AURAL CULTURE
BASED UPON
MUSICAL APPRECIATION.

STEWARD MACPHERSON
AND
ERNEST READ.

PART I.
AURAL CULTURE

BASED UPON

MUSICAL APPRECIATION

BY

STEWART MACPHERSON

AND

ERNEST READ

(With an Appendix to Part I, "The Realization and Expression of Music through movement," by MARIE SALT)

IN THREE PARTS:

PART I—PRICE TWO SHILLINGS AND SIXPENCE NET CASH.

(Pupil's Book of Songs and Exercises from the same, including Sight-singing Studies, etc.,
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EDITOR'S NOTE.

Since the appearance in 1910 of "Music and its Appreciation" and "The Appreciative Aspect of Music-study," I have been repeatedly asked to write something in the nature of a class-book, or teacher's guide, for those desirous of systematically training their pupils in the aural perception of music. Certain ideas had begun to shape themselves in my mind in this direction when I discovered with pleasure that my friend and former pupil, Mr. Ernest Read, A.R.A.M., was planning a series of lessons in which the basic facts of music, such as Pitch, Time, Rhythm and Character, were revealed to the pupil through the medium of definite musical compositions. This design—so far as I know, original in its conception—seemed so eminently in consonance with the whole idea of Musical Appreciation Study as I view it, that I at once proposed to Mr. Read that we should collaborate on the present work, the earlier sections of which consequently represent to a large extent the result of his experience in teaching classes both of children and also of those who can no longer be described as belonging to that category. The special Nursery Rhyme tunes, which I feel will form a very attractive feature of the elementary lessons, are the composition of my colleague.

As stated in the Introductory Chapter, Parts II and III deal with more advanced aspects of the matters contained in Part I, and develop the idea of Musical Appreciation in its wider sense, in a form which it is hoped may be useful to the teacher who may be concerned either with classes or with individual pupils.*

Although actually independent of the scheme of work herein set forth by my colleague and myself, the interesting and attractive Free Rhythmic Movements for young children described by Miss Marie Salt in the Appendix entitled "Music and the Young Child," are, in my opinion—based upon close personal observation for some time past—of the utmost value in preparing the way for a more formulated musical training of ear and mind. It is obvious that such movements could with advantage precede or accompany the scheme of study laid down in Part I of this book.

STEWART MACPHERSON.

London, 1912.

* A synopsis of Parts II and III will be found at the end of this volume.
Class-teaching in Music: Important Note.

1.—Many heads of schools, and teachers in general, are becoming increasingly anxious to place the study of music upon a more satisfactory basis, and to relate it more consciously to the child's other studies.

2.—It is often urged that the average school time-table will not admit of any considerable extension of the time allotted to music. It should, however, be recognized that what is really needed in most cases is less in the nature of an increase than of a redistribution of existing activities. Most schools possess a Singing class, and very many also a "Theory" class. The time already devoted to these may, and can, well be utilized for the more systematic training of the pupil's hearing sense, and the more effective cultivation of his musical perception. The so-called "Theory" class is, as a rule, occupied with little more than questions of notation, too often divorced in the most singular manner from the child's actual musical experience, and a change of method on right lines here should result in the class ceasing to be one in which mere symbols are learnt and memorized, and becoming one in which such symbols take their rightful place with regard to the musical facts they represent.

3.—The authors of the present volume suggest, therefore, that every school should possess two types of class for general music-study, arranged in the following manner, and carefully graded throughout the school according to the age and ability of the pupils:

(a) The Choral Class: for the study of breathing and other points of voice-production; and for learning and singing artistically the many unison, two-part and three-part songs available for school use.

(b) The Aural Culture Class: for the training of the ear through the practice of Rhythmic movements, Musical Dictation, Sight-singing, and Musical Appreciation work generally. N.B.—The necessary notational work of the old "Theory" class would be included in this, or more rational and economical line.

4.—The time allotted to each of these classes might vary—according to school arrangements—from 30 to 60 minutes per week. In many large High-schools the time at present devoted to each class is 45 minutes per week, and this basis may be regarded as generally satisfactory. In the case of the younger forms of the school, shorter and more frequent lessons are infinitely more valuable, and it is recommended that, in the case of quite young children, brief daily lessons of not more than 15 minutes each should be the rule.

