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THE

TEACHER'S MANUAL

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The C. E. Leslie Publishing Co.

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THE TEACHER'S MANUAL.

BY

C. E. LESLIE,

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and

F. D. JACOBS.

Published by

THE C. E. LESLIE PUBLISHING CO.,

CHICAGO.

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INTRODUCTION.

—BY—

C. E. LESLIE.

We are living in a fast age. Life is short, and what we do must be done quickly. An opportunity lost can never be regained. Each day has all the duties we are able to perform. In science and art, in every profession and vocation, "progress" is the watchword. The methods of the past will not solve the problems of the present. The manual labor, once performed by the hands only, is now conquered by the brain. The profits of one skilled laborer, using the improved machinery of today, equal that of ten men fifty years ago.

Time was, when the members of a church would listen to the minister preach, without any thought of criticism, however faulty the discourse might be. The reason for this was, knowing little themselves, they were ready to receive, without doubting, almost any theory he might advance. But now, a minister will seldom preach to an audience in which there is not one or more theologians; and, if he is not a teacher as well as preacher, his success will be very limited, as it should be.

The school teacher, who on examination was granted a first-class certificate, fifty years ago, could not now pass muster even in a rural district.

The same is true of the music teacher. Old methods and many old theories have become obsolete. He must keep up with the procession in its onward and upward march, or be trampled under foot by those who will.

The facilities for obtaining knowledge must be adequate to the occasion, and it is with a view to this, that the "Teacher's Manual" has been prepared, and is now offered to those who have aspirations, and are struggling in this direction. A man can choose no profession in which thorough preparation is not a necessity; but this is especially true of music. What a sad thing it is to find so many men *trying* to follow the profession of music, possessing scarcely any of the necessary requirements. The right man in the right place, *will be a success.* The wrong man in the wrong place, *will be a failure.* If you have chosen wisely, the world is your field. If you have not, your labor will be in vain, and your life filled with

disappointments. If men would examine themselves closely, as to their fitness for their vocation, there would not be so many failures. There is perhaps no other profession so full of promise today, as that of music. To him who is qualified for it, a life spent in this way will yield the greatest amount of pleasure. His chances for financial success will be superior, and his opportunities for doing good, excelled by none. Most of the professions are now full to overflowing, but the demand for music teachers, possessing skill, is constantly on the increase. There is no place, East, West, North, or South, within the bounds of civilization, where there is not a demand for him, and where he cannot, in a few hours, find useful and profitable employment.

As a teacher of music, there are three fundamental requirements necessary to secure success, viz: Talent, Energy and Judgment. Let each one examine himself with reference to these. If you find that nature has done but little or nothing for you in this direction, take the advice of one who is your friend, and seek employment elsewhere. If, on the other hand, you find yourself endowed by nature with a goodly share of these necessary qualifications, you may rest assured that if you do your part, you may expect success to crown your efforts.

First, then, as to Talent. A good voice is one of the necessary requirements in this department. Have you a good voice? What causes you to think so? Have your family and friends told you so, or do you know it for yourself? If so, how did you ascertain it? Do you understand the necessary compass and qualities of voice, so as to render you a competent judge? Once settle this in your own favor, you may then—other things being equal—apply yourself to culture in this direction. Not only study with the best teachers is necessary, but it will be well if you can see and hear some of the best artists. Much of culture comes by imitation. The more we can hear and see those who have approached the nearest to perfection, the better our opportunities for imitation.

Are you a good talker? Have you the faculty of expressing your ideas in a clear, concise, interesting and forcible manner? If not, practice on benches, chairs, or your friends, before you appear in public. It is something wonderful what an influence for good can be exerted on an audience composed entirely of strangers, by one possessing this faculty. Do not be afraid of giving too much attention to this part of the subject.

Are you something of a mathematician? Are you skillful in the use of

pen or pencil? If not, give these things special attention. It may sometimes happen in your work that you will not have an instrumental performer! In that event, could you play the organ or piano yourself? If not, by all means begin to study at once. With your knowledge of music, you will soon be able to master the instrument sufficiently to play in your own work when you have no one to do it for you.

Are you a man of good moral character? It may seem presumptuous to ask this question, but it is a fact, nevertheless, that there are those engaged in the profession who are constantly bringing disgrace upon themselves and the cause they are trying to represent, by their immorality. As well might a vicious man enter the sacred pulpit and attempt to preach the gospel, as for an immoral and wicked man to set himself up as a teacher of sacred music.

If it is impossible to read or declaim well without, in some way, making the subject matter our own, so also, is it impossible to sing well without entering into the spirit of the song. A singer will render very imperfectly a song containing theology he does not believe, because he cannot make the sentiment his own. The same is true in singing any song. It is not so much what we say or do, that gives us our individuality, as *what we are.* "From the abundance of the heart the mouth speaketh." So also, is a man's true inwardness reflected in his life, no matter how he may try to conceal it.

The man who has formed a class of bad habits, need not deceive himself by thinking he can prevent the world from finding it out. The constrained nature of his deportment, when he is mingling in good society, will unerringly and unmistakably give him away. An adept in the study of human nature,after having had a little experience, will seldom be imposed upon by a confidence man. A man's physiognomy so reflects his true character that it has been appropriately said: "The face is an index to the soul." Then, if you would be a blessing to the world and honor your chosen profession by making it a success, improve every opportunity to make of yourself what you know you should be.

It is useless for me to name the many bad habits which taint a man's character and destroy his influence for good. As a teacher, the fertility of your own brain will suggest them to you. Shun them as you would a deadly poison. Life is a training school. Every succeeding day should be the better for the experiences of the preceding one. In the stream of life, whenever you stop rowing, you will float down the current although it takes

you in the wrong direction. You are a conspicuous personage in society. Your conduct will be scrutinized closely. By one single act, you may lose what has taken years to build up.

"Wherefore, seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight and the sin which doth so easily beset us, and let us us run with patience the race that is set before us."

"A double minded man is unstable in all his ways."

"Therefore, to him that knoweth to do good and doeth it not, to him it is sin."

Energy.

A teacher may have a fine voice, well trained; he may be thoroughly educated, so far as books are concerned; he may be a man of spotless character; and yet, if he has not Energy, he is a failure. To be always doing something, is not enough. The work must be done in such a manner that the people will see that you mean business.

We sometimes listen to a man talk, lecture or preach, who does his work in such a do-easy sort of style, that we have a mingled feeling of pity and contempt for the poor fellow who has so far missed his calling. Everything about the man seems to say: "I don't care whether you believe what I say, or not, and I am not certain I believe it myself." Suppose you are before an audience of strangers, your object being to organize a convention, and you should do your work after this style—what think you would be your success? Simply this: the people would laugh in your face, and you would be compelled to go away, badly crest-fallen, and without any assurance of success anywhere else, unless you changed your tactics.

There is no profession or calling, in the prosecution of which a greater amount of energy is required, than the one you have chosen.

Do not remain at home taking your ease, waiting for something to "turn up," but go to work and turn something up. If you manifest a proper spirit of energy, you will not be long in making for yourself a reputation for honesty and candor. This done, the battle is half won.

There are times perhaps, when a desire for rest and ease comes to every one, but if you are master of the situation, you will usually know in what direction duty leads. Whatever your hands find to do, do it with your might, Always be sure you are right, and then go ahead. Obstacles may seem to hedge your way, but if you persevere, they may vanish as the dew before the morning sun. Your friends will not run your business

for you, neither will it run itself. Always be ready to listen to good counsel, but ever have a mind of your own. A man of will and courage will make his impress wherever he goes.

Aim high, and then make everything bend to the one point of reaching your mark. If what you accomplish is sometimes below what you desire and look for, do not be discouraged; renew your energy, try again and know no such word as fail.

Judgment.

A teacher may have talent and energy, yet if he is wanting in judgment, while he may *happen* to sometimes make a success, he will more frequently make ludicrous blunders. A minister was once christening a number of of infants among whom was a beautiful babe dressed in white, The mother was naturally proud of her babe and also the nice manner in which she had it "fixed up." Just before the minister reached this one, the child, who was nursing at a bottle, managed to get the nozzle off, thereby spilling the milk and soiling the garments. The mother in her consternation suddenly concluded she would not have it christened at that time, but just then the minister reached out to take the babe. The mother by way of explanation said; "The nozzle came off." The minister then took the child, saying: "Nozzle-Come-Off, I baptize thee in the name of —" here the minister discovered his mistake, and amid much confusion closed the service. Anyone can see how all this might have been avoided by the exercise of good judgment.

Along this line especially, it is necessary that you be a student and close observer of human nature. When you appear before an audience, one of your first duties is to study who and what you have before you. If you go to work regardless of this, you will be liable to disgust your audience, and make yourself a hiss and a by-word.

Every teacher must know that he is to run his business, and not let his business run him. It is necessary for you to be in correspondence with leading persons in various parts of the country. You cannot advertise yourself and your business too extensively. You should improve opportunities as they present themselves, to get yourself prominently before the people.

Here let me emphasize the necessity of "worthiness" upon your part, in order that you may sustain the reputation such prominence and notoriety will give you. Wherever you go, your business will naturally call around you the best class of people. Much of your work must necessarily be

done through the church and Sunday school, hence it is necessary for you to make the minister, chorister, superintendent and the leading singers your friends. How unwise and foolish it would be for an unworthy man to seek such society, knowing that whenever his true character became known, he would be discarded. Character, like water, will seek, and, sooner or later, find its level.

It is not to be understood that you are to wear a long face, and go about seriously and sadly, as though you were constantly at a funeral. It would not be very pleasant to see dead bodies moving around, and neither would it be pleasant, interesting, or profitable for a singing class, convention, or jubilee, to be conducted in such a way as not to infuse it with vitality. Your pupils will intuitively partake of your spirit.

As the same methods will not suitably apply everywhere, study carefully those with whom you have to work, and so direct that, when the limit for the lesson has expired, you will hear the pupils say: "Is it possible! Has the time expired!" If this is not the case, examine your methods and see wherein you have failed.

You need have no fear of too much life and fun, so long as you can control. But if you see you are beginning to lose your mastership of the situation, change your tactics at once. In all this use judgement, Do not do as the poor preacher did. The clergyman of a poor country church applied to a London firm asking to be supplied with hymn books at the lowest possible price. The firm replied that on condition the hymn books were allowed to contain certain advertisements they would furnish them without cost. The minister reluctantly complied, thinking the advertisements would be separate from the hymns and could be removed from the leaves. The books came, and to his great joy, there were no interleaved advertisements. At the Christmas service the preacher gave out the Christmas hymn and everything went well until they came to the last stanza, when they found themselves singing:—

"Hark! The herald angels sing,
Beechem's Pills are just the thing;
Peace on earth and mercy mild,
Two for man and one for child."

Once upon a time, several physicians were called in council over what was supposed to be a very critical case. Among the number was one old and ignorant doctor from the country. After the patient had been carefully examined, one of the physicians gave it as his opinion that he was

convalescent. "Well," says the old doctor, "if that is the trouble, I can certainly cure him, for I never lost a case of it in all my practice."

While it will be right and proper for you to relate many funny anecdotes, you may subject yourself to severe and just criticism by not using Judgment.

By all means, do not be absent-minded. I heard of a man once, who was troubled in this way to such an extent that, one day, having an appointment to fill, he said to himself: "I will return to my office at three o'clock" He set his clock accordingly, went about his business, came back fifteen minutes early, and sat down by the door, waiting for himself to return.

Again: A man who was out in a rainstorm, came home, put his umbrella to bed, and stood himself up behind the door.

In almost every church, there is an instrument, but if you should happen to be where there is none, and are compelled to depend upon yourself, be careful of the pitch, and do not do as old sister Smith did. Her voice was one of the "squeaky" kind, and she invariably pitched her music too high. One day she began to sing:—"O, for a thousand tongues to sing,"—several in the audience tried to assist her, but soon gave it up. Sister Smith went "squeaking" along by herself for a while and she gave it up. Old brother Jones, who was sitting over in the corner, said: "Sister Smith, if you will pitch that at about five hundred, I think we can sing it."

You should seek to have such control over your pupils that they will never question your authority, but obey all your commands intuitively.

A Word to Day School Teachers.

Perhaps the time is not far distant when school teachers all over this land will be required to pass an examination in music. California has taken the lead in this matter. Other states will follow her example.

There is not a prominent school of learning today, in which music is not taught. There are also thousands teaching it in the public schools. Music is not merely an accomplishment,—it is a part of education as well. The *children* should be taught music, and there is no place so appropriate in which to teach it, as the day school. Some parents say that the children have already too many studies; but, if the teacher imparts his musical instruction in a proper way, instead of its being an extra tax upon the mind, it will be to them a rest and a recreation. They will return to their other studies with new life and renewed energy. Again, the teacher may make it profitable in a financial way, and this is not one of the smallest things you have to look after. Without interfering with your day-school work, you may organize music classes to be taught evenings. There are many places where they will give you work of this kind, and will gladly pay you for it. If you are not already qualified to impart the instruction, begin preparation at once. Rudimental work is so simple that you will soon master it, and be able to impart instruction to the children. Do not say you cannot.

HOW TO TEACH CLASSES, ORGANIZE AND CONDUCT CONVENTIONS.

I have been teaching vocal music for many years. Am familiar with the profession in all its forms, beginning at the school house, then to the country church at the cross-roads, and finally, to the large churches and fine halls in our largest cities. Knowing something of the various methods which are sure to bring either success or failure, permit me in all kindness to tell you about some of them, and also, the character a teacher must possess in order to be successful. In the first place, you must be a gentleman. You cannot visit saloons, mingle in bad society, and have the respect of good people. Do not deceive yourself; it cannot be done.

Pay all bills promptly, see that the church or hall is properly taken care of and always leave it in as good condition as you found it. Do not sit in a hotel office or on a dry goods box and tell stories. You can find more profitable and respectable employment. Dress well, but do not be dudish. Avoid affectation, be natural, be yourself. Have very little to say on politics or religion. Your work has to do with every phase of political and religious belief. While you would be respected and admired for what you might say, by some, others would take offence. Do not be selfish but be economical, if you would be a success financially. Many of my teachers have bought farms and have them paid for. Real estate is a safe investment. It may make you a comfortable home in your old age, or yield you an income after your working days are over. If you can make but a small payment at first, it will be a beginning. The money will come more easily for the payments to follow, because you will be more diligent and saving. You are building a home for the best woman on earth. Make it a comfortable and happy home. It has been said that musicians never save any money and never have homes of their own. Do not let this be true in your case. If you are living in a rented house, get out of it as soon as possible. Do not get into a rut and stay there. Keep up with the times. If your plan of work has been a failure, try some other. Try mine. There is more interest taken in music now than ever before. It will continue to increase. The grain is ripe, and the singing teacher or convention conductor who does not reap a rich harvest, should quit the business.

DIFFERENT PLANS OF ORGANIZING SINGING CLASSES, AND CONDUCTING CONVENTIONS.

I have tried all of them in the following order and know their good and bad points.

Plan No. 1.

I began organizing six classes of twelve lessons each. Taught one evening a week in each school. Each class would raise a certain amount of money by subscription, out of which I would receive for my services from $2.00 to $4.00 per lesson. At the close of each lesson I would receive my money. Many classes are now run on this plan. It is all wrong, for both teacher and pupils. The teacher's expenses are considerable, and afte

teaching all fall and winter, he will have but little money left. He can never get in comfortable circumstances in this way. It is all wrong for the pupils, because it is too long between lessons. They lose interest in the work, and whenever this is the case, it is time to stop. And as another reason why you should not follow this plan, many of your classes are in the country. After school closes, you must drive one, two or three miles to reach your boarding place. You have worked hard in the school room and are perspiring freely. With all your precaution, you necessarily take cold. The next evening you repeat the same thing with another class. This goes on and on, until finally your health is ruined, your prospects blasted; your life almost a failure and premature death almost certain. Never teach a class by the lesson. Charge so much a pupil.

Plan No. 2.

A school is organized for twelve lessons, charging $1.00 per scholar. The lessons are given on twelve successive evenings, Sundays excepted. Many teachers are using this plan, and it is much better than the first but has disadvantages. The term is too long. It works well the first week but for the second it requires too much effort to keep up the interest. So much loss of sleep causes the people to become weary.

Plan No. 3.

Many good teachers are using it with very satisfactory results. The plan is to organize two classes of twelve lessons each, charging $1.00 per scholar. Monday, Tuesday and Wednesday evenings are devoted to the first class and Thursday, Friday and Saturday evenings to the other. If the two classes are conveniently situated, give the pupils of each school the privilege of attending both. Especially do this in your closing concert. Admit all pupils free. Do not close a term without giving a concert. The price you charge for admission must be governed by the surroundings. If you have not tried this plan, try it now.

Plan No. 4.

Organize a class for twelve lessons, two sessions daily. The first lesson beginning at 4.15; closing at 5.15. The lesson should be given at this hour because it will not interfere with the public schools. The work of this lesson should be largely rudimental. The work at the night session will be more advanced.

Charge $1,00 per scholar, and furnish each pupil with a book to use during the term, If they wish to buy the books, charge 75cts a copy for them. If the books have been used, charge 50 cts for them.

Close your term with a pay concert and do not charge less than 25 cents admission. For a live, earnest and enthusiastic teacher, this is a better plan than any of the preceding.

Convention Plan No. 1.

Organize a convention for five days. Hold three sessions daily. This will give the pupils fifteen lessons. Make the morning lesson rudimental, consisting of black-board work, the theory and practice of note reading. The work of the afternoon session should be a step in advance, taking up the study, practice and proper rendition of psalmody, light glees, and at least fifteen or twenty minutes should be devoted to voice and scale exercises.

The night session must be given to chorus work, using the best glees and anthems in the book, and thoroughly preparing for your closing concert, at which you will charge 25 cents for admission.

If the class is large and sings well, and if the outside world is interested, you may give with profit two concerts, the 4th and 5th evenings. This is often done successfully but it all depends upon the amount of interest and excitement your work has created. Never for a moment forget the responsibility resting upon yourself. Whether your work is to be a success or a failure, will very much depend upon your own efforts. It will be what you make it.

Convention Plan No. 2.

Organize your convention for four days, giving three sessions daily. This will give them twelve lessons. The character of the instruction to be the same as that given in plan one. Tuition $1.00, the conductor furnishing books free.

Before the close of the convention, you should urge upon your pupils the necessity of buying the books. Show them that much of the good you have accomplished will be lost, when they return the books. There has been, and is now, more money made out of this plan than any other, or all others combined.

I will now give you some hints on the best methods of organizing conventions. First, write to twelve or fifteen towns and secure the names of ministers, school-teachers, choristers and principal singers. Write to them of

your coming and desires. Send them your circulars and press notices. Do this a month or six weeks before you wish to visit them. At least two weeks before you wish to begin work with them, go, or send your agent, talk the work up thoroughly. Secure a church or hall in which to hold your convention. Have your announcement made from the pulpits, and your circulars well distributed and posted. If you are traveling alone, you should reach the town on Saturday. Have all the choirs and principal singers of the town meet you on Saturday evening at one of the churches to prepare for a union song service to be held in the same building the following evening.

All arrangements should be made for this service by yourself or agent, when the town is billed. I am now supposing that you have with you not less than 300 copies of "Leslie's Service of Song, No. 1," which all teachers should constantly keep with them. Seat your singers in the rear of the pulpit, facing the audience. Drill them thoroughly on at least three anthems. By so doing, you will show to the singers your ability as a conductor, and will make all the people your friends. On Sabbath evening the house will be filled, at your song service, and if you do your work well, you will be favorably considered by the people. You will find your entire program printed on the first page of the service, so it is not possible for you to make a mistake.

Take up a collection to pay for fuel, lights and the janitor's services. At the close of the service, make your announcement for a free concert and lecture in the same building on the next (Monday) evening. The house will be crowded and the people feeling good and in sympathy with you and your business. Place your black-board on the wall or in front of the pulpit. Be certain to have good light reflecting on the board. Have not less than 100 books near the board. I am now supposing your audience is seated and you ready to begin work. The very first sentence you speak, which will probably be "Ladies and gentlemen," should be spoken in such a way as to command attention and respect by the audience. You should drill all the people for twenty five or thirty minutes on the work found on the black-board. This done, ask all the gentlemen who sing bass or wish to learn to sing it, to rise to their feet and please be seated here — you pointing to the place you wish to seat them. Next seat the alto, then the soprano and lastly the tenor. As soon as all are seated, with the help of four or five of your friends, pass your books. Select one or two plain, easy pieces near the front of the

book. Have everyone call the page after you. Explain to them the signature and key letter, then sing by syllable and word. If the class is a good one, you may now turn to something more difficult and sing it by word only. Never attempt to sing a glee or an anthem by syllable.

You are now coming to the most important part of the work, Your success depends upon your ability as an organizer, not as a teacher. You should have a number of pencils sharpened and where you can lay your hand on them quickly. Have also plenty of paper. Tell the people your object in coming, Explain your method of work, length of term, tuition, etc. Then ask all the singers of your choir in song service to come forward and assist you to take names. Canvass the entire audience and have the people stand while you are doing this. Keep the people feeling good by your talk and the anecdotes you may relate. If everything goes well, you should, in ten or fifteen minutes, secure a paying convention. About this time call for the names your workers have secured, and if the result does not satisfy you, start them out again. You must not fail, and if you do, it is your own fault. Many people have said to me: "If I had your cheek, I could organize." Do not deceive yourselves. Cheek is one thing, and *understanding your business* is another.

If you have never tried the convention plan, send to me for a hundred copies of your favorite book, $36.00, one black-board, $5.00, one hundred pieces of sheet music and oral exercises, $5.00, to distribute as prizes for selling tickets to the closing concert. If you have talent, energy and judgment, you will succeed, and at the close of the season will find your pocket-book well filled. Some say: "I would try the new plan, but I am afraid I would not succeed". If you expect a failure, you will be sure to get it. Some say: "I am *trying* to be a Christian". How would it sound to say: "I am *trying* to love my wife". *Be a Christian. Love your wife. Be a success.*

Some say: "I would try the new plan, if I had money to buy my stock". If you are an honest man, no matter how poor you are, you can borrow the amount necessary to make a beginning. If you have a good quartette of singers with you, you may be able to organize by giving a free concert, and not use the song or praise service. But I believe the song service to be far better.

If you are not having success, tell me of your failures and troubles. I have trod the same paths you are treading, and can sympathize with you.

