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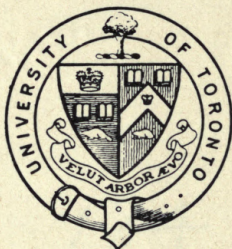
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SINGING IN ELEMENTARY SCHOOLS

A. WATKINS.

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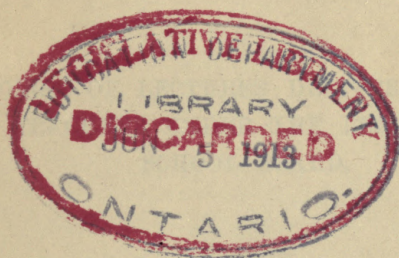




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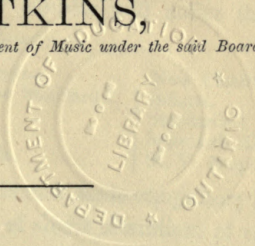
SINGING
IN
ELEMENTARY SCHOOLS :

A COURSE OF LECTURES DELIVERED TO THE
TEACHERS UNDER THE LEICESTER
SCHOOL BOARD,

BY

A. WATKINS,

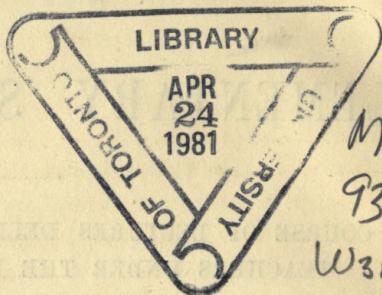
Instructor of Teachers and Superintendent of Music under the said Board.



London :

J. CURWEN & SONS, 8, WARWICK LANE, E.C.

Price One Shilling.

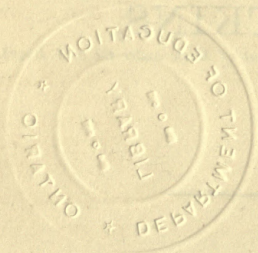


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PUBLISHERS' PREFACE.

These lectures were delivered to teachers who had already gone through a course of lessons on the Tonic Sol-fa Method, and who required guidance in applying the knowledge they possessed in the practical work of the class-room. They are published in the hope that their usefulness may be extended to other teachers to whom such lectures are not easily accessible.

The lectures were intended not to supersede, but to accompany such books as Mr. Curwen's "Standard Course," Mr. J. S. Curwen's "Companion for Teachers," &c. It is hardly necessary to add that the exercises and suggestions were largely illustrated on the Black-board, Modulator, &c.

The circular of the Education Department, printed at page 53, embodies the latest revision of the singing instructions. Teachers familiar with the former circular will notice that the Standards are re-classified, as follows :—

	Old Classification.	New Classification.
1st Division	Infants above 5, and below Standard I.	Infants.
2nd „	Standard I.	Standards I. & II.
3rd „	Standards II. and III.	Standards III. & IV.
4th „	Standard IV. and upwards.	St. V. & upwards.

The Song Test in Division III is now made compulsory in two parts, and the regulations are full of slight alterations of various kinds.

January, 1885.

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SINGING IN ELEMENTARY SCHOOLS.

THAT the power of song on children is great is a fact patent to all who have had any connection with little ones. What pleases a child more than a singing lesson? What refreshes the weary brain more than music? Let us particularise some of the effects of Music and Singing in schools.

In the first place it provides the mind with *Healthy Recreation*, and especially is this the case in the Infant School, where the young minds are not capable of sustained mental exertion. The influence of music on the *Tone* of a school is very great. The refining influence of music and singing cannot be wondered at when we bear in mind that our songs contain so much sentiment, and inculcate lessons of religion, morality, truthfulness, honesty, &c. How often has a teacher, on taking charge of a school containing rough and insubordinate pupils, resorted to the charms of song, and softened the turbulent spirit of many a rude boy by teaching some of the pathetic pieces by Mrs. Hemans, &c.

Closely allied to its effect on tone, and directly dependent upon it, is its power of affecting *Discipline*. Nor can we expect otherwise when we consider that the beauty of music depends on the precision of its execution. The value of singing in *strengthening the lungs* has often been discussed, and it has been observed that lung diseases are less prevalent in musical than in non-musical families. In infant schools action songs are of the utmost importance, because they develop muscular movements, and train the children to habits of obedience—the execution of the action movements being short, sharp, and decisive. They also assist the children to give graphic conceptions of different industries.

In senior schools, especially those provided with a musical instrument, the pleasure derived from "Musical Drill" is very great, so great indeed, that on those days when musical drill is taken, the attendance of the children is always very high. Those who are anxious to introduce this interesting exercise into their schools, should procure "Musical Drill" published by Gill & Sons, in which book they will find all necessary information.

The above and other reasons which may be stated should convince us that teachers as moral and religious trainers, as builders up of conduct and character, cannot afford to neglect the power of song. But in order that music and singing may have their full effect, several things must be taken into consideration—cheerful teaching, proper apparatus, and suitable time given to the subject.

When conducting classes in music for head and assistant teachers under the London School Board, I have often been confronted with the following remark, "I shall never be able to teach singing; I have no ear for music, neither have I any voice." The reply to this has never been sympathetic; but, on the contrary, these teachers have been reminded that few individuals have such natural defects, and that the incompetency is probably the result of neglect in exercising and developing those faculties with which they are endowed.

Why cannot these teachers sing? Probably because they have never tried. Many teachers who are fond of using their vocal organs in tones not agreeable to their pupils will not give them the benefit of their musical abilities. Now what constitutes an ear for music? The power to distinguish one sound from another. Thus a person who can distinguish a child by its voice, a donkey by its bray, and a pig by its grunt, has the essentials of a musical ear, and the perfecting of the same must be the result of cultivation. The voice is so much dependent on the ear, that the inability to sing is generally the result of an untrained ear. Any one who can read and recite with proper expression and modulation of the voice can sing if the ear be sufficiently trained.

Some of you will say this is all very well in theory, but how will it turn out practically? I will answer this by quoting one case out of a few in which this theory has been practically applied by myself.

A young lady joined one of the London classes, and on admission said that she knew the theory of music well, having been through a training college course, but could not sing a bit, for she had no ear for music. This latter remark will be quite believed when I say that she could not tell whether I was singing up or down the scale, and that she would herself when trying to sing up the scale, utter all the names, but sing them to one sound. Here, then, was a promising pupil for a singing class. She was instructed to sit by one or two members who were musical, to listen carefully, and not to sing until she felt that she could join with the rest. So persevering was she that at the end of a quarter's instruction, she was able not only to sing at sight a moderately difficult psalm tune, but could tell the names of three or four tones of the scale when sung stepwise and to the syllable "laa." Afterwards by steady diligence she became able to teach her class in school, and to sing fairly well, but always had a tendency to flatten, which was chiefly caused by a want of self confidence. This shows what can be done by steady application and dogged perseverance, and I would urge those who feel in the same state, to follow this example.

A few general remarks on the teaching of music and singing may now be made, the details being reserved for a future lecture.

Before we can have music taught, there must be teachers who can teach it, apparatus for them to work with, and time in which to perform their labour. On these three points, then, let me say a few words.

TEACHERS.

First as to the teachers. It is a recognised fact that the training colleges neglect to train students in the art of teaching music to children, consequently the school boards have to begin to train their teachers in this neglected branch. This is a hardship to the school boards and to the students. Very few teachers can now say that they are unable to learn this or that notation of music, for classes are being conducted almost everywhere. But in very few of these classes are the members taught how to teach music to children, and for this reason the following hints are given.

APPARATUS.

Next as to the apparatus required. For the purpose of teaching music, very little is required in the shape of apparatus, if the teacher will only make good use of the voice.

Musical instruments, instead of being a help, are really a hindrance to the teaching of music and singing, especially the pianoforte and harmonium. They train the ears out of tune, and cause the children to be dependent on something for support. The modulator is one of the greatest helps, and difficult passages should be taught from it, but at the same time it must not be so used that the children become almost entirely dependent on this pictorial help for singing intervals. The modulator should be hung in such a position that it is always before the eyes of the children, for as much may be learnt unconsciously from the modulator as from a map which is constantly before our eyes. Again, if the modulator be not always at hand, much time may be lost in fixing it, &c. In large rooms the modulator on cloth with rollers, size 60 by 25 inches should be procured, whilst a smaller one might be substituted in class-rooms.

To prevent dependence on pictorial help from the modulator, exercises should be frequently given with the manual signs. The value of these cannot be over estimated. Young teachers are apt to imagine that the signs for the various tones are arbitrary ones, but this idea must be at once expelled, for they are strongly suggestive of the mental effects of the tones. In books on the Tonic Sol-fa Method the mental effect of each tone of the scale is given, also the manual signs. Now let us see the connection. *Doh* is said to be a firm and bold tone, and what can be more suggestive of firmness than the clenched fist held out? What more indicative of the peaceful *Me* than the hand stretched out, palm downwards, as if in the act of pacifying some noisy child or class? What sign can more faithfully represent the sad effect of *Lah* than the hand held drooping, the fingers as if lifeless, and imitating the drooping branches of the weeping willow?

The advantages of using the manual signs are briefly these :—
(a) To promote self confidence in singing intervals. (b) To enable the teacher to command his class—to see as to the posture of the children when singing—to detect defects, such as improper opening of the mouth, breathiness, coarseness of tone, and many other points which cannot be well done when the teacher is looking and pointing on the modulator. (c) To create an interest in the work, and especially is this the case with infants. (d) To afford another means of communication to the mind.

The *Charts* published by J. Curwen & Sons are of great use, and they are now sold in convenient parts for the several divisions of the Code syllabus.

The stimulus given to school music by the Code of 1882 has produced numerous books of musical exercises for children, but none seem to be so well suited to the wants of teachers as the several parts of "Code Music Drill," by J. Curwen & Sons, each part being published at 2d.

TIME TO BE DEVOTED.

The *time* which should be devoted to music is an important consideration for teachers in these busy times. It is the opinion of most persons who have paid great attention to school music, that a number of short lessons are far preferable to one or two long lessons weekly. The adoption of a daily lesson of about ten minutes, say from 10.35 to 10.45, and a weekly lesson of from 20 minutes to half an hour, especially for the collective singing of songs, &c., is strongly advised. The short daily lesson will not only form a means of recreation in the midst of hard work, but will keep the voice in regular exercise and training. A suggested distribution of time to the several branches of the subject will be found in detail on page 63.

In concluding these general remarks I would advise teachers to keep the following rules before them :—(a) Do not sing with the children. This is sometimes done through enthusiasm, but the practice should be avoided, because the teacher should listen carefully while the scholars sing. (b) Insist on soft singing. The great work of teachers is to teach children to sing softly, and then the loud passages will cause little trouble.

All our teaching of music would be useless if we had not attentive and appreciative ears to profit by it, so to the training of this organ we will next turn our attention.

REMARKS ON TRAINING THE EAR.

The training of the ear cannot be begun too early in a child's life, and a great amount of attention should be paid to it in the infant school. A German Swiss writer says :—"The first instruction in song in the school must follow the manner of the home. The simple child's song will be transplanted into the school, and thus make the starting-point of education. The training then takes place without the help of notes or printed music, only from ear."

These two or three first years are therefore of the greatest importance in singing. The voices are in quality and compass much the same, the harmonies are left out, and the youthful throats are then so soft and pliable that a good foundation can be laid for the succeeding grades. It is at this stage that the talent for music must be awakened. The children must learn to listen, just as in the first study of physics they must be taught to watch. No child, even if wanting in musical capacity, should be excluded from this step, because it is the teacher's duty to train the ear, and, if possible, the voice, by means of suitable ear and voice exercises.

By correct management very good results may be produced in a couple of years in discrimination of tones, imitation, and pronunciation. To teachers the course recommended is wearisome, for they have to sing everything to the pupils, but it is of value, because by this method the children become most directly and joyfully absorbed in song. Little children are excellent mimics, and everything will be learnt by imitation. The teacher will teach the school song from the modulator by pattern, splitting the tune up into phrases, and patterning these phrases in time and tune from the modulator. Thus the children will learn the tune, and the ear will be trained. Exercises in imitation should be freely given to infants and to older children, for afterwards, the difficulty of distinguishing the tones of the scale will be greatly diminished, and the child's ear will be so trained that in after life he will be able to carry away the tunes heard at a concert or party. This is undeniably a pleasure.

It would be well if teachers in infant and girls' schools would occasionally ask a gentleman to give a modulator exercise, to get the children accustomed to taking the "*doh*" from the male voice. In giving musical phrases for imitation great care must be taken, so that those selected are *musical* phrases, such as will strike the ear as natural and pleasant, and will have a lasting impression on the hearer; let each phrase have a melodious completeness in itself—*e. g.*,

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

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

|d¹ l t d¹ || s f r d || s t r¹ d¹ || d r s m || m f s d || m f r d ||
 |l s t d¹ || s f t₁ d || r f m d || m f l s || s r f m || d¹ s f m ||
 |r l₁ t₁ d || r s f m || s r s d || &c.

In giving these and similar exercises the teacher should be careful to sing them in a suitable key, and above all to continually vary the pitch of the key-tone. After a couple of these shorter exercises have been imitated, the two may be given as one exercise thus:—r m d d t₁ d. The teacher will do well to call upon a single child or a few children to imitate an easy phrase by way of a change, but in doing so a very easy phrase must be given, and a quick child called upon to sing it. Should the child fail to do it correctly, encouragement must be given, and no attempt at ridicule or sarcasm made. By adopting this practice the teacher will find out whether the teaching be thorough or not. When the children are able to imitate such phrases, they should be carried on to the exercise of distinguishing certain tones of the scale by their relation to the given key-tone. This of course will be done by teaching the mental effect of each tone.

The teaching of the relation of sounds to one another by mental effect and not by interval is the true aim of the Tonic Solfaist, who endeavours to teach *sound*, and is indifferent as to the notation used. Just as one boy distinguishes another not by his clothes, but by a certain characteristic of the boy, so one tone of the scale can be distinguished from another by its characteristic effect on the ear and mind.

If the scale be sung slowly and carefully three tones out of the eight will leave a strong impression on the mind, viz., *doh*, *me*, and *soh*, and because of this effect they are called tones of first impression. Of these three the *doh* will be characterised by firmness and resolution, and on account of this the manual sign given to it is the clenched fist held out, which is surely suggestive of the effect.

The *soh* will have a bright and cheerful mental effect, and the sign allotted to it is the hand spread out with the thumb pointing upwards.

