STUDENT.

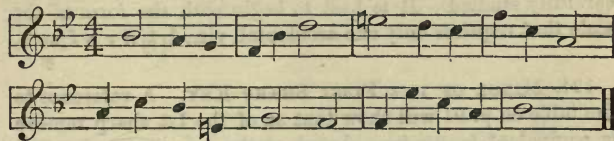
116.



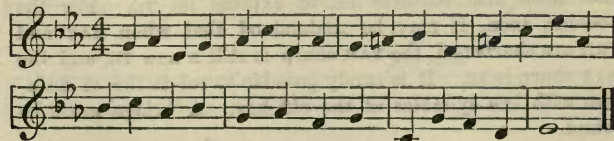
117.



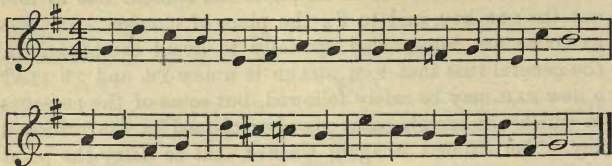
118.



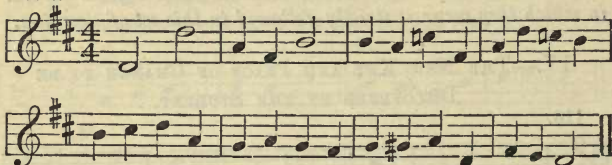
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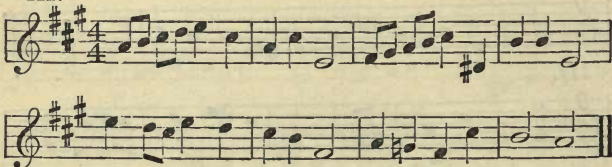
120.



121.



122.



123. MINOR KEYS AND MODULATIONS. The accidentals called for to express the minor key in modulations must be carefully studied. It is best to begin with the form of the scale that requires only one accidental, viz., l, t, d r m f se i.
*

124. MINOR OF THE FIRST SHARP KEY. A reference to the table on p. 91 will show that se of the 1st sharp remove is equivalent to RE (*ray sharp*) of the principal key. But this scale also requires FE to express its TE. For the present, then, it may be understood that when RAY and FAH are sharpened, the FAH sharp is still a new TE, and the RAY sharp is SE. It is rarely possible to sol-fa this modulation with the syllables of the old key. A bridge must be found.

MINOR MODULATIONS.

I.—RAY SHARP AS SE OF A NEW KEY.

125.

E min.
G = d.

(C = d.)

$n1$ d_s

Detailed description: This exercise is in 4/4 time. The first staff begins in E minor (one sharp, F#) and contains a melodic line. The second staff continues the melody, showing a modulation to D major (two sharps, F# and C#) at the end. The notation includes a key signature change and specific notes marked with 'n1' and 'd_s'.

126.

A min.
C = d.

$n1$ d_s

Detailed description: This exercise is in 4/4 time. The first staff begins in A minor (no sharps or flats) and contains a melodic line. The second staff continues the melody, showing a modulation to D major (two sharps, F# and C#) at the end. The notation includes a key signature change and specific notes marked with 'n1' and 'd_s'.

127.

B min.
D = d.

$s d^1$

E min.
G = d. (ends in **G major.**)

d_s

Detailed description: This exercise is in 4/4 time. The first staff begins in B minor (two sharps, F# and C#) and contains a melodic line. The second staff continues the melody, showing a modulation to D major (two sharps, F# and C#) at the end. The notation includes a key signature change and specific notes marked with 's d^1' and 'd_s'. A note in the second staff is marked with 'E min. G = d.' and '(ends in G major.)'.

128.

G min.
Bb = d.

$n1$

Eb = d.

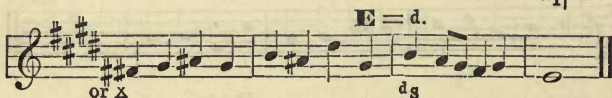
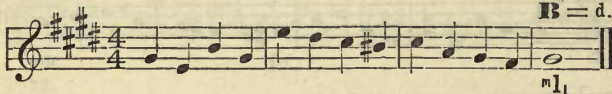
d_s

Detailed description: This exercise is in 4/4 time. The first staff begins in G minor (two flats, Bb and F) and contains a melodic line. The second staff continues the melody, showing a modulation to D major (two sharps, F# and C#) at the end. The notation includes a key signature change and specific notes marked with 'n1' and 'd_s'. A note in the second staff is marked with 'Eb = d.'.