And what is better, I can and will help you. Years ago I adopted the plan of getting my books to the people through the music teachers instead of book store men. By this method alone, about thirty three and one third per cent profit was placed in the hands of the teachers. I am your friend, and you are mine. If my books do not suit you, tell me wherein I can improve them. You will thus confer a great favor upon me. When you are writing for books or musical goods of any kind, please send me the names of any singing teachers you may know. Many people write asking, "where is a good place in which to begin teaching?" my answer is "in any community where you can find protestant English-speaking people."

THE IMPORTANCE OF A BLACK-BOARD.

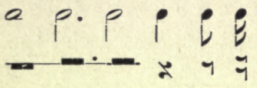
No teacher or conductor should do without a black-board. You cannot afford to do it. You cannot afford it, because the proper use of one will add largely to your success in teaching, and yield you an income you could get in no other way. I know many teachers who have made hundreds, if not thousands of dollars by the use of a black-board that cost them but five dollars. You may meet some who will say it is humbug. If you do, you may rest assured that the wish in that case is "father to the thought;"—that they are ignorant of its importance, or are jealous because *they* have no board to sell, and *someone else has.*

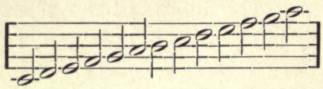
By the use of a board you may make your work so simple that even a child can understand it. If you succeed in pleasing the children, older persons will be edified and the parents filled with enthusiasm for you and your work. There is a certain simplicity of continuous thought, leading up from the common plane on which we all start; up and up, until we have reached a mountain height of grandeur—have made a successful and happy climax. Do this, the evening you organize, and you may not, cannot fail. There is nothing that succeeds like success. Try it.

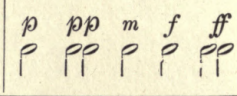
Diagram of Leslie's Blackboard Exercises.

Questions and Answers found on the opposite page

RYTHMICS. MELODICS. DYNAMICS.

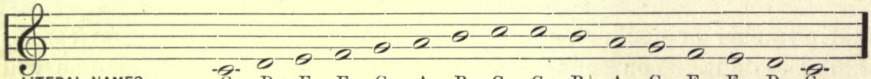






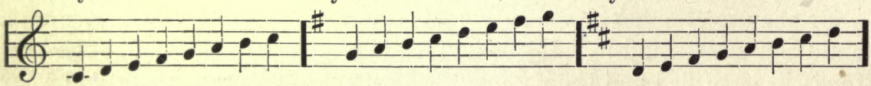
♯ Sharps transpose the scale by fifths	♭ Flats transpose the scale by fourths.	♮ The Natural is used to cancel the effect of a Sharp or Flat.
The G Clef is used for the Soprano and Alto.	The C Clef is used for the Tenor.	The F Clef is used for the Bass.

DIATONIC SCALE IN THE KEY OF C,

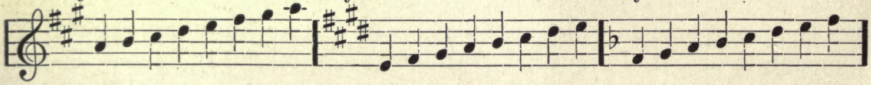


LITERAL NAMES.	C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
NUMERICAL NAMES.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
SYLLABIC NAMES.	Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
HARMONICAL NAMES.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Tonic.	Sub Tonic.	Sub Mediant.	Dominant.	Sub Dominant.	Mediant.	Super Tonic.	Tonic.

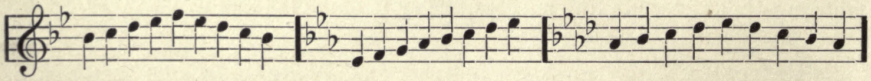
Key of C. Key of G. Key of D.



Key of A. Key of E. Key of F.



Key of B♭. Key of E♭. Key of A♭.



Double Measure.	Triple Measure.	Quadruple Measure.	Sextuple Measure.	Compound Triple Measure.	Compound Quadruple Measure.
$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$
Double measure has 2 counts.	Triple measure has 3 counts.	Quadruple has 4 counts.	Sextuple has 6 counts.	Compound Triple has 9 counts.	Compound Quadruple has 12 counts.

Questions and Answers on the Diagram.

[*The following questions and answers refer to the diagram on the opposite page. The teacher should use the black-board until the pupil thoroughly understands note reading.*]

Question, How many departments in music? Answer. Three. Q. Name them. A. Rhythmics, Melodics and Dynamics. Q. Of what does Rhythmics treat? A. The length of notes and their corresponding rests. Q. Melodics? A. The pitch of notes. Q. Dynamics? A. The power or force of tone. What is meant by the length of notes? Long or short, (Whether the note shall be a whole (𝅝), half (𝅗𝅥), quarter (♩), eighth (♪), or sixteenth, (𝅘𝅥𝅯) note.) What is meant by the pitch of notes? High or low on the staff. What do we mean by the power or force of tone? Loud or soft. Can we write a note without giving it some length? No, sir. Can we write a note without giving it some location? No, sir. Can we produce a tone without giving it some degree of power? No, sir. What constitutes the staff? Five lines and four spaces. How many degrees in the staff? Nine. For what purpose is the staff used? To write notes on. If we wish to write notes above or below the staff, what do we do? Add lines. What are these lines called? Added lines. What is the technical name of the letter *p*? Piano. *pp*? Pianissimo. m? Mezzo. *f*? Forte. *ff*? Fortissimo. How should music be sung where the letter *p* is written? Soft. *pp*? very soft. *m*? Medium. *f*? Loud. *ff*? Very loud. *Pointing to the Black-board.* What is this (♯) character called? A sharp. How do sharps transpose the scale? By fifths. What is the Tone of Transposition by sharps? Sharp four of the given key. What is this (♭) character called? A flat. How do flats transpose the scale? By fourths. What is the Tone of Transposition by flats? Flat seven of the given key. What is this (♮) character called? A natural. What is the natural used for? To cancel the effect of a sharp or flat. Where an accidental sharp or flat occurs in a measure of music, how far does it continue its effect? Through the measure, unless cancelled by a natural. What is this 𝄞 character called? The G Clef. For what parts is it used? Soprano and Alto. What is this character called? The C Clef. For what part is it used? The Tenor. What is this character called? The F Clef. For what part is it used? The Base. For what purpose are the clefs used? To locate the letters on the staff. How many positions have the letters? Two. How many letters of the alphabet are used to represent musical sounds? Seven. Name them. C, D, E, F, G, A, B, C. Do the letters ever change their position? No, sir. they have an absolute position. What kind of a position have the numerals? A relative position. Give the numeral names. 1, 2, 3, 4, 5, 6, 7, 8. Give the Italian names of the scale. Do, Re, Mi, Fa, Sol, La, Si, Do. Give the Harmonical names of the scale. Tonic, Super-tonic, Mediant, Sub-dominant, Dominant, Sub-mediant, Sub-tonic and Tonic. In the absence of sharps and flats, what is the key letter? C. What is meant by the key letter? The place of Do. When the signature is one sharp, what is the key letter? G. Two sharps? D. Three sharps? A. Four sharps? E. Five sharps? B. One flat gives us what for a key letter? F. Two flats? B♭. Three flats? E♭. Four flats? A♭. Five flats? D♭. Six flats? G♭. What note is always on the key letter?

Do. After one of the scale, or the place of Do is determined, are all pieces then read upon the same principle ? They are.

How many kinds of time have we ? Six. Name them. Double, Triple, Quadruple, Sextuple, Compound Triple, and Compound Quadruple. How many counts in Double measure ? Two. How many in Triple ? Three. In Quadruple ? Four. In Sextuple ? Six. In Compound Triple ? Nine. In Compound Quadruple ? Twelve.

What is accent ? A stress of voice. How many accents in Double measure ? One. In Triple ? One. Quadruple ? Two. Sextuple ? Two. Compound Triple ? Three. Compound Quadruple ? Four. What part of Double measure is accented ? The first part. Of Triple ? First. What two parts of Quadruple ? First and third. What two parts of Sextuple ? First and fourth. What three parts of Compound Triple ? First, fourth and seventh. What four parts of Compound Quadruple ? First, fourth, seventh, and tenth.

Twenty five years ago, if the teacher did not teach his pupils to mark the time with the hand, he was condemned. This custom has become almost entirely obsolete. The hand does not know when to go up or down. Its movements are all directed by the brain, through the nerve system. Measure, is dividing the music into equal parts whereby all may learn to compute it correctly. The time we are required to measure is passing time—the time in which we are living. We cannot perform an act, speak a word, or sing a note, but that some time has elapsed. If two persons, at the same part of a perfect circle, separate, going in opposite directions, and measure their steps exactly alike, they will come together on the opposite side of the circle, each having traveled the same distance. You cannot educate the hand, because it has no intelligence. Disconnect it from the brain, and it at once becomes a thing *without life.* To learn to measure or mark time correctly, take a note that will fill the measure. Learn to count it correctly. Let the time between your counts, be as evenly divided as the oscillations of the pendulum to the clock—never going faster or slower. When your pupils have learned to do this, fill a measure with notes of equal length appropriating one note to each part of the measure. Having learned that there are as many counts as there are parts in a measure, they will see at once that they must appropriate one count to each note in a measure of this kind. After this, it will not be a difficult task for them to learn that all the notes belonging to the same part of the measure must be performed in the time of one count.

A good conductor is always making motions to control his singers. Some will ask: "If it is not necessary for us to learn to mark time with the hand,

why do you do it?" Your answer is, "I am not marking the time, I am marking the accent," The only difference there is in all the forms of measure is in the accent. If this is properly understood and performed, ten thousand singers may sing together in good time. All they need do to accomplish this, is to look at the conductor.

Another reason why you should not teach your pupils to mark the time with the hand is, it confuses the mind. If, while the mind is busy measuring the time, it must also give direction to the movement of the hand, you only impose an extra and a useless burden upon it. As long as but one note is appropriated to each part of the measure, it is quite easy for the pupil to indicate the time with the hand, but whenever two or more notes occur on the same part of the measure, the pupil will intuitively make as many movements with the hand as there are notes. This cannot possibly do any good but it has, and will *always* do harm. Stop it.

MUSICAL ASSOCIATIONS.

Before closing your school or convention, be sure to organize it into a musical association. It will help you to sell books and will be a great benefit to the people. The musical director may not be as good as the convention conductor was, but the organization properly conducted, will hold the singers together and give them an opportunity for improvement. Without the organization, they will lose interest and forget much of what they may have learned.

HARMONY.

The study of harmony opens a vast field of beauties and experience, such as can be found nowhere else. In prosecuting your studies, if you do not find this the case, you may rest assured there is something wrong somewhere. The teacher who knows nothing of harmony, has but a very imperfect knowledge of music, or the requirements of a successful music teacher.

Water will not flow higher than the fountain. The teacher cannot teach what he does not know. The man who knows enough only to pull a throttle, open a valve or work a lever, may run an engine after a fashion, for a time, and while the machinery is all right, but he could not be classed as an engineer. To be an expert in that line, it is necessary for him to understand the construction of the machinery and the relation one part sustains to the other parts.

It is just so with the music teacher. If he knows nothing but signs, knows nothing of the construction of the composition, his teaching must be of the most superficial kind.

Everybody, who has given it any thought, knows that *expression* is "the soul" of music. It is not enough to know *what* a *piano* tone or a *forte* tone is; what it is to retard or to accelerate; the teacher must know how *to do* these things. If he does not know it himself, how can he teach others?

There are many things in a composition which cannot be appreciated or understood by one who does not understand harmony. The composer means something by every move he makes. If the teacher does not understand the construction of a composition so as to give an analytical description of it, his interpretation will be vague, if not entirely useless to his pupils.

Therefore, if a knowledge of harmony is indispensably necessary for the teacher, so that he may not only have a proper understanding of it himself, but be able to give a proper interpretation of the richness of its beauties to others, how unwise it is for him to stop studying before he has mastered it. The more he knows, the better he is prepared to instruct.

Nor is this all. Not the least important thing for a leader in chorus work to know is, what part of the chord a voice may be singing. Otherwise how could he prominently bring out the third or seventh of a chord?

Harmony is not so difficult to master as it may at first appear. In the following work, one object has been to simplify. You need thoroughly to master the classification of intervals, before passing to the further study of the subject. Many persons have attempted the study of harmony, and, finding the classification of intervals a difficult task, have given the whole matter up in despair, if not in disgust. We do not say this is an easy thing to do; but we do say it *can, and must be done.*

Therefore, read and study this part of the work carefully, and then pass on. What follows will not be so difficult. It is no more important than interval classification, but you will doubtless find it much more interesting. In prosecuting this study you will find it necessary to frequently refer back to explanations previously made. Never lose sight of any part of the work, but remember the relation one part sustains to another.

If you play the organ or piano, it will help you in the study of harmony. Learn to read everything you play, not by letter, but by chord, naming each chord as you play it. Notice in which part the different intervals of the chord come, and which parts have the same intervals.

Begin with simple hymns with which you are familiar.

Do not confine yourself to the instrument. *Learn to hear the tones in your mind,* of the four parts simultaneously. Begin with one part, and when you can hear the tones of that perfectly, then take two, and so on, until you can read four or more parts at the same time. Learn to be critical in all you read, play or write.

You cannot become efficient until you become a good critic.

You find many things in the works of all composers, especially *masters,* that will shock your sense of propriety, so far as as the observance of rules is concerned. There is scarcely any rule but that is sometimes broken by harmonists. But, when a rule is disregarded knowingly, there is *always a reason for it.* It is then your duty to discover, if possible, the writer's reason for the violation.

Always write singable matter. Difficult music is no mark of a good composer. Many a fine anthem or glee has never attained any notoriety, on account of its being too difficult; while such songs as "Nearer my God to Thee," and "Home Sweet Home," will sing themselves into the hearts of the people and live on and on, as it were forever.

How can an artist give you a fine painting with only a very limited supply of material? As no man has the power or genius to do this, so neither can a music teacher fulfill his destiny, without a knowledge of harmony.

The best test of a piece of music is made with human voices—not instruments. If you write something which you think is good, lay it aside for a while. After a time, look it over again, and if you find in it nothing you wish to change, you may thereby know that *you are not growing.* If you begin writing a piece of music and find you have little or no freedom, lay it aside for the time. Try some other subject. When the inspiration comes—and come it will—return to the work you laid by, and you will intuitively, as it were, complete that which you had almost despaired of ever accomplishing. It may require many efforts to do this. Do not become discouraged and give it up in despair. The MASTERS in music had to do the same thing. There is no royal road to learning. It is not claimed that a knowledge of this book will bring you to perfection, but it will be a long step in that direction.

Therefore study it carefully, and may success crown your every effort.

VOICE CULTURE.

The following lessons in voice culture, are designed to aid the teacher in his class work. It was once thought that voice culture could not be given to any advantage except in a private way. If necessity is the "mother of invention," so also has the necessity for voice culture in the chorus developed the means by which it may be done. There are many teachers who know nothing of it, themselves, and to whom the term "voice culture" means nothing more than "practice". This is a great mistake, and now that the opportunity is given, to learn what it means, and that at so little cost, every teacher who does not avail himself of these privileges should quit the business, and never attempt it again until he has prepared himself for the work.

A large per cent of music teachers live in the country and country towns. Many of them have had but poor opportunities to acquire a musical education. In this condition, they cannot even know good music when they hear it. And what is worse, they will exhaust their supply of adjectives in complimenting a singer, who, if he or she should sing for a musically educated and appreciative audience, would probably be hissed from the room.

As one who loves you, and wishes your success, let me entreat you to begin the study now, and never desist until you have mastered it.

If you have the means, you should do something more than study in a private way. Reading books on this subject will give you a theoretical knowledge of it, but to make it practical, you should attend conventions under the leadership of the best conductors. If you cannot do this, organize a convention in your town, and then send for a first class conductor. While the people will be pleased and benefited, you will be doubly so.

The lectures in this book on "Voice Culture in the Chorus" are by one of our most critical students, Clement B. Shaw. He has treated the subject in a masterly manner. He will communicate with you on questions of voice.

The harmony lessons are from the pen of the gifted writer, F. D. Jacobs. He has simplified the subject in such a way that all who read it carefully, will gain a knowledge of Harmony.

If you are using my books, you are my friend. If you need counsel or financial aid, let me hear from you.

Address the teacher's friend,

C. E. LESLIE,

HARMONY.

—BY—

F. D. JACOBS.

LESSON I.

Intervals.

An interval as indicated to the ear, is the difference in pitch between two tones sung or played simultaneously, or consecutively.

An interval as indicated to the eye, is represented by two notes, written on the same or different degrees of the staff. If on the same degree, a sharp or flat is attached to the last note.

Kinds of Intervals.

There are five kinds of intervals,—Major, minor, perfect, augmented, and diminished.

Classification of Intervals.

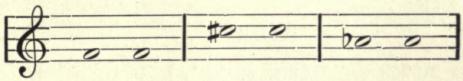
Intervals are classified as follows: Primes, seconds, thirds, fourths, fifths, sixths, sevenths, and eighths, or octaves.

Primes.

A prime has two notes on the same degree of the staff. There are two kinds, viz: Perfect and augmented.

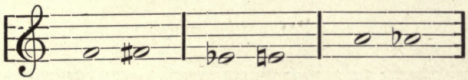
A perfect prime has two notes in unison.

Examples,



An augmented prime has two notes separated by a half step.

Examples,

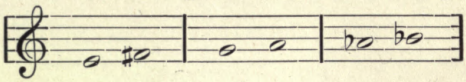


Seconds.

A second is two notes on consecutive degrees of the staff. There are three kinds, viz: Major, minor and augmented.

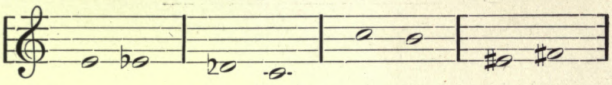
A major second has two notes separated by two half steps.

Examples,



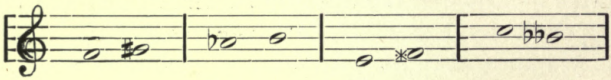
A minor second has two notes separated by a half step.

Examples,



An augmented second is measured by one step and one half step.

Examples,

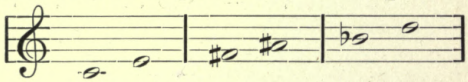


Thirds.

A third is two notes between which one degree of the staff intervenes. There are three kinds of thirds—Major, minor and diminished.

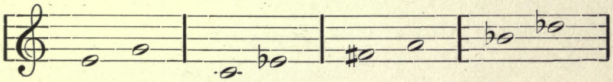
A major third has two notes separated by two steps.

Examples,



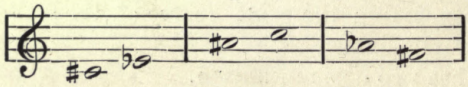
A minor third has two notes separated by one step and one half step.

Examples,



A diminished third has two notes separated by one step.

Examples,

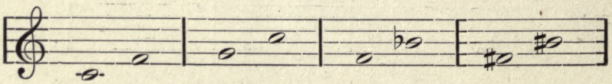


Fourths.

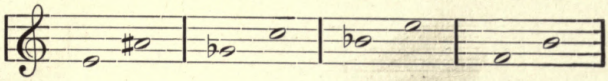
A fourth has two notes between which, two degrees of the staff occur. There are three kinds of fourths—Perfect, augmented and diminished.

A perfect fourth has two notes separated by two steps and one half step.

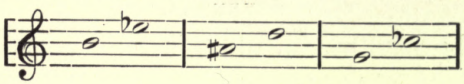
Examples,



An augmented fourth has two notes separated by three steps.

Examples, 

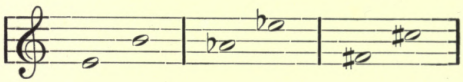
A diminished fourth has two notes separated by two steps.

Examples, 

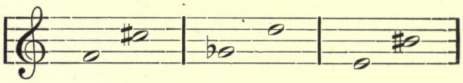
FIFTHS.

A fifth has two notes between which, three degrees of the staff intervene. There are three kinds of fifths—Perfect, augmented and diminished.

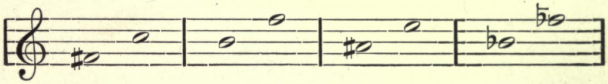
A perfect fifth has two notes separated by three steps and one half step.

Examples, 

An augmented fifth has two notes separated by four steps.

Examples, 

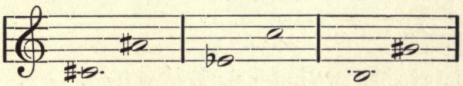
A diminished fifth has two notes separated by two steps and two half steps.

Examples, 

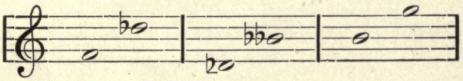
SIXTHS.

A sixth has two notes between which, four degrees of the staff intervene. There are three kinds of sixths—Major, minor and augmented.

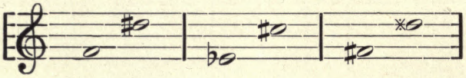
A major sixth has two notes separated by four steps and one half step.

Examples, 

A minor sixth has two notes separated by three steps and two half steps.

Examples, 

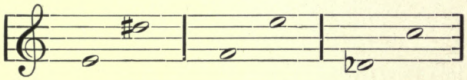
An augmented sixth has two notes separated by five steps.

Examples, 

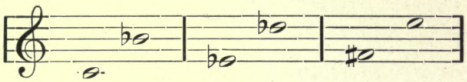
SEVENTHS.

A seventh has two notes between which, five degrees of the staff intervene. There are three kinds of sevenths—Major, minor and diminished.

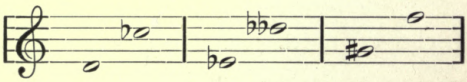
A major seventh has two notes separated by five steps and one half step.

Examples, 

A minor seventh has two notes separated by four steps and two half steps.

Examples, 

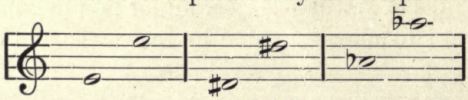
A diminished seventh has two notes separated by three steps and three half steps.

Examples, 

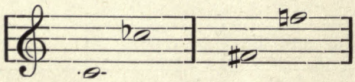
OCTAVES.

An octave has two notes between which six degrees of the staff intervene. There are two kinds of octaves—Perfect and diminished.

A perfect octave has two notes separated by five steps and two half steps,

Examples, 

A diminished octave has two notes separated by four steps and three half steps.