The last of these three tones, *me*, will be recognised as a soft, peaceful tone, and the manual sign to represent it is the hand held flat, with the palm downwards, as if in the act of pacification.

The mental effect of each of the other tones of the scale, and the manual signs for them are:—

Ray, rousing and hopeful, used largely in prayerful pieces. The manual sign for it is the hand simply opened from the clenched fist for *doh* and held slanting, palm downwards, and fingers pointing upwards.

Te is a piercing tone, with a strong tendency to pass upwards to *doh*. The manual sign given to it is the index or first finger pointing upwards, the rest of the fingers being clenched, with the back of the hand towards the pupil.

Fah, a desolate and inspiring tone, most effective when properly introduced, and a tone which must be carefully taught, for it is more likely to be sung wrongly than any other. The manual sign is the index finger pointing downwards to show that it leans strongly on “*me*.”

Lah, a sad, weeping tone, used in mournful music. The manual sign is the hand held drooping and as if helpless, the fingers hanging in imitation of the branches of the weeping willow tree. These mental effects are only true “when the tones of the scale are sung slowly, when the ear is filled with the key, and when the effect is not modified by harmony.” Observe the expression *when the ear is filled with the key*, for upon this point depends success in the ear exercises treated of afterwards.

It must be noticed that the mental effect of a tone is affected by its pitch—the higher the pitch the greater the mental effect. This is strongly marked in the note *te*. When this tone is sung at a high pitch by a treble or tenor voice, the effect is much more piercing than when sung at a low pitch by an alto or bass voice. The effect of a high *te* seems to tell us that the singer is striving to reach a certain goal (*doh*), while that of the lower *te* suggests a passing to the *doh* as a matter of course, it being a convenient resting place.

I have frequently heard young children fail to drop from the high *doh* to *me* (*d' m*), but when reminded that they are required to sing that calm, peaceful tone of which they have heard, the manual sign being made at the same time before them, they have sung it correctly. The children should always sing their modulator exercises by a knowledge of mental effect, and not by intervals.

The children having been taught to sing the tones of the tonic chord (d m s d^1) in any order and in different keys, they should be able with practice to distinguish these tones on hearing them sung, having first sung the tonic. The teacher will sing the tones of the chord of *doh* (d m s d^1) and the children will then do the same from the manual signs. One tone of the chord is to be sung by the teacher to "laa;" for instance, *soh*, and the children will imitate. They are then asked which tone was sung—*doh*, *me*, or *soh*. The teacher must be prepared for disappointment in the answers for a little time, but some sharp ears will shortly begin to recognise the sound, and if the dull children are encouraged by kind words to listen, like Polly or Tommy, they will soon be able to name them. Several exercises should be given on the same tone but in different keys, *e.g.*, *soh* in key D, then in G, then in E, C, F, &c. The children will thus be taught to distinguish the tones by their relation to the key-tone, and not from absolute pitch by ear. The order in which the tones should be presented to the children are first *doh*, then *soh*, afterwards *me*, and lastly *doh*¹. With careful teaching it will be found that children in Standard I will not only be able to imitate a simple phrase, as required by the Code, but also to name any tone of the *doh* chord on hearing it sung as described above, thus laying a good foundation for the next standard's work. The teacher must bear in mind that these tones should be thoroughly mastered before any advance is made in ear tests, because these are the tones of the scale which strike the ear most forcibly, and are sometimes called the pillars of the scale. There are many ways in which the method of giving ear tests might be varied so as to afford a change. For instance, the teacher might say, I will sing three sounds to *laa*, one of these will be "*me*," tell me which it is, the first, second, or third.

Exercises— $\text{d d m} \parallel \text{d s m} \parallel \text{d d}^1 \text{ m} \parallel \text{d m m} \parallel$

This can be done with *soh* and *doh*. The Code requires "imitation of a simple phrase of not more than four notes," and examples of what might be expected have been given on pages 6 and 7.

With Standard II the teacher can pursue the course suggested before with the other tones of the scale. I have generally found that the children can be taught most easily to distinguish the

tones if introduced in the following order :—first *te*, then *ray*, afterwards *fah*, and lastly *lah*, the mental effect of each tone being clearly shown.

Numerous exercises in telling the names of any tone of the scale when heard in relation to its key-tone having been given, the next step to satisfy the requirements of Division III in the Code syllabus will be an easy one. Children's ears are very apt to catch and retain musical phrases, especially if they have had plenty of exercise in imitation. The teacher will let the children sing the *doh* chord from the manual signs, and he will then sing twice over to laa an easy phrase, for example—

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

The children will then imitate it, and be afterwards required to tell the names of the notes. In doing these exercises two points must be attended to, viz.—(a) The relation of the first tone of the phrase to the key-tone (*doh*). (b) The bearing of the succeeding notes to each other and the key-tone. The teacher should point out any particular tone in the phrase which should assist in naming the notes; e.g., in the phrase l t d', the strong and almost irresistible tendency of the last note but one to rise to the next tone above should be commented on. Teachers must not think that all their children will readily distinguish these sounds. Many a child will sit motionless and appear as dense as possible, but these must be encouraged to listen attentively, for everything will depend upon that. The face of a child will brighten up when the cloud of mystery is for the first time torn asunder.

Such exercises as the following are required to be named by the children in Division III.

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

| s l t || s l s || m f m || d r d || d t, d ||

I would strongly recommend the practice of writing the phrases on slips of paper or on slates, for this will cause more independence in answering, &c. Daily exercises in various keys should be given, and the ear will thus become so trained that the next step to the highest requirement of the Code will be easily taken.

The ear tests in Division IV (Standards V to VII) need not be stepwise, therefore to simplify matters only very easy ones should be attempted at first, for example, those beginning on one of the pillars of the scale (*d m s*), and moving by easy intervals. It might be well if two or three of the four tones given be stepwise, *e.g.*—

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

It would also be a help to the children if the teacher sustain the sound of the first tone for an appreciable length of time, so that the children may “feel” as it were, the tone. The phrase should be sung over twice, the second time quicker, to show clearly the connection of the elements of the phrase. The teacher must endeavour to sing these phrases very distinctly, each note being clearly defined, for which purpose a treble or tenor voice is preferable to an alto or bass voice, for the higher the pitch of a tone the greater the mental effect. Such phrases as the following might be expected at the Government examination:—

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

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

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

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

| *s t r' d'* || *d s t, d* ||

When most of the children are able to name the notes of such exercises as the above, a few easy ones on the Minor Mode may be given for practice, and to test the grasp that the children have of this mode. *Fe* and *ta* might also be introduced, but this is not required by the Code. A few easy exercises are here given.

| *m l se l* || *d' l se l* || *l se l m* || *l t se l* || *m s fe s* ||

| *s fe l s* || *d' ta l t d'* || *d' l ta l* || *d s, ta, l,* ||

There are some children in most schools who always sing an octave below the rest, called "growlers," and teachers generally say that they cannot be cured of this. Of course they cannot unless a little time and patience is bestowed on them. It is well known that a teacher cannot spare a great amount of time for such children, nor indeed are they required to do so. One head teacher told me that it was impossible to cure these "growlers;" he said he had done everything; he had even gone close to them and shouted in their ears to try and make them get in tune. It need hardly be said, that this is not the way to cure the defect, but to increase it. A growler should be told not to sing, but listen very carefully to the others, for which purpose he should be placed between two good singers. He should understand that when he feels able to join with the rest that he should do so, and should on no account be laughed at on account of his inability to sing. After a few weeks careful listening he will probably join the rest.

Not only should the ear be exercised by tune tests but also by time tests. This will be found very simple if the children are taught to beat their own time. It is not advisable to commence these exercises with the children below Standard III, but in this standard very simple ones may be given with advantage when fair progress has been made with the ear exercises in tune.

The exercises should contain one-pulse and two-pulse tones in two-pulse or four-pulse measure, and should be sung by the teacher on one tone to "laa," the children beating or counting the time. Suppose the following exercise—| 1 : 1 | 1 :- | 1 :- || be given, it would be dealt with thus :—The teacher sings each tone to "laa" in time twice over, the children beat *one, two; one, two; &c.* The children having heard it twice, sing it themselves to "laa" in imitation of the teacher. The teacher then questions individuals as to how many beats the first tone occupied; receiving the answer "one." The teacher then writes a one-pulse *lah* on the black-board. The other tones are treated similarly, so that the following will then appear on the black-board 1 1 1 — 1 —.

The teacher will then point out that it is not properly written in time, and will proceed to divide it into measures, as follows :—The children are asked how many pulses or beats were made in each measure (answer given, two), and on which accent it com-

menced (strong). The teacher then puts in the proper time notation thus—|1 :1 |1 :- |1 :- ||. When this is done the children should sing it in time from the black-board, and should then be asked if that is like what the teacher sung before.

This is an exercise in which much of the work is done by the pupil; in fact, the teacher should leave as much as possible to be done by the children. Young teachers are apt to lecture too much, instead of drawing the information from the children, forgetting that the educational value of the exercises depends upon the “deductive principle” involved, and that a great amount of pleasure and interest depends upon the overcoming of a difficulty.

When simple exercises can be done well in two-pulse or four-pulse measure, some in three pulse measure should be introduced similarly. The following exercises might be suggestive of others:—

{ |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 ||

Although the Code requires nothing of Standard III in the form of ear exercises in *time* yet if a little labour be devoted to it, much time will be saved in teaching Division IV, where the children may “be asked to name the *time* of an easy passage sung twice to them by the examiner.” In this highest division, half pulses should be introduced in such exercises as:—

{ |1 :1.1 |1 :- |1 :1 |1 :- || { |1 :1 :1.1 |1 :- :- ||

given as mentioned above. As these tests are rather long, the children should write them down as before suggested when dealing with Ear Tests in Tune.

After the children in Division IV have become accustomed to name the time of these tests, it will be a most valuable exercise to require them to say in what pulse-measure the phrase is sung. Of course in this case the children will not be told what to count, as they were before. This can be easily done if the children have been properly taught the recurrence and nature of the accents; for instance, let us take this as an exercise |1 :1 :1.1|1 :— :— || The teacher sings it through twice to laa, strongly accenting the first pulse of each measure. The children write it down as before 1 1 1.1 1 — —. The teacher then tells them to put a mark over the notes strongly accented, thus— $\hat{1}$ 1 1.1 $\hat{1}$ — — The children will then be questioned as to the position in a measure that the strong accents occupy, and the answer that they occupy the first pulse or beat having been obtained, the pupils will be directed to put the strong accent marks thus—

$$|\hat{1} \quad 1 \quad 1.1 \quad \hat{1} \quad - \quad - \quad ||$$

Further questions will deduce that it is three-pulse measure, and then the proper form should be written, *e.g.*—

$$|1 \quad :1 \quad :1.1 \quad |1 \quad :— \quad :— \quad ||$$

The teacher will then go through the exercise on the black-board, on which each step of the process should be shown, thus—

$$\text{1st Step} \quad 1 \quad 1 \quad 1.1 \quad 1 \quad - \quad -$$

$$\text{2nd} \quad ,, \quad \hat{1} \quad 1 \quad 1.1 \quad \hat{1} \quad - \quad -$$

$$\text{3rd} \quad ,, \quad |\hat{1} \quad 1 \quad 1.1 \quad \hat{1} \quad - \quad - \quad ||$$

$$\text{4th} \quad ,, \quad \{ | 1 \quad :1 \quad :1.1 \quad | 1 \quad :— \quad :— \quad ||$$

This will form an interesting exercise, especially for children in Standards V, VI, and VII.

REMARKS ON TRAINING THE VOICE.

Dr. Hullah has remarked that the study of the voice is a very difficult subject, and that there were only about twelve men in the country who know anything about it. This is of course an exaggeration, and teachers with but a very limited knowledge of the subject will be able to do much in the way of improving the tone of the singing in our schools.

It may be well to make a few general remarks on the voice before suggestions as to the practical training of it are given. Should any teacher require greater details on this interesting subject, they would do well to study that excellent manual "*Mechanism of the Human Voice*," by Herr Emil Behnke, and published by John Curwen & Sons.

Any one who listens to the singing of a boy whose voice has been well trained—*e.g.*, a cathedral chorister—will at once notice how greatly it differs from that of an ordinary school-boy. Why is this? It is not merely because the cathedral boy is singing daily. We must seek the reason in another direction. The chorister has been taught to use the voice in a proper manner, and the school-boy has not. Many of you are aware that there are different *registers* of the voice, or modes of producing tone, and that these different modes of production depend upon the way in which the vocal cords vibrate.

Let us listen to a boy talking with his school-fellows in the playground or in the street, and we observe that his hard, coarse voice is widely different from that which he uses when pleading with his mother, therefore we come to the conclusion that the boy has two *registers*:—1. The soft, sweet voice, resembling a girl's voice, called the *thin register*, because the tone is produced by the vibration of only the *thin edges* of the vocal cords. 2. The hard, coarse voice used in romping and in ordinary conversation, called the *thick register*, because in this case the vocal cords vibrate in their whole *thickness*.

Here, then, lies the difference between the trained and untrained voice of a boy, and it is to the proper use of these registers we must turn our attention. As before remarked it is the boy's voice that requires the greatest attention, yet the exercises given here will be of service to girls also. Boys are more rough in their manners than girls; a great number of those who attend our elementary schools are not subject to any refining

influence at home, they play in the noisy streets, and they naturally sing in the rough coarse talking voice, therefore we must spend our time in teaching them how and when to use their *thin register*. Suppose we have a class of rough boys, with entirely untrained voices, and they sing the scale of key E or F. They will sing up to C or D (3rd space and 4th line of treble staff) in a bawling tone, when suddenly they will shrink into a thin, feeble, squeaking tone. To prevent this is the teacher's work. He must train their voices in such a way that they will largely use their *thin register*. How will this be done? As a practical teacher and an earnest sympathiser with teachers, I know that no great amount of time can be devoted to it, so that only very simple exercises will be suggested.

In order to develop the thin register and form the habit of its use, the teacher should (a) Insist on soft singing; (b) Practise the upper part of the voice.

Teachers are very apt to pitch the tunes lower than they are written, because they say the children cannot sing the high tones, or if they do so produce them harshly. This is a great mistake, and actually encourages rough singing.

The teacher should stand in front of his class, listen and observe carefully, and check any coarse singing. Mr. Curwen says, "If the boys sing softly they are bound to sing right; power will come with practice, and for practising the voice the simpler the exercises the better," and the scale exercises given below have been used with great success in many schools. It must be borne in mind that to sing *down* the scale is a much better exercise than to sing *up*, because if the voice commences on a high tone it must be produced in the thin register, and once in this register the children will easily carry it down.