129. DOUBLE SHARPS. When any degree of the scale (d r m f s l t d') is a pitch shown by a sharp, a chromatic sharp (as de, re, fe, &c.), is shown by a DOUBLE SHARP printed thus, $\sharp\sharp$, or thus, x. This double sharp must not be understood to doubly sharpen the already sharpened note. It accumulates the signature, and, therefore, sharpens only once again. Why not only one sharp? Because of the liability to misunderstanding, especially on the part of instrumentalists. Why not the "natural" of the next alphabetical pitch? Because this would break the rule of scale building given in Sec. 100. Exercises 130 and 131 exemplify the use of the double sharp. Compare Sec. 153.

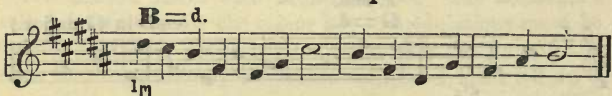
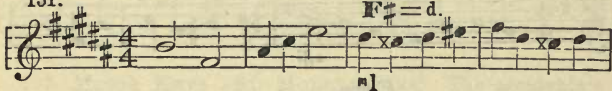
130.

$G\sharp$ min.
 $B = d.$



131.

$D\sharp$ min.
 $F\sharp = d.$



132. MINOR OF THE FIRST FLAT KEY. SOH sharp of the first flat remove is equivalent to DOH sharp of the principal key (see p. 91). The FAH of the first flat key is, as we know, equivalent to TA of the principal key. Therefore, the first flat minor scale, $l_1 t_1 d r m f s e l$, calls for a sharpened note and a flattened note, a fact that may at first embarrass the student. He must try to remember that the sharpening of a DOH and the flattening of a TE in the same passage almost certainly mean a first flat minor change.

II.—DOH SHARP AS SE WITH TE FLAT AS FAH OF THE FIRST FLAT MINOR.

133.

D min.
F = d.

Musical notation for exercise 133, D minor. The first staff shows a melodic line in 4/4 time, starting on a whole note C4 and moving stepwise up to G4, then down to F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The second staff shows a bass line starting on a whole note C3, moving stepwise up to G3, then down to F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. Dynamics include *de* and *se* under the first staff, and *C = d.* and *n1* under the second staff.

134.

A min.
C = d.

Musical notation for exercise 134, A minor. The first staff shows a melodic line in 4/4 time, starting on a whole note C4 and moving stepwise up to G4, then down to F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The second staff shows a bass line starting on a whole note C3, moving stepwise up to G3, then down to F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. Dynamics include *f d* under the first staff, and *G = d.* and *t m* under the second staff.

135.

G min.
B \flat = d.

Musical notation for exercise 135, G minor. The first staff shows a melodic line in 4/4 time, starting on a whole note C4 and moving stepwise up to G4, then down to F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The second staff shows a bass line starting on a whole note C3, moving stepwise up to G3, then down to F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. Dynamics include *F = d.* and *f d* under the first staff, and *d f* under the second staff.

136. (SOH sharp of the 1st flat key shown by a ♯.)

F min.
A \flat = d.

Musical notation for exercise 136, F minor. The first staff shows a melodic line in 4/4 time, starting on a whole note C4 and moving stepwise up to G4, then down to F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The second staff shows a bass line starting on a whole note C3, moving stepwise up to G3, then down to F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. Dynamics include *r l* under the first staff, and *E \flat = d.* and *n1* under the second staff.

BA (BAY) IN FIRST REMOVE CHANGES OF KEY.

137. We have now to study the notation of *ba* in modulations. The intimate association of *ba* with *se* must be borne in mind.