Examples, 

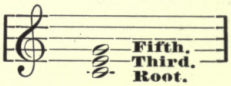
LESSON II.

Triads.

If any one tone of a piano or organ be sounded, we have the foundation tone of a Triad. Add to this tone its third and fifth, and we have a complete Triad.

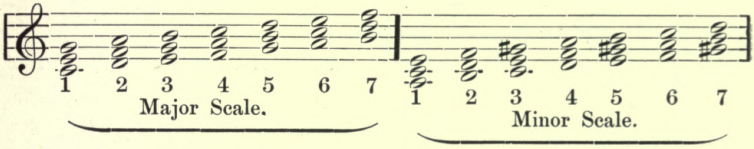
A Triad, therefore, consists of a fundamental tone, or root, and its third and fifth.

Example,



A Triad may be formed by taking any tone of the major or the minor scale, and adding its third and fifth.

Examples,



The Harmonical names of the degrees of the scale are: I Tonic, II Supertonic, III Mediant, IV Sub-dominant, V Dominant, VI Sub-mediant, VII Sub-tonic. (*Commit the harmonical names of the degrees to memory.*)

There are four kinds of triads, Major, Minor, Augmented and Diminished. A major triad consists of a major third and a perfect fifth. A minor triad consists of a minor third and a perfect fifth. An augmented triad consists of a major third and augmented fifth. A diminished triad consists of a minor third and diminished fifth.

The Tonic, Sub dominant and Dominant Triads have major thirds and perfect fifths and are therefore major triads.

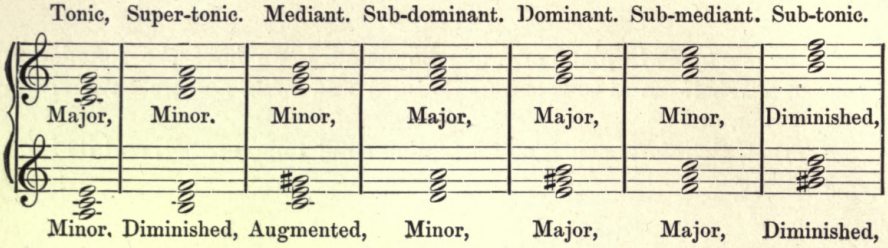
The Super-tonic, Mediant and Sub-mediant triads have minor thirds and perfect fifths and are therefore minor triads.

The Sub-tonic triad has a minor third and a diminished fifth and is therefore a diminished triad.

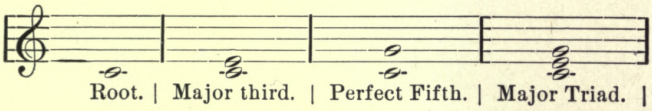
The Mediant triad of the minor scale has a major third and augmented fifth, and is therefore an augmented triad.

(In the minor scale, the seventh is chromatically raised.)

The following are the fundamental triads of both major and minor scales.



The student should write triads as above, in all the scales, analyzing each interval as fast as written as follows—



Doubling Tones of the Triads.

In writing for four voices, it is necessary to double one of the tones of the triad. The Root, on account of its solid, substantial qualities, is the most desirable tone to double. The Fifth, being next to the root in tone qualities, is next desirable; while the Third, on account of its being a coloring tone, with sensitive, delicate qualities, is not a desirable tone to double; hence, the rule for doubling tones of the triads to form a chord for four voices:—I, Double the root whenever possible.

II, Double the fifth when it is not possible to double the root and preserve the melodious movement of the voice.

III, Double the third *only when the root or fifth can not be doubled consistently,* and then only in contrary motion.

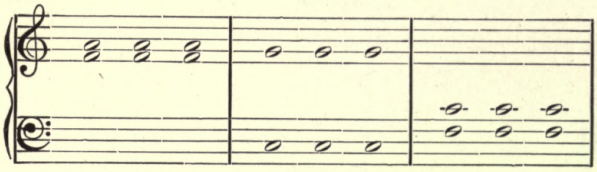
It is sometimes necessary to omit some note of the triad. Neither the root nor the third can be omitted; hence: *The fifth only can be omitted.*

Motion.

Motion refers to movement of voices in reference to each other. One voice with another may move, I, In parallel motion; II, In similar motion; III, In contrary motion; IV, In oblique motion.

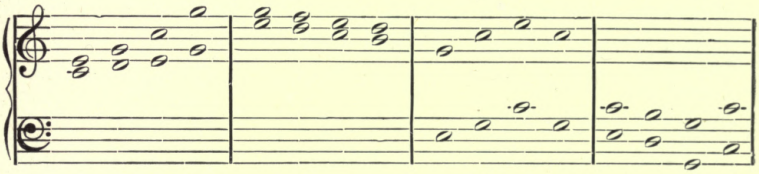
When two voices move without change of degree they are in parallel motion.

Examples.



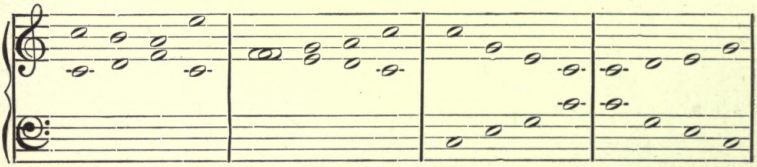
When two voices move in the same direction up or down the staff they are in similar motion.

Examples.



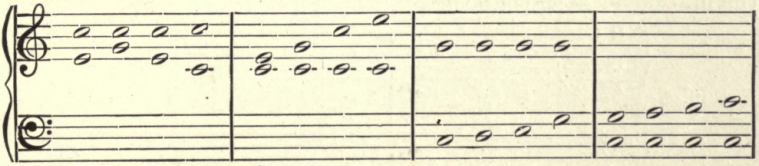
When two voices move, one up and the other down on the staff, they are in contrary motion.

Examples.



When two voices move, one on the same degree and the other up or down, they are in oblique motion.

Examples.

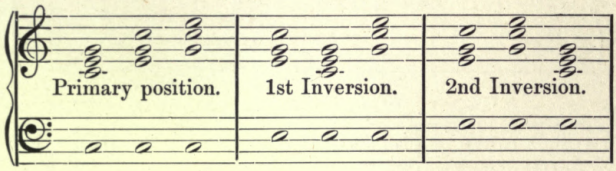


LESSON III.

Inversion.

A chord is said to be inverted when any other tone but the root is in the base.

Examples.



When the base has the third of the chord, the figure 6 is used to indicate that fact. Thus the first inversion is figured 6.

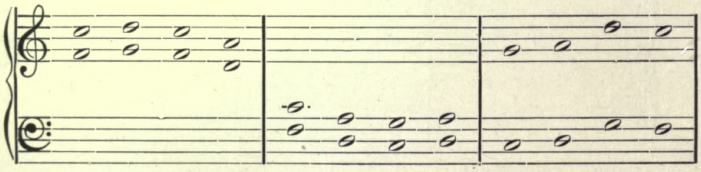
When the base has the fifth of the chord, the figures $\frac{6}{4}$ are used; thus the second inversion is figured $\frac{6}{4}$

When no figures are used, it is understood that the base has the root.

Consecutive Fifths and Octaves.

When two voices, a perfect fifth apart, move, in similar motion, to another perfect fifth, the movement is called a consecutive fifth.

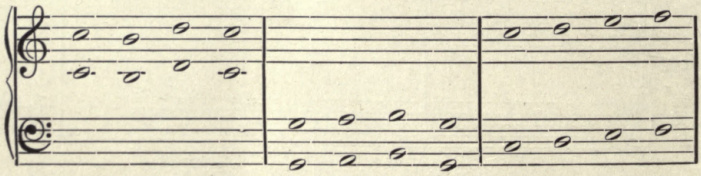
Examples.



Consecutive fifths *must be avoided.*

When two voices, an octave apart, move, in similar motion, to another octave, the movement is called a consecutive octave.

Examples.

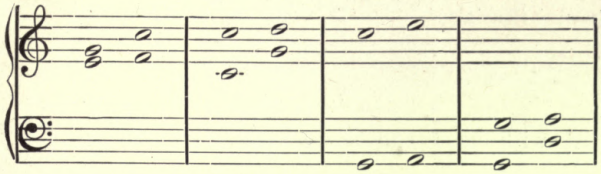


Consecutive octaves *must be avoided.*

Hidden Fifths and Octaves.

A hidden fifth differs from a consecutive fifth, in that the first interval is not a fifth.

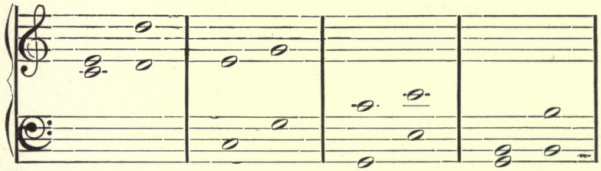
Examples.



A hidden octave differs from a consecutive octave, in that the first interval is not an octave.

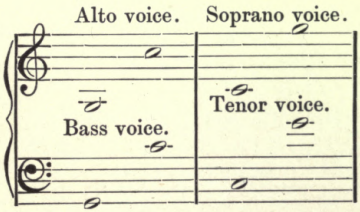
Hidden octaves and fifths *must be avoided generally.*

Examples.



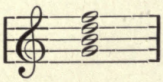
NOTE. Hidden and consecutive movements can only occur in similar motion.

Compass of Voices.



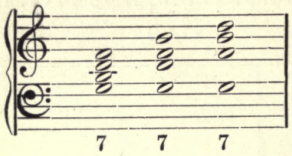
It is not well to let more than an octave separate the tenor from the alto.

The Dominant Seventh.

It is formed by adding to the Dominant the Seventh above, thus:  It comprises a Major Third, a Perfect Fifth and a Minor Seventh.

The Dominant Seventh should be written by the pupil in all the major scales. It is figured simply 7.

Example showing figuring.



This chord will be found a safeguard against many false progressions.

Either the third or the fifth may be omitted in some cases.

The seventh should descend one degree.

The third should ascend one degree.

Inversions of the Dominant Seventh.

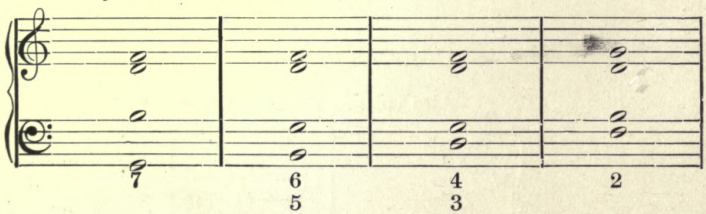
This chord, on account of its four tones, has *three* inversions.

The first inversion is when the third is in the base, and is figured $\frac{6}{5}$

The second inversion is when the fifth is in the base, and is figured $\frac{4}{3}$

The third inversion is when the seventh is in the base, and is figured 2.

Example,



LESSON IV.

Practical Harmony.

Rules to guide the beginner.

1. Consecutive octaves and fifths *must not be used.* (A perfect fifth followed by an imperfect fifth, is not a violation of this rule.)

2. Hidden octaves and fifths are nearly as bad as consecutives, and should be avoided.

3. Never omit the root or third of a chord.

4. Do not double the third, except for better melody.

5. Do not make the voices all move harmonically, up or down the staff, except in the same harmony.

6. Similar motion between the outer voices, is productive of errors. Contrary motion is best.

7. If a voice sings a tone which is to be used in the next chord, let that voice retain the same tone, if practicable.

8. Do not make a voice sing too high or too low.

9. Avoid augmented intervals, excepting a voice may move a half step. (This rule does not apply in modulation.)

10. The figures $\begin{smallmatrix}8\\5\\3\end{smallmatrix}$ or 8 indicate the chord in primary position. The figures $\frac{6}{3}$ or 6 indicate the chord in the 1st inversion. The figures $\begin{smallmatrix}8\\6\\4\end{smallmatrix}$ or $\frac{6}{4}$ indicate the chord in the 2nd inversion.

11. The figure 7 refers to the chord of the Dominant Seventh, and indicates the chord in its primary position; $\frac{6}{5}$ 1st inversion, $\frac{4}{3}$ 2nd inversion, 2 3rd inversion.

12. One, three and five, of any scale, form a chord.

NOTE. There is hardly a rule in harmony that is not violated—or rather waived—by masters, with *good* effect.

It may be asked, "What is the use of rules?" The answer is, "When you *know* that the violation of a rule will better results, *violate* it; but until you *do know, follow the rules laid down.*

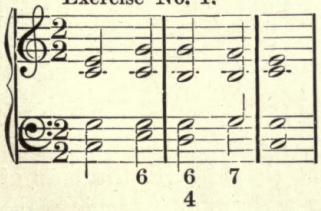
THE COMMON CHORDS.

The Tonic, Sub-dominant and Dominant are the three principal chords in harmony.

They are called the *common chords,* and are most frequently used.

The following exercises should be analyzed according to the analysis given below.

Exercise No. 1.



1st chord is the Tonic in the Primal position.
Base and Tenor form a Perfect Fifth.
Base and Alto form a Perfect Octave.
Base and Soprano form a Major Third.
Tenor and Soprano form a Major Sixth.
Tenor and Alto form a Perfect Fourth.
Alto and Soprano form a Major Third.

This chord progresses to the second chord, which is the tonic in the first inversion.

Base and soprano move up in similar motion, a third. Tenor and alto move in parallel motion, to same tones.

Resolution of 1st chord by intervals into 2nd chord as follows:

Fifth	between	Base	and	Tenor	resolves	into	a	Third.
Oct.	"	"	"	Alto	"	"		Sixth.
Third	"	"	"	Sop	"	"		Third.
Fourth	"	Tenor	"	Alto				remains.
Sixth	"	"	"	Sop	resolves	into	an	Octave.
Third	"	Alto	"	"	"	"	a	Fifth.

Base	having	One	in the	1st	chord	takes	Three	in 2nd chord.
Tenor	"	Five	"	"	"	same	"	"
Alto	"	One(or eight)	"	"	"	"	"	"
Sop.	"	Three	"	"	"	Five	"	"

Analyze 2nd chord, giving resolution as above, and so on, through the exercise.

2nd chord progresses from tonic to dominant.

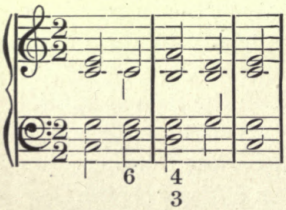
Analyze every exercise as above, step by step.

This is of the utmost importance. Get the above formula committed. If you would understand harmony, *do not fail to analyze exercises.* Not only these in the book, but all you write.

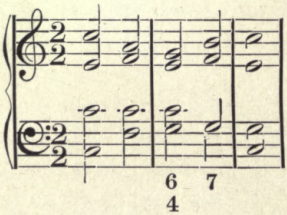
Write every exercise in at least six different keys.

The proper compass can not be kept when a piece is transposed.

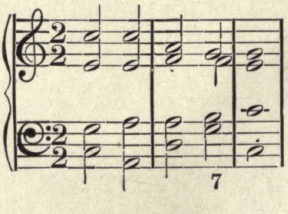
Exercise No. 2.



Exercise No. 3.



Exercise No. 4.

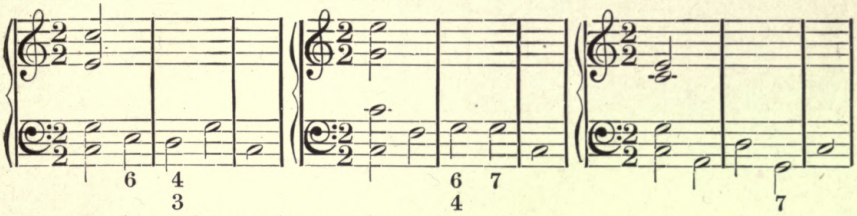


After analyzing the exercises above according to the formula given, and transposing them into different keys, the student should write the base of each, and starting the other voices from another position of the tonic, make

a new arrangement, thus:

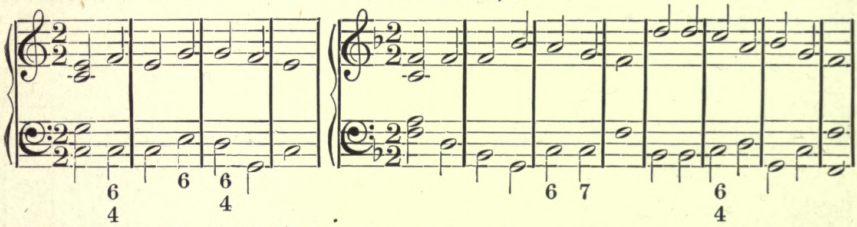
DIFFERENT POSITION OF VOICES.

No. 2. No. 3. No. 4.



Supply alto and tenor in exercises below, observing rules heretofore given.

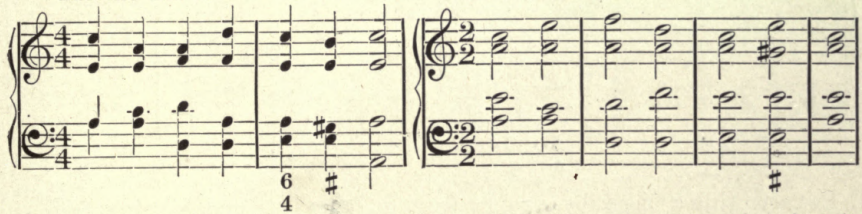
Exercise No. 5. Exercise No, 6.



In exercise No. 6 the base has two notes given. These are called choice notes. The reasons for writing choice notes are either to give a stronger closing tone or to avoid some awkward progression of the voices, as in the above the base would move up the staff two fourths consecutively, which though not a harmonical error *is to be avoided.* The lower base note is preferable as a melodious movement of the voice, though it is too low and goes outside of the compass given. In such cases always give the two tones.

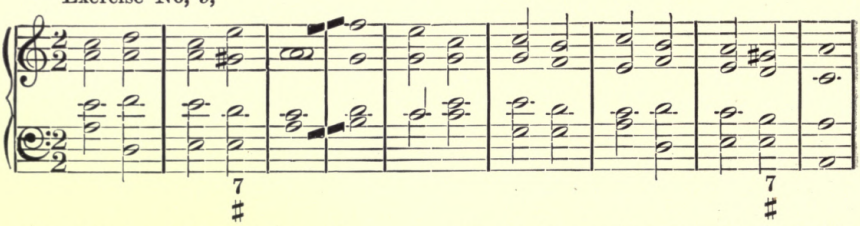
When a sharp (♯), flat (♭), or natural (♮) is placed under a base note, it indicates that the *third* of the chord of which the base is the root *is to be sharped.*

Exercise No. 7. Exercise No. 8.



Examples Nos. 7 and 8 are written in A minor. The same figuring is used in minor as in major. The tonic, dominant and sub-dominant are the principal chords.

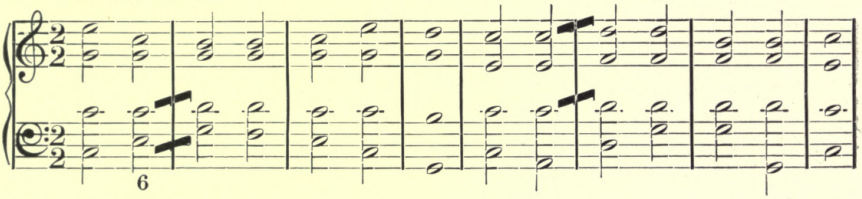
Exercise No, 9,



The hidden fifth between the sop. and base, in passing from 3rd to 4th measures is admissible, because the fifth from B to F is imperfect.

The figuring $\frac{7}{\sharp}$ in No. 9 means that the dominant seventh is used, and that the third is to be sharped.

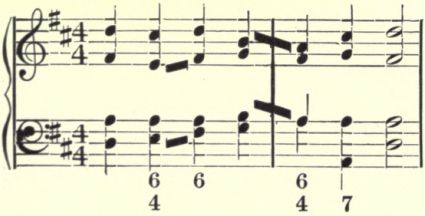
Exercise No. 10.



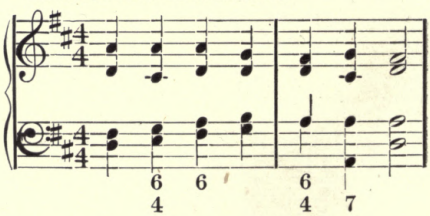
In Ex. No. 10 a hidden fifth occurs between base and tenor, also a consecutive octave between sop. and tenor.

Write above Ex. over, avoiding errors, using same base. It will be noticed that where the consecutive octave occurs between base and sop., there is similar motion between the two parts, also that all the voices move up the staff at once.

Exercise No. 11.



Exercise No. 11 corrected.

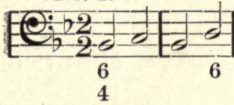


In correcting a piece, be sure to use the same base and figuring.

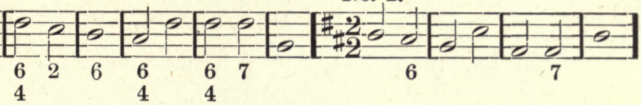
Consecutive octaves and a double third appear in No. 11, but are avoided in No. 11 corrected.

Exercises in Figured Base.

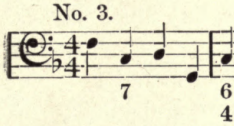
No. 1.



No. 2.



No. 3.



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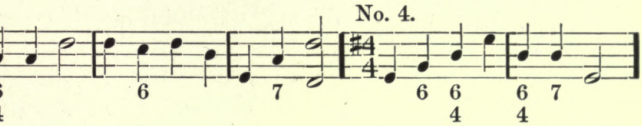
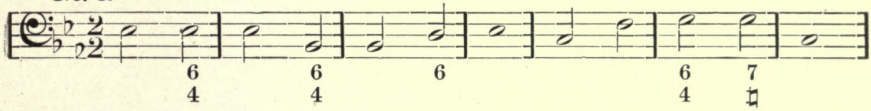
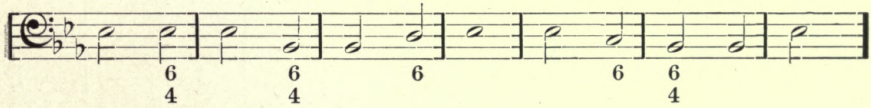


When the base has a continuous movement up or down the staff, as in No. 4, the other voices should remain as nearly stationary as possible.

No. 5.