I have asked many teachers at what pitch the change of register should take place, and rarely received an answer. Now this is an all important point, therefore let it be noted once and for ever. In singing up the scale the change should not be made higher than A in the second space of the treble staff, but in descending the thin register might with advantage be carried as low as G or F below the A referred to above.

It may not be out of place here to mention that the voice of a child is either spoilt or improved to the greatest extent in the infant school, when the vocal organs are young, flexible, and

delicate. The infant school teacher therefore should take great care to prevent the tender vocal organs of these little children being injured by :—

- (a) Loud and coarse singing.
- (b) Straining after notes beyond their limited range.
- (c) Slow and sustained singing.

The music taught to infants should lie between C below and D on the 4th line of the treble staff. The voices should be trained by imitation, the teacher carefully patterning everything, and paying attention to position, mode of breathing, quality of vowels, articulation of consonants, suitable expression of words, and insisting on soft singing.

The following position for singing has been found to be the best :—

The singer *stands* with the heel of the right foot against the hollow of the left, the body being supported by the left leg, the right being slightly bent, or in military language, in the attitude known as “Stand at ease.” The *head* should be erect but not thrown back. The *shoulders* must be well back but not up. The *mouth* must be freely opened and the *hands* hanging comfortably by the sides. For convenience the singing lesson is often given with the children sitting in their desks; when this is done the arms must on no account be folded either in front or behind, they should hang in a comfortable position down by the side, but slightly inclined to the front in preference to the back. The shape of the mouth should not be oval thus—O, nor should the mouth and teeth be open very wide, for then the tone produced would be rough. On the other hand, if the teeth be kept close together a shrill disagreeable tone is produced.

To produce good results, daily exercises must be given, but they should not occupy more than three to five minutes.

The teacher must on no account sing with the pupils; every effort will be required to see that the children imitate carefully the pattern given, which of course cannot be done if the teacher be engaged in singing. The syllable “*ah*” will be found useful in these voice exercises, for the proper pronunciation of the syllable necessitates the mouth being well opened. In Standard I the children should have exercises in singing the scale of keys D and E \flat very softly to “*ah*,” and sustaining each sound for nearly a second. This exercise should first be carefully performed by the

teacher, and the children told to imitate it, whilst the teacher gives the manual sign for each note. By this means he can show how long the sound is to be sustained.

Similar exercises should be given to

Standards II and III in keys E \flat , E, and F

„ IV to VII „ F and G

The teacher should carefully mark the change of register; and exercises should be given until the boys have gained such control of their voices that they can change from one register to the other without detection except by the most experienced ears. The children who sing alto should not be allowed to sing these high tones, for they require exercise in their lower tones. Too many of our boy altos sing in a coarse harsh voice, and produce a very unpleasant effect. This is caused especially by insufficient attention having been paid to the selection of alto voices, and to the imperfect opening of the mouth. Altos should especially aim at producing round, full, and sonorous tones.

Instead of the scale practice, or as an alternative, the exercises suggested in the scheme on page 64 will be found useful. The following exercise given in "Standard Course" (Curwen) on page 45 is well adapted to cultivate flexibility of the voice and management of the breath,

Keys C, D, C \sharp , D \sharp , E. M 70, 60, and 50.

pp	$\dagger p$	\dagger
{ d .m : s .m | d .m : s .m | f .l : d ^l .l | f .l : d ^l .l }		
{ d :— | — :— | f :— | — :— }		
Skaa - - - - -		
m	f	
{ s .t : r ^l .t | s .t : r ^l .t | d ^l :— | — :— ||		
{ s :— | — :— | d ^l :— | — :— ||		
- - - - -	laa - - - - -	

This exercise is directed by Mr. Curwen to be used thus:—

"The lower part is to be sung always to the words 'skaa-laa' on one breath. When taken at the rate of M. 50 the pupil will economise his breath for 20 seconds. Those who sing the upper part may take breath at places marked \dagger . They must deliver the first measure *very softly* (pp), the second measure *softly* (p), the third measure with a medium force of voice (m), the fourth measure with full force of voice (f). As soon as the exercise is thus sung, the

singers must change parts for the sake of rest and variety, and this is reckoned one performance of the exercise. Let the exercise be performed thus: *first time* in key C, the upper voices 'slurring' each measure to the forward Italian "laa," at the rate of M. 60. *Second time*, the same in key D. The teacher will pass from key to key as directed, p. 33 "Standard Course." *Third time*, in key C \sharp , the upper voices singing to the staccato 'koo,' at M. 50. *Fourth time*, the same in key D \sharp . *Fifth time*, in key D, the upper voices laa-ing as above, at M. 50. Laa-ing is used here as a rest before the last effort. *Sixth time*, in key E, the upper voices sol-faa-ing, at M. 70. Sol-faa-ing is used here to make sure of correctness of tune in the highest tones."

Teachers in giving voice exercises should not forget that the production of the low tones needs a great deal of care, for sometimes a choir sings very sweetly on the high tones, but the low tones are thin, harsh, and coarse.

It will be found when these exercises are first given that a great deal of flattening will take place, and therefore the loss of pitch must be noted each time. It may be of use if the chief causes of flattening be enumerated here.

1. Physical weakness. In this case the person should sing softly and listen.
2. Forcing of *Thick register*, cured by cultivation of the *Thin*.
3. Breathing of tones.
4. Defects of ear, to be cured by long and attentive listening and by the study of mental effects.
5. Careless and lax delivery of *piano*, or violent and coarse delivery of *forte* passages, which can be easily avoided.
6. Habitually singing with tempered instruments, which put the ear out of tune.
7. Sympathy with bad singers near, and *inattention to leader*.
8. Bad posture in singing.
9. Neglect of breathing places, and consequent exhaustion.
10. Most and commonest of all, *want of interest* and its consequent drawling delivery.

Organists frequently try to prevent flattening by putting on more organ, but Dr. Hopkins, of the Temple Church, London, says, more voice training and less organ is the cure.

TEACHING OF TUNE.

The teaching of tune, as that which delights the ear, forms one of the most interesting branches of musical training. It should of course be begun in infant schools, where the children will be taught easy phrases from the modulator, the teacher always patterning every phrase before the children attempt it. With these little ones no time notation should be introduced, but the teacher's energies should be devoted to the teaching of sounds from the modulator and manual signs, the latter being largely used for reasons mentioned before. Because of the influence for good or evil that the infant school training in music has, responsible and capable teachers only should teach it in this department of a school, and the lessons should be frequent, but of short duration. The children need no books, for the school song will be learnt from the modulator, the teacher patterning phrase by phrase. Some very carefully graded melodies for infants will be found in the "Second Linnet" (Curwen). The children above 5 years of age and below Standard I are required to sing from the modulator the tones of the "Doh chord" in any order, using the Tonic Sol-fa syllables.

As the modulator plays so important a part in the teaching of tune, a few remarks on modulator exercises will now be given. Teachers are very apt to run in grooves, and in nothing is this more likely to be the case than in modulator exercises. This is often painfully illustrated in the Government Examination, when an Inspector, strange to the children, gives the test. It happens not unfrequently that the children follow their well-worn path, instead of singing the test before them. As the music grant is often imperilled by this, it is a point well worthy of attention.

There are a number of ways in which teachers can prevent this fault, the most practical being the following:—

Careful preparation and forethought should be devoted to the modulator exercises to be given, especially by young and inexperienced teachers. A collection should be drawn up in some leisure time, each exercise being constructed on a different plan, *e.g.* :—

1. d d d s m m d m s m s d
2. d s s d m s d m m d s d'
3. d m s d' s m s d' s d m d
4. d s m d' s m d' d' m s d' d

5. d¹ s m d m s d m s d¹ s d
6. d s₁ d m d s₁ m d s m d d
7. d m d s d s₁ d m s s₁ d
8. d s₁ d s₁ d m s₁ d s₁ s m d
9. d¹ m m d d s s m d¹ s s d
10. d¹ s m d s s s d¹ m m d d¹

The children having sung the *doh*, exercises similar to the following, commencing on other tones of the chord, may be given :—

11. s m s d s d¹ d m m s s d
12. m s d d s m d¹ s m d¹ &c.

Other ways of obtaining variety are :—

1. By asking friends to write down a few exercises. Teachers could help one another much in this way.
2. By taking some different tune or part of a tune as an exercise each day. Any interval that might occur in it which is too difficult for the class should be simplified.

The children should be required to sing their modulator exercises *smoothly* and *firmly*; if they hesitate a mistake is almost sure to follow. Any difficult interval should be taught stepwise or by one or two steps, *e.g.*, s-r when first given may be introduced thus—s f m r s f r s r; and m-l thus—m f s l m l, and so on. Great care should be taken to avoid drawling singing. Teachers should guard against using the same part of the modulator, and should begin sometimes with *doh*¹ and sometimes with *doh*. When giving *ta*₁ or *fe*₁ as a test to Division III, I have often been reminded by the teacher that these tones have always been taken an octave higher, viz., *ta* and *fe*. But why should this be? Surely this at once stamps the teaching as running in a groove.

Again, there is not, as a rule, any variation in the *time* of the notes given as a modulator test. The sounds are often drawled out, and then modulator practices become monotonous and far from interesting.

The teacher can vary the length of the notes by the length of time that he keeps his pointer on the modulator, thus two-pulse, one-pulse, and half-pulse tones can easily be used.

These general remarks having been made, a few tests are given as specimens of what might be expected from the several divisions.

Division I (Infants), Doh chord. A number of exercises are given above on page 20.

Division II (Standards I and II), Doh chord and other tones of the scale stepwise. Some inspectors give two modulator tests to this division, the one being entirely stepwise, and the other on the tones of the *doh* chord, but the following is perhaps the better interpretation of the requirement.

KEY C, D, or E \flat .

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

KEY C, D, E \flat , or E.

2. d' s m s d m f m s d t₁ d r d m f m s d

KEY C, D, E, and E \flat .

3. d m s f m r m f m s d' t d' s f m d s d'

KEY C, D, E, and E \flat .

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

KEY E \flat , E, F, G, A \flat .

5. d r m f m s l s f m d d t₁ d m f s d

KEY A, B \flat , B.

6. d t₁ l₁ s₁ f₁ m₁ s₁ d m₁ s₁ d m₁ s₁ m r d t₁ d

KEY C, D, E \flat , and E.

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

The *doh* having been sung by children, the following might be given.

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

9. m f m d s m d s₁ m d t₁ d r m f m r d

Division III (Standards III and IV), an exercise including "*fe*" and "*ta*" used thus—s fe s and d' ta l t d'.

Fe ought not to present any difficulty, but *ta* will not be so easily managed by the children. It should be clearly shown that *fe* bears the same relation to *soh* as *te* does to *doh*, thus *s fe s* is only *d t₁ d*. If any mistake be made it will be that the *fe* is not sung quite sharp enough, in fact occasionally the children sing a tone between *fe* and *fah* and very near in pitch to the latter. If the note *fah* be used almost directly after the *fe*, thus, *s fe s f m*, there is a great tendency to sing *fah* wrongly.

Ta, which by Tonic Sol-faists is pronounced as if spelt *taw*, bears the same relation to *doh* as *fah* does to *soh* therefore *d¹ ta l* is the same as *s f m*. The children should learn it by assimilating it to *s f m*, and then it will be easily taken.

The intervals *s—r*, *r—s*, *r—l*, *r—l₁*, *m—l*, should be well mastered, and plenty of exercises given on them in various keys.

Chord exercises will be found useful tests, *e.g.* :—

1. *d m s f l d¹ s t r¹ d¹*
2. *d¹ r¹ t s d¹ l f s m r d*

Exercises similar to the following might be expected at the Examination :—

1. *d m s m r f m d s l s fe s f m r s f
r m d t₁ d f r d ta₁ l₁ t₁ d*
2. *d¹ s m d¹ s d r f l s fe s f m s d¹ ta l t d¹*
3. *d¹ r m d s₁ t₁ r f m l s fe s f m r s d
ta₁ l₁ t₁ d m d*
4. *d t₁ d f r s d ta₁ l₁ t₁ d l s fe s f m r l s d*
5. *d¹ m f s d r m f m s fe s f m r f l s
d¹ ta l t d¹ s d¹*

The *doh* having been sung, the following might be given :—

6. *m d s r f t₁ d m l s fe s f m f l d¹ ta
l t d¹ s m s d*

7. s d r f m s f r t₁ d f m d ta₁ l₁ t₁ d s
fe s f l s t₁ d

8. s d¹ m f s d¹ ta l t d¹ s l f r s fe s f r t₁ d

9. d m r f m s fe s f m l f s m f r m d
ta₁ l₁ t₁ d r d

Frequently two modulator tests are given, one introducing fe and the other ta.

In this division the children may be asked to sing at sight a note-test *written* or *printed*. This will generally be written on the black-board, and it is well to notice that it must contain no difficulties in time, this remark reminding us that the test may be written in time if the Inspector be so minded.

Teachers of the Tonic Sol-fa method will have noticed that the children sing readily from the modulator exercises which they cannot perform when written on the black-board. The cause of this is very clear. The modulator is pictorial, being in a perpendicular notation, whilst the written test is in a horizontal, and here is a real difficulty to be overcome. The manual signs should really act as an intermediate step, and thus lessen the difficulty. That those who drew up the Government requirements were practical men and not mere theorists is obvious from the wise provision that the modulator exercise of Division II should form the written test for Division III. The tests given above as modulator exercises for Division II can therefore be used as written note-tests, either without time notation or with, thus:—

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

{ | m : s | l : s | m : s | l : t | d¹ : — ||

If the exercises are not written in time, the children will sing each note when it is pointed to.

Division IV.—The requirements of this division demand a knowledge of transition and of the minor mode, therefore a few words will be devoted to these two points. What is meant by Transition? It is the passing over from one key to another, *e.g.*, a piece of music starts in a certain key (*i.e.*, with a certain sound for its governing tone *doh*), but afterwards a new *doh* higher or lower than the former one is adopted, and the old key-tone is partially thrown aside for a time, until the music, according to rule, returns to the original key. The beginner will ask why is this transition made? In answer to this we must remember that a composer adapts his music to the words. He begins his composition in keeping with the words, which we will suppose to be sad and solemn. Then he comes to a passage containing a ray of cheerful hope and bright sunshine, he must therefore change the character of his music to give expression to this change of sentiment, and one way to do this is by making a transition, or taking a new key-tone. Again, if the composer has to pass from a cheerful sentiment to a sad one, he can express this by means of Transition. It is evident, then, that we can conveniently divide transitions into two classes.