5.—No class for Aural Culture should, if in any way possible, contain more than fifteen to twenty pupils. The Choral Classes could quite successfully be larger.

6.—In those schools where, unfortunately, only half-an-hour, or even less, per week is spared for music in the shape of a "Singing class," it should be pointed out that little or no real musical progress is possible unless some proportion of even this meagre allowance of time is devoted to direct Aural training. If the mere preparation of a certain number of songs, to be performed at a school concert, is all that is aimed at, the result educationally is practically nil.
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AURAL CULTURE BASED UPON MUSICAL APPRECIATION.

INTRODUCTORY CHAPTER

EXPLANATORY OF THE SCOPE AND PURPOSE OF THE PRESENT WORK.

The subject of Ear-training, or as it should rather be termed, the cultivation of aural perception, is, after a long period of neglect, at last coming into its own, and is gradually being recognized as the one matter of vital importance underlying all musical education worthy the name. It is dawning upon the minds of musicians to whom the very idea of Ear-training was as something strange and un-heard of in schemes of musical work, that it may be even more necessary, for real progress, to train the mind than to train the fingers, and educationists who have long felt that there was something radically wrong in existing methods of general music-study are welcoming the newer aspect of things in a spirit of sympathy, born of a realization that it may be possible to make music a subject of real value in a liberal education, instead of a mere amiable accomplishment absorbing a great deal of time for a singularly poor return. It must in fairness be confessed that the question of Ear-training has in the past not infrequently been presented in a not altogether attractive light, and musicians of an impulsively artistic temperament have, with some little show of reason, been wont to complain that skill in certain of its aspects was often acquired at the expense of some of the subtler aesthetic qualities, and also that not a few of those possessed of the power of recognizing sounds and of naming them when heard, were distinctly lacking in actual musical instinct. The reason for

* Save by the Tonic Sol-faists, who for many years were the only public body who persistently drew attention to the matter, and whose splendid work in this field cannot be too strongly eulogized.
this is not far to seek; it lies, not in the subject itself, but in the manner of its presentation. Two matters, and two matters only, have too often been considered as essential in any scheme of Ear-training work, viz., Pitch and Time.

The recognition of these by the pupil, and the ability to sing at sight passages in which these two elements were taken both separately and in combination, have constituted the be-all and end-all of much teaching in the past. The power gained even in this limited field is something to be thankful for, but it is none the less true that the result was frequently of a purely technical kind, and music was often at a discount during the lessons.

The grasping of the ideas of Pitch and Time must, of course, be the foundation-factor in any scheme of work, but there are two other aspects of the subject of equal importance, the omission of which will render Ear-training work sterile and unfruitful,—the development of the rhythmic sense, and the cultivation of the aesthetic perception of the music. In the opinion of the authors of this book, all Ear-training work must be based upon Musical Appreciation; the technical side must never be divorced from the æsthetic, and the whole aim of the study must be the fostering of real musical perception in the pupil.

In the present work the authors have endeavoured from the very first to consider everything from the one standpoint of Music, and every lesson is therefore built-up upon a consideration of some definite composition, even from the point at which the pupil is taught to absorb the underlying idea of Pulse and to discern the difference in Pitch between two sounds. In other words, the "technique" of the subject is extracted from the music, instead of being presented to the pupil baldly, quâ "technique," as something which is to lead to music—some day. The difficulty of carrying out this plan lay naturally in the earliest stages, where the impossibility of finding tunes containing only the particular scale-degrees to be introduced to the pupil's notice step by step, constituted a very real obstacle. This obstacle has, it is believed, been overcome by the writing of several special tunes for the purpose, in each of which some new fact of Time, Rhythm, Scale-relationship or Mental effect is presented for his consideration.

On this basis the authors feel that it is possible to train the child to observe with his ears, and so to create such an attitude of mind
that he will, as he progresses, find himself consciously absorbing many of those beautiful points of detail in music which, to the uncultured ear, are "as though they were not." And it should surely be clear that if the listening to, and appreciation of music is to be something more than purely sensuous gratification, it must connote the alert use of our faculties, and the drawing out of our best efforts of mind and will, really to hear what the composer has written.