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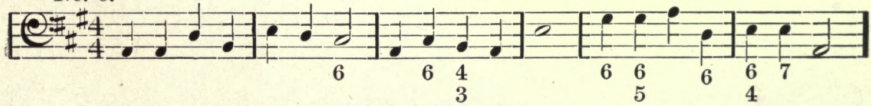

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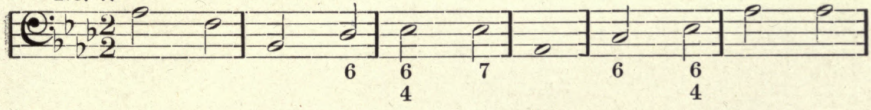
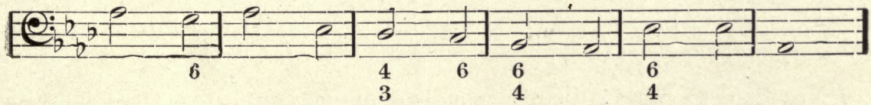




LESSON V.

Modulation.

Any one key prolonged, would become monotonous. This is particularly true in a piece of any length.

When we begin a piece of music, the key in which it is commenced, is called, the "home key". We may digress from this key, but must always return, sooner or later.

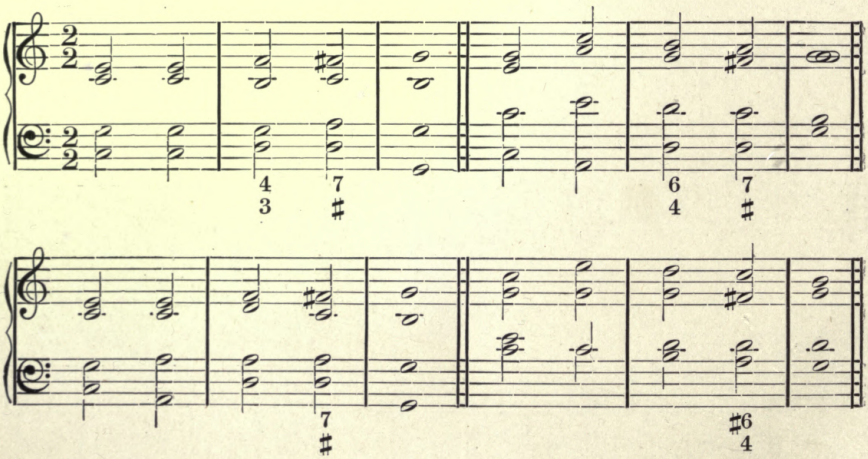
There is a difference between modulation and a change of key.

A change of key generally implies a change of signature, and change of thought, which is continued through a certain number of measures.

A modulation may occur at any time, simply as a digression, then go back to the original "home key," without change of signature.

Examples in Modulation.

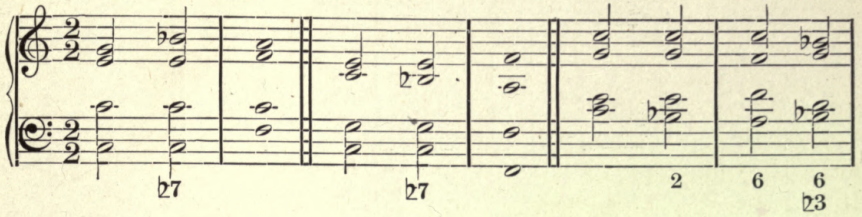
From tonic to dominant through dominant, seventh. In this modulation we sharp four of the scale based on the root of the tonic.

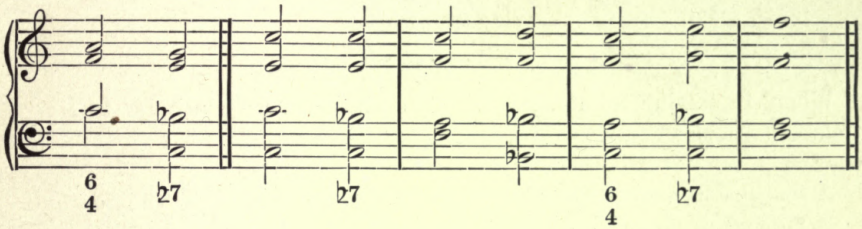


The sign $\sharp^{6}_{4}$ simply means that the $^{6}_{4}$ chord is used and the sixth letter from the base (A) is sharped; hence—When a sharp (♯), flat (♭), or natural (♮) appears at the side of a figure, it affects the letter indicated by that figure.

From tonic to sub-dominant through dominant seventh. Here we flat

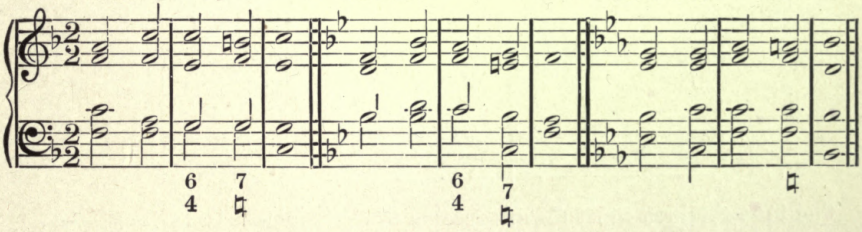
seven of the scale, based on the root of the tonic.





Other Modulations.

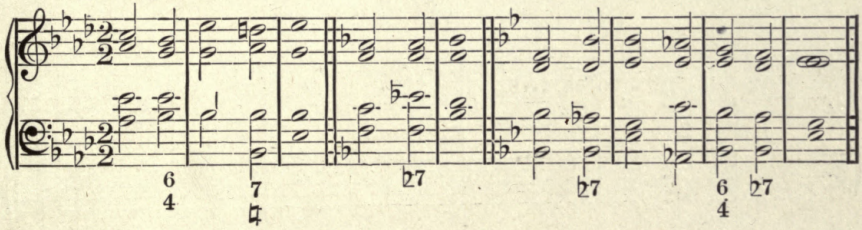
F to C.



B♭ to F.

E♭ to B♭.

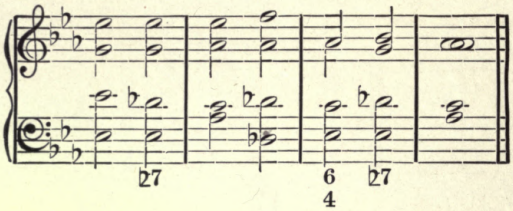
A♭ to E♭.



F to B♭.

B♭ to E♭.

E♭ to A♭.



LESSON VI.

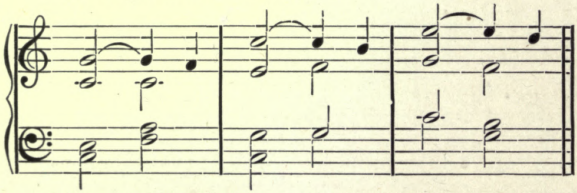
Suspensions.

When, in passing from one chord to another, a voice continues to sing a tone which belongs to the first chord, *but not to the second,* a Suspension occurs.

A suspension may be sung by any voice, though usually by the Soprano. It may occur on any interval of the triad.

Examples of Suspension.

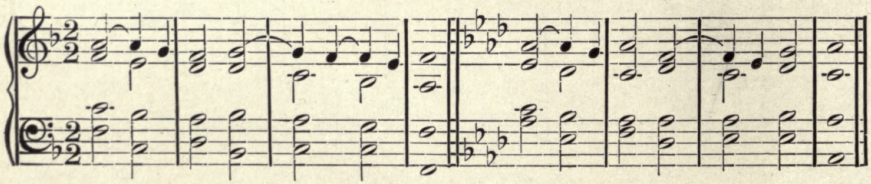
Root Suspended. 3rd Suspended. 5th Suspended.



The tone retained must always resolve to the tone momentarily displaced.

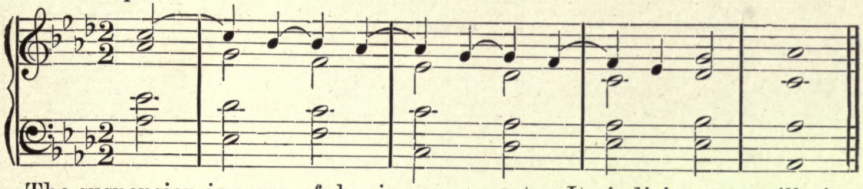
A dash (—), placed after a figure, signifies that the tone indicated by the figure continues.

Exercises Using Suspension.



A voice may sing a *chain* of suspensions.

Example.



The suspension is a graceful voice movement. Its judicious use will give variety and grace to a composition.

Passing Notes.

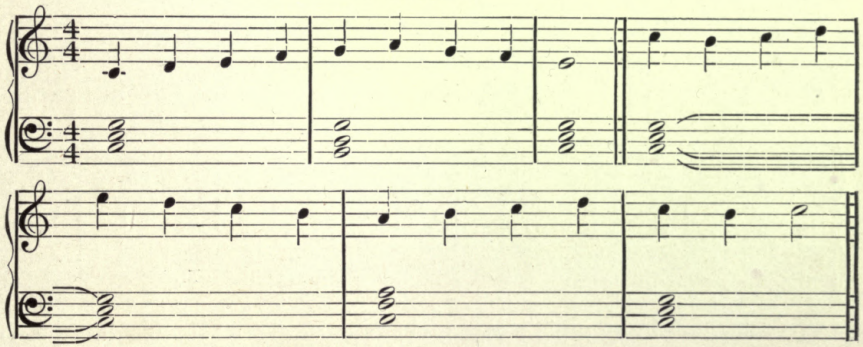
Passing notes are found in a succession of notes passing through a chord some of which do not belong to the chord.

The notes which do not belong to the chord are called *passing notes.*

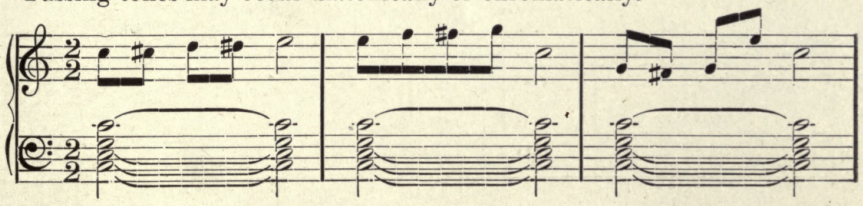
A passing note is necessarily a discord. It cannot progress by skips.

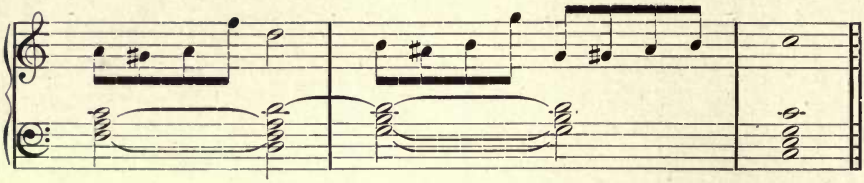
The passing note is used in passing from one chord to another and *must occur on the unaccented part of the measure.*

Examples.

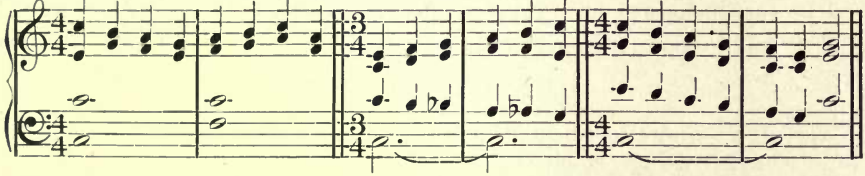


Passing tones may occur diatonically or chromatically.





Two or more voices may sing passing tones at the same time.

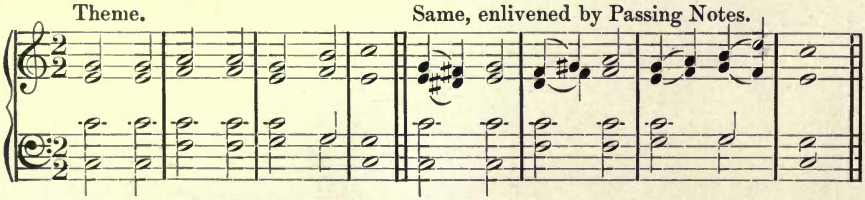


The passing note opens a wide field for free movement of melody. The stiffness of the choral movement gives way to the flowing, melodious movement which the Passing notes and Suspensions give.

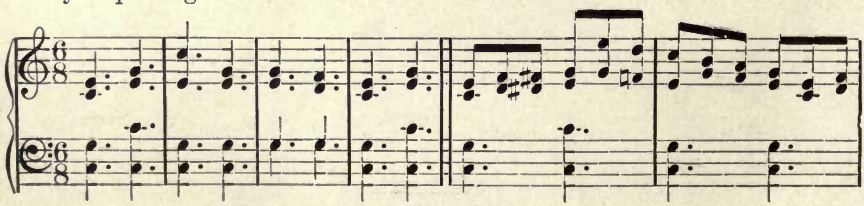
In the choral there is no movement but from chord to chord, with no chance for a solo here and a duet there, but ever the stately interchanging of harmonies.

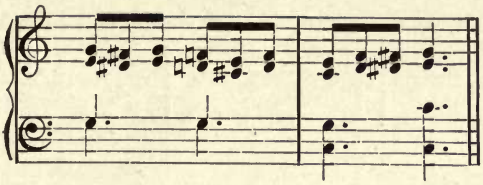
In the following exercises, a simple chord movement is given, followed by an elaboration of the same by the use of passing notes.

Passing notes do not form any part of a chord, hence can have no figuring.



The following in sextuple measure shows more clearly the possibilities of variety in passing notes.



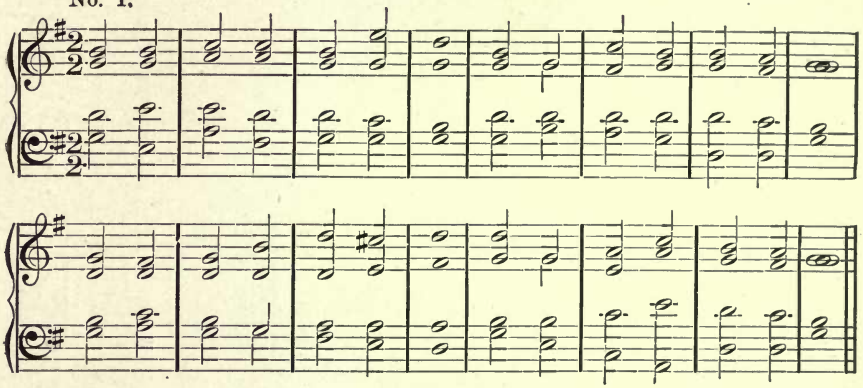


The possibilities of elaboration are almost unlimited, but the illustrations here given are sufficient to demonstrate the use of the passing note.

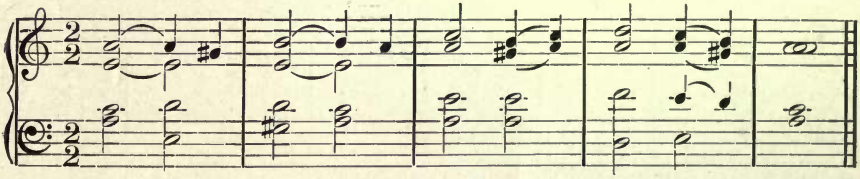
Exercises to be Figured.

These exercises should be thoroughly studied and analyzed, and figured as analyzed.

No. 1.

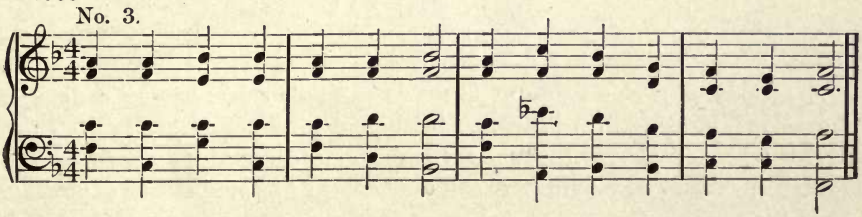


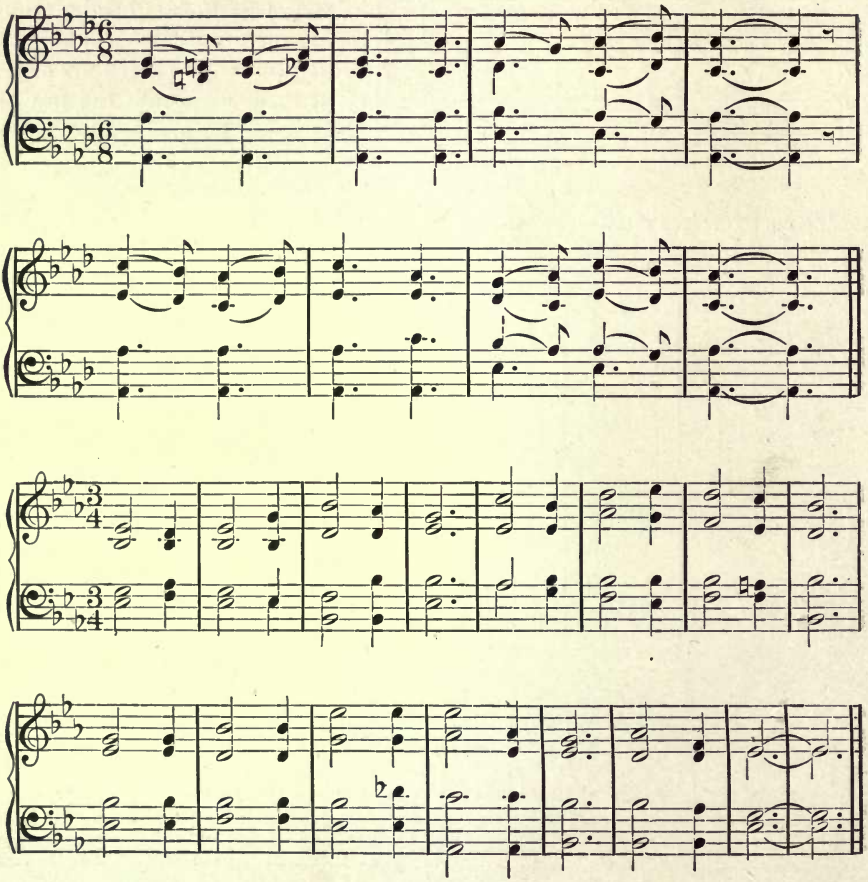
No. 2.



In figuring No. 2, 4th measure, the last base note is first five, then changes to root.

No. 3.





LESSON VII

Melody.

A melody is a succession of tones in a single voice, having a definite movement, pleasing to the ear, and intelligent to the mind.

It is a presentation of thought through the medium of tones.

Melody cannot be taught. It can only come as a spontaneous expression from the soul.

A melody may be written, then harmonized, or it may be the consequence of chord progression.

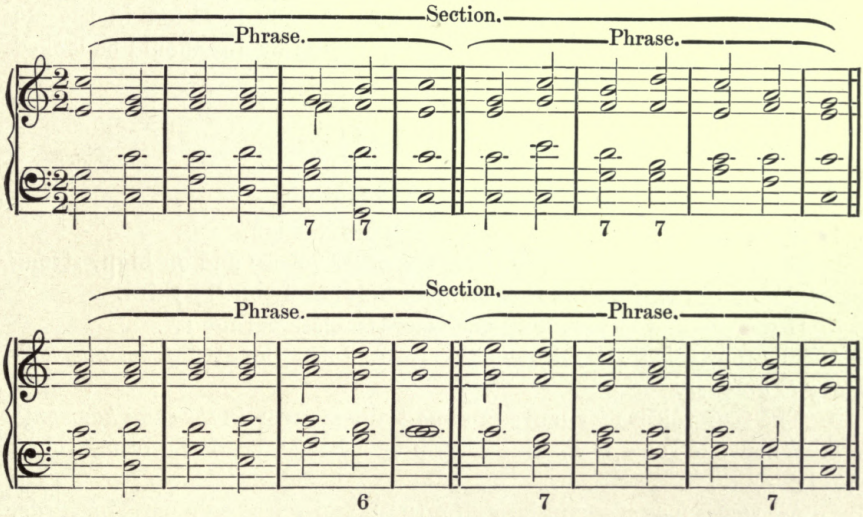
To be a ready writer of four part music, one must not only hear the melody, but *all the parts,* before they are written,—in his imagination.

Harmonies.

The harmonies most used are Tonic, Sub-dominant and Dominant; then come the Sub-mediant and Super-tonic. The Mediant is rarely used. The Dominant Seventh is a prominent chord. A frequent and very pretty progression is either by sharp four, or flat seven, (when the signature is sharps, the natural (♮) has the same effect as a flat, when the signature is flats, the natural is a sharp).

Modulation.

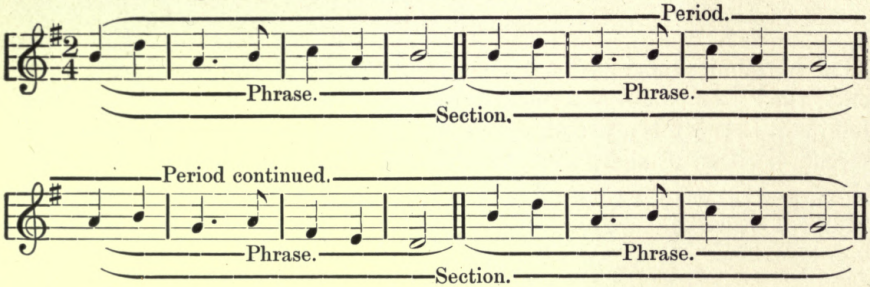
A modulation should be at the end of either the second or third phrase, the second is preferable.



In the above exercise, it will be noticed that a heavy bar appears at the end of every four measures. The exercise is composed of sixteen measures. The heavy bars, therefore, divide the exercise into four parts, with four measures in each part.

The sixteen measures, taken as a whole, make what is termed a Period. Eight measures, or one half of the exercise, form a Section. Four measures, or one fourth of the exercise, form a Phrase.

This is a Song Form of one Period, commonly used in hymns of four lines. Below is given the Period and divisions.



In the above, "Pleyel's Hymn" is used to illustrate the Song Form of one Period. A Song Form of Two Periods is in hymns of eight lines.

An illustration of the Song Form of two Periods is found in the old "Martyn", also in "Something for Jesus". These hymns should be looked up and studied.

LESSON VIII.

Rules for Harmonizing.

1. Make each voice move in a melodious progression.

2. If the soprano be high, disperse the other voices; and on high, strong places, keep the base on the root or fifth, only rarely on the third.