138. In the case of the first sharp key, *fah* sharp is the equivalent of *doh* sharp of the principal key. From this it will be seen that at least two readings of *doh* sharp are possible—it may be BA or FE of the first sharp key, or SE₁ of the first flat key. But in the latter case we know that *tu* and *de* stand for *fah* and *se*, whereas a reference to the tables on p. 91 shows that *doh* sharp as BA is associated with RAY sharp as SE₁, and *fah* sharp as *te*. There is no escape from this complexity. It is the *movable doh* staff notationist's burden. Here are the formulæ:--

(1ST FLAT)	1ST SHARP)
ta } suggest { f	fe } suggest { te
de } suggest { se ₁	re } suggest { se
	de } suggest { bay

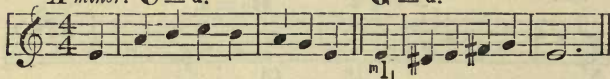
m ba se l OF THE FIRST SHARP KEY (t₁ de, re, m OF THE PRINCIPAL KEY).

139.

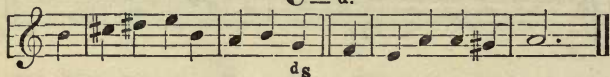
A minor. C = d.

E min.

G = d.

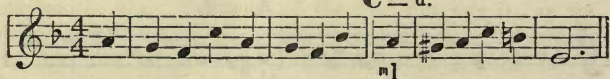


A min.
C = d.



140.

A min.
C = d.



F = d.



141.

142. BAY of the first flat key is the equivalent of TE of the principal key. As *te* of the principal key does not require an accidental, it follows that *ba* of the first flat key is also expressed without an accidental. The formula must be expanded as follows:—

t	bay
ta suggest	f
de	se ₁

The double bar in the following exercises show the ends of the musical lines.

m ba se l OF THE FIRST FLAT KEY (l₁ t₁ de r OF THE PRINCIPAL KEY).

143.

144.

145.

F min.
A_b = d.

E_b = d.

CHROMATICS.

146. The foregoing exercises show how *de*, *re*, *fe*, *se*, and *ta* may be regarded as diatonic in another major or minor key or mode. The notation of these chromatics is, of course, the same whether they are used as belonging to the principal key or to one of its relatives. If the flat of *ME* (*MA*) and of *LAH* (*LA*) are added, all the commonly used chromatics will have been studied.

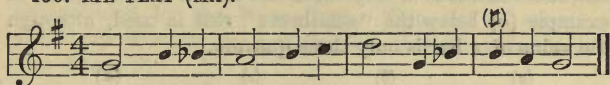
147. *ME FLAT* (*MA*) is shown by a flat in keys in which *me* is a natural, and by a natural in keys in which *me* is a sharp. The same statement may be made as to *LAH FLAT* (*LA*).

EXERCISES ON CHROMATICS WITHOUT KEY CHANGE.

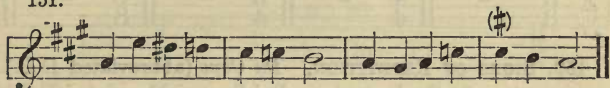
148.

149. The same transposed.

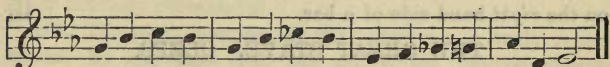
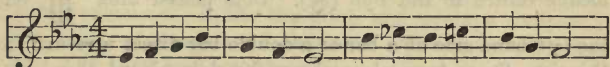
150. ME FLAT (MA).



151.



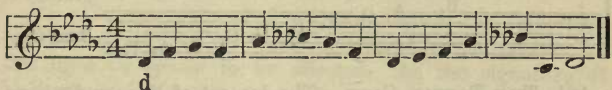
152. LAH FLAT (LA).



153. Translate Nos. 7, 8, 9, 10, 11, 12, 13, pp. 302, 303.

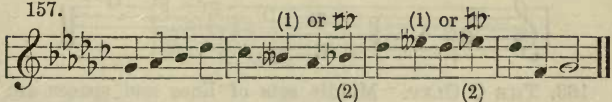
154. DOUBLE FLATS. When the degree of the scale from which a flat chromatic is named is already a flattened note of the signature of the key being used, the chromatic flat is shown by a double flat, $\flat\flat$. The double flat adds only one flat to that of the signature. It accumulates the signature. See a similar explanation regarding double sharps, Sec. 129.