On the other hand, it is of course true that the pupil may be brought into touch at an early age with a good deal of music to which—although he will not be able to grasp it consciously or fully—he will yet enjoy listening, in a general sort of way. This is a branch of musical education which it is most important to carry on side by side with the more conscious assimilation of the material of the music, to which allusion has already been made. It is comparable to surrounding the child in daily life with beautiful pictures, or reading aloud to him noble poems, of whose full meaning he may at the time be largely ignorant, but whose general "atmosphere" he nevertheless instinctively feels, and whose true significance will gradually reveal itself to him as his mind and his whole nature expand to the realities of existence.

In choosing the music to be played, however, the teacher must studiously avoid "shooting too far over the pupil's head"; it should hardly need enforcing here that works of a profound or complex nature are entirely unsuitable, and defeat the object for which they are selected.* As a help to the teacher who may wish thus to stimulate his pupil's musical imagination, a list of pieces suitable for use in this way has been compiled, and will be found on page 112.

The complete course planned by the authors of the present work is arranged in three parts, Part I representing about as much as the average child will, in all probability, absorb during the first few months, or even the first year, of his study, the remaining parts leading him on to the point at which he will be in a position to profit by regular lessons in the constructive side of Harmony, and in more advanced Musical Appreciation.

* In this connexion it may be said that the lists of works for children's consumption, drawn up in certain educational journals, are proof of singularly warped ideas on the subject. The one and only result of such a bill of fare would inevitably be a fit of mental indigestion!
DIRECTIONS TO THE TEACHER.

1.—This book is intended purely as a guide to the teacher, and it is not the wish of the authors that it should be regarded as setting forth any rigid, prescribed system of teaching.

2.—While it is desirable—and necessary—that the order in which the subjects are presented shall be followed closely, any slavish adherence to the words of the various lessons is to be deprecated. The teacher should, from the very first, endeavour to clothe the ideas of the lessons in his or her own language, in order to avoid any suspicion of formality, and also to cope with those special exigencies which are bound to arise from time to time, either in class or individual teaching.

3.—It is absolutely essential that the pupil should be taught from the outset to realize and appreciate (i.e., apprehend) Music, and to think musically; any temptation, therefore, on the part of the teacher to regard him as a receptacle for the mere storing of facts should be strenuously resisted. His knowledge should, moreover, be gained experimentally, that is, in the first instance through contact with, and observation of, certain musical compositions suited to his comprehension, in which he can feel interest and pleasure. By this means he will the more easily and surely be led on to the grasping of general principles. In other words, it is better, in the early days of the pupil’s training, for the teacher to work inductively, rather than deductively.

4.—The various Steps into which the work is divided merely indicate stages of progress in the learner’s study, and any one of them may quite conceivably be found to contain enough material for several lessons. The actual amount of ground covered at each lesson must be a matter for the teacher’s discretion.

5.—It will be noticed that each Step consists of two parts, (a) and (b). Part (a) deals specially with Time and Rhythm, and Part (b) with the relationships of Pitch. The study of each of these salient musical facts is based in each Step upon some composition
selected for the purpose,* which thus forms, as it were, the "text" of the lesson. It is of the utmost importance that the teacher should make a point of knowing these pieces by heart, so that his whole attention can be given to the proper carrying-out of the details of the lessons founded upon them.

6.—Each Rhythmic Exercise has, moreover, a double use; the intention is (i) that it should be played to the pupil as a study in Pulse and Time, (ii) that its melody (as indicated on the highest staff) should be subsequently utilized as an Ear-test, not only in Time and Rhythm, but also in Pitch, in order to recall and to impress more deeply the subject of the (b) portion of the previous Step.

7.—As a general rule, the plan of each lesson should be as follows:—

(i) The pupil should be told to listen to the tune as it is played by the teacher. (N.B.—In the case of the Nursery Rhymes in the (b) portion of each Step, the pupil should learn the tune by rote.)

(ii) The teacher should then help him to bring his intelligence to bear upon it, and should seek to draw out from him what he has observed as to its character and as to the various details of Time, Rhythm, or Pitch, as the case may be.

(iii) Upon this the teacher should build, and develop the special matters which the lesson is intended to enforce.