3. If the soprano be low, keep the voices in close harmony.

4. The four voices should not skip up or down the staff *from one harmony to another.*

5. The four voices may move in almost any manner *in the same harmony.*

6. When one voice is making a running passage, keep the other voices steady.

7. All voices may move in unison; or (with two voices on a part) in thirds, making a duet with base and alto on low part, and sop. and tenor on upper part.

8. The final ending of a composition must be in the tonic harmony, base on root, and usually soprano on root, and in the original key.

9. If the movement be slow, it will admit of varied harmonies. If it be rapid, the harmonies must be simple.

10. The accent in the music must correspond to the accent in the words.

11. An accented syllable may continue from an accented to an unaccented part of a measure.

LESSON IX.

Practical Lessons in Composition.

What Kind of Measure.

The kind of time or measure in which a piece should be written, is determined largely by the words to which we propose to set music. This brings us to the first great law of composition.

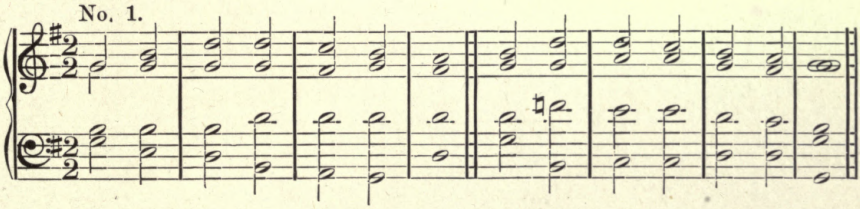
The words must govern the texture of the music. "Praise God from whom all blessings flow," suggests the stately choral movement of "Old Hundred"; while "Let the hills and vales" suggests the vigorous patriotic measure. "Peaceful now the waves," etc., creates immediately the graceful, dreamy sextuple movement.

Suppose that for the beginning of a hymn we have these words:

"O thou great eternal God,
Here before thy throne we bow,"

Stateliness and reverence is suggested, and a choral movement best brings out the thought, so we write thus:—

No. 1.



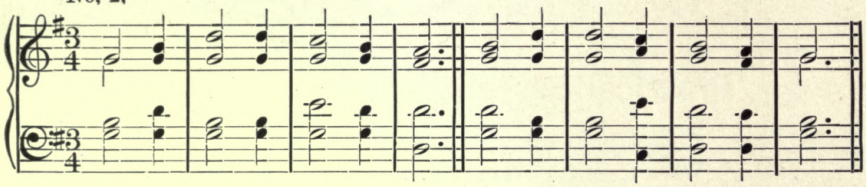
Copy these exercises, setting the words to the music. An excellent lesson can be learned by writing two more phrases to these exercises, making a whole period of sixteen measures.

Or, if the words—

"Gracious Spirit, Love divine,
Let thy light within me shine,"

are given, gentleness and grace is the thought, and we write in the graceful triple movement.

No, 2.



It will be noticed that the same melody is used in No. 2, as in No. 1, the only difference is in the measure. Yet when we listen to No. 2, then to No. 1, we hardly realize that the melody in each is the same. The difference being in the measure and more complicated harmonies of No. 1.

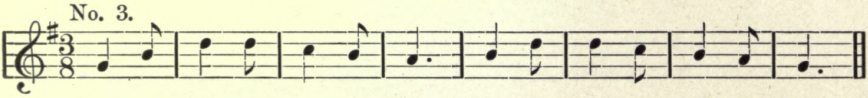
The bright cheerful words of the following—

"Spring time comes with April showers,
May brings forth the birds and flowers."

creates in our mind this movement of the same melody.

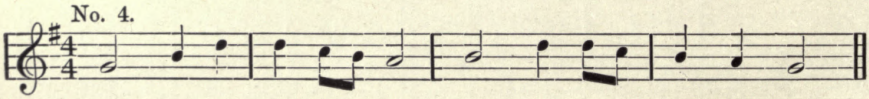
Harmonize No. 3, and set words to same.

No. 3.



Nos 4 and 5 show the different movements of the same melody.

No. 4.



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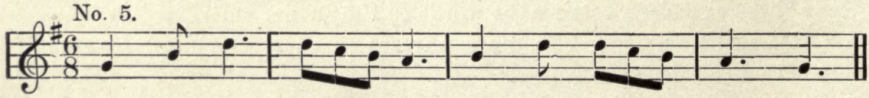

LESSON X.

Definition of Figuring.

The confusion which so many pupils experience in mastering base figuring, prompts the following definitions.

Simple Chords.

A Base note with $\begin{matrix}8\\5\\3\end{matrix}$ or no figure (or 8, 5 or 3) shows the base note to be the Root.

" " " " $\begin{matrix}6\\3\end{matrix}$ or 6 " " " " " " " Third.

" " " " $\begin{matrix}8\\6\\4\end{matrix}$ or $\begin{matrix}6\\4\end{matrix}$ " " " " " " " Fifth.

Chord of the Seventh.

A Base note with $\begin{matrix}7\\5\\3\end{matrix}$ or 7 shows the base note to be the Root.

" " " " $\begin{matrix}6\\5\\3\end{matrix}$ or $\begin{matrix}4\\3\end{matrix}$ " " " " " " " Third.

" " " " $\begin{matrix}6\\4\\3\end{matrix}$ or $\begin{matrix}6\\5\end{matrix}$ " " " " " " " Fifth.

" " " " $\begin{matrix}6\\4\\2\end{matrix}$ or 2 " " " " " " " Seventh.

The Use of the Double Sharp (𝄪) and Double Flat (𝄫) Condemned.

When a note or letter has been previously sharped or flatted, as indicated by the signature, and it is desired to repeat the sharp or flat, the universal custom has been to use the double sharp(𝄪) and the double flat (𝄫.) For me to oppose the use of these characters now, may seem to you, teachers, to be a daring deed upon my part. But I have come to the conclusion that the use of them is silly and should be condemned. A double sharp or a double flat, is never used except when the signature indicates that the same note or letter has been previously sharped or flatted. One sharp, or one flat, attached to a note, indicates that it must be sung or played one half step higher or lower than is indicated by the signature.

This being a rule without an exception, the sensible conclusion is, that when a double sharp or double flat is used, the note should be sung or played, two half steps higher or lower than is indicated by the signature. This is true, or there is no good sense in using them. Again; A natural never cancels the effect of but one sharp or one flat. Hence: to cancel a double sharp or a double flat, a double natural should be used. But this is *never* done. These characters have been used in this book because of the universal custom, but I take this opportunity to say: "*we have no earthly use for them.*" And let us hope that in the near future, music writers will discard them. TEACHERS, please write to me and say what you think about it.

Yours truly,

C. E. Leslie,

To my Mother,
who, in my early childhood, taught me the art of note-reading,
this work is affectionately inscribed.

VOICE CULTURE IN THE CHORUS.

—BY—

CLEMENT B. SHAW, A. M.

Public and Private Instruction.

To what extent can you teach tone-production to your chorus?

What are you doing for the voices of your singers?

Are you helping or hurting them?

Do you assume, as the orchestral conductor does, that each one under your baton is able to play his own instrument, and hence devote all your time to correct part-reading and expression?

Do your singers tire their throats? Do you ever give them a suggestion as to their tones?

Can you?

Will not ignorance of the true tone-method result more disastrously to the voice than ignorance of note-reading or of style?

The purest tone you can produce is the greatest voice-preserver. Does there not exist, then, a two-fold incentive to acquire such knowledge—beauty, and preservation, of voice?

Do you realize that the ability to teach what the average conductor cannot, would at once yield to you a superior advantage, and put your services in greater demand?

But what can be taught publicly? General principles.

Will they be apprehended and applied? By all to some extent, by many to a great extent.

What advantage has private instruction over public? It enables the pupil to apply to his voice these principles to their full extent.

Many singers have neither means nor opportunity for private study. They will heartily welcome that which approximates nearest to it.

The musical and the thinking portions of your class will value most highly whatever you can impart to them that is tangible,—that may be carried home,—that you show them how to use,—that they may cling to, when you are gone.

If it is presented in its simplicity, and appeals to their reason, it soon becomes their own. They will apply it as a measuring rod, both to their own tones, and to those of other singers.

They will compare—analyze—discriminate. You have made them think. They were asleep, but you awoke them. You have caused them to see the truth. You have made them conscious of correctness. A pure tone carries with it such consciousness.

They cannot afterwards be dissuaded from it. The sensation does not admit of argument. A wrong method, proved to them, will not *stay* proved. They have tasted of something better. They will not forget it.

Nothing like the unfolding of a complete method of public instruction can be attempted in these papers. No teacher can apply another's artifices in their entirety. The utmost aim is to suggest some principles which seem to be fundamental, and which perhaps each conductor will, in his own way, find practicable. No artifices will be obtruded here which do not pertain to class-work. All suggestions as to individual application are purely incidental.

Tones.

A tone is a musical sound. The air-motions, or shocks, producing it, must be periodic,—equi-distant from each other;—by which a uniform succession of sound-waves falls upon the ear of the hearer.

Certain facts of voice will later be more lucid, if you will, at this point, explain that a tone may be produced by any cause that generates equal air-waves;—as, a humming-bird's wings; the revolving teeth of a circular saw; a cab rolling over precisely equal pavement blocks, or the vibrating prongs of a tuning-fork. All irregular sound-waves that fall upon the ear, produce unmusical sounds, or noises.

Pitch.

It may be readily illustrated that a string stretched successively to various degrees of tension, yields tones of respectively varying pitch,—the pitch

rising as the tension increases. A violin will co-operate with you in this illustration. Each movement of the string, backward and forward, is called a *vibration*, and sets in motion its own wave of air.

That the number of vibrations increases as we stretch the string, is proved by the fact that when the string is very loose, its motions can almost be counted.

The vibrations of every tone number twice those of its lower octave, and one half those of its upper octave.

Your pupils will be enabled to account for the different pitches of voices, by the consideration that the pitch of a sounding string depends upon its length, size, and density, as well as upon its tension. All of these artifices are employed in the piano.

It is principally the length and size of the vibrating substance, that determine a naturally high or low voice.

Pitch depends upon rapidity of vibration.

Intensity.

By this term is meant loudness. As long as the tension of a string remains uniform, the resulting tone will not vary in pitch; but without re-agitation, its intensity will constantly diminish, until the sound is inaudible.

The string's vibratory motion will correspondingly lessen, until invisible.

The distance through which the string sways, is called the amplitude of the vibration.

The power, or intensity, depends upon this amplitude, which measures always the degree of air disturbance. As Pitch depends upon rapidity of vibration, so Intensity depends upon amplitude of vibration.

To sway a string through greater amplitude, greater agitation of the string is necessary. It is on this principle that more breath is used in loud than in soft tones.

All of these facts, having been made plain, may be put in question form, and the class carefully reviewed.

The Larynx.

This is the bony structure at the upper extremity of the wind-pipe, which can be felt as the most prominent protrusion, (called "Adam's apple,") at the front of the neck.

The larynx is the frame-work, or box, whose office it is to support the instrument with which we sing.

The walls of the larynx consist of cartilage, which is gristle.

They are firm and strong, and afford adequate points of attachment for the muscles which produce tones. These muscles will be described in the following article. The names of the parts of the larynx, like most physiological terms, will be of no use, practically, to the chorus.

It may be remarked that, by a voluntary effort, we may depress the larynx visibly to a depth of a full inch below its normal position. This can be verified by experiment. The effect of this process upon the tone will be considered later.

The Vocal Cords.

These are the muscles that originate tones. They extend horizontally from Adam's apple to the posterior side of the larynx. They are called "shelves" by some authors, since each is braced from below by a mass of flesh, like a wide bracket.

When closed, the cords meet along a straight line in the center of the larynx. Their anterior (front) extremities are always united; and it is only by the free lateral movement of the opposite ends that they are closed and opened, to deny or admit the current of the breath. These ends are attached to two cartilages (the Arytenoid) by which we can open and close the cords at will, and which vibrate with the cords on low tones.

We feel the cords close and open in coughing,—the force of the cough depending upon the tightness with which we had closed them, and the force of breath it required to drive them apart.

Vibration of the Cords.

A few thoughtful coughs (no other kind will do) may make the process plainer. One opening and one closing of the cords, taken together, constitute a *vibration*. To make a pure tone, they must come in absolute contact from end to end, at every vibration. It must be remembered that they do not vibrate up and down, but sidewise,—not perpendicularly, but horizontally.

The rapidity with which they are able to vibrate, is marvelous;—the middle c giving 264 vibrations per second; the octave above, 528; and so on.

The class will understand that a *puff* of air is caused by every opening of the cords, and a *silence* by every closing of the cords; and that therefore every tone consists of an equal number of these equi-distant puffs and silences.

Should the inquiry here be made, how we can hear detached puffs as one

continuous sound, the answer is: the nerves of the ear retain sensation for a fraction of a second after the cause has ceased; — as the eye sees for an instant after it is closed, or a burning brand revolved appears as a circle of fire. Each puff remains audible until after its successor arrives.

So unless the puffs number less than twenty to thirty per second, we link them together into one tone.

The Glottis.

Some writers have erroneously applied this term to the vocal cords. In reality, the glottis is the opening between the cords,—the mouth, of which they are the lips.

Attack of Tones.

The first requisite is to know how to begin our tones. The manner in which it is done is called the *attack*.

A tone should be recognized as beginning at a precise instant of time. No sound of escaping breath should be heard before the tone. Its beginning should be as pure and musical in quality as its middle or its ending.

Stroke of the Glottis.

Now the only way to forefend against this breath-escape in advance of the tone, is to close the cords, as in preparing to cough. The tightness with which they should be closed is proportioned to the loudness of tone desired.

Suddenly—at the proper instant—the cords open, and begin to vibrate, thus generating the sound.

This sudden opening of the cords is called the 'stroke of the glottis.' With greater propriety it might be called the 'stroke of the vocal cords,' since the glottis itself is nothing but blank space.

The lips, in sounding the consonant *p*, afford a perfect illustration of this stroke. Unless they are tightly closed until the very instant, the breath will escape, producing *f*.

Breath-pressure.

There can be no tone without compressed air. If we should exert no pressure upon the breath by the respiratory muscles while the cords are closed, it is plain that no breath would go out when the cords are opened. Hence no sound could result. The pressure upon the breath should be no greater at the instant we begin our tone than it was the immediately preceding instant; but we now no longer hold the breath confined.

We had the air already compressed in the chest and windpipe, and dis-

tinctly felt the pressure against the cords before they moved. The active cause of the tone—this very breath-pressure—was exerted a little in advance of the actual tone. No renewal of this force is required now. None is permitted, even. We simply allow the cords to respond. There is great danger of over-exertion here.

Conditions of the Attack.

While your singers now sing a vowel sound in unison, see that no new action of the breath occurs with the attack.

While they sing it again, be sure that the stroke they give is a musical one, and on exact pitch.

Here some patience will be required to eliminate the *slide* with which uncultured singers invariably begin their tones.

While they sing it yet again, see that the attack is no louder than the succeeding part of the tone. The attack is a part of the tone.

Much time will be saved by employing staccato notes, in groups of four or five, on one pitch. There is no time for a slide upon a staccato of almost no duration. Avoid extreme pitches.

Each one of these points will require special and careful practice.

Reflex Action.

No singer can bear in mind three or four requirements at once. Our attention is subject to little division. We must practice one point until the muscular action becomes *reflex*— till it takes place without special thought—till it 'does itself.' Then it will remain correct, while we proceed to overcome other faults. This is physical education. This explains why knowledge alone is not enough.

Many a fine critic can neither sing nor play. His art-ideals and exquisite conceptions avail him nothing without muscular education, whereby these thoughts may be projected. Those professors are wrong, who would claim that voice culture is mental culture alone. Muscles *will not* respond without training. You might as well never have thought, as never have practiced;—as well be without ideals as never to have learned to execute them. A brainless voice, or a voiceless brain,—which? Mind and muscle need each other.

None of your chorus will be benefited, unless you can help them to be thoughtful and discriminative, and then cause them to apply this thought and discrimination muscularly.

There will be no complaint of dryness in such exercises, if you work earn-

estly and reach their minds. Practice will be enjoyed if its aim is perceived. The glottis stroke will be welcome, if they see that it clears the tone of impurities at its beginning, and that we must keep it so throughout;—that we must obtain a pure tone, before we can retain it;—and that every phrase commencing with a vowel sound affords us this opportunity.

Respiration.

This term includes both the processes of breathing,—inspiration and expiration; each of which will be duly considered.

Breathing may be diaphragmatic, costal, or clavicular.

Diaphragmatic breathing is the natural method, employed in repose. When carried upward from its normal place, it becomes costal; when still higher, clavicular.

Unless the Great Designer of our frames knew less than the physiologists, we must adopt the method He has made natural.

Think of a voice-teacher *inventing* a method of breathing, called *his* method!

When we dismiss authority, and adopt reason, we shall theorize better.

It is a noticeable fact that the professors who are so diligently engaged in scratching out each other's eyes, have turned almost their entire attention to inspiration, almost none to expiration.

In a few years this will be precisely reversed. The time is approaching when teachers will learn that the latter process is almost the sole one that need concern the singer; that the magnitude of its importance as compared with inhaling, is as the ocean to a drop of water.

It is only while the breath passes out, that we sing.

The utility of breathing exercises none will deny. One aim is to develop the chest and its muscles. Having developed it, we have the full benefit in strength and resonance when we sing; but the immediate aim of your song is not to develop your chest. So when you extend, by a single inspiration, your natural method into costal, and thence into clavicular, let it be for general physical exercise, and for that purpose alone.

A Respiratory Drill.

Let the chorus stand. Exhaust breath. With empty lungs begin the process of natural inhaling;—through the nostrils, to avoid too great a current. At first, no effort should be made with the chest. As you raise your stick with extreme slowness and steadiness, they will so gradually fill their lungs.

The expansion, beginning below, constantly ascends, until the chest itself begins to rise. Continue this process until the chest has been raised to the maximum height,—until a decided sensation is felt in the collar bone. Sustain a little; then exhale steadily but more rapidly while the stick descends. Some of your singers never took so long a breath before. They never experienced the revivifying effect of a dinner on oxygen. This exercise can be employed at home with great benefit, if taken gradually, and without sudden shocks. The chest measurement can be much increased, the vital organs freed, and the chest will be enabled to resound the speaking and the singing voice in a manner entirely unknown before.

Inspiration.

The nasal passages are too small to admit instantaneously enough air to fill the chest. As our breath must usually be taken quickly, it becomes necessary to avail ourselves also of the mouth as an air-passage.

The mouth being already well opened, the singer who should close his jaws with lightning speed at the end of every phrase, in order to guard against mouth-breathing, would present a spectacle ludicrous enough.

If the chorus will do this very thing, through one piece, watching each other, the comical effect will be appreciated by all.

There are two ways of making the nose do all the breathing;—by closing the mouth, which you have this moment tried; and by closing the throat;—the latter process, by bringing up the tongue in a bunch, and thus cutting off the ingress of breath through the mouth. The latter, no cultured singer ever does. No part of the throat does he ever close.

If your class will now sing a stanza, inhaling through mouths, as well as nose-passages, the breath can be taken not only much more easily and speedily, but also without friction. It is this very friction,—this scraping of breath, (in inhaling, or in exhaling,) against the walls of the partially closed throat,— that causes soreness and congestion.

When you have terminated each phrase, allow the mouth to remain open while inhaling; or, if you terminate with a consonant, open the mouth before attempting to inhale.

Inaudible breathing can be secured only in the manner just described. If the chorus will now sing rapidly, catching the breath instantaneously, and yet avoid all noise or wheezing, they cannot fail to apply the principle.

This is worth working more than one evening to acquire.

We can inhale too little or too much breath. In the first case, the tone

lacks support; in the second, it cannot easily be controlled.

The quantity taken should depend upon the length of the succeeding phrase, and the power desired.

If you will insist upon their retaining whatever breath is left, after finishing a phrase, instead of letting it all go at that instant, the process of re-inhaling will be rendered much easier.

If we attend carefully to the imperative principles of breathing, we shall find enough to do, without tampering with the normal method of breath-taking.

Expiration.

The process of breathing is involuntary. The breath constantly exhausts and renews itself. After it has come, it seeks to go. It submits impatiently to detention. Soon as we cease to imprison it, the ascending current re-establishes itself. So much Nature does toward making our tones for us. In soft singing, she furnishes all the needed breath. This we change into tone.

She draws the bow softly and steadily across the cords. The fingering remains for us to do.

We adjust the pitch,—she supplies the motive power. But when a crescendo is desired, more than can be attained by merely opening the mouth, we must supplement this natural breath, by a pressure or conscious effort.

If the chorus will sound a tone softly, they will clearly see that nothing need be done with the breath. The expiration requires no voluntary assistance. We simply seize upon the breath and change it to a musical sound.

The second attempt will reveal that the resulting tone is perfectly steady and equable. This is because the breath is naturally steady and equable.

Noiseless expiration is even more imperative than noiseless inspiration; for now there is a tone, as well as a throat, to be injured. As the glottis-stroke has enabled us to begin our tone without waste of breath, so we must now continue it. We would presume, *a priori*, that the same process that enabled us to attain purity, would enable us to maintain it; and that the sensation of a tone would be uniform from beginning to end. So it is. Breath control must be as carefully exercised throughout, as it was the instant the tone began.

At this point, we enter upon the most obscure portion of our path. We must move slowly and carefully. I shall need your help as interpreters of what will seem to many, vague and ambiguous;—of what is at once the

most difficult, both to understand and to explain.

Let the chorus sound a tone in unison, and increase it to their utmost power. This is well.

Let them inhale deeply, and *try* to transcend the power just attained. By the very supposition, they cannot; beyond their 'utmost power,' only unvocalized breath will be pushed out. Every one will testify that he cannot *hold onto* a louder tone, though he still has abundance of breath to convert into tone.

What does this prove? (Some of the class will answer,—all will *think*; and this is a point gained.)

It proves that the pressure the breath received was stronger than the resistance it met. The breathing muscles are stronger than the vocal cords. The glottis needs strength. We propose to strengthen it.

Now will you ask the class to prepare to strike a tone, closing the cords as in coughing. Then exert the breath pressure, but not quite up to the coughing point. Well again.

Next, prepare to cough very loud, compressing the air strongly, but still hold back the cough.

We have now experienced all the strain of a cough—all the pressure and resistance—but silence resulted.