- (a) Those made to express a change of sentiment from sad to gay, called a *sharp transition*.
- (b) Those made to express the change from gay to sad, called a *flat transition*.

The Code requires that the children shall be able to Sol-fa slowly a simple passage containing a transition of one remove, indicated by bridge-notes. A transition of one remove is a change of key in which only *one* change is made in the pitch tones used. Now let us see if this point can be made clear. The modulator given on p. 26 contains all that is necessary for teaching this step, and the central column corresponds to the central column of the printed modulator used in schools, and represents the notes of the key in which the music commences, hereafter called the *principal key*.

Suppose the composer wishes to brighten up his music he takes the bright *soh* of the principal key and calls it *doh*, as shown on the modulator by looking at the right hand column. It will be seen by comparing the central and right hand columns that the *flat fah* of the principal key is blotted out of the new key, its place being supplied by a *sharp, piercing te*, hence the effect required. Again, it will be observed that this is the only change made in the pitch tones used, for

Piercing <i>te</i> of principal key becomes calm <i>me</i> of the new key				
Sorrowful <i>lah</i>	„	„	rousing <i>ray</i>	„
Bright <i>soh</i>	„	„	firm <i>doh</i>	„
Desolate <i>fah</i>	„	„	<i>is changed for piercing te</i>	„
Calm <i>me</i>	„	„	becomes sorrowful <i>lah</i>	„
Rousing <i>ray</i>	„	„	bright <i>soh</i>	„
Firm <i>doh</i>	„	„	desolate <i>fah</i>	„

As only one change is made in the pitch tones used it is called a transition of *one remove*, and, because the desolate tone *fah* is changed for the *sharp* piercing *te*, the transition is called a remove into the first sharp key. Let it be remembered then, that when “*Soh*” of one key becomes the “*Doh*” of another the music is said to go into the *first sharp key*, and that in removing into a sharp key you always go to the right on the modulator. Because “*te*” is the only new tone used in making a first sharp remove, it is called the sharp *distinguishing tone*.

The transition into the first sharp key, on account of its very common use, is not difficult, but the following hints may be of some service. It has just been said that in making a first sharp remove the only new tone introduced is *te*. This therefore is the tone that will give difficulty, if any arise. The teacher should commence the modulator exercise on the central column (principal key), and take care to use such notes of the scale as will fix the key-tone on the mind, *e.g.*, the *doh* chord, the *fah*, and the *te* should be firmly sung.

In making the transition the teacher will do so perhaps on the *soh* of the principal key, gliding the pointer horizontally to the *doh* in the next right hand column, the children having been shown that the notes in the same horizontal line on the modulator are the same pitch, and that they are called by different names because of their obedience to a new governing key-tone.

The teacher will show exactly what is meant, by singing an exercise before requiring the children to do so. When the new key-tone has been properly sung by the children the

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

teacher should carefully introduce the sharp distinguishing tone *te*. A short exercise having been given in the new key, a return must be made into the principal key. The sharp distinguishing tone will be thrown aside, the flat *fah* taking its place, and the singing of this note will tell us of the return into the old key. The teacher should insist on this *fah* being correctly sung, for children have a great tendency to sing *fe* instead, but if they are reminded that it is the flat *fah*, the tone which leans so closely to *me*, it should be easily mastered.

The teacher will commence in the principal key, then make a *departing* or *principal transition* into the *first* sharp, and, having used the new tone "*te*," will make a *return* transition to the principal key. The departing transition is, as a rule, the more difficult, because the tonic of the starting key has taken such a hold on the ear, that it now seems glad to return to its old love.

The full remarks made on the *first sharp* remove will enable us to deal more briefly with the *flat* remove.

In the first flat remove the *desolate fah* of the principal key becomes the *doh* of the subordinate key, and on referring to the modulator it will be seen that the only change in pitch tones is that the sharp *te* is changed for a flat *fah*, and the effect before mentioned is obtained. *Fah*, then, is the new or *flat distinguishing tone*, and will be the difficult tone to sing. In returning from the *first flat key* to the principal key, the *fah* of the subordinate key is changed for the *te* of the principal key.

The teacher should make these removes clear by freely using the black-board. He should write the scale on the black-board in bold letters, to represent the principal key and correspond to the central column of the modulator, observing carefully the smaller steps between *m f* and *t d*!. This having been done the *soh* should be taken as *doh*, and this note should be written on the right hand of the *soh*. Then the children should be required to form this new scale. Each note of the new scale will be opposite one of the notes of the old scale, with the exception of *te*, which must be carefully noted. The black-board sketch for each remove would be something like the following :—

First Flat Key.	Central column of Modulator.	Central column of Modulator.	First Sharp Key.
s _____	doh'	doh'	_____ f
	te	te	_____ m
f _____	ta		
m _____	lah	lah	_____ r
	soh	soh	_____ d
		fe	_____ t ₁
d _____	fah	fah	
t ₁ _____	me	me	_____ l ₁
	ray	ray	_____ s ₁
l ₁ _____			
s ₁ _____	doh	doh	_____ f ₁

Flat distinguishing tone f.

Sharp distinguishing tone t.

The effect of these transitions depends largely upon the way in which the new tones are introduced. Teachers will do well to carefully observe the following points when giving exercises :—

1. The transition should be a natural melodic one.
2. The exercises in the principal key should be such as to thoroughly fix the tonic on the ear, *e.g.*, by prominent use of the doh chord, *fah*, and *te*.
3. In the new key the distinguishing tone should be introduced as soon as possible after making the transition.
4. That, the return transition having been made, the tone which by the departing transition had been blotted out (*fah* in the first sharp remove and *te* in the first flat remove, be quickly introduced.

For attention to these points see the example given by the Education Department on page 60. It will be seen from the Code requirement that the children in Division IV have to sing the *note test* with transition, *not* from the modulator, but the test will be written or printed, and this increases the difficulty. The teacher should not hasten to leave the modulator exercises in order to get to written tests. The children should be thoroughly exercised on transition from the modulator until the tests can be well done, for in the horizontal notation, the transition cannot be so

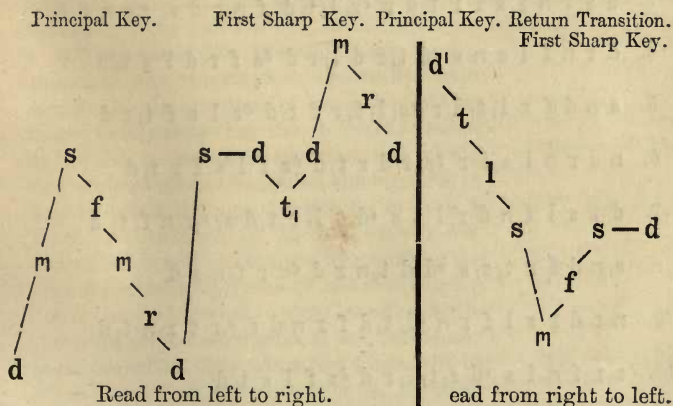
pictorially represented as in the perpendicular notation on the modulator.

Suppose that it be required to give as an exercise the following test—

$d \ m \ s \ f \ m \ r \ d \ s^d \ t_1 \ d \ m \ r \ d \ d^s \ f \ m \ s \ l \ t \ d'$

the teacher points to $d \ m \ s \ f \ m \ r \ d \ s$ of the principal key, and then wishes to make a first sharp remove (i.e., *soh* becomes *doh*), and makes the transition on *soh*, gliding the pointer across from the *soh* to the *doh*, and then points to the notes of the new key, $d \ t_1 \ d \ m \ r \ d$. He then returns to the principal key by gliding the pointer from *doh* of the first sharp key to *soh* in the central column, and finishes up with the phrase $s \ f \ m \ s \ l \ t \ d'$.

This having been sung from the modulator the teacher then should write on the board the exercise thus :—



Then this should be written in the ordinary notation, and explained by saying that the little (*s*) on the left of the new *doh* stands for *soh*, and tells us that the *soh* of the key in which the children have been singing becomes the *doh* of the new key, and that the (*d*) on the left hand side of the *soh* in the return transition is simply a reminder that the *doh* of the subordinate key becomes the *soh* of the principal key again, and that these two are of the same pitch. If the modulator be referred to freely the children will with a little attention grasp the notation.

In making a transition it will be found to simplify matters if the children be taught to sing the two names, the old name slightly and the new name *firmly*, thus, *s'doh, d'soh*.

Now these little notes placed above and to the left of the others are placed as guides, and are called *bridge-notes* on account of their aiding singers to pass over from one key to another, just as a bridge enables a person to pass from one side of a stream to the other. If the children should hesitate when singing a written note test, the teacher should at once explain the transition on the modulator.

A few suggestive exercises are here given. The *doh* must be first sung by the children.

1. d s m d f r s s d r t, d f m r d s f r t, d
2. d d m s r t, r f m s s d t, r l, t, d s l f m r d
3. d' s f m l s f r t, d r s, l, t, d f m r d s, s, r m f t,
4. d r m f l s m s s d t, r d l, r d s f r d l s t, d
5. s m d f r l, t, d r s, l, t, r d t, d s l s f t, r d
6. m d r m l s f r s, t, d r t, d s f l s f r t, d
7. d' t s l f m d' r' l t s s d t, l, r t, d s, s, r m f t, d
8. s, m d f r t, s, s s d d t, m r d s r f m r d
9. m r d r s l f r m m l, t, d f r m d s, s, r f r m t, d
10. s r f m l s s d s, t, l, r d s f l s t d'
11. m d s r f d m t, r d s, f, m, f, l, d d f m l, r d t, d
12. d s m r t, d l s s r m f m r s d d f m r s d
13. s d' t l r s m s f d f m f r s s d' t r' d' s m s d'
14. d' l f s m d r f l s s r f r t, r s l t d' r' l t d'
15. m d f r s m l f t s d' l m f r m d r t, d d f m r s l t
d' t d'

There is one other point with reference to the notation of a transition which some inquisitive child will wish to know. When singing the music of a song containing a transition, something like the following may be found :—

KEY C.

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

$\left. \begin{array}{c} \text{G.t.} \\ \text{sd} \end{array} \right\} :t_1.d \mid r.t_1:d \quad \left. \begin{array}{c} \text{f.C.} \\ \text{ds} \end{array} \right\} :f.m \mid r :s \mid d :— \parallel$

The children will be anxious to know what key C means, why over the departing transition G.t. is placed, and over the returning place is found f.C. First let us explain the meaning of key C. The teacher will tell the children that musicians adopt a certain fixed scale as a standard scale, a scale from which they form others, also that each of the tones of this scale has an alphabetical* as well as a syllabic name (see the scale here given), and that the tuning-fork generally used sounds C¹. If the piece of music be written in key C it means that the sound C is taken as the *doh* or key-tone, therefore the tuning fork which sounds C¹ gives us the high *doh* in Key C, and if the piece be written in Key A it means that the A of the fixed scale is *doh*, and this *doh* will be obtained by sounding the tuning fork which gives us C¹ and then singing down the scale to *lah*, which, by referring to the table will be seen to be A, and this sound must be called *Doh*. As a few hints will be given in pitching key-tones later on, this point will be left at present. The G over the transition means that the music has departed into key G, or G has become the *doh*, and, by again referring to the table given, it will be seen that, as the music started in key C, the

d ¹	—	C ¹
t	—	B
l	—	A
s	—	G
f	—	F
m	—	E
r	—	D
d	—	C

* In learning the alphabetical names of the notes of this scale, it would be well to adopt some device, *e.g.*, C, B A G, F E D, where the combinations form words easily remembered.

soh is G, therefore the *soh* of the principal key becomes the *doh* of the new key, which is a first sharp remove. But what is the meaning of "t" to the right of the G. It has before been said that in making a *first sharp transition* the new or distinguishing tone is *te*, so this "t" is placed there as a guide to tell us that the new tone is *te*, and that it must be expected to be a difficult one. In making a *first flat transition* the *fah* is the distinguishing tone, therefore we have in a first flat remove the "f" for *fah* on the left of the letter naming the key. Why is "t" placed on the right and the "f" on the left of the key name? Simply because in making a sharp transition on the modulator we pass to a column on the *right*, whilst passing into a flat key we proceed to the *left*.

THE MINOR MODE.

In all the exercises of which we have hitherto spoken the *doh* has been looked upon as the foundation of the scale; this is one mode of writing. In ancient music and even in the modern music of some countries, *e.g.*, Persia, India, China, the Highlands of Scotland, and Wales, other tones of the scale are used as foundations, but the only one of these others in use in England is the *lah*. We have then two modes, the *Doh* mode, most commonly used, and the *Lah* mode. In the former the *doh* acts as the governing tone, round which the others cluster, in the latter the *lah* occupies this position. These two modes are not generally called the *Doh* and *Lah* modes, but as these terms are self explanatory, it would be well to use them for some time. The *Doh* mode is called the Major Mode, and the *Lah* mode the Minor Mode, and we will now see why these names are adopted.

Any tone with its third and fifth when sounded together form what is called the chord of that tone, thus d m s form the chord of *Doh*, and l, d m form the chord of *Lah*. It will be seen from the modulator that the interval of the third between *doh* and *me* consists of two large steps, and is a greater interval than the third between *Lah* and *Doh*, which consists of one large and one small step—hence the term *major mode* is given to the *Doh* mode and *Minor Mode* given to the *Lah* mode, these two words meaning *greater* and *less* respectively.

The minor or *lah* mode, which if sung slowly is characterized by pathos and solemnity, is used to present a contrast to the bright *doh* mode. The mode now used is not the old minor,

but is an altered form of it, and is known as the Modern Minor. The reason for the altered form is this. Harmony requires that the note immediately below the *mode* tone shall be separated from it by a small step. Now if the upper part of the scale of *lah* be examined it will be seen that this condition is not fulfilled, therefore the *soh* is raised half a step and called *se* which then forms a leading tone to *lah*, and bears the same relation to it as *te*₁ does to *doh*.

l — l — l
 s — se — se
 f — f — ba
 m — m — m

This change causes an unnatural step from *fah* to *se* and necessitates the raising of *fah* similarly to *soh*. We then have

l of minor mode corresponding to d¹ of the Major mode

se	"	"	"	t	"	"
ba	"	"	"	l	"	"
m	"	"	"	s	"	"

Having made these remarks on the *Minor Mode* we will see how this mode may be taught to children who are able to sing moderately difficult exercises in the Major Mode.