(iv) In order still further to impress upon the pupil's memory the various points thus learnt from a study of the tune, Dictation and Sight-singing exercises should be given as directed. By these means the correlation of sound with notation is arrived at, and the "thing" connected with its "symbol."

(v) The home-preparation given to the pupil should aim at drawing out his power of doing things for himself. Most children are capable of a certain amount of original invention, and it will be found that many will, after a short time, be able to construct little tunes for themselves, embodying the main points of the preceding lesson. In such work—which need not absorb much

* In this volume (Part I of the whole work) these have been specially written with this object in view.
time or labour—children take the keenest interest, as they find in it a fresh means of self-expression. Even the Kindergarten child who, in response to his teacher’s singing of (it may be) a simple fragment of tune such as the following:—

\[ \text{[Musical notation]} \]

pipes in his tiny voice—without any thought of the technicalities of notation, of which at that particular stage he would know nothing—another fragment something like this:—

\[ \text{[Musical notation]} \]

has taken the first step along the desired path, and experiences a sense of real delight in the consciousness that he really has “made something” himself. At the same time he has, without effort or undue labour, learnt an important fact connected with the musical “phrase” which will stand him in good stead later on, when the more technical part of his work begins. The object, it need hardly be said, of such constructive work is not to endeavour to breed a race of composers; such an idea would be as absurd as it would be utterly beside the mark. What is aimed at, however, is the application to music-study of the saner ideas now gaining ground with reference to the training of the pupil’s powers of observation and imagination by means of drawing. As Miss Marie Salt well says in her notes upon “Music and the Young Child” (see Appendix), “in the drawing lesson of a generation or so ago the child . . . . learned to copy . . . . but could not originate”; now the ability thus to originate, however feebly, is beginning to be recognized as lying at the root of all real and lasting progress in those aspects of mental development which the use of pencil or brush is supposed effectively to encourage and to stimulate.

8.—The authors would like here to point out that it is of the first importance that the teacher should illustrate what he is teaching
by means of copious musical examples. It matters not with what particular fact he may be dealing—it may be the mental effect of one of the degrees of the scale, the grouping of the pulses in Triple Time, the employment of a "feminine ending" to a phrase—whatever it is, an example should be forthcoming, either original, or carefully chosen from some well-known work. The ability to extemporize neatly and musically is an asset of incalculable value in the teacher's equipment; but, even if his power in this direction be small, or perhaps non-existent, the need for the appropriate example still remains, and it should be one of his first aims to gather together, for his own use, an extensive collection of quotations from standard works with which to drive home, in the only effective way, that which he is endeavouring to teach.

9.—Reference has already been made to the pieces for "sub-conscious listening" (see page 3). These pieces have been chosen with particular reference to their value as a means of developing the pupil's powers of imagination, and it is suggested that they should from time to time be played to him by the teacher—without comment on the technical side—and thus supply the more recreative element in connexion with the various lessons of the book.

Cordial acknowledgment is here made of valuable help gained from the writings of the following authors:—

(i) The late Mr. John Curwen, the originator of the Tonic Sol-fa movement, whose sound educational views are becoming more and more widely recognized by musicians, and the main principles of whose teaching must underlie all effective training in the appreciation of pitch-relationships. The authors desire to state here that they have followed out Tonic Sol-fa ideas—with certain modifications—in the present volume, so far as it relates to the teaching of these relationships.

(ii) Aimé Paris, whose valuable "Time-names" form a most ingenious and necessary link between sound and notation.

(iii) Mrs. J. Spencer Curwen, to whom all interested in the progress of music in this country owe the warmest debt of gratitude as one of the foremost and most enlightened pioneers in the teaching of the young.
(iv) Mr. Tobias Matthay, who, in the authors' opinion, was the first writer systematically to set forth the true idea of rhythmic progression in musical performance.

(v) Dr. Yorke Trotter, whose able insistence upon the value of the "phrase-unit" in all sound musical teaching is here warmly recognized.

The authors wish to place on record, moreover, the valuable work done in the cause of musical education by Mons. Jaques-Daleroze, whose system of Rhythmic Gymnastics has been referred to on several occasions in the following pages; by Mons. Mathis Lussy, the author of important works in the French language on the subject of Rhythm; and by Dr. W. G. McNaught, whose wide experience in all matters relating to Ear-training and Sight-singing is so well known and so rightly esteemed.