What does this prove? That the resistance, in this case, was stronger than the pressure. By this time, your singers are somewhat familiar with these powers. You must now teach them that these two forces must be balanced—must be in perfect equilibrium—in order that good tones may result. That where little breath is used, as in *pp* singing, less grasp is needed upon the tone; but that where much breath pressure is employed—(this is the only way to produce loudness)—a much tighter holding of the tone becomes necessary, lest it seem to leave them, as in the first experiment.

An attempt to crescendo a tone to full power by means of breath-pressure alone, may now be attempted. As it increases in power, it also increases in breathiness, since you have asked them not to exert the regulating force.

All will testify to the sensation of very rapid exhaustion of breath. They felt that they were *pushing* on the tone.

Your most difficult work as director is to enable your pupils to employ the proper breath-resistance, and to realize when they do not employ it.

It is slow, but do not be discouraged. Put your own mind right alongside theirs, and lead them step by step.

Let them now attempt to sing another tone,—in harmony, if you pre-

fer,—crescendoing from minimum to maximum power.

They are to increase both forces constantly and equably.

The pressure will *invariably* accumulate faster than the resistance.

The equalization of these two antagonistic forces will be much assisted by the frequent caution that each singer always ask himself this question: "Am I, at this instant, producing this degree of loudness on the smallest possible expenditure of breath?" If not, then is he wrong. He is not economical enough. That breath-pressure will yield greater power. Get the power as you crescendo, without disproportionately augmenting the pressure.

The idea of holding the tone more and more firmly as it increases, will lead to a marked improvement, and a more nearly equal adjustment.

It will also be better for the class to think of holding the *tone* than of holding the *breath,* lest the pressure be withdrawn, and freedom of expiration be interfered with. The process may be described in various ways, but if they catch the idea, it matters little how it be expressed.

Elasticity of Tone.

It is only in the manner just described that the best singers have acquired the quality of elasticity or springiness, that inheres always in their tones. It is nothing but an equal adjustment of these opposing powers.

The elasticity of a carriage-spring, the atmosphere, a rubber or ivory ball, is not manifested except under compression, which these substances resist.

By the action of the respiratory muscles, the air below the cords is kept in a state of compression in singing, causing it to seek escape, which escape is most carefully regulated by resistance.

All long tones are sung with a swell. Few exceptions exist. This rainbow form can easily be cultivated. Insist upon it, and elasticity will be accelerated.

When this quality has to some extent been acquired upon sustained tones, it must at once be applied to phrases.

In the vast majority of cases, cultured singers employ soft or medium power at the beginning and ending of their phrases, while the maximum intensity is attained at a point somewhere between, called the climax. It may be the pitch or the sense, that determines this climax. No suggestion will benefit a chorus unless applied, then and there, to their actual singing.

Let us use this principle of the swell in a stanza of your song. Nothing will serve our purpose better than the Italian Hymn, or America,—at least

the selection must be *legato.*

Nearly all of the rainbows were unsteady. We must crescendo and diminuendo without jerks.

On the succeeding stanza, they must strive to *preserve,* through loud and soft, the balancing of the forces, not allowing any sudden movement of the sides to cause a gust or push of the breath.

This time the expiration was steadier, and under far better control.

The Legato Style.

There is still many a chasm between the tones. They do not quite touch each other. There must be more continuity. The consonants are too long. We cannot sing consonants. They are interruptions to our tones. We speak them, in singing, and the song waits for them. While articulated distinctly, they must nevertheless be almost infinitely short.

Let the vowel sounds (for on these alone do we sustain our tones.) be practically continuous. Let each melt into the succeeding. Do not loosen your grasp on one till time actually presses for the next,—as if you would make them overlap.

The violinist has one advantage over us. No consonants crowd apart the tones of his instrument, or prevent a perfect sostenuto. His smooth bowing prevents *forzandoes.* Try to make your tones connect, in spite of the consonants. (Ladies, think of drawing a bow when you sing.) Remember that legato means 'tied,' and that we are always to employ this style unless there be specific reasons for a change.

The opportunities for the conductor to strive for this great desideratum, are unlimited. Apply it constantly.

Here you can make a private lesson public.

An Obstacle.

A smooth passage to each individual tone of a phrase, is an art most rare and most difficult.

Whether notes are slurred or not, your singers will sing each note *sforzando.* Stop it. Begin each tone no louder than the last was ended.

They are scarcely conscious of this jerkiness, until asked to lean against the chair-backs, and sing, when the respiratory twitches will announce themselves distinctly enough. Try it again. This is an inclined plane we are going up, not a stairway.

In general, there should be no new action of the diaphragm or abdominal muscles on each new tone of a phrase. The same breath that makes the

preceding, makes this.

You ought to consume no more breath on thirty-two thirty-second notes, than on one whole note. It makes no difference to the breath how many notes you sing during its emission.

The breath has nothing to do with change of pitch. Crescendoes and diminuendoes lay hold of phrases, often disregarding individual notes.

If the singers will place one hand against their sides, every breath-jerk will become still more perceptible. Consciousness directed thither will make them more sensitive to the action.

If they will now sing with an entirely steady breath-current, except at the instant of inhaling, a pure legato will result. No matter how many swells occur, they must be steady.

If the music is committed, both hands may be similarly employed, and the sides will be observed to collapse gradually to the end of the phrase.

So instead of teaching pupils the celebrated 'stroke of the diaphragm,' except for emphasis, it would be well to teach them strength of the glottis, and enable them to utilize the breath they are already pushing up.

A firm, slow slide, from one note to another, will correct the fault.

There is a *true* sforzando, but even this stroke must be elastic.

Registers.

Thus far we have spoken of the vocal cords and breath, and their relation to each other.

Let us examine the cords more closely. Their front extremities are always united; the opposite ends terminate in two cartilages (called the Arytenoid) which, in the lower voice, vibrate with the cords. The tones thus produced are called *chest* tones.

After we have ascended to a certain distance in the scale, these cartilages meet, and are held firmly together, leaving the cords alone vibrating.

The tones produced in this manner are called *falsetto* or *medium* tones. (Garcia.)

Higher in the scale, only the thin inner edges of the cords vibrate. The tones yielded by this process are called *head* tones. Each of these three varieties of tone is called a *register*.

If an uncultured voice will sing through its entire compass, we shall observe, (1), that there will occur certain 'breaks,' separating one quality of tone from another; and (2), that the location of these breaks is variable,—a loud scale shifting them upwards, a soft scale downwards.

No teacher will deny these phenomena. but many a one will repudiate the term chosen to describe them.

Now I suppose it would be proper to employ any word to mean any thing, provided it be defined.

By mutual consent, who shall say the moon might not, with perfect precision, be termed a *cheese?*

"These breaks must be covered up," they say. True, but you cannot cover up what does not exist.

"I never use the word register" they also say. There is no objection to a synonym.

Does the artist seek to emphasize the breaks? No. Does he seek to employ a uniform scale? Yes. How? The means is at hand.

The Chest Register.

This comprises the lowest tones of the voice. The vocal cords vibrate with the Arytenoid cartilages, to produce them. As there is a greater mass of matter in motion, it is evident that a stronger tension is required to yield a certain pitch, than when the fleshy part of the cords alone vibrates;—the latter being the case with the falsetto tones.

This degree of tension necessitates more breath to agitate the cords. In a diminuendo upon an upper chest tone, (the diminuendo always being brought about by lessening the breath-pressure), there is reached a point at which the breath is no longer sufficient to sway the tightly stretched cords at all. At this point the tone ceases. The voice breaks. But a much softer degree of power is at once available on that pitch, if the higher register is assumed, because the shortened cords need less tension and offer less resistance.

This fact demonstrates that the finest work in power and quality cannot be done with the chest tones, and that we must be extremely cautious about forcing them upward. They are best cultivated in high voices by slides from the tones above, retaining the quality.

The true cultivation of these tones consists in transmitting them to the chest, which process will be duly explained.

The Medium Register.

If all the ladies will sing *a* (second space) very softly, and crescendo to full power, a change of *quality* as well as of intensity will occur. At first it was flute-like; now it is reed-like. Then it was smoother; now it is rougher.

They lacked power in the quality with which they began. They felt the change. An appeal to their consciousness will elicit confirmation. They began with a medium tone; they ended with a chest tone. The medium register is weak from disuse. This follows a natural law, that exercise alone develops muscles.

Now ask them once more to begin very softly, and swell the tone as much as possible without changing the quality. It will not be loud. But no other process will ever render the register strong.

They must here and now be taught to be satisfied with purity of tone, which must compensate for power; until through purity, greater strength is ultimately attained. Steady, not sudden, crescendoes will accomplish it. As gradually as grows the grass, those weak tones will grow. You cannot trace their growth from day to day, but in time you perceive they have grown. Not an hour of such practice is ever lost. It shows in the total result.

The damage done a voice by singing tones on the lower half of the staff harshly, is extreme. Let the medium tones be assumed approximately at *e*,—always as low as possible.

The same written note *a*, may be taken for all the gentlemen to begin upon, and sung in the falsetto. At first it will be a tone light enough, but all the easier to be dislodged from the throat, and brought to the lips,—especially upon the short sound of oo, as in 'book.'

Falsetto tones and an absolutely smooth breath-current are reciprocal helps to each other.

Finally, in all voices, if the lower register is properly tempered, the middle tones through correct practice become strong enough to match.

Try to sing an equal scale including the break, ladies' and gentlemen's voices separately.

The Head Register.

This is practically insignificant in male voices. In female voices it should supervene usually at c or c♯,—third space.

An habitual pushing of the middle register above this limit, is ruinous.

If the ladies will sing the *c* indicated in the softest possible voice, the greater number of them will employ the head register, even though the tones resound but little. If the tone is felt in the head, so far it is right.

On an attempt to crescendo, the medium quality will strive to crowd the head tone out, and usurp its place. But the intruder must be banished. We propose to retain this head tone. We are going to exercise and develop

it, by steady crescendoes, striving to obtain all the possible power without a change of quality—without allowing the tone to leave the head or lose its ring, for an instant.

We soon feel that we are gaining. I have heard a soprano sing as low as *g*, (second line) in pure head tone. How easy, sweet, and resonant it was! That voice will perish only with its owner.

The registers overlap at least an octave. The tones within this limit can be produced in either manner. Always try to strengthen the weaker, and in all possible cases employ it.

The limits vary, and rightly, with intensity. Registers must come down. You can never bring them too low, if you sing with due power.

A register may encroach upon its lower neighbor, but never upon its upper. A proper use of registers will bury the breaks out of sight. No other grave is so deep.

Descending scales passing over both breaks should frequently be practiced until the qualities assimilate. The scale of D will allow all the registers to enter in. Then vary the key.

The plan here suggested, will not, however, completely equalize the voice. There are other bonds of union, which cultured singers employ. These artifices,—and they are especially available in diminishing from one register into another,—are here given:

(1), A uniform breath—no particle being permitted to escape at the transition. The diminuendo must be held firmly.

(2), Uniform tone-placing,—the tone not being allowed to fall back in the throat, when the change occurs.

(3), Uniform resonance.

The latter two points will be discussed later; all combined practically cancel the breaks.

But of all the voice-unifiers, that one is the most effectual, which will claim our attention in the succeeding article.

Resonance.

In a recent talk upon the Italian Method, at the Columbia School of Oratory, the writer employed a glass tube (one and one half inch) and two tuning forks—A and C. Into the tube enough water was poured to adjust its length. When the A fork was struck and held up to vibrate, its sound was imperceptible, even to those of the audience seated nearest; but when held over the mouth of the tube, its sound rang distinctly throughout the hall.

When the C fork was similarly agitated and held over the tube, its sound was inaudible. But when a little more water was added, then C was heard by every ear.

Lastly, on vibrating A over the latter tube, no audible response was elicited. Neither fork would sing, except over its appropriate tube. This experiment proves two things: First, that tones may be re-enforced or intensified by sounding-chambers; second, the necessary size of the chamber depends upon the pitch of the tone.

The column of air in the sounding cavity vibrates in unison with the original tone. This re-enforcement of the tone is called *resonance.* Its effect is often to intensify the sound many fold. Tyndall speaks of the noise of a fall of water being raised by a neighboring cavern to the intensity of thunder. Carpenter describes a small species of monkeys whose voices are audible at a distance of two miles. Several pouches opening from the larynx explain this terrific phenomenon.

Prof. Helmholtz' resonators are hollow glass globes, each with an opening to receive the tone, and a projection at the opposite side to fit in the ear. When the proper external tone is sounded, the internal air co-vibrates and magnifies it, beyond the accompanying sounds, for the hearer's inspection.

An organ pipe resounds the tone of a reed at its mouth.

All musical instruments have sounding chambers, on which we depend for their power and quality.

The cymbals and triangle have only vibrating surfaces, the former being proportionately louder than the latter. Surfaces also resonate tones.

Resonant Chambers of the Voice.

Our tones are resounded in the chest, wind-pipe, pharynx, mouth, nasal passages, ears and forehead.

We have given the list in the order of successive location, from below upwards. It is a coincidence worthy of note that we have also given it approximately in the order of their size. As a smaller cavity is required to resound a higher tone, and a greater one a deeper tone, it follows that in every ascending scale, the vibration travels steadily upward.

As we are conscious of the local vibratory sensation in each cavity, it follows that our consciousness will travel upward with the scale, from the depths of the chest to the top of the head.

This is the right and normal process. We wish to emphasize this consciousness; we must intensify the sensation in each chamber.

Resonance and Registers Compared.

The terms chest, medium and head, now become more expressive, as applied to certain tones of the voice.

They naturally suggest, not the real work of the vocal cords, but the chambers, respectively, in which these tones are most distinctly felt. The appeal is made to our consciousness of the tone's life rather than of its birth. Because the original tone is but the merest fraction of the resonated tone, the register-names have been chosen to express localized resonance, instead of any inherent quality of the vocal-cord tone. It is only because the low tones seek the chest, that there exists any reason whatever for calling them chest tones.

It is only for the reason that the high tones are transmitted to the head, that any teacher ever thought of denominating them 'head' tones. Our possible tones and our sound-boxes are reciprocally fitted to each other. It is much better that the register-names suggest these boxes than that they should direct our attention back into the throat.

While a tone cannot be in more than one register at once, it can be in several of the chambers at once, more perceptibly in some, less so in others. We ought to feel it in as many as possible.

The possession of so great a number of resonators of such varied size and capacity, renders the voice immeasurably superior to all other instruments. In most cases, if the resonance is right, the register is right. The sound of the cords alone we never hear. Unresounded registers could never be united. But the worst voice has some resonance, since we cannot at will close every cavern of sound. Hence, the most popular teacher will generally say little about registers, and more about resonance.

No professor will assail the latter term. Head resonance covers head tones and more.

Local Resonance.

Stand erect,—throat and body free; hand on upper part of chest; sing a low tone. Every singer will feel the jar, both in the chest and in the hand.

This sensation can be greatly increased by practice, in class and in private, by keeping the chest full of tone.

Similarly, to obtain the full use of the mouth as a tone-cavity, consciousness must be directed to the mouth.

While a tone is made in harmony upon each vowel separately, ask all to keep the mouth full of tone. The improvement in roundness of tone is magical.

We must experience a sensation, before we can voluntarily augment it. To feel vibration in the nasal cavities, it is only necessary to hum *m* with closed lips. Next sing *n*, keeping tongue against the upper gum.

In both these exercises, each must feel not only that the tone vibrates in the nose, but that every portion of the passage is full of tone. If only a part is filled, the tone will be nasal. But if there was breadth and freedom in the sound, and the throat was not pinched at all, then the resonance was right. Practice will intensify it.

If all will sound the consonant, and at the same breath, guided by your signal, change it into a vowel, retaining the nasal resonance, they will thus carry it over into the vowel. The words, 'nook,' 'no,' 'moon,' 'may,' and so on, are especially suitable. Much resonance will vanish when the vowel begins. Keep all that is possible Do not let go of the tone.

Can you produce a head tone? One that you can feel in the cavities of the ears? If not, you can with a little practice. Sound it for them. If you did it correctly, every chorus singer felt your tone in his or her ears. Ask the ladies to produce a tone of this kind—on *d*, the fourth line.

As soon as they are conscious of the resonance, let them begin to intensify it, until the ears are full of tone. Finally, the reverberation will, of its own accord, occupy simultaneously the chambers where you have specifically introduced and cultivated it.

In all these exercises, some will fail. But the work is good still, and even they are better critics and have learned something.

The artifices enabling refractory voices to accomplish these things, are innumerable, but do not pertain to the class. You are teaching general principles. No time for individuals, except as a principle meets their consciousness. Music is imitative. You ought to illustrate vocally all the things you teach.

Are all these sounding chambers to be thought of in singing? No. Why think of them in any case? To familiarize your singers with resonance, and to form habits of reflex action. These processes become involuntary, and take place finally without the aid of our will or special attention.

General Resonance.

All tones must be felt everywhere. The body is their receptacle and resonator. A tone, although being felt more distinctly in the chamber its pitch demands, yet must be plainly recognized in the immediately adjacent chambers—and less plainly in the remote. Every surface and muscle must

hold itself in readiness to help the tone. This would be valueless, as mere theory. The cultured singer does feel this electric tone-current, even in his fingers and toes. Lay your hand upon his arm or hand, and you will feel the tingling. Singing with "feeling" does not mean simply mental feeling.

To sing rightly or teach rightly, we must regard a tone as a sensation,—not simply as a sound. It must be addressed not only to our ears, but to ourselves. We must drink it in. We must make it a part of ourselves. It must stay with us. We must seem to be losing ourselves in the sound and the sensation. If a part of us does not vibrate with the tone, we must *think* the tone into the unresponsive tissue.

As we feel our tones, so will our hearers. If it were possible to speak with the vocal cords alone, the sound would be feeble,—nearly inaudible,—except under an effort most intense.

A tone lacking in bodily vibration is called, technically, the 'preacher-tone.' It wants color, vigor, life. Not the man, but the man's head or throat, addressed us. His words did not insinuate themselves into our physical tissues, nor magnetize us. He has not learned how to put body, as well as soul, into his speech.

The principles of the speaking voice and of the singing voice, are identical. We desire breadth, resonance, mellowness, sympathy, elasticity and modulation in each.

How few ever think of studying the speaking voice! Public speakers need vocal training in all ways, as singers do.

There are some voices that will not vanish. They spoke to us. It may have been years ago. Time is nothing. We felt the voice. It reached out into our lives. It were nothing though another had uttered the words. Perhaps they were rendered in a foreign tongue, or by one whom we saw not. We cannot shake off the voice. It vibrated, and we co-vibrated. It permeated the singer first; through him, the hearer. Vibration precedes co-vibration.

It is only by the process described, that it enchanted us,— and we shall hunger for it across the years.

Acquirement of Resonance.

If the principle just spoken of appeals to your consciousness, you can, in your own words, make it appeal to theirs.

If we have a thought, and express it simply, we can make others understand it.

Whatever ideals you possess, you can impart to your singers. "But who ever heard of a conductor mentioning resonance to his chorus"? All *ought* to have heard of such a phenomenon. Until it *is* heard of, our choruses will continue the process of voice destruction.

By what artifices are we to acquire this quality?

By *thinking about it;* by *willing* it. This can be done subjectively, or objectively. We can think of resonance as a sensation or as a quality of the tone.

We must think of *both;* one implies the other. In attempting one, we attain the other. The sensation and the sound are only different manifestations of the same thing. Both should be agreeable. If a tone *feels* good, it will *sound* good. When it feels best, it sounds best. Now if you can give your chorus examples of resonant tones, you will impart to them the necessary ideal. Indeed, it will be better to give the example first, and then its negation, as contrasted in a dead tone.

In order to hit a mark, it is necessary to know what mark. The more artistic their ideal tone, the better will be the real; for the former leads the latter always, and in no other way can your singers improve.

They must now sing their song, not thinking of the kind of tone they are producing, but of the kind they *ought* to produce. They will never increase their resonance by attention to the resonance already acquired, but to that which must be acquired.

You cannot produce a better tone than you can conceive of. You cannot produce so good a tone as you can conceive of. Our ideals are always in advance of our execution. We can criticise intelligently the works of those far wiser than we.

We can become our own teachers, to a great extent. Vocal self-culture is the only kind possible to any voice; but it must be based on principles that have been clearly presented to our reason. Muscles will eventually obey.

We can greatly increase resonance by striving for full power on little breath.

This is the great secret of attaining this most desirable of all qualities.

The resonance *is* the tone—it is the very essence of all that is beautiful in our voices. We have the two artifices—breath and resonance—by which intensity of tone is brought about. If we voluntarily deprive ourselves of one, the other's work must be correspondingly increased. If we will augment steadily the force, but will not allow ourselves to do this by means

of expending more breath, we will in this manner make it *necessary* for the chambers, surfaces and muscles of the body to perform this extra work. We have compelled them to do their appropriate labor, by denying them extraneous assistance.

This can be practiced to most excellent advantage in reading. Read softly a stanza in concert. Read the same louder, using no more breath. Now read it in full voice with no increased expenditure over the last. It will be a surprise to every one to see how much power that amount of breath will yield. Proceed similarly with the same stanza in song. The success is equally marked. There is a latent spirit of resonance within us all. You may and must call it forth. You must unbar the silent vaults where it so long has slept, and arouse it from the lethargy of years.

Tone-Placing.

To fill the sound-cavities, the channels connecting them with the cords must be free. This freedom is secured by relaxation of the throat muscles. A muscle can be perfectly relaxed only by abstracting the mind from that muscle. Therefore you cannot sing with your attention fixed upon your throat.

This is the philosophy of aiming the tone forward. This is why its ring is increased in proportion as it is so directed. This is why the most perfect resonance is attained only when the tone leaves all else behind it.

Some teachers have spoken of a "focus of vibration,"—a point near the teeth, to which the tone is to be reflected.

We shall not discuss it. Let your chorus sing a tone in unison, trying to concentrate it upon the spot. Sustain it. Any vowel may be used, as oo.

Their tones have taken a long stride in the right direction. Whether the focus is real or imaginary, matters not. This placing, as it is termed, secures resonance.

There is war between tones and tongues. The tone's free passage through the channel is the point disputed.

We must help the tone right on to victory. In this battle, all is fair. Think only of the end, never of the means. Think of the tone, forget the tongue. In your song, do not suffer one vowel to relapse. Keep it so far forward as to be beyond the tongue's dominion. The tone will follow your thought, and the enemy is finally laid low.

In this exercise, do not neglect the steady breath, and its constantly and accurately tempered resistance.