The teacher will begin a modulator exercise in the Major Mode, and will carefully introduce the tones of the *Lah* chord—*lah*, *doh*, *me*—in different orders, and thus get the ear accustomed to the difference between a Major and Minor chord.

A number of exercises similar to those appended will be found useful:—

1. d m f r m l d¹ l m r d t₁ l₁ d m d l₁ m l₁ d l₁ m l f r m d
2. d r f m l m d l₁ m r d t₁ l₁ t₁ d l₁ m l₁ d t₁ l₁
3. d¹ s d¹ m d¹ l m l d¹ t l m l d¹ l m¹ r¹ d¹ t l
4. d m d l₁ m l₁ d m l m d l₁ d t₁ l m d

In the above examples exercise is largely given on the minor chord, but the Code requires the tone *se* to be introduced in the easiest possible way, namely from the *lah* thus—l se l, this phrase being an imitation of the Relative Major d t₁ d, and the similarity to which the children must thoroughly grasp. If this be done very little difficulty will be found in teaching all that is required.

Exercises similar to the following may be expected at the examination. The *doh* should be first sounded, and the children told to get their *lah* from it.

1. l m l se l m d l se l m l d' t l
2. m m l s l d' t l se l m d' l se l
3. l d' m' d' l se l t d' l se l m l d' t l se l
4. m d l, m l d' t l se l t d' l se l m l d' t l se l
5. d' l m' m' d' l se l d' l m d' t l se l
6. l, d m l se l m r d m l, d t, l, m
7. m m r d t, l, m l, se, l, m d l, se, l, d t, l, m
8. l m' d' l se l m' r' t l se l m d' t l se l r' d' t l

Teachers should notice that in the Minor Mode the *doh* loses its characteristic firmness and becomes a melancholy tone, and *lah*, while it does not lose its sadness, gains force and importance. In this mode the *doh* will give a great deal of trouble to the teacher, especially when approached from the *me* or *lah* below, thus m l d' t l or m d' t l se l. There will be a great tendency to sing *doh* half a step too high, and especially is this likely in such a passage as :m |ba :se |l :t |d' :—||

Inspectors will probably make much use of this interval to test the thoroughness of the teaching, therefore the children should note its effect, and have frequent exercises introducing it.

The children should then proceed to similar written note tests to prepare them for the Code requirements. The modulator should always be at hand so that constant reference may be made to it when difficulties arise.

As soon as the pupils can correctly sing exercises in the minor mode, it would be well to give tests on the modulator, in which the change from one mode to the other takes place, and afterwards return to the former mode, *e.g.*—

d s m d f r t, d l, d m d l, se, l, d m r s s, d.

This step is important as a preparation to the practical application of a modulation or change of mode in the school song.

Although the Code does not require the use of the altered sixth (*ba*) of the minor mode, if time permit the children should certainly be taught to sing it in simple exercises. This (*ba*) is commonly pronounced with the same vowel sound as *lah*, but in common with many other practical teachers of music, I have found that if it be sounded as though spelt *bay* the difficulty of teaching it is decreased. The reason of this is as follows. The *ba* is a tone that blots out the *fah*, so the children when singing *m ba* naturally want to sing *me fah* and this tendency is increased if the name given to the new tone has its vowel sound the same as that of the obliterated tone. In other words, the similarity in the sound of the word increases the difficulty of making a difference in the pitch of the tones. It must be shown that *ba* bears the same relation to *me* as *lah* does to *soh* and that *m ba se l* may be taught as an imitation of *s l t d'*.

A few exercises such as the following, although slightly beyond the Code requirements, will be useful in increasing the confidence of the pupils when singing easier tests.

1. *l₁ d m r d t₁ l₁ se₁ l₁ t₁ se₁ l₁ m₁ se₁ l₁ d t₁ se₁ l₁*
2. *m¹ d¹ l se l d¹ t se l m d¹ l m ba se l t d¹ se l*
3. *d l₁ m l m ba se l se l m r d t₁ se₁ l₁ m se₁ l₁*
4. *m ba m ba se l t d¹ l m t se m d¹ m se l*

The notes in italics must be carefully sung.

<i>t₁ se₁ l₁</i>	in No. 1	corresponds to	<i>r t₁ d</i>	
<i>m ba se l</i>	„ 2	„	<i>s l t d'</i>	of relative major
<i>m se l</i>	„ 3	„	<i>s t d'</i>	„
<i>m t se m</i>	„ 4	„	<i>s r¹ t s</i>	„

In preparation for the Government Examination teachers would do well to observe the following points :—

1. Do not always take the exercise on the same part of the modulator, *e.g.*, sometimes use *l se l* and at others use *l₁ se₁ l₁*.

2. Vary as much as possible the way in which the *l se l* is introduced.
3. That neither *bah* nor *fah* is introduced in the minor mode test.
4. That the exercise is given not from the modulator but as a written or printed test.

PITCHING KEYS.

The children in Standard III should be taught to pitch the key-tone in any of the plain keys with the aid of the tuning-fork. This should be taught from the black-board by using the standard scale of pitch thus :—

The children should be told that the tuning-fork gives *C'*, and that if you require the key-tone *C*, the *C* must be called *doh*, thus the *doh* in key *C* is got immediately from the tuning-fork. Then other key-tones should be found, *e.g.*, let it be required to find the key-tone in key *G*. The teacher would refer to the standard scale and show that *G* corresponds to *soh* of the scale. The tuning-fork is then sounded and the teacher sings down the scale either to the words *doh', te, lah, soh*, or better, to the letters *C, B, A, G*. When *G* is sounded that sound is to be called *doh* in key *G*. The children should then as a class be required to go through the exercises with this and other keys.

<i>d'</i>	<i>C'</i>
<i>t</i>	<i>B</i>
<i>l</i>	<i>A</i>
<i>s</i>	<i>G</i>
<i>f</i>	<i>F</i>
<i>m</i>	<i>E</i>
<i>r</i>	<i>D</i>
<i>d</i>	<i>C</i>

In singing the exercises or school songs it is a good practice to let the class pitch their own key-tone, having sung the *C'*. When the pitching of key-tones is thoroughly understood, individual children should be asked to do it. This is a pleasing exercise to the children, provided that it is not introduced until each one called upon thoroughly understands how to do it, for failure in front of a class often has an evil effect, especially on a sensitive child.

Children in standards IV to VII should be able to pitch any key-tone. In ordinary music the sharp keys are seldom met with, but the flat keys such as—B \flat , E \flat , and A \flat , are frequently used, and these will be referred to. The teacher must explain what is meant by a “sharp” and a “flat” and make use of some such illustration as that here given in explaining how to find the key-tones in these keys.

A fact not often known, but nevertheless true, must be stated here. A sharp bears no scale relation to the tone below it, although it takes its name from that tone, *e.g.*, D \sharp has no scale relation to D but to the next note above, E, therefore D \sharp must be looked upon as a little step below E, and the key-tone of D \sharp should be pitched by first obtaining E from the

standard scale, then looking upon D \sharp as the “*te*” to the *doh* of key E. A flat bears no scale relation to the tone above, although it takes its name from it, thus B \flat bears no relation to B, but to A, the tone below. Therefore in pitching the *doh* in key B \flat , the A must be first obtained, then this sound will be a little step below B \flat , *i.e.*, if A be called *te* and the *doh* above it be sounded we have the *doh* in key B \flat . The figure given in illustration will explain how each of the key-notes should be obtained.

It would be well if the children obtain their key-notes in the several keys by these somewhat round-about ways, but for the use of teachers and advanced pupils the following methods are recommended. To pitch plain keys take C 1 from tuning-fork, sing *doh*, drop to the note of the scale which corresponds in pitch to the key-tone required; thus if key F be wanted the teacher will mentally sing d 1 f and *fuh* becomes *doh* in key F. In key E the teacher would sing d 1 m—*me* becoming the *doh* in key E.

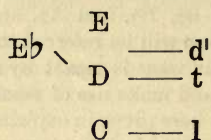
To pitch flat keys, B \flat , E \flat , A \flat . Since B \flat corresponds to *ta* of the standard scale and is a large step below C 1 , if the sound C 1 be called *ray*, and the next tone below (*doh*) be sounded we have the *doh* in key B \flat , thus—

C 1 — r
|
B \flat — d in Key B \flat .

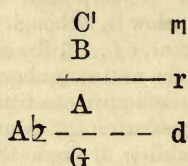
d 1 —	C 1
t —	B
	B \flat \
l —	A
	A \flat \
s —	G
f —	F
m —	E
	E \flat \
r —	D
d —	C

Or C' may be called *soh* and then sing *s f—f d*.

To pitch key E \flat there is a short way, viz:—Call C' *lah*, and by singing *l t d'* we get the *doh'* in key E \flat .



An easy way of pitching key A \flat is explained by the following:—



The C' is called *m*, then *m r d* is sung, and the *doh* thus obtained is the *doh* of key A \flat . The teacher can devise easy methods for pitching other keys.

Young and inexperienced teachers having pitched the key-tone of a tune are often at a loss, when teaching it from the modulator, to know which *doh* they are to point to, *doh* or *doh'*. The following rule will therefore be given. Any key-tone taken between C below the treble staff and C' in the 3rd space of the same staff is represented on the modulator by the unmarked or middle *doh* (*d*). Thus in key B, although the key-tone is only half a tone below the *d'* of key C, yet on pointing to the modulator the middle *doh* (*d*) must be taken.

TIME.

Many teachers, who have not had the time notation of the Tonic Sol-fa system explained to them, think that it is very difficult, and that so many dots and dashes are meaningless and perplexing, but in reality this is far from true. It must be shown by example to the children that in speaking, *accents occur at regular intervals*, and that a different degree of stress or accent is laid upon different syllables of words, some are strong, some weak, *e.g.*—

weak strong weak strong weak strong weak strong weak
 Tell me not in mourn - ful num - bers
 A way a way the track is white

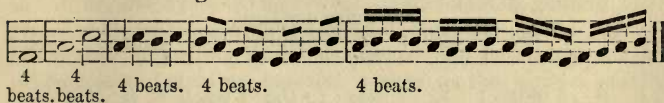
strong weak weak strong weak weak
 Take her up ten - der - ly
 Lift her with care

strong weak medium weak strong weak medium weak
 See the light is fad - ing
 From the west - ern sky

These two facts having been noticed it will be easy to see the origin of the time notation. We say the accents occur at regular intervals, therefore let them be represented by equal lengths of space thus | | | | | &c. But these different accents, strong and weak, have the same sign for them, and this would be a weak point in the notation, so the strong accent is marked by a bar or upright line (|), a weak accent by (:), that is, the line weakened by the middle part being taken away; and the medium accent by an upright line not quite so long as that used for a strong accent. A continuation of a sound is marked by a *dash*, thus (—).

The advantages of this notation are:—

1. Equal lengths of time are denoted by equal lengths of space; thus the eye assists the mind. Contrast this with the following illustration in the staff notation:—



2. That the different lengths of time are shown, not by different shaped notes, but by dashes, which indicate prolongations.
3. The kind of accent to be used in each pulse or beat of the measure is pointed out to the eye, whilst in the staff notation only the strong accent is marked by the bar across the staff.
4. There are no signs to denote *rests*; where nothing is to be sung, there is nothing put.

The children must be shown that as the accents in speaking are naturally grouped in twos or threes, so of course in music the

pulses must follow their example ; and by the use of the sentences given above it will be seen that sometimes the accents run—strong, weak, strong, weak, &c.—that is, one strong accent out of every two accents, so the music set to these words must be written in two-pulse measure. Again, three-pulse measure should be explained similarly, and the children taught that a measure in music is the *interval of time* between one strong accent and the next. All kinds of measures are derived from the two-pulse and three-pulse measures referred to. When two-pulse measure moves quickly a medium accent takes the place of every alternate strong accent, and so we count four pulses from one strong accent to the next, *i.e.*, we have four-pulse measure. Six-pulse measure is formed in the same way from three-pulse measure. The accents in these kinds of measures run thus :—

Four-pulse { | strong : weak | medium : weak ||

Six-pulse { | strong : weak : weak | medium : weak : weak ||

It must also be observed that in speaking a person does not always commence on the strong accent ; neither does music.

As a rule, in three-, four-, and six-pulse measures the music commences on the *first* or *last* pulse of the measure, but when the words require a start on any other pulse it must of course be made.

Examples of both are here given.

Two-pulse measure.

{ | Tell : me | not : in | mourn : ful | num : bers ||

{ : A | way : a | way : the | track : is | white ||

Three-pulse measure.

{ | Take : her : up | ten : der : ly | lift : her : with | care ||

{ : Oh | say : will : the | sun : shine : in | splen : dour : to | day ||

Four-pulse measure.

{ | See : the | light : is | fad : ing | : ||

{ : When | East : ern | hills : are | glow : ing | ||

Six-pulse measure.

} | This: is : the | song: of : the | bee: : | : : ||

} : In | days: that: are | sun: ny : he's | get : ting: his | hon : ey ||

When pulses are divided into halves the division is represented by a dot placed in the middle of the pulse, thus—

} | . : . || e.g. } | s . f : r . m | d : — ||

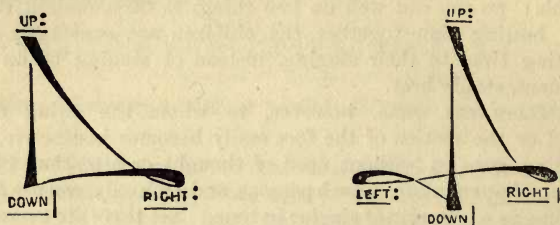
The children should be taught how to beat time in two-, three-, four-, and six-pulse measure, but as beginners they should not be allowed to beat their own time when singing; they must be taught to *sing* in time, but not allowed to beat time. The reason is this: no one can well do two things at once, and, in singing and beating time together, the children are constantly found beating time to their singing, instead of singing to an independent, steady beat.

There are some, however, to whom the swing of the hand or the motion of the foot easily becomes instinctive. The beating goes on without need of thought or attention, like the swing of a pendulum. Such persons, and such only, can use *beating* in time as a criterion of *singing* in time. Yet there are exercises in which the children should beat time, and therefore a few directions will be given for doing so.