155. Double flats.



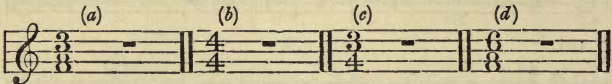
156. The double flat can be cancelled in the bar in which it occurs in either of the ways shown below. The second way looks less puzzling than the first way, and is preferable.

157.



158. WHOLE BAR RESTS. It is one of the anomalies of the staff notation that a semibreve rest is employed to show a full bar rest, not only when that bar is a semibreve in value,

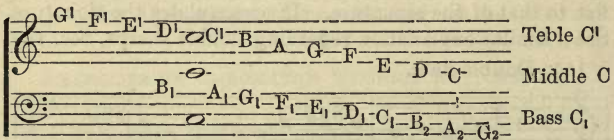
but also when it is of *any* value less than a breve. Thus, in example (a) below the "semibreve" rest is used, although the value of a bar is only three quavers.



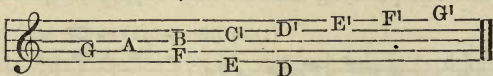
159. SIGNS OF REPETITION. *Da Capo* (abbreviated D.C.) means return to the *beginning*; *Dal Segno* (abbreviated D.S.) means return to the *sign* (S). Dots placed thus $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \\ \cdot \end{smallmatrix} \parallel$ on the *left* hand side of a bar or a double bar direct a return to the sign S, or to a place shown by dots placed thus $\parallel \begin{smallmatrix} \cdot \\ \cdot \\ \cdot \\ \cdot \end{smallmatrix}$ on the *right* hand side of a bar.

THE GREAT STAVE. CLEFS.

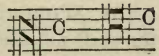
160. Roughly, the average pitch compass of the voices of men is about an octave lower than that of the voices of women and children. The lowest notes of a bass voice are about three octaves apart from the highest notes of a treble voice. This collective compass can be represented by a GREAT STAVE, thus:—



161. THE TREBLE CLEF. The top set of lines and spaces is indicated by the sign called a TREBLE CLEF. This clef is sometimes called the G CLEF, because one of its curves circles round the line G.



162. THE C CLEF. Middle sets of lines and spaces are indicated by the sign called the C CLEF, but this clef is not now employed in ordinary vocal music.



EXERCISES IN THE BASS CLEF.

167.

Musical exercise 167 consists of two staves in bass clef, 4/4 time, key of D major. The first staff begins with a treble clef and a 4/4 time signature, followed by a bass clef. The melody starts on D4, moving up stepwise to G4, then down to F4, E4, and D4. The second staff continues the melody, starting on D4, moving up to E4, F4, G4, A4, B4, and C5, then descending to B4, A4, G4, F4, E4, and D4. A dynamic marking 'd' is present under the first staff. A sharp sign (♯) is placed above the final note of the second staff.

168.

Musical exercise 168 consists of two staves in bass clef, 3/4 time, key of D major. The first staff begins with a treble clef and a 3/4 time signature, followed by a bass clef. The melody starts on D4, moving up to E4, F4, and G4, then down to F4, E4, and D4. The second staff continues the melody, starting on D4, moving up to E4, F4, G4, A4, B4, and C5, then descending to B4, A4, G4, F4, E4, and D4. A dynamic marking 'd' is present under the first staff.

169.

Musical exercise 169 consists of two staves in bass clef, 3/4 time, key of B minor. The first staff begins with a treble clef and a 3/4 time signature, followed by a bass clef. The melody starts on B3, moving up to C4, D4, and E4, then down to D4, C4, and B3. The second staff continues the melody, starting on B3, moving up to C4, D4, E4, F4, G4, and A4, then descending to G4, F4, E4, D4, C4, and B3. A dynamic marking 'd' is present under the first staff.

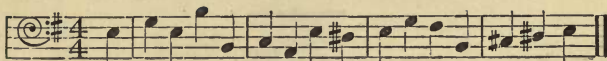
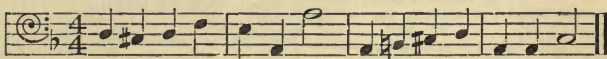
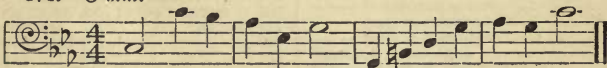
FOR A TENOR AND BASS.