You will never change a tone, by thinking of where it is, but of where it *must* be. You must think of it as being forward, even though it be not. Sound travels in straight lines until obstructed. It can also be reflected. It will travel of its own accord to the sounding-chambers, if they are free and open. They will be opened best, in general, by directing the mind forward.

Distinct consonant enunciation assists greatly in securing correct placing, as the consonants are mostly at the lips or teeth. They will attract the vowels thither.

Perfect freedom of the body implies perfect freedom of every part of the body; and hence, is the indispensable condition of throat freedom.

The tension required of the vocal cords, to produce the rising pitch of a melody, induces tension of the adjacent muscles, which must be overcome. This is best accomplished by an effort to dislodge the tone completely from the throat.

The mind alone must lead it away. The tone will follow. All the body must be responsive to the mind, and ready to obey it.

Timbre.

This term refers to the *kind* of resonance a tone possesses. Timbre, as applied to tones, means quality; as, a clear or obscure timbre,—meaning a bright or dull quality.

The timbre depends upon the number and kind of the resonant chambers and surfaces, and the extent to which they partake of the vibration. But for the influences these exert, the sounds of all instruments and voices would be identical. We distinguish a tone by its *timbre*.

We are capable of opening and closing voluntarily, to a certain degree, the sound-cavities on which we depend for quality. We often alter them involuntarily. It will greatly facilitate our study of resonance, if we examine more specifically some of these processes, and the coloring matter they thus impart to tones.

When by muscular freedom the tones of the voice resound in all the sound-caverns, then results the properly resonated tone, and no fault can be found with it, so far as method is concerned; and if it is lacking in musical quality, it is because the vocal organs are themselves imperfect, or abnormal. But a partially resonated tone has a faulty timbre.

Returning to our violinist again, for an illustration, he cannot do good work without a good instrument.

To what extent the condition of the cords and chambers of the voice can be improved, and by what specific processes, are considerations foreign to our present purpose. We are now predicating nothing regarding material, but only workmanship. But if any part of the vocal tube is disturbed by unnecessary muscular action,—unnatural contraction or expansion,—then a faulty tone ensues; and its unpleasant quality is named from the muscle or muscles improperly agitated,—from the wrongly interfering parts. All throat-distortion vitiates the tone. What better proof of infinitely wise design need be sought? The throat was fashioned for singing.

Guttural Tones.

This timbre is German. Characteristic especially of low voices. Depression of the larynx causes it. Magnitude of self,— a desire to astonish by size of voice, when unable to please by quality,— frequently induces it. Few basses but exhibit this throatiness. False ideals and bad examples confirm it. The guttural quality of basses is traditional. When we realize that the true aim of art is quality, not quantity, our loftier ideals will lift our voices out of our throats.

The chorus will recognize this timbre, if you will voluntarily draw down the vocal apparatus as low in the neck as possible, and sing one stanza for them.

Contrast this with a pure tone, now. Ask all the basses to make a throaty tone with you. Then request them to imitate your pure tone on the same note. A vast difference is discerned by all who listened,— even by the basses themselves.

Do not have them do this again, but continue to give them examples from time to time, of this and of the qualities yet to be mentioned.

Of what service is all this? It causes discrimination. It makes critics of your singers. They will love the pure tone more and the faulty tone less.

The physical remedy for throatiness is, let the larynx alone. But the mental remedy is better, for it sweeps away false conceptions of tones.

Nasal Tones.

This quality is French. It characterizes high voices more especially. The physical cause is the closure of the throat by the contraction of its walls or the bunching up of the tongue.

By this process the tone is denied a free passage through the mouth, and there is no alternative for it but to pass through the nose.

Now there is a most careful distinction to be made, between a nasal tone and one possessing the pure nasal resonance. The latter is a virtue, the former a vice. A tone must pass *into*, but not *through*, the nose.

Just back of the uvula, (hanging palate), the nasal passages enter the throat. The tone having arrived at the forks of the road, may thence take either exit—through the mouth or through the nose; if we bar up one way of its possible egress, it must travel the other. Neither passage should be closed. Each must be open; for only then may we have both mouth and nose resonance. These are equally imperative. A nasal tone is bad because of the unequal distribution of resonance. A voluntary throat-contraction is sometimes resorted to, in order to drive the tone into the resounding nares;—the precise negation of the palatal throat-expansion. Both are extremes, and both are wrong. The best Italian singers do neither.

It will be a matter of extreme ease to produce nasal tones—nasal in all degrees from minimum to maximum. The ears of your singers are sensitive enough to detect always afterwards a tone embodying this timbre in a *high* degree; but when you now sing them another stanza, much less nasal, many will not detect the quality at all. It is evident that if the tone is emanating from the nose, compressing this member with thumb and finger while prolonging a tone, will more or less completely interrupt the tone, thus demonstrating its nasality.

A rapid series of these digital compressions of the orifices while sounding a nasal tone, on o or ah, will yield a series of nasal puffs grotesque enough to amuse the most fastidious chorus.

Each member will be able to ascertain to what extent he employs this timbre, by utilizing this test at home. It is infallible. But if the tone was not emanating from the nasal orifices, it is also plain that these same successive closures will not interrupt the tone; and the tone being free from puffs or impulses, will flow purely and steadily. Most high tones are nasal.

The physical remedy is: let the throat be free. Sing a line, not containing *m* or *n*, with the nose held constantly closed; we are thus compelled to give it mouth exit. Then, removing the compression, the tone will be entirely free. But the ideal treatment is, to seek breadth and freedom of tone. A tone of volume will not be nasal.

Let us think of the universe, of the vastness of illimitable time and space,—of the infinitude of that which is birthless and deathless—and instinctively our throats will cease to pinch, and our muscles cease to pull.

Palatal Tones.

This habit is American. It is our differential quality. It pertains to high and low voices. Elevation of the palate causes it. It is sometimes called the 'soft tone.' It is a tone devoid of nasal resonance. Every voice can easily produce it. We have only to expand our throats while singing, and the quality appears at once. Or, let us sing a vowel sound while yawning. The soft palate is raised. Above it lie the nasal chambers. They are closed,—sometimes less, often entirely,—by this expansive process, and the tone thus denied a reverberation within the chambers of the nose.

Garcia once said that the palate must rise, in ascending scales. True. But he stated the thing that actually does occur, rather than the thing that we should aim at. Nature gradually elevates it without our interference, just enough to adapt the superposed chambers in size to the gradually rising pitch. But the instant we voluntarily and artificially lift it, then do we begin to preclude resonance. Some teachers have been led into grievous errors by misinterpreting great teachers. The throat-stretching professors head the list.

When will men ever learn that Nature is wiser than we? When will we ever be contented to let her alone?

Why, there was no mistake made in fashioning this great and complicated series of tone-channels. The throat was made for singing. You cannot improve upon it. Only so much breadth pertains to your voice. You cannot increase that breadth legitimately, except through resonance. If you expand your throat below, you are guttural; if you expand it above, you are palatal. If you contract it, you are nasal.

Palatal tones are dead. They are lost in the gloom. I do not think any singer ever need forget their sepulchral sound. In discussing tone-quality, you must not speak of more than one quality at one talk. Picture that completely and distinctly. Reiterate the impression. If you are able to make it intelligible, they are able to understand. Soon your chorus will be comparing and criticising intelligently your soloists.

What is the physical remedy for the palatal tone? Let the palate alone.

The process of humming *m* or *n* opens the nasal cavities. It has been explained under Resonance; so also the artifice of passing from either of these consonants to any vowel, without allowing the sound to leave those cavities. These consonants open the passage the palate has walled up.

Nasal and palatal tones are diametrically opposed to each other. The

former opens the nose and closes the throat; the latter opens the throat and closes the nose. You have no business to close either, for your tone must go everywhere, without fetters, and free as air.

Cavernous Tones.

The adjective defines itself. It is hollow-sounding. Whatever contracts the orifice of the mouth, causes it.

The elevation of the tip of the tongue, causing the sound to recoil and unsuccessfully seek an exit elsewhere,—is a frequent cause.

A too tight closing of the teeth or lips, even while the throat remains natural, produces the cavernous timbre.

Metallic Tones.

When tones are brought in front of the soft palate, but not yet so far forward as the teeth, they strike the hard palate—the bony part of the roof of the mouth. A *hard* tone results. It is sometimes called an 'open' tone. It is void of sympathy. On the high notes it is shrieky and distressing.

You have heard a Swiss yodler; well, his lower tones are metallic, and in an extreme degree.

The metallic tone being directed farther forward than the palatal, is a step in the right direction. But the proper placement has not yet been attained. Both this timbre and the nasal will be remedied by aiming the tone downward—keeping it lower in the mouth. The best remedy is to be unable to endure the bad tone.

Pinched Tones.

The throat is contracted, and the tone deprived of free passage. This is closely allied to the nasal quality, and only cultured singers are free from it entirely. Volume, or size, of tone has nothing to do with power;—a child might scream with greater intensity than an adult is singing, but the tone would be small.

We can voluntarily produce this quality by a simple decision to sing puerile tones.

If the throat is unnaturally small, or undeveloped; if the tonsils are enlarged, or if there exists congestion of a part of the vocal channel, causing the inflamed tissue to obtrude itself in the pathway of the tone,—the pinched quality will be present.

Self-consciousness,—the presence of critics, or of those critically disposed,—singing under unfavorable circumstances, on trial, and so on—are fruitful causes.

Great thoughts magnify small tones. A proper conception of the magnitude of the subject is better than physiological rules.

The latter are purely negative; they tell us what not to do. Relaxation of all unnecessary muscles—freedom of the pharynx—is imperative. Let the throat alone.

I must here remind you of the potency of the mouth itself as a sound-re-enforcer. Feel that every part of it is filled with tone. You will secure relaxation of the muscles you forget. Self-forgetfulness opens the throat.

Breathy Tones.

In the article on respiration we have sought to equalize the force which urges the breath out, with the force which interferes with this out-going. Were there *no* interference, no tone, but only a current of breath, would issue from the throat and mouth. If the resistance exists, but is insufficient, a breathy tone ensues. Hence, if this quality is present, it may result from too much pressure, or too little resistance;—the whole of which subject, together with the appropriate remedy, has been discussed.

The process of endeavoring to maintain the same power on less breath, or to attain greater power on the same breath,—must now be employed. It is precisely the same as that we employed to augment resonance, and results in that *repose* of tone, growing out of equal balancing.

It is not the repose of weakness, but of strength; it expresses not the want of power, but power held in check. But by far the more usual cause of breathiness, lies not here.

If an uncultured voice sing the vowel sounds, *oo, o, e, a, ah,* on one absolutely steady breath, some of the vowels will be breathy, while several may be clear. The fact that the breath was used alike on all the vowels proves that the fault was not in the breath. Wherein did it consist?

The singer who will try this alone thoughtfully, will discern that on the breathy vowel a conscious throat-action ensued. He felt it distinctly. He will also discern that as soon as he produces the vowel without this throat-feeling, its sound will at once be clear.

The friction of the breath against the walls of the vocal passage, on account of muscle pulling, is the cause of the breathy tone. The remedy is in freedom of the channel, and correct placing of the tone. Let the walls of the throat alone.

A passing from a clear vowel to one that is breathy, may be practiced alone. The object is to make the transition solely by means of the tongue-

tip and lips. If nothing else happens, your second vowel cannot be breathy. If a tone has resonance, it will not be breathy.

There is one similarity, worthy of special mention, existing among all of the faulty timbres enumerated:—they all lie on the same side of correctness—the back side. None of them ever gets so far forward as to be artistic. All of them fall short of the goal,—each in its own peculiar way.

Since every bad quality involves some part of the throat, whatever relaxes the throat will be a common remedy.

A pure tone suggests nothing of the throat, so that, whatever disease our tones may have, the same medicine—forward placement—is the unfailing cure. There are all grades of every timbre, until it merges into another; several of these faulty qualities often exist united in the same tone, since many wrong muscles may pull at once.

The Social Cause and Remedy.

Because there are so many wrong placings, and only one right method, therefore we are prone to go wrong constantly. As there are so many more poor singers than good ones, whose singing we have had, from childhood, thrust upon us, it is probable that unless our taste is by nature exquisite, and our ideal tone almost instinctively correct, we have succumbed to these influences, and become imitators of the unphysiological and the inartistic. This consideration accounts for both local and national habits of singers.

Some communities are nasal; others force up registers. Some isolated towns are unfamiliar with any tones but breathy; and to them this quality is an essential part of the tone of a singer or a flutist In a metallic neighborhood, you can trace the hard tone from grand-parents to young children. All sing it. And in a palatal town, the sepulchral gloom is brooding simultaneously over the singing tones of the voices of three generations.

These habits are traditional. They came to stay. The young lady or gentleman desirous of singing must depart for a season. It is not enough that a skillful teacher be induced to come hither.

Music is imitative. We must be among many singers for a long time. We must hear good tones until they become concepts of our minds. We must sing them into our voices, and think them into our memories.

We must ponder them over and over by day, and dream them over and over by night.

We must meditate over them for days, and months, and years, until they

become life to us,—until the image of a pure tone shall not again depart from us.

Since all the timbres described result from throat action, the term 'throaty' is often used as inclusive of all.

We have spoken of the mental and physical conditions necessary to eliminate throatiness. These are not all.

Moral Conditions.

Men in whom the moral nature is highly developed, do not speak from the throat. Their tones are placed at the lips. They have forgotten themselves in loftier thoughts.

This is the purely scientific reason why their voices retain the normal placing. Self-consciousness is overcome, and with it self-love and self-fear, and all the train of self-agitations and self-inharmonies.

Vindictiveness clenches our fingers, sneers curl our lips, malignancy draws down our brows, wrath grates our teeth.

These parts do not act alone. The whole body responds, in answer to each malevolent emotion.

What if the heart be full of them? The tone quality reveals it, and suffers.

Every victory of selfishness over conscience, is a muscle-puller. All deceit, all unworthiness, all sin, trammel and tarnish the voice, and are enemies to ease and repose of manner. Whatever prevents a clear look of the eye, prevents the clearest tone of the voice.

Whatever shrivels us morally, pinches our throats. Crime contracts the sound-caverns, and minifies the voice. Criminals have no free tones.

Benevolence and conscientiousness relax the clenched hand, the curled lip, the distorted brow, the contracted jaw. They undo the wrongs that selfishness has done. They make us free. They enlarge our thoughts, and hence, our tones. They re-open the voice-channels that we ourselves have narrowed by duplicity and unworthiness, and enable us to speak and sing directly to our hearers, instead of through a film or veil.

To those of us who speak or sing to others, there ought to be a depth of philosophy in the Oriental principle: "A Sikh should set his heart on God, on charity, and on purity."

Clear and Obscure Timbres.

It would be far from our purpose to insinuate the idea that all timbres should be reduced to one, and that no other is correct. We have thus far

been speaking of faulty timbres only. The discussion has been negative.

There is a positive side. Postured at opposite limits of the realm of legitimate tone quality, stand the two timbres called the *clear* and the *obscure*. These are bright and dark, respectively. The former is used, in general, for the lighter feelings, for joy and for the quietude of natural emotion; the latter for sombre effects, darkness, intense feeling, profound grief. The one has a more searching ring; the other a more covered mellowness.

But as there are all degrees of intensity in all possible human emotion from highest joy to deepest despair,—it follows that, to be true to nature, we must employ the coloring-matter of timbres in all corresponding degrees. There will therefore be an infinite number of legitimate tone-tints between these two extremes, just as there is an infinite number of points in a straight line, or an infinite number of shades between two specific colors.

With every change of sentiment comes a change in tone-color. The true singer will employ the coloring matter as a painter does his paints—as he feels, when rendering the work, that he can best express the thought.

In somber tones, the lower cavities seem to be of great importance—especially the pharynx. This chamber of sound is now emphasized, although the tone is still directed forward.

There is a suggestion of the gloom of the palatal quality. in the more somber timbres.

The palate is then lifted a little, consciously;—but never extremely. The singer's palate is like the painter's palette—capable of making darker tones than Art ever demands.

Examples of these two extreme qualities must be given. Your singers must be made familiar with them, though not at first being asked to do more than listen. Depend upon it, their tones will be somber enough, without present practice.

Donizetti's song, "It is Better to Laugh," and Schubert's "Wanderer," you will find representative solos, demanding respectively bright and dark timbres.

Cultivation of the Ideal Tone.

A nasal, throaty, or breathy singer would be severely punished by his own singing, if he had a true ideal tone in his mind. No singer can produce perfectly pure tones or fully appreciate tone purity, unless he possesses an adequate conception of a pure tone. To hit a mark it is first necessary to know *what* mark. If we seem to have hit the mark, there are some

measuring rods so delicate as to reveal our error.

The mind is the measuring rod of tones. Persons may be quick in perception, but ignorant of how to apply it. A ready perception does not teach the perceiver *what* to perceive. Those who are wanting in natural taste improve slowly; but if this is also coupled with lack of natural or acquired habits of observation, the singer will not effect a change in his tones at all commensurate with the time and tissue expended.

We should listen to the tones we hear, and pass judgment silently upon them. We should analyze them and give careful attention to the sensations they produce. Delicacy and accuracy of taste are of slow growth. In proportion to the magnitude of a defect of tone, we may dispense with consideration and discrimination; but if a tone be faulty in an extremely small degree, it will require an extremely keen sense to detect the flaw.

Attention is necessary to a correct apprehension of quality.

Observation of the best singers' tones will be our truest guide. The Italian masters used to teach almost solely by giving the actual example. "Sing as I sing," was the command. Spontaneity determines tone-color. No occasion should ever be missed of hearing an artist of established reputation. As the ideal tone develops, we experience a constantly increasing delight in artistic singing, and an equally increasing disgust with the chaff we once enjoyed. Sometimes we feel a regret that the same voice is no longer able to hold us, but it is better so.

Accuracy of Pitch.

Correct pitch depends upon a correct apprehension of the pitch.

How can you regulate your pitch without thinking?

Ask your chorus to sound middle c in unison. But there was as great a deviation in one direction by some, as in the opposite direction by others.

To assume that some flatted and others sharped to the extent of one eighth of a step (and this is no extreme estimate), means that a difference of one fourth of a step existed between the highest and the lowest voices.

If this experiment be performed on the c above (third space), a greater variation still will be noticeable.

The variation increases with the ascent of the scale. Those whose voices are low are generally satisfied with a certain amount of muscular effort, which they think ought to be enough to secure the pitch.

But if the naturally high voices employ such an effort, the pitch is invariably over-reached.

As another illustration of the mutable pitch of the average chorus, ask your class to sing through an unaccompanied piece, which you have taken previous care to pitch a trifle higher than the normal key. The chord having been given them from the instrument at the beginning, will be repeated at the end of the song.

The singers, having not realized the gradual defection from the original key, are much surprised when you show them that they have fallen a minor second or even a minor third, from precision.

The sopranos are the primarily guilty ones, as the other parts regulate their pitch according to the melody.

The majority of soloists miss their pitch much of the time. This is especially true on high tones, and in crescendoes.

The increased breath-pressure necessary to produce the crescendo, stretches the cords too much.

Let us take each tone in turn, of the c octave, and practice the swell upon it in unison, all the chorus singing.

It will bow up in pitch, as it increases in power, declining toward the end again.

This swell must be practiced over and over, while you at frequent intervals keep striking that note on the piano, as a regulator. By so doing, you maintain their attention; you keep it centered upon the very point where it is required—whence it must not wander for a single instant—lest they surely go astray.

Assure your chorus that they will never acquire exact pitch by thinking of the pitch they are singing, but always of the pitch they *ought* to sing. Keep this criterion ever in mind. The persistence with which each member holds the re-iterated piano tone before his mind, will render his ear sensitive. Speedily, too. Improvement in pitch is very rapid. Soon the chorus cannot stand an upward-bowing crescendo.

Three minutes of each session might be devoted to this swell in unison, with no appreciable loss of time from the general work.

But this pitch—it must be regarded as a *feeling*, of which each must be conscious. We must feel it in unisonance of vibrations. We must feel that the unison piles up,—that the string helps the voice,—that voice and instrument re-enforce each other.

In a perfect unison there is perfect smoothness—there are no *beats*. The unison is uniform. The agreement of sounds is absolute. The intensity accumulates. The sensation is agreeable. All this pre-supposes the piano

to be in perfect tune. Finally we cannot endure a tone off pitch.

If your chorus will now sing the high song again, with minutest attention to the pitch, the sopranos being especially careful, the deviation will be less. A few attempts will yield approximate accuracy. We must *feel* our key throughout our song.

General Education of the Ear.

We should use our ears. We should carefully observe both our own tones and those of others, detecting defections from pitch or quality.

We should try to discover what tones of our piano are false, by comparison with the true tones.

We should listen for the harmonics, or overtones, that grow out of the fundamental.

Strike any note of the piano; listen for the higher sounds that accompany it.

Sound any tone with your voice; then listen for the co-vibration of the corresponding piano-string.

There is no absolutely simple sound;—by carefully attending to the concomitant ones, we may render our sense so acute as to hear sounds once inaudible to us.

Professor Helmholtz can discern the overtones of the human voice.

Agreeable sounds render the ear more sensitive; noise tends to destroy this sensitiveness.

In hearing a chord, we should listen to each tone of the harmony separately. We should attend to the beginning and the termination of all sounds we hear, their location, quality, and uniformity. Of a number of simultaneous sounds, we should listen to the weakest. We should learn by sound on the piano, all the major and minor intervals of the scale; then the augmented and diminished intervals.

The ear is a correct reporter. It will not report 264 vibrations per second if there are but 263. A defective ear is generally an ear without a mind. Unless we listen with minutest attention and concentration, the impression will not be distinct.

There will be no vagueness of sound,—nor of quality,—nor of pitch,—if we but attend, and think.

All these processes educate, because they make us think. Make a mental picture of your tone before you sound it. Lest it be still too dim, reflect over it awhile. See that there be no mistake. When you find that the ear

does not deceive, you will learn to put unbounded faith in its reports.

The Vowel Sounds.

As it is only these that we sing (for in consonants the organs are closed), perhaps a few suggestions may be given advantageously, regarding them.

The sounds *oo, o, e, a, ah,* may be sung in unison, with the idea of seeking greater breadth on the thin ones, (*e* and *a*), and a uniform volume on all.

Though it be not quite accomplished, it will be approximated; and the pinched vowels will become more free. Try to keep the channel equally open for all. Let all the attention be concentrated in front, while this vowel-series is reiterated. Do not allow one of the sounds to fall back of the mouth. Keep consciousness forward, and this will greatly tend to secure uniform placing. As it is this conception of the mind that places tones, and as many minds can act simultaneously, it follows that much can be done in class toward the correct locating of tones.