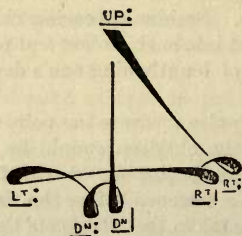
Inexperienced conductors are very fond of flourishing the *baton* in the air, and by so doing are not only useless in guiding their choirs, but make themselves appear ludicrous in the eyes of observers. In beating time each beat should be clearly marked without any twists or graceful curves in the air. A careful observation of the way in which the best conductors beat time would be of great service to those who are in the habit of thus exerting themselves. Besides appearing ridiculous, it is injurious to the body to be put into such violent and prolonged exertion, and if only for the sake of lengthening one's days, the practice should be discarded.

In beating two-pulse measure the pointer should simply move up and down. If the children should be going to sing a piece in two-pulse measure beginning on the first pulse the teacher should beat at least a measure before the singing commences, and great care should be taken that the beats then made should be the

exact time in which the music is to be sung. This is sometimes not the case, then of course, until the children *feel* the time, there is confusion. If the piece should be commenced on the second pulse of two-pulse measure, it will not be sufficient simply to beat or count one beat. This would be all right for starting the singing, but how could the singers know what is the rate of movement of the piece? The teacher should at least beat | one : two | one :. It has often been observed that if the children slacken in time, the teacher adapts his time to theirs; this on no account should be done, for it is systematically teaching the children to sing out of time, and when once a piece is learnt in wrong time, it will be a much greater difficulty to correct than an error in tune. The method of beating three-pulse and four-pulse measure is as follows:—



There are several ways of beating six-pulse measure, but if a piece of music be written in this kind of measure and taken quickly two beats only are given to the measure, the first three pulses of each measure being taken to the down beat, and the second three to the up beat. If the piece be taken slowly, some prefer to treat each measure as two measures of three-pulse measure, and beat accordingly. Another method adopted is shown by the figure below.



Whatever method of beating these kinds of measures is adopted, it must be borne in mind that the beats should be sharp and clearly defined. Beginners are often puzzled as to the meaning of M. 60 or M. 80 placed at the beginning of a piece of music. The M. stands for the word *Metronome*, an instrument used for beating time, or as books have it "for regulating the rate of movement in a piece of music." What does the 60 mean? Simply this, that the pulses or beats are to be taken at the rate of 60 in a minute.

The time exercises demanded by the Code are very simple indeed, yet they must not be neglected, for, as a rule, this test is the least satisfactorily performed.

The chief errors observed are—

- (1) That the consonant *l* of the syllable *laa* in each case is not clearly marked and sounded.
- (2) That, as a result of No. 1, there is very little difference between the repetition of *laa* and the continuation of *laa*. The children sometimes sing the following exercise as shown here:—

{ | 1 :1	| 1 :—	| 1 :—	| 1 :1	| 1 :—	||
} | laa - aa	| laa - aa	| laa - aa	| laa - aa	| laa - aa	||

Instead of

| laa	laa	| laa - aa	| laa - aa	| laa laa	| laa - aa	||
-----	-----	----------	----------	---------	----------	--

It should be clearly explained that if a note be continued, the vowel sound *aa* of the syllable *laa* must also be prolonged, and that no consonant is sounded unless a new note be introduced. This is the golden rule for these exercises, and must be well looked after. The *laa*'s should also be sung very smoothly, and not in the jerky or sing-song way they are sometimes heard.

Before commencing a time exercise the following questions should always be asked of the class or individuals:—

- (a) What pulse-measure is it?
- (b) On which beat or pulse of the measure does it commence?
- (c) What kind of accent has this pulse?

The time test will, as a rule, be written on the black-board, or printed on slips of paper, but no objection can be raised if the Inspector should tell the children to open their song books, and give them a suitable time test from one of the tunes. Suppose "Code Music Drill" be used in the school and Standard I has to

take the time test, he might ask the children to open their books (Part I) at page 11, "Morn is awaking," and give the first line to the end of the 14th pulse, thus —

{ | d :— | t₁ :d | r :— | r :— | f :— | m :r | m : ||
 { | laa :-aa | laa : laa | laa :-aa | laa :-aa | laa :-aa | laa : laa | laa ||

The children should sing it to laa on a monotone as shown above. This is the test that intelligent Tonic Sol-faists would give, because it is the practical application of time to ordinary tunes. The following time exercises might be expected in Division II (Standards I and II):—

{ | 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 :— | 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 | 1 :— | 1 :— | 1 :— | 1 :1 | 1 ||

{ | 1 :— | 1 :1 | 1 :— | 1 :— | 1 :1 | 1 :— |

DIVISION III (STANDARDS III AND IV).

The new points introduced are :—

- (1) Three-pulse measure.
- (2) Half-pulse tones.
- (3) Whole pulse rests on non-accented pulses of measures.

These points should be carefully considered, but only a few remarks need be made on them. Three-pulse measure should be taught by using a sentence in which the words or syllables bear the proper accents for this kind of measure.

The notation for half pulses must be shown, but no difficulty should be found in teaching this. More trouble will be given in teaching the children to hold their tongues on the rests, than in teaching them to sing what they are required to do. A silent pulse is shown by the absence of any note or continuation after the accent mark thus—

$$\left\{ \begin{array}{l} \text{d} \quad : - \quad | - \quad : \\ \text{laa} - \quad \text{aa} - \quad \text{aa} \quad (\text{rest}) \end{array} \right\} \parallel$$

A system of *time-names* for pulses and divisions of pulses is in common use, and although no reference is made to them in the Education Department's requirements, they will be briefly spoken of here, for they have been found of great service in teaching elementary time to children.

The time-name for a pulse is *taa*, and when a note is continued the vowel sound to *taa* is continued the required length of time thus—

$$\left\{ \begin{array}{l} \text{l} \quad : - \quad | \text{l} \quad : \text{l} \quad | \text{l} \quad : - \quad | \text{l} \quad : - \\ \text{taa} - \text{aa} \quad \text{taa} \quad \text{taa} \quad | \text{taa} - \text{aa} \quad \text{taa} - \text{aa} \end{array} \right\} \parallel$$

In such simple exercises as the above nothing is gained by using these names instead of *laa*, but with half-pulse tones the use of time-names is advantageous.

When a pulse is divided into halves the time-name *taatai* is given, and if the children know that *taatai* is to be said or sung to one beat, they cannot give the wrong time to each half-pulse. The time-name for a silent pulse is *saa*, the hissing sound being suggestive of silence.

The following exercise with the time-names printed below the notes will be sufficiently explanatory of the method of using *taatai* and *saa*.

$$\left\{ \begin{array}{l} \text{d} \ .\text{d} \ : \text{d} \ .\text{r} \ | \text{m} \quad : \text{f} \quad | \text{m} \quad : - \quad | \text{d} \quad : \\ \text{taatai} \ \text{taatai} \quad \text{taa} \quad \text{taa} \quad | \text{taa} - \text{aa} \quad \text{taa} \quad \text{saa} \end{array} \right\} \parallel$$

A few suggestive exercises are given below:—

(1) Those without rests—

$\{ | 1 : 1 : 1 | 1 :- : 1 . 1 | 1 :- : 1 ||$
 $\{ | 1 : 1 . 1 | 1 :- | 1 . 1 : 1 | 1 :- | 1 :- | 1 :- ||$
 $\{ | 1 :- | 1 : 1 . 1 | 1 . 1 : 1 | 1 :- | 1 : 1 . 1 | 1 :- ||$
 $\{ | 1 : 1 : 1 . 1 | 1 :- : 1 . 1 | 1 :- : 1 | 1 . 1 : 1 . 1 : 1 ||$

(2) With silent pulses or whole pulse rests—

$\{ | 1 :- | 1 : 1 . 1 | 1 :- | 1 : | 1 : | 1 :- ||$
 $\{ | 1 : 1 . 1 | 1 :- | 1 : | 1 :- | 1 : | 1 . 1 : 1 ||$
 $\{ | 1 :- | - : | 1 . 1 : 1 . 1 | 1 : | 1 :- | 1 : ||$
 $\{ | 1 :- : 1 . 1 | 1 :- : | 1 : 1 : | 1 :- : ||$

These exercises should not be drawled out, but sung smartly, with the consonants well sounded. The habit of prolonging the tones before the rests, so as to occupy a third or half of the succeeding beat, must be nipped in the bud, for this is a common error. The children should have frequent exercises in reading the time of the tunes in their music books.

DIVISION IV (STANDARDS V—VII).

In this division two new steps are made—

(a) The use of six-pulse measure—

(b) The use of pulse-and-a-half tones.

There should be no difficulty in teaching these steps if a proper foundation has been laid. The pulse-and-a-half tone is very easy to teach, and its notation is in strict consistency with the plans mentioned before. The following exercise is given as an example:—

$\{ | 1 :- . 1 | 1 :- . 1 | 1 :- ||$
 $\{ | laa - aa - laa | laa - aa laa | laa - aa ||$

The pulse-and-half tone is the dotted crotchet of the staff notation, and the ordinary way of counting the time is | 1, 2 and | 1, 2 and | 1, 2 ||. The time-name for the pulse-and-a-half tone is easily deduced as follows:—a pulse tone is call *taa*, and a pulse divided into halves is called *taatai*, but in this case the first half of the divided pulse is a continued sound, therefore the consonant is not sounded, so we have

{ | 1 :- .1 | 1 :- .1 | 1 :- ||
 | taa - aatai | taa - aatai | taa aa ||

These pulse-and-a-half tones should occur on the strong accent in two-pulse or three-pulse measure, and on the strong or medium accent in four-pulse or six-pulse measure. When once the children get into the "swing" of this time, they will not often make a mistake, but a common fault is that the exercises are sung in a jerky manner, and it should be remembered that smoothness is essential.

The following exercises may show what is required of this Division:—

{ | 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 :- ||

Time exercises from song books, and reading in time, as described on page 44, will be found useful.

The Code requires no greater difficulties in time than pulse-and-a-half tones, but teachers would do well, if they have the time and inclination, to teach divisions of pulses into quarters, and especially the use of the three-quarter-pulse tone, because this is so often met with in school songs, &c.

The notation for quarter-pulse tones is as follows:—

{ | , . , : , . , || Example—{ | 1,1.1,1:1 | 1,1.1,1:1 ||

and in singing this to *taa* each *l* must be clearly sounded, which is not a very easy task, unless the beats are very slow ones. The time-name (*tafatefe*) will be seen from the following example:—

{ | 1,1.1,1:1 :1 .1 | 1 :- ||
 | ta-fa-te-fe taa taa - tai | taa - aa ||

It is not often that we meet with quarter-pulse tones as above, in elementary vocal music, but the modification, three-quarter-pulse followed by a quarter-pulse tone is extremely common. The notation and time-name are here given.

$$\left\{ \begin{array}{l} 1 \quad .1 : 1 \quad .1 | 1 \quad : - \\ \text{taa} - \text{efe} \text{ taa} - \text{efe} \text{ taa} - \text{aa} \end{array} \right. \parallel$$

The taa-efe is derived thus:—tafatefe is the time-name for four quarter-pulse tones, each syllable standing for a quarter-pulse tone, but from what has been already said a half-pulse tone followed by two quarter-pulse tones would be written thus—

$$\left\{ \begin{array}{l} 1 \quad .1 \quad .1 : 1 \\ \text{taa} \quad \text{tefe} \text{ taa} \end{array} \right. \parallel$$

and the time name—taa tefe
 $\frac{1}{2}$ $\frac{1}{4} \quad \frac{1}{4}$

If now we imagine the half-pulse tone continued so as to be a three-quarter-pulse tone then the consonant *t* of *tefe* will not be sounded, but the vowel sound used without it, thus we get *taa-efe*.

It may be mentioned that the common fault in singing this kind of time is that the quarter-pulse tone is made too long, and the bright effect required is lost. Good singers and instrumentalists often make the quarter-pulse tone as short as they can—it is sounded distinctly, but at the same time the note is, as it were, only just touched.

SCHOOL SONGS.

The Code requires that a school song be sung in good time, tune, expression, and in a pleasing quality of tone. In Division I and II the song is to be in unison, in Division III in two parts, whilst in Division IV the singing must be in two or more parts. Teachers of small schools would do well to note regulation 10 of Circular 246 of the Education Department found in this book on page 54. The children should be prepared to sing three songs in Division I, and five in each of the other divisions, whether the higher or lower grant be claimed.

It should be observed that the song must be sung in good *time, tune, sweetly*, and with good *expression*, so that teachers must pay attention to these points for the following reasons:—

1. If the songs are not thus sung, their refining influence is lost.
2. Because the grant may be endangered by inattention to this matter.

A few words as to the selection of songs may be of some service. In order that children may sing a song with expression, the *words* must be such that they can understand and appreciate, the *music* must be within the range of the children's voices and well within their ability; but, alas! how often are these rules violated.

Frequently children in infant schools are taught to sing the melody of Morley's madrigal, "Now is the month of maying" and of Sullivan's "O hush thee, my babe," and the boys and girls in senior schools sing the treble and alto, the other parts being absent, of such pieces as Barnby's "Sweet and Low" &c.

Surely the use of such pieces makes us believe that the oft-repeated remark, that the old school song is dead, is true. Why are these ridiculous selections made, the words of which the children do not understand, and the music they can neither enjoy nor perform properly? Sometimes this is done because Inspectors have said "Why don't you sing good music?" and sometimes they are pieces which the teachers themselves either learnt at college, or at some choral society, and as they appreciated them, so ought the poor little children. It has unfortunately been my lot to hear boys sing pieces in four parts, the tenor and bass being sung by unbroken voices, and consequently both parts occasionally soaring above the treble. The effect of this will never be forgotten, and need not be described.

Now such singing as this must be condemned absolutely, for it is wrong both musically and educationally. It should be objected to, *musically*, because it is doing violence to a composition to omit essential parts like the tenor and bass of a modern part-song, or the coequal parts of a madrigal, or to invert the harmony by giving the tenor and bass parts to unbroken voices. High-class music may indeed be sung by the senior scholars, but then the teachers should supply the tenor and bass parts, or a special arrangement for equal voices should be adopted, so that whatever harmony there is may be presented in its entirety.

It is objectionable, *educationally*, for this classical music to take the place of the old school song, which was designed for healthy and pleasant moral teaching. It will be a distinct moral loss and a very poor artistic gain if the old-fashioned school songs are done away with. School music must be progressive. It must begin in the infants' room with songs a little above the lullaby, and end in the senior rooms with pieces from which it is but a step to the master-pieces of the art.

In the infant school action songs are the most suitable, and may be sung with advantage in Standard I. Teachers do not often pay half enough attention to the cultivation of *soft* singing; in fact, it is very rarely heard in boys' schools. Not only should the voices be trained to sing softly, but the pieces selected should require this training to be practically applied.