170.

Musical exercise 170 consists of two staves in bass clef, 3/4 time, key of D major. The first staff begins with a treble clef and a 3/4 time signature, followed by a bass clef. The melody starts on D4, moving up to E4, F4, and G4, then down to F4, E4, and D4. The second staff continues the melody, starting on D4, moving up to E4, F4, G4, A4, B4, and C5, then descending to B4, A4, G4, F4, E4, and D4.

171.

Musical exercise 171 consists of two staves in bass clef, 3/4 time, key of B minor. The first staff begins with a treble clef and a 3/4 time signature, followed by a bass clef. The melody starts on B3, moving up to C4, D4, and E4, then down to D4, C4, and B3. The second staff continues the melody, starting on B3, moving up to C4, D4, E4, F4, G4, and A4, then descending to G4, F4, E4, D4, C4, and B3.

172. *E min.*173. *D min.*174. *C min.*

CONCLUSION.

175. The foregoing course provides little more than elementary instruction. If mastered by the student, he will at least be able to sing simple music with confidence and intelligence. But exercises alone will never make a ready sight-singer from the staff notation. The practice of concerted music—*i.e.*, part-songs, glees, &c.—must be added. The inexorable demand of regular rhythm in such choral practice may sometimes cause the student to despair, but with perseverance the path will become clear. He should not be too proud to quietly examine the music at home.

176. The discovery of the key relationship of the note to be sung is the sole principle of reading taught in this course. This principle serves very well in simple music. But for much other music it must be supplemented by the observation of intervals and a power of quickly conceiving the melodic effect of intervals. Students who desire to pursue their studies in this direction should work at the exercises in "Vocal Interval Practice for Sight Singers," by W. R. Phillips (J. Curwen & Sons).

177. The worst temptation to which a student can succumb is to give up real "reading" (that is, making out what there is to do) altogether, and to rely instead upon vague guesswork. Many so-called staff notationists seem to hope that if they sing something "by ear" whilst looking at notes the art of sight-reading will, in some mysterious way, come to them.