At the precise instant of the transition from one vowel to another, there is the greatest danger of a relapse.

In order to avoid this, many of your chorus will find it necessary to resort to a different mechanism from that which they have hitherto employed.

They must attempt to effect this change by means of the tip of the tongue. That they are not doing so now, will be made clear by each one's consciousness that some of the vowels are in his throat, or in the roof of his mouth. In fact, he is conscious that some of them actually lift the soft palate as yawning does, thus destroying their own resonance by closing the nasal cavities. Now if the attention is kept centered upon the spot where the tone *must* go, instead of where it *does* go, it will soon become plain that the various sounds can all be made by the tongue-tip, and the throat be repudiated as a vowel-producer.

Although we cannot fully apprehend what quality of tone we are producing, when surrounded by many singers, yet this very fact renders it the more necessary for us to employ all possible means to forefend against going astray.

We are much more liable to be led into vices of tone by chorus-singing than by singing alone. Therefore, unless class work be supplemented by the most careful instruction that can be successfully imparted publicly, it is certain to be attended by results disastrous to the voices. Now it is the volitionary *effort* to place the vowels forward, and secure freedom and volume, that improves the tones of your singers. This decision of the will

can occur amidst ten thousand simultaneous sounds. This volition is the only means of correct tone-placing.

Our *aim* must be the same in chorus as in solo, and although we cannot hear the tone so well, we can yet feel it as well. If the sensation of conscious resonance is there, we know we have hit the mark.

And if the sensation of throat-action or palate-lifting is present, we need not hear the tone to know we have missed it.

The entire vowel-series given must be regarded as one tone, each individual vowel being only a modification, not a diminution, of the general resonance. We must, through all, preserve uniform resonance, and regard each separate vowel-sound as being a little coloring matter thrown into the uninterrupted tone. No variation in the breath-current can be suffered. There must be no increase of pressure on each individual vowel.

Lastly, let the change be gradual, never instantaneous. Having attained the resonant quality, let us maintain it, whether we change vowel sounds or not. The sound of *oo* favors resonance,—*ah* favors breadth.

Better lose the vowel than the resonance. Get as near the vowel as possible without interfering with the ring.

Vowel-sounds in singing are much more alike than in speaking. Some vowels are favorable, others unfavorable, to resonance. The latter ones must be modified. We are not allowed to sing an unresounded tone.

Nothing can destroy resonance in any vowel except the closing of some of the sounding chambers. See that no such closure happens in this exercise.

Diphthongs.

Strictly speaking, the greater number of the vowel sounds are diphthongal, the final sounds being far shorter and less marked than in the regular diphthongs, *ou, ow, oi* and *oy*.

For example, at the termination of long *a*, a rudimentary long *e* is discernible; similarly, *o* long merges into a faint *oo*, at the end.

The sound of *i* is that of a pure diphthong, consisting of *ah* and *e*.

U is generally dissoluble into *y-oo* or *e-oo*; of which the initiatory sound is given with all possible dispatch, while the *oo* portion consumes practically the whole time of the tone.

In case of all other diphthongs or diphthongal sounds, this principle is exactly reversed. All possible time is given to the introductory vowel, while the final is executed instantaneously.

The slightest modification of the throat by means of lips, tongue, teeth,

palate, or muscles of the pharynx, registers itself in the character of the vowel sound.

Therefore, in the sustained chord which you will now give the class to sing in harmony, insist that, while the mouth opens in crescendoing, (this process yielding both power and breadth), the greatest care must be employed that the mouth does not close, upon the final vowel of the diphthong.

Most singers violate this principle. A diminuendo by means of closing the teeth and lips, yields a dental or labial tone. Tone-placing and resonance are interfered with.

The decrease of power must be regulated entirely by respiration, and perfect freedom be sought in the vanishing vowel of all diphthongal sounds, just as in the initiatory.

A habit exists among many chorus-singers, of actually changing a simple vowel sound to another, while on one and the same syllable; this must not be tolerated; in all such cases, pains must be taken that the character of the vowel be maintained to the end.

Consonants.

Consonants must be spoken. We cannot sing them.

In the liquids,—*l, m, n,* and *r,* —the organs being partly open, an exception exists. These actually admit of a tone. They are partial vowels. For this reason, they are liable to be dwelt upon—to be unduly prolonged—by the chorus, thus interfering with the vowels. Let them always be short.

Moreover, since these not only allow an actual tone, but must of necessity possess definite pitch, let us see that the tone upon them be precisely that of the accompanying vowel, and also that it be not protracted.

The attaining of the required pitch on the initiatory consonant, when possible, prevents the universal and obnoxious slide upon the vowel sound.

The force with which consonants must be uttered depends upon the distance to which the voice is to travel, interfering sounds, and the degree of emphasis required.

The consonants are the source of our emphasis. Intense feeling is portrayed by their exaggeration. No other way exists, so potent to obtain dramatic effects. Since the consonant and vowel supervene in successive time, a vigorous articulation of the one will, in no sense, necessitate a jerk of the other.

Repose of tone may exist even when intensely vigorous enunciation occurs.

No exercise can be given, so efficacious in securing steadiness of breath, as to require the chorus to sing a most fiery and emotional passage with hands placed on sides, in order to feel that only quiet respiration takes place. Now since the emphasis is expressed, it necessitates dramatic consonants; and the work is performed almost solely by the now no longer dormant lips and tongue.

It is wonderful what unsuspected power lay concealed in these lips and tongues! The repose of the body will emphasize the expression of its parts.

Repose is the ground-work of Art. Consonants not only interrupt the actual duration of vowel sounds, but they also tend to cause us to relax the cords and lose our pitch, when enunciating them; so that, though several consecutive syllables have a constant pitch, the cords must be tuned anew for each of these succeeding syllables.

Now, this is an effectual means of destroying the legato style.

There is no principle by which the cords must cease to work when the articulating organs begin. We can maintain an absolutely uniform cord-tension during consonant articulation. In chanting, we must; for if the tension is slackened for each consonant, a series of voice-tunings or vocal-cord-stretchings must occur, audible as slides, and not renewing the pitch after each consonant in time to yield apparent continuity.

Sometimes I have listened to an English part-song, whose words were so intrinsically interesting, and so clearly enunciated by the chorus, that I heard only the song and forgot the singers.

Let us articulate so plainly that the old folks can understand us. Should we not sometimes sing to them? Once they sang to us. Perhaps they would gladly hear those words.

Perhaps they daily ponder over the unseen things our anthem is picturing, and of which we, too, who now are thoughtless, shall some day awake and think!

Let us sing to them. Let our words reach them. They will forgive all other vices of our art.

Rhythm.

Thought is the antecedent of speech. When you strike a note at the precise instant it is due, it is because you have *willed* it on time.

If your time-beats are uniform, it is solely because their dictation is uniform; for they have no power to execute themselves. You cannot count or beat in strict time, unless you can think in strict time.

Counting is an audible, and beating, a visible, representation of the rhythm that already exists in the mind. These processes are simply perceptible registrations of what is within.

Rhythm is internal; beating is external. Rhythm is a feeling; beating is its expression. Rhythm may be cultivated by purely mental processes. It is best cultivated so. An exercise is submitted:

Count aloud, in seconds, to your class. Employ your watch, and equalize the counts. Soon the singers will catch the motion. At the tenth or twelfth count, when the second hand is in favorable position, let the singers, at your signal, begin a silent mental count.

Let each member, having begun with *one*, and continued in the tempo you gave, arise to his feet at the instant he reaches the sixtieth count.

Let no one be influenced by others, though his minute seem to speed or drag.

At the first experiment, the minute will have many endings. There will be a variation of fifteen to twenty seconds in the whole period.

On a repetition, each singer, seating himself at the sixtieth count, will approximate to correctness, and the variation be much reduced.

A few more attempts will yield marked results. The variation will not exceed five to eight seconds between the extreme limits. The advantage of this exercise is, that it *reveals your error*, while most time-exercises do not.

Soloists are often far from prompt in taking up their successive phrases. They frequently outrage all rhythm. They do not stop to think that the process of breathing requires time—at least the shortest time. Even though required to inhale many times in singing a stanza, yet if there be not this number of printed rests, they will sustain each final note during its whole time, and then delay the accompanist, in order to breathe,— thus bringing the whole machinery to a dead stand still. This is all wrong. If there be no rests, still the rhythm must be maintained. Hence the final note of the phrases must be shortened, to afford time for breath. At the expense of this note, breath must be taken.

The process of inhaling can usually be done instantaneously, and need not necessitate a *noticeable* curtailing of the phrases.

Let the accelerandoes and ritards be not too frequent, and let the swing of the song be maintained, except in a few places. Insist upon the necessity of *feeling* this rhythmic motion while singing the choruses.

A German song, with its florid accompaniment, of which the singer is the

follower, may be employed to good advantage.

Many exceptions exist to this strict-time rule, but we are now discussing general principles. When we accelerate or ritard, we must know it, and know why; we must be able to execute equal rhythmic pulsations when we desire; lest, instead of beating the time, the time beat us.

Whenever we cause the accompanist to wait for us to overload ourselves with breath, we help spoil that accompanist for the artist who may succeed us.

Psycho-physical Culture.

Soul and body dominate the voice. The one is the designer, the other the agent. A perfect conception and a perfect execution demand perfect mental and physical health.

Blood must circulate through the body. Thoughts must circulate through the mind. Body and mind grow weak from disuse. Exercise is the law of both physical and psychical development. There must be alternate activity and rest.

We possess neither mental nor physical life but in life's constant loss and its equally constant renewal.

Food and sleep, relaxation and change, supplant the crumbling tissues.

Life in tones results from life in the thoughts and muscles generating them. Listlessness and laziness devitalize the voice. Mental inertia and flabby tissues reveal themselves in huskiness. To whatever extent the physical powers are undeveloped, the mind is deprived of its means of expression.

Physical culture goes hand in hand with psychical. Each must preserve the balance between the forces that create and those that destroy.

When we become satisfied with the perfection of our minds or bodies, we cease to exercise them, and cease to progress. Vanity precludes progress. Self-satisfaction curtails our possibilities.

Voice-culture means psycho-physical culture.

The Musical Sentiment.

A singer must have something to sing.

If his feeling is weak, he must seek to emphasize it. Before singing his song, he must magnify its thought into proportions colossal. All other thoughts must sink to nothingness.

You have no business to sing carelessly or feelinglessly. The weakest stanza ever set to music contains an idea. Think of it. Picture it. Paint

it all the more glowingly, for its very weakness. If the thought be intense, then, surely, paint it more vividly for its very strength. Your art will be no more profound than your thought and feeling.

A whirlwind or an earthquake may be needed, to arouse the profoundly slumbering natures of some men, but it is certain to come.

Then an amazing capacity for emotion is often revealed. Hitherto unsounded soul-depths seem suddenly become fathomless. Sensibility can be awakened, to sleep not again.

Thought and feeling will respond to the voices that speak to them. There are scenes to open the unobservant eye, sounds to ravish the listless ear, as there are pains to rack the strongest body. Some thoughts and feelings can stir the thoughtless and the feelingless. Some strains of music will reach beyond thought.

Extreme joy and sorrow are perhaps good. They bring our deepest sensibilities into activity. They humanize.

Every external influence is a cause, followed by a psychical effect. The emotions, by each successive influence are thrown into a state differing both in nature and intensity from the preceding state.

In this state they remain for a certain length of time. If the cause were sufficiently powerful, or sufficiently prolonged, this length of time would be vastly increased, and the man's nature materially changed, so that his former qualities would no longer serve to identify him. These influences are often permanent. Their effect is on each soul, and nothing is ever again the same to us.

We may ponder over a new truth so long and so deeply that its tint is spread over all our lives.

If we be called upon to measure a thought, the newly measured thought will qualify the perpetually vacillating measuring-rod.

We are represented by the sum total of our mental processes. The latter constitute a portrait whose every lineament is true. One philosopher has even been tempted to confound the phenomena with the faculties that originate them. A man is as he thinks, feels and chooses.

Through years and years of effort, a stolid nature may acquire sympathy, and a love of art. The voices that do not speak in words may yet be learned and understood. Dull matter becomes animate when into it is breathed the breath of life. At the playing of Amphion, the stones assem-

bled and arranged themselves for the walls of Thebes.

When Thracian Orpheus swept the magical notes of the lyre Apollo had bestowed upon him, both Pluto and Proserpina were moved; and even the trees danced for joy. Once the morning stars sang together.

Galatea, responsive to the love of Pygmalion, walked straight off the pedestal where he had sculptured her, aglow with the rapture of incipient life.

This is not all fiction. The concept, of which the myths are the projection, is real. Else the myths would never have been created. The principle is everything; its tangible embodiment, nothing.

We may even be sensitive to impressions of art. yet this is not enough. The faculty wants direction and education. By abstracting our attention from other thoughts, and concentrating it upon the art-principle as we see it made tangible, the film vanishes, and we recognize with distinct vision, by what artifice the effect was produced. It appeals to our individual nature, now. Once it did not. But we see things as they are. We wonder why we could not always have recognized this beauty.

Of the physical senses, one may be rendered more acute, by cutting off another; as we sometimes close our eyes in order to hear more distinctly. We can similarly innervate any of the special senses.

So we can sensitize any mental faculty by abstraction and concentration.

The sensibilities are, at any one moment, affected by as many objects as the thought is then apprehending. In proportion to the division of our attention among many objects, will diminish the effect upon us of each individual object of contemplation. The depth of our love or aversion increases in proportion as the loved or hated object occupies the more and more solely our attention. Observation magnifies both beauties and deformities. We do not apprehend all at a glance. To measure the precise depth of our sentiments toward any existing thing, concentration is required. To apprehend the merits or demerits of art, other thoughts must be repudiated. To become artistically sensitive, art-impressions must be often reiterated. To acquire an ardent love of art, we must acquire a sensitiveness alike to virtues and vices of art.

How we feel, in hearing music, depends not only upon natural susceptibility, but upon what we know, how we reason, what we do, how we live, what we desire, and what is our mental and physical condition.

Our taste depends also upon all the good and bad music we have ever heard, and all the good and bad instruction we have ever received.

General culture, and thoughtful observation, the study of painting, sculpture, oratory and poetry, and the hearing of much artistic music, will fan the spark into a flame. Generally, the transition through successive degrees which the taste makes, is effected so slowly, as is all education, that we can scarcely trace it. It is none the less real. For every impression we receive is incorporated in the general effect. No strain of music ever leaves us where it finds us. We are changed. In some sense, we are greater and better. We have breathed a purer atmosphere. We have become more spiritual.

As every interview with every person alters, to some extent, his physical image in our memory, so every impression of pure art we receive—every artistic touch we hear—stamps upon our minds a truer conception of the author's genius, and renders more exquisite our ideal sense.

Let us study the works of the best composers until their merits make a home in our hearts.

Let it be our delight to drink into our souls the effluence of theirs,—our duty to be inspired and purified by the pulses of their poetic life.

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DICTIONARY
OF
MUSICAL TERMS.

Accelerando. (Ita.)With increased rapidity.
Accent. A stress of voice.
Accidental. A sharp, flat or natural, not appertaining to the original key of the piece.
Accompanist. The person playing the accompaniment.
Adagio, Slow, graceful, plaintive in style.
Ad Libitum. (Lat.) At the pleasure of the performer.
Affettuoso. A soft and delicate style of performance.
After Notes. Small notes occurring on the unaccented parts of the measure, taking their time from the preceding note.
Agitato.(Ita.) With agitation, excitedly.
Al Fine. (Ita.) To the end.
Allegretto. A cheerful, quick movement.
Alto. The part sung by the lower female voice.
Amateur. One versed in, or a lover of music, but not engaged in it as a profession.
Ambrosian Chant. The chant introduced by St. Ambrose into the church at Milan in the fourth century.
Amen. (Heb.)So be it; truly; verily; a word used as a termination to psalms, hymns and other sacred music.
A Moll. (Ger.) The key of A Minor.
Amore. (Ita.) In a tender, gentle style.
Amoroso. (Ita.) To be performed in a soft, delicate style.
Amusement. A light, pleasing composition, employed in a course of study as an exercise.
Andante. (Ita.) A slow and distinct movement; a performance not having any prominent or peculiar feature.
Andante affettuoso. (Ita.) Slow and with much pathos.
Andante Largo. (Ita.) Slow, distinct and exact.
Andante maestoso. (Ita.) Slow and with majesty.
Andantino. (Ita.) A little slower than Andante.
Animas. (Spa.) The ringing of a bell in the Roman Catholic church for prayers for souls in purgatory.
Animato. (Ita.) Performed with boldness and spirit.
Anoner. (Fre.) To perform in a hesitating manner.
Anthem. A vocal composition in the sacred style, the words of which are generally selected from the Psalms.
Antifonal. (Spa.) A book of Anthems.
Anti-Musical. Opposed to music; having no ear for music.
A Otto Voci. (Ita.) For eight voices.
Aphony. A loss of voice.
Apollo. (Grk.) In ancient mythology, the god of the lyre, and said to be the inventor of music.
Arpeggio. (Ita.) A rapid succession of the several notes composing any chord.
Aria. (Ita.) An air of song.
Ariosa. (Ita.) In the movement of a common song or tune.
Arioso. (Ita.) In the style of an air;

vocal; melodious; graceful.
Articulate. To utter distinct, separate tones, modified by inflection and accent; to sing with distinctness and a clear enunciation of each sound.
Assonant. A similarity of sound.
A Tempo. In time.
Auricular. Within the sense of hearing.
Ave Maria. (Ita.) A hymn to the Virgin Mary; a prayer.
Ballad. A short, simple song.
Bard. A poet and musician.
Baritone. An intermediate male voice.
Bass. The lowest part in music.
Basso. A bass voice.
Bis. (Lat.) Twice.
Breve. A double whole note. [𝅜]
Cadence. A shake or trill at the close of a song or piece of music.
Chant. A simple melody generally harmonized in four parts; the act of reciting musically.
Choral. A psalm tune for many voices.
Chord. All the tones of a Triad.
Chromatic. Ascending or descending by half steps.
Clef. The character that locates the letters on the staff.
Coda. A few measures added to the song.
Concord. A union of tones.
Con Spirito. (Ita) With spirit.
Crescendo. (Ita.) A gradual increase of tone.
Cres. Abbreviation of crescendo.
Curve. The slur and a part of the hold.
Da. (Ita.) By, for, from.
Da Capo. (Ita.) From the beginning.
Da Capo al Fine. (Ita.) Return to the beginning and conclude at "Fine."
Da Capo al Segno, (Ita.) From the sign.
Dal Segno. (Ita.) From the sign.
D. C. The initials of Da Capo.
Debut. (Fr.) The first appearance.
Deep. A low, grave tone.
Degree. Difference of position between two notes.
Demi. Half.
Diatonic. In the order of tones naturally.
Dim. Abbreviation of Diminuendo.
Director. One who arranges the order of a concert and directs the performance.
Dirge. A funeral song.
Discord. Inharmonious combination of sounds.
Ditty. A short, simple, plaintive song.
D. M. Doctor of music.
Dominant. The fifth note of a scale.
D. S. The initials of Dal Segno.
Duet. Two voices, or two instruments.
Duo. The same as Duet.
Dynamics. Modification of tones with reference to power.
Elegy. A mournful tale, told in lyric measure; for one, two or three voices.
Encore. (Fre.) Again; once more.
Enharmonic. Having the same tones but different names.
Epic. A narrative poem.
Euphonic. Sounding sweetly.
Falsetto. (Ita.) Above the natural compass.
Fine. (Ita.) The end.
First Bass. High bass; whether in soprano, alto, or tenor, First means high.
Forte. (Ita.) Loud.
Fortissimo. (Ita.) Very loud.
Forzando. (Ita.) Produced and diminished suddenly.
Fugue. A composition in which the subject is introduced by one part, and answered by other parts.
Furioso. (Ita.) Furious, vehement.
Glottis. (Grk.) The narrow aperture at the upper part of the wind-pipe.
Grace note. Any note added to a composition as an embellishment.
Harmony. A science which treats of the construction and progression of chords.
Iambic. A metrical foot, consisting of two syllables; the first short, the last long.
Inflection. Any change in the tone of voice.

Interlude. A short passage played between the verses of a hymn.

Inversion. Such a change of position in respect to intervals and chords as arises from placing the upper notes at the bottom, and the lower notes above.

Larghetto. (Ita.) A slow and measured movement, but not so slow as largo.

Largo. (Ita.) Very slow and solemn.

Legato. In a smooth, connected manner.

Lentando. (Ita.) With increased slowness.

Lento. (Ita.) In slow time.

Major. (Lat.) Greater; in respect to intervals and modes.

Mediant. The third above the key note.

Metronome. An instrument for indicating the exact time of a piece of music.

Mezzo Forte. (Ita.) Rather loud.

Mezzo Piano. (Ita.) Rather soft.

Minor. An interval half a tone less than the major.

Moderato. (Ita.) Moderate degree of quickness.

Modulation. A change from one key to another.

Music. A succession of sounds pleasing to the ear.

Obligato. (Ita.) Something added; a solo or duet with vocal accompaniment.

Octave Diatonic. A succession of eight tones, composed of seven intervals, five steps and two half steps.

Octave Chromatic. A succession of thirteen tones, all half steps.

Ode. A short poem.

Pause. A hold or prolong; thus: 𝄐

Piano. (Ita.) soft. A piano forte.

Plaintive. Slow and solemn.

Presto. Quick and vigorous.

Prime. Two notes on the same degree of the staff.

Primo. (Ita.) First; principal.

Quadruple. Four times one.

Quartette. A four part song

Quintette. A five part song.

Rall. An abbreviation of rallentando,

Rallentando. To diminish in time and tone.

Rhythmics Referring to time in music.

Ritard. Slower.

Semi. Half.

Sextette. (Ita.) For six voices.

Soprano. The highest voice.

Staccato. (Ita.) Sharp, pointed, distinct.

Sub-tonic. Under the tonic.

Super-tonic. Above the tonic.

Syncopation. To cut in two the accent.

Te Deum. (Lat.) A hymn of thanksgiving.

Tempo. (Ita.) In time.

Tenor. The higher male voice.

Tonic. First note of the scale.

Transposition. Changing the key.

Triad. The common chord, composed of the first, third and fifth.

Triplet. Three notes performed in the time of two

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