Circular 246 says that the singing in Division III must be in two parts, and it is perhaps wise not to take two parts below Standard III. Before we can have part-singing the voices must be classified, and this is the secret of good part-singing; great care must be taken in this step, and the time devoted to it should not be looked upon as wasted. The method often adopted in mixed schools of letting the girls sing treble and the boys sing alto is wrong in principle, and productive of poor results.

To produce the best results each voice must be individually examined, but as teachers cannot well find time to do this, six or eight children might be tested in a private room or class-room, and not in front of the class, for then they would not sing in their ordinary voice. The teacher should listen carefully so as to detect the quality of each voice.

Mr. Curwen in "Standard Course" on page 108, fully describes the method of examining the voice, but for ordinary purposes the following will be sufficient:—

The teacher gives the note G, *i.e.*, the *soh* of key C, and the pupil *laas* down the scale (in long tones, taking breath before each) *s f m*, &c. First the *quality*, and then the *volume* of the voice should be carefully noted. When this has been done the pupil starting again on G, *laas* up the scale *s l t d'*, &c., while the teacher again studies and records the present condition of his pupil's voice. The teacher must not let the *compass* of the voice be his deciding point, but rather the *best region* of the voice. The voices having been classified a few tuning exercises should be given to get the children accustomed to sing one part while hearing another, and one or two simple and well-tried ones are here given. All the children should sing *doh* in key F, those classed as alto being told to hold on this note while the trebles sing *me*. These tones should be held on simultaneously while the teacher counts four. The alto part then takes *me* and the treble *soh*, as shown in exercise No. 1 below. These exercises should be given from the manual signs, if the teacher be able to make them with both hands at the same time. Tuning Exercises:—

No. 1. KEYS D to F.

$$\left\{ \begin{array}{l} |d:-|d:-|m:-|m:-|s:-|s:-|d^1:-|s:s|m:-|-:-|| \\ |d:-|-:-|d:-|-:-|m:-|m:m|d:-|m:-|d:-|-:-|| \end{array} \right.$$

No. 2. KEYS C, D, E, F,

$$\left\{ \begin{array}{l} |d^1:-|d^1:-|d^1:-|s:-|m:-|s:-|d^1:-|s:-|d^1:-|-:-|| \\ |d:-|m:m|s:-|s:m|m:d|d:m|s:-|s:m|d:-|-:-|| \end{array} \right.$$

No. 3. This is taken from "Standard Course," and requires the class to be divided into three parts.

KEYS F and G

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

After similar exercises to these have been used, the children may proceed to sing easy exercises in two parts.

The great points to be noticed in the preparation of the school songs are:—

1. Selection of suitable music and words.
2. Correctness of time and tune.
3. Quality of tone—no shouting being allowed.
4. Blending of voices—no individual being heard above all the rest.
5. Blending of parts.
6. Quality of vowels.
7. Articulation of consonants. } pronunciation of words.
8. Proper expression.
9. Posture of singer.

It is very rarely that one hears a school song sung without bearing evidence that very little attention has been paid to the pronunciation of the words. The vowels are badly sounded, or the final and initial consonants dropped out, and especially is this the case when the words end in t, g, d, k, l, p, and m. The following among many others have been heard:—

Evenin is fallin to sleep-in the wes
instead of—

Evening is falling to sleep in the west,
and

"Sweetest hope" so sung by a choral society, that it could not be distinguished from "sweet as soap."

The pronunciation of words ending in r and s, *e.g.*, hear, here, there, appear, fear, grass, &c., is generally very unsatisfactory. The vowel sound of these words is that which should be prominently sounded, the r and s being just heard when the word has received its proper duration of time, *e.g.*—

$$\left\{ \begin{array}{l} \text{m} \quad : - \quad | - \quad : - \\ \text{hea} \quad - \quad - \quad - \quad - \quad \text{r} \\ \text{gra} \quad - \quad - \quad - \quad - \quad \text{ss} \end{array} \right\} \parallel$$

Teachers should bear in mind that the quality of a vowel depends upon the proper opening of the mouth, and the articulation of consonants upon the partial or entire closing of the lips.

Then, again, how seldom do we hear the song sung with good expression and feeling. The reason of this is not far to seek.

Mr. Sims Reeves has said that he never sings a song in public, without having first carefully studied every sentiment expressed by the words. Are children, then, able to give proper expression to words without doing so? How much more expressive and how much more enjoyable would the school songs be, if the teacher went carefully through each verse explaining its meaning, the kind of sentiment, &c. The children should repeat the verses, and faults in the pronunciation of words should be commented on by the teacher when necessary. It will be found much easier to detect and correct these in speaking, than in singing. The children would then enter into the spirit of the words, and show their appreciation of them by singing with due expression.

APPENDIX.

(CIRCULAR 246).

Instructions as to Examination in Singing for Grants under
Articles 106 (*d*) and 109 (*d*).

EDUCATION DEPARTMENT,

29th November, 1884.

1. The music-tests are not to be applied to individual children.
2. If during the examination the Inspector should notice that *one* or *two* voices are unduly leading the bulk of the children, such voices may be silenced for a time.
3. Teachers may be allowed to start, but not to join in, the singing, except when adding a bass or independent part to the song-tests. It will be found advisable (especially in girls' schools) to allow the teacher to sing the ear-tests to the children.
4. The Staff-notation tests will be found equally applicable to the systems of "fixed" or "movable" *Do*; a set of Tonic Sol-fa tests (Part II.) closely corresponding to those in the Staff-notation (Part I.) is appended. In schools where both the Staff and Tonic Sol-fa systems are taught, different divisions may be presented in either notation.
5. As Inspectors may find that the application of every test to each of the divisions will occupy more time than can be allotted to this one subject, it may suffice for the purpose of recommending the higher grant of one shilling if *two* tests are applied to each division; the tests being varied in different divisions, *e.g.*, note and time, time and ear, ear and song, &c.
6. For either the lower or higher grant *three* songs must be prepared in the first division, and *five* in each of the other divisions. There is no objection to a repetition of some of the same songs in different divisions.
7. A school which has applied for the higher grant, but has failed to secure it, may be recommended for the lower grant of sixpence without further examination, if the Inspector is of opinion that the time and attention devoted to music would have secured the lower grant.

8. In cases where the different divisions show varying degrees of merit, the Inspector will use his discretion in adjudging the grant according to his view of the whole case.

9. For purposes of examination, the standards may be grouped into divisions thus:—

1st Division = Infants.

2nd „ = Standards I. and II.

3rd „ = Standards III. and IV.

4th „ = Standards V. and upwards.

This, of course, only applies to large schools; in small schools Inspectors may permit any grouping which they think justified by the circumstances. If desirable, small schools may be examined in two divisions only, provided that a certain number of children in each of the two divisions are able to pass some of the tests applicable to Divisions II. and III. respectively.

10. In schools not having more than one certificated teacher the songs may be sung in one part only, instead of two parts; and no higher tests should be required of Standard V. and upwards than those of Division III.

11. In large schools where the standards are taught and examined separately, a higher proficiency may be demanded in Standards II. and IV., than in the lower standards in the same division.

PART I.

SCHOOLS USING THE STAFF NOTATION.

DIVISION I.

Note Test.—1. To sing, as pointed out by the Examiner, the notes of the key-chord of C in any easy order, using the Sol-fa syllables (*Do, Me, Sol, Do*). (See line 2 of the first musical example.)

Song Test.—2. To sing sweetly an easy school-song or action-song previously prepared.

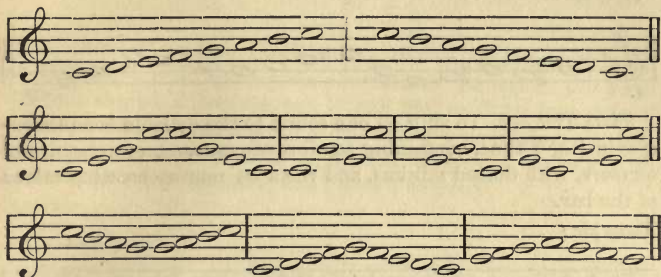
The compass of this song should not exceed the limit of an octave, say from C to C, or D to D, in the treble stave, and the words should be such as children can understand.

DIVISION II.

Note Tests.—1. To sing slowly, as pointed out by the Examiner, and using the Sol-fa syllables, the ascending and decending notes

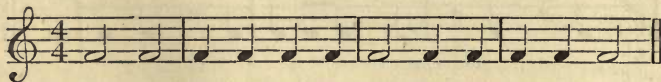
of the scale of C (*Do*), the notes of the key-chord of C (*Do, Mi, Sol, Do*), in any order, and also small groups of consecutive notes of the scale of C as written by the Examiner.

Example :



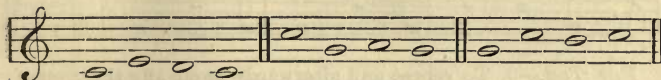
Time Test.—2. To sing on one sound, to the syllable "*laa*," an exercise in $\frac{2}{2}$ or $\frac{4}{4}$ time, which shall include minims and crotchets.

Example :



Ear Test.—3. To repeat (*i.e.*, imitate, not name) a simple phrase of not more than four notes, using the syllable "*laa*," after hearing the Examiner sing (or play) it twice through.

Example :

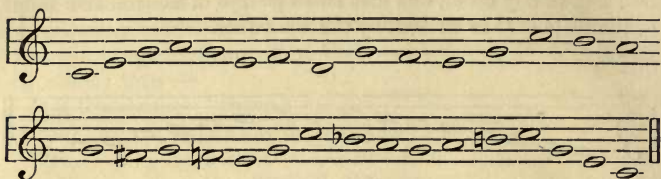


Song Test.—4. To sing in unison, in good time and tune, and sweetly, a school song (set to words) previously prepared.

DIVISION III.

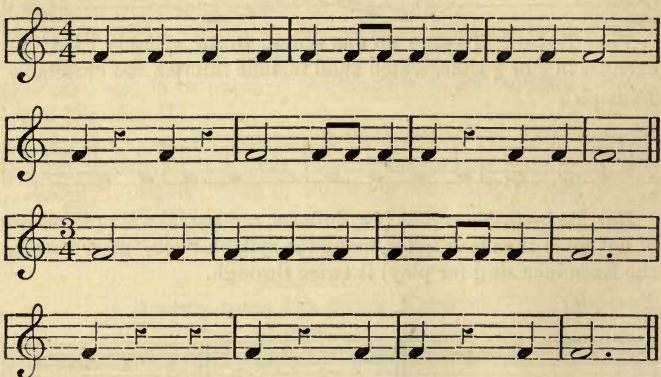
Note Test.—1. To sing slowly as pointed out by the Examiner, using the Sol-fa syllables, a series of notes in the key of C, containing an F sharp contradicted by an F natural, and a B flat contradicted by a B natural. The F sharp, should be approached by the note G and return to G as in the example, and the B \flat should be approached by C, and be followed by A, as in the example.

Example :



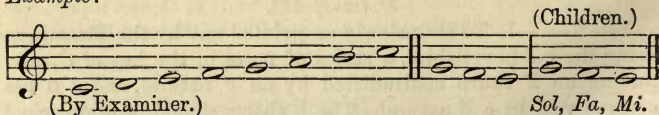
Time Test.—2. To sing on one sound to the syllable *laa* an exercise in $\frac{4}{4}$ or $\frac{3}{4}$ time, containing semibreves, minims, crotchets, and quavers, with dotted minims, and rests on non-accented portions of the bar.

Example :



Ear Test.—3. To repeat and afterwards name any three *consecutive* notes of the scale of C which the Examiner may twice sing to the syllable *laa* (or play), *each* time first giving the chord or the scale of C.

Example :



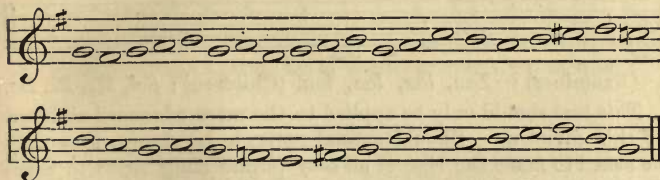
This test should only be applied to the more advanced children of this division.

Song Test.—4. To sing in two parts, in good time and tune, and with due expression, a school-song or round (set to words) previously prepared.

DIVISION IV.

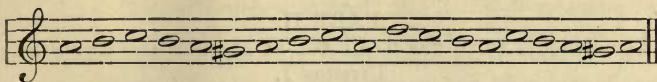
Note Test.—1. To sing slowly, using the Sol-fa syllables, from the Examiner's pointing, any simple diatonic passage in the keys of G (one sharp), D (two sharps), F (one flat) or B flat (two flats); and also a similar simple passage containing a modulation into the key of the fifth above (by raising the fourth degree), or the key of the fifth below (by flattening the seventh degree).

Example :



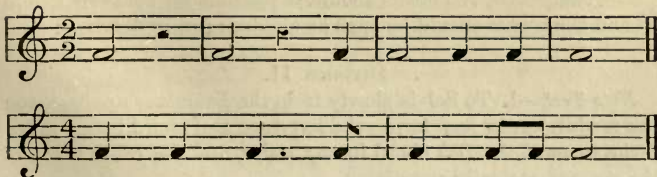
Also, to sing in the same way as above described, a short passage in the key of A minor, introducing the sharpened seventh approached from and leading to the note A, but without introducing the sixth (major or minor) of the scale.

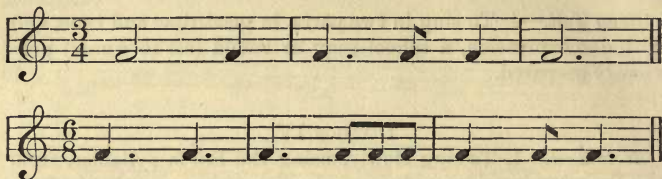
Example :



Time Test.—2. (a) To sing on one sound, one or more series of notes and rests in $\frac{2}{2}$, $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{3}{8}$ times, which shall include dotted minims and dotted crotchets; also a simple phrase in $\frac{6}{8}$ time.

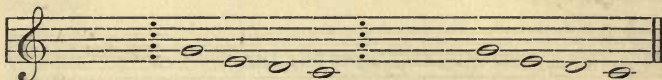
Example :





Ear Test.—3. To repeat and afterwards name the notes of a simple diatonic phrase consisting of not more than four notes of the scale of C, which the Examiner may *twice* sing to *laa* (or play), each time giving the chord or the scale of C.