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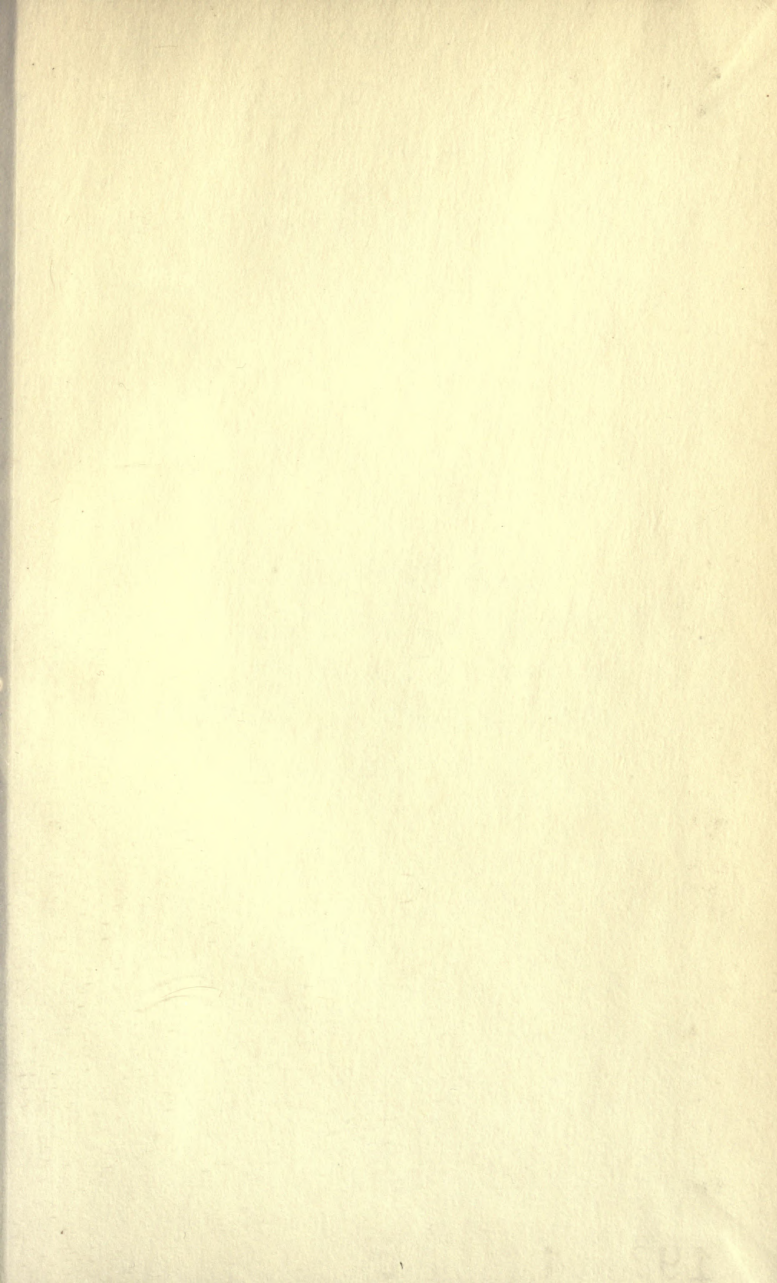
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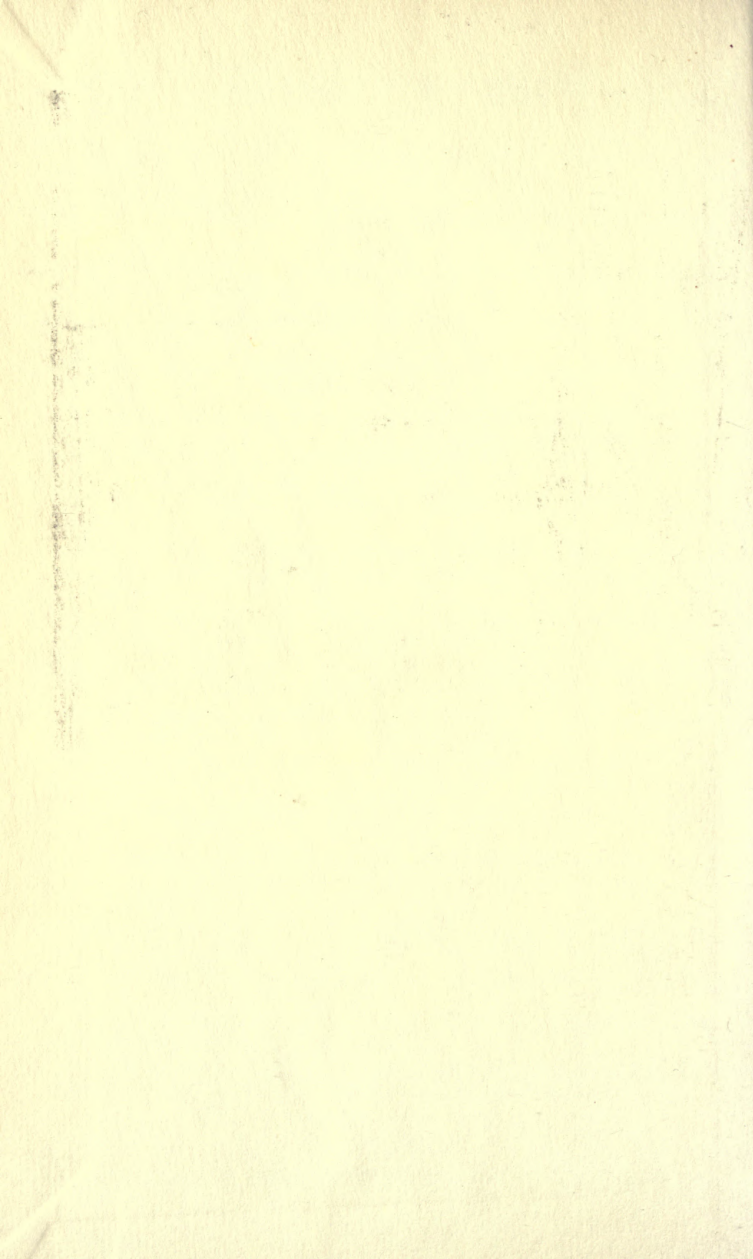
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