Example:



(Examiner): *Laa, laa, laa, laa.* (Children): *Sol, Me, Re, Do.*

This test should only be applied to the more advanced children of this division. Should special aptitude be shown, they may be asked to name the *time* of an easy phrase sung twice to them by the Examiner.

Song Test.—4 To sing in good time, tune, expression, and in a pleasing quality of tone, a school-song in two or more parts or round (set to words) previously prepared.

PART II.

FOR SCHOOLS USING THE TONIC SOL-FA METHOD AND NOTATION.

DIVISION I.

1. To sing from the Examiner's pointing on the modulator, the tones of a *Doh* chord in *any easy order*, using the Sol-fa syllables.

2. To sing sweetly an easy school-song or action-song, previously prepared.

The compass of the music should if possible lie between C and D¹ and the words should be such as children can understand.

DIVISION II.

Note Test.—1. To Sol-fa slowly from the Examiner's pointing on the modulator, in any keys—the key-tone and chord being given—the tones of the *Doh* chord in any order, and the other tones of the scale in stepwise succession.

Example :

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

Time Test.—2. To sing on one tone to the syllable “*laa*” an exercise including one-pulse and two-pulse tones, in two-pulse or four-pulse measure.

Example :

{ | 1 : 1 | 1 :— | 1 :— | 1 : 1 | 1 :— ||

Ear Test.—3. To imitate a simple phrase of not more than four notes, using the syllable “*laa*,” after hearing the Examiner sing (or play) it twice through.

Example :

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

Song Test.—4. To sing in unison, in good time and tune, and sweetly, a school-song (set to words) previously prepared.

DIVISION III.

Note Test (Modulator).—(a.) To Sol-fa from the Examiner's 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*.

Example :

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

Note Test.—(Written or printed.) (b.) To Sol-fa at sight a written or printed exercise, including the notes of the *Doh* chord in any order and any other notes of the major diatonic scale in stepwise succession. The exercise not to contain any difficulties of time.

Example :

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

Time Test.—2. To sing on one sound to the syllable “*laa*” an exercise 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 : 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 :— :— ||

Ear Test.—3. To imitate “*laa*,” and afterwards name any three consecutive tones of the scale, which the Examiner may *twice* sing to *laa* (or play), each time first giving the *Doh* chord, or the scale.

Example :—Examiner sings *d m s d' s m d*. Then to “*laa*” he sings *s f m*. The children then repeat to *laa*, and afterwards give the Sol-fa names.

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

Song Test.—4. To sing in two parts, in good time and tune, and with due expression, a school song or round (set to words) previously prepared.

DIVISION IV.

Note Test. (Written or printed.)—1. To Sol-fa slowly, any simple diatonic passage in the major key; also a similar simple passage containing a transition of one remove indicated by bridge-notes.

Example :

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

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

Also to Sol-fa a short passage in the minor key or mode, introducing *se* used thus—*l se l*, but without introducing *fah* or *bah*.

Example :

l t d' t l se l t d' l r' d' t l d' t l se ||

Time Test.—2. To sing on one tone, one or more series of notes in two-pulse, three-pulse, four-pulse, or six-pulse measure, including pulse-and-a-half notes.

Example :

{ | 1 :— | : | 1 :1 | 1 :— .1 | 1 :1.1 | 1 :— ||

{ | 1 :— :1 | 1 :— .1:1 | 1 :— :— ||

{ | 1 :— :— | 1 :1 :— .1 | 1 :— :1 | 1 :— :— ||

Ear Test.—3. To imitate and afterwards name the notes of a simple diatonic phrase consisting of not more than four tones, which the Examiner may sing or play twice, each time first giving the *Doh* chord.

Example :

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

This test should only be applied to the more advanced children of this division. Should special aptitude be shown they may be asked to name the *time* of an easy passage sung twice to them by the Examiner.

Song Test.—4. To sing, in good time, tune, expression, and in a pleasing quality of tone, a school song in two or more parts or round (set to words) previously prepared.

N.B.—It is hoped that, at some future time, the relation between the Tonic Sol-fa and the Staff Notations will be taught to Scholars in Standard V. and upwards.

P. CUMIN,

Secretary.

LEICESTER SCHOOL BOARD.

VOCAL MUSIC.

Vocal music must be taught in accordance with the following Scheme:—

IN INFANT SCHOOLS.

DIVISION I.—(Children above 5 years of age and below Standard I.)

A. APPARATUS REQUIRED—

- a. Modulator.
- b. "Second Linnet."

B. TIME REQUIRED—

Daily lesson or lessons.

TUNE.

a. To sing from the Teacher's pointing and pattern on the Modulator the Sol-fa notes of exercises 1 to 20 in the "Second Linnet."

b. To sing from the Teacher's pointing on the Modulator the tones of the *Doh* chord in any order, using the Sol-fa syllables.

c. To sing similar exercises from the Manual signs.

d. To sing sweetly three easy School-songs or Action-songs.

Great care must be taken to prevent the tender vocal organs being injured by:—

1. Loud and coarse singing.
2. Straining after notes beyond their limited range.
3. Slow and sustained singing.

The music should not go higher than the *doh*¹ in key D, nor lower than the *doh* in the same key.

Action-songs are especially suited for Infant Schools.

IN BOYS', GIRLS', AND MIXED SCHOOLS.

APPARATUS REQUIRED IN EACH SCHOOL.—

- a. Modulator.
- b. School Charts.
- c. Class Books.

TIME.

- a. Weekly lesson of half-an-hour.
- b. Ten minutes daily.

Distribution of Time.

a. Weekly lesson—Voice training	...	...	...	...	4 min.
Modulator Exercises	...	...	...	...	6 "
Ear Exercises	...	...	...	...	5 "
Time Exercises	...	...	...	...	5 "
Singing of Exercises from Charts or Books	...	...	...	...	10 "
b. Daily lesson—Voice training	...	...	...	...	3 "
Modulator	...	...	...	...	3 "
Ear Tests and Singing alternately	...	...	...	...	4 "

DIVISION II.—STANDARDS I. AND II.

STANDARD I.

TUNE.

a. To Sol-fa slowly from the Teacher's pointing on the modulator in different keys—the key-tone in each case having been given—the tones of the *Doh* chord in any order, and the other tones of the scale in stepwise succession.

b. To sing similar exercises from the manual signs.

c. To sing similar exercises of 2 or 3 tones from dictation. By dictation is meant that the teacher, having given the key-tone, shall name some notes, and require the children to sing the sounds represented by those notes.

a. *Ear Tests*.—1. To imitate a simple phrase of not more than four notes, using the syllable *laa*, after hearing it sung twice.

2. To tell the tone *Doh*, *me*, or *soh*, on hearing it sung three times to the syllable *laa*, the key-tone having been first sung by them.

TIME.

a. To sing in correct time exercises 1 to 10 of the "School Charts," on one tone to the syllable *laa*.

b. To sing in correct time on one tone *laa* an exercise written on the black-board, including one-pulse and two-pulse tones, in two-pulse or four-pulse measure.

TIME AND TUNE.

a. To sing in time and tune any one of the Exercises 1 to 10 of the "School Charts," the time having been first learnt.

- b. To sing as above a similar exercise from the black-board.
- c. To sing sweetly in unison, or in two parts, in good time and tune, five of the School-songs selected by the Board.

VOICE TRAINING.

- a. The Teacher must insist on soft singing, with mouths well opened.
- b. A short daily exercise should be given in singing the chord of the tonic (d m s d') in keys C and D, very softly to syllable *ah*, sustaining each sound about a second.
- c. Children who sing out of tune must listen attentively; they will in a short time be able to join the rest.

STANDARD II.

TUNE.

- a. To sing the chord of *Soh* in connection with that of *Doh* as directed in the exercises of the "School Charts."
- b. To sing simple modulator exercises, introducing all the tones of the major diatonic scale.
- c. To sing from dictation a simple phrase or passage.
- d. To sing similar exercises from the manual sings.
- e. *Ear Tests*.—To tell any tone of the scale, on hearing it sung twice to *laa*, the chord of the tonic having been sung.

TIME.

- a. To sing on one tone *laa* in correct time, an exercise in 2, 3, or 4 pulse measure, containing only full pulse tones and their continuations, half-pulse tones, and whole-pulse rests on the non-accented pulses of the measure.
- b. To read a similar exercise in time. By reading in time is meant that the Sol-fa names of the notes shall be *said*, giving to each its proper duration of time.

TIME AND TUNE.

- a. To sing any of the exercises 1 to 20 of the "School Charts" in time and tune.
- b. To sing a similar exercise from the black-board, the time having been first learnt.
- c. To sing in unison, or in parts if preferred, in good time and tune, and with due expression, five of the School-songs selected by the Board.

VOICE TRAINING.

- a. Exercises as in Standard I in the keys C, D, and E flat.
- b. Soft singing and clear pronunciation of words must be insisted upon.

DIVISION III.—STANDARD III. AND IV.

STANDARD III.

TUNE.

- a. To sing the chord of *Fah* in connection with those of *Doh* and *Soh*, as directed in the exercises of the "School Charts."
- b. To sing from the Teacher's pointing on the modulator an exercise, including all the tones of the major diatonic scale, together with *fe* and *ta* in stepwise progression, thus:—*s fe s—d' ta l*.
- c. To sing similar exercises from dictation and the manual signs.
- d. To pitch the key-tone in keys C, D, E, F, G, A, B, with the aid of the tuning-fork.
- e. *Ear Tests*.—To imitate to *laa*, and afterwards give the names of three tones of the scale in stepwise succession, which the Teacher may first sing twice, the chord of the key-tone having been sung.

TIME.

- a. To sing on one tone *laa*, an exercise in 2, 3, or 4 pulse measure, containing one-pulse notes, half-pulse notes, and whole-pulse rests on the non-accented pulses of the measure.
- b. To read in time, as in Standard II, a similar exercise.

TIME AND TUNE.

- a. To sing in correct time and tune any of the exercises 1 to 26 of the "School Charts," or a similar one from the black-board, *time* being taken first, then *tune*.
- b. Introduce two-part singing, and teach the easy two-part exercises of the "School Charts." As an introduction to two-part singing, divide the class into two parts, let both parts sing *doh*, then direct one part to sing *me*, the other part holding on the *doh*. Do this in other keys, and with other tones of the scale.
- c. To sing in two parts, in good time and tune, and with due expression, five of the School-songs selected by the Board.

VOICE TRAINING.

a. Exercises as in Standard I in keys D, E flat, and E.

b. Teach the scale exercises in these keys to syllable *ah*, the Teacher noticing carefully any faults in the production of tones, such as coarseness, breathiness, &c.

STANDARD IV.

TUNE.

a. To sing modulator exercises containing transitions into 1st sharp and 1st flat keys, according to "Better Method," and "Improper Method." The meaning of the term Transition to be explained, the object of a composer in making a transition, and the effect of a sharp and flat transition to be well known.

b. To sing exercises from Dictation or Manual signs.

c. To sing an easy modulator exercise to syllable *laa*, instead of Sol-fa names. As this will be difficult, very easy exercises must be given at first.

d. To pitch the key-tone in any key with the aid of the tuning-fork.

e. Ear Exercises.—To tell the Sol-fa names of any three tones in stepwise succession, on hearing them sung *twice* to *laa*, after having sung the chord of the Tonic. This will be found comparatively easy, but the early exercises should commence on one of the pillars of the scale (*doh, me, soh*), bringing in the two strong leaning tones, *fah* and *te*, *e.g.*, *s f m* and *l t d'* in many different keys.

TIME.

a. To sing on one tone *laa*, an exercise containing pulse-and-a-half notes and quarter-pulse notes.

b. To name the time of an easy passage sung twice by the Teacher.

TIME AND TUNE.

a. The time of an exercise having been learnt, it should be sung correctly in time and tune to Sol-fa names, and afterwards to *laa* or words.

b. To sing the air of an easy tune at sight to Sol-fa names three times, then to words.

c. To sing in good time, tune, expression, and in a pleasing quality of tone, five of the School-songs selected by the Board, in two or more parts.

VOICE TRAINING.

- a. The same as in Standard I, in keys D, E, and F.
- b. The scale exercises on these keys as in Standard III.
- c. The children should be taught the different registers of the voice and when to use them. Let the *Boys* change their register about G. Scale exercises should be most frequently practised descending, so that the thin register may be pushed downwards, thus preventing coarseness in the low tones. *Girls'* voices will not need so much training.

DIVISION IV.—STANDARDS V., VI., AND VII.

TUNE.

a. Introduce Minor Mode, explain the meaning of the term, why so called, and show the necessity of altered tones in this Mode. A number of exercises involving the chord of *Lah* in various keys must be given, so that the minor may not be confused with the major chord.

- b. To sing modulator exercises in Major and Minor Modes.
- c. To sing exercises from Dictation and Manual signs.
- d. To sing modulator exercises to *laa*, or certain words instead of Sol-fa names. The teacher should repeat some such words as "Let us sing a merry song," and then point to certain notes on the modulator, the children singing the sounds to the words. This is teaching singing at sight to words, and is a valuable exercise.
- e. *Ear Exercises*.—To tell the Sol-fa names of a simple diatonic phrase consisting of not more than four tones, on hearing it sung twice, the chord of the tonic having been first sung.

TIME AND TUNE.

a. To sing any exercise from the "School Charts," or similar ones from the black-board, the time having been first learnt.

b. An easy tune, not seen before, should be sung in two parts. The time to be first taken, then the Sol-fa notes three times, and afterwards the words.

c. To sing in good time, tune, expression, and in a pleasing quality of tone, five of the School-songs selected by the Board, in two or more parts.

VOICE TRAINING.

- a. Exercises as before in keys D, E, F, G.
- b. Scales as before in these keys.
- c. Special attention must be paid to the production of the high tones, no screaming or shouting being allowed.

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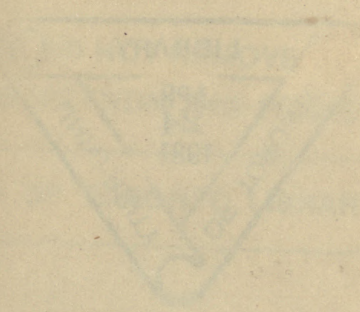
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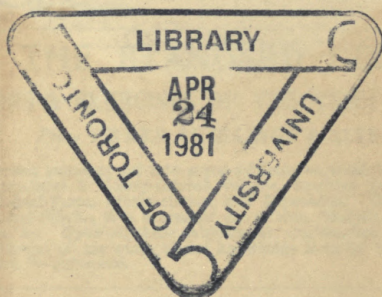
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