Finally, the thanks of the authors are due to Messrs. Curwen & Sons for their courtesy in according permission for the use in this volume of the Tonic Sol-fa Hand-signs.
PART I.

STEP I (a). Rhythmic Exercise, No. 1.

*Moderato, alla marcia.*

Introduction of the idea of Pulse.

* Lah lah

Other pieces useful as Rhythmic Exercises at this stage are:

1. Soldiers’ Chorus from “Faust” … … … … … Gounod.
2. Bridal March from “Lohengrin” … … … … … Wagner.
5. March of the Merionethshire Men (No. 100 in Hardow’s “Songs of the British Islands.” Carwen & Sons.)
6. Old English Melody, “Heart of Oak” (No. 56 in “Songs of the British Islands.”)

* The pupil may say this 1st Rhythmic Exercise to Lah, but it is not absolutely necessary that he should do so. The commas indicate convenient breathing-places.
STEP I (b). Little Boy Blue.*

E. R.

Introduction of Doh and Soh.

**Moderate.**

Little boy blue, come blow your horn.

(Trumpet.)


The sheep's in the meadow, the cow's in the corn;

Where is the boy that looks after the sheep? Under the hay-cock

Ped. * L.H. * Ped. * L.H.

* An easier alternative tune will be found on page 103.
STEP II (a). Rhythmic Exercise, No. 2. E. R.

Other tunes in Duple Time useful as Rhythmic Exercises at this stage are:

1. "The Keel Row" (Songs of the British Isles, No. 29).
3. "Hot Cross Buns" (No. 53).

* The voice-part of this Rhythmic Exercise should not be used until required as a Dictation Exercise as explained on page 40.
STEP II (b).  Baa, baa, Black Sheep.*  E. R.

Moderato.

Baa, baa, Black Sheep, have you any wool?

Yes, sir, three bags full:

One for the master, and one for the dame, And

one for the little boy that lives down our lane.

* An easier alternative tune will be found on page 104.
STEP III (a). Rhythmic Exercise, No. 3. E. R.

Moderato marcato.

Other tunes useful as Rhythmic Exercises at this stage are:

(1) Sir Roger de Coverley ........ Old English Tune.
(2) Minuet in E ∥ (Marches and Dances, "Rhythmic Series") Boosey & Co.
(3) Minuet in F (Marches and Dances, "Rhythmic Series") Boccherini.
(4) God save the King ........ Mozar.
(5) Dr. John Bull ........

* The melody to be used as a dictation test. (See note to Rhythmic Exercise, No. 2.)
STEP III (b).  Hush-a-by, Baby.*  E. B.

Introduction of Mel.

doh' 
soh 
me 
doh

\textit{Cantando.}

\textit{ppp una corda.}

Hush-a-by, Ba-by, on the tree top,

When the wind blows the \textit{cradle} will rock; When the bough breaks the \textit{cradle} will fall,

Down will come ba-by, \textit{cradle} and all.

\textit{una corda.}  \textit{rit.}

\textit{ppp y.}  \textit{rit.}

* An easier alternative tune will be found on page 105.
STEP IV (a).  Rhythmic Exercise, No. 4.

Other tunes useful as Rhythmic exercises at this stage are:

1. “Men of Harlech” (Songs of the British Islands, No. 93).
2. Soldiers' Chorus from “Faust”  . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . GOUNOD.
3. March from the Concertstück . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . WEBER.

* The melody from this point is intended to be used as a dictation exercise and then sung as a march.
STEP IV (b). Who killed Cock Robin? * E. R.

Marcia Funèbre: Largo.

Who kill'd Cock Robin? Who kill'd Cock Robin?

I, said the spar-row, with my bow and ar-row, I killed Cock Rob-in.

* An easier alternative tune will be found on page 106.
STEP V (a). Rhythmic Exercise No. 5. E. R.

Introduction of Two-pulse sound.

Andante maestoso.

marcato la melodia.

Pol.
STEP V (b). Bye, Baby Bunting.*

E. R.

* An easier alternative tune will be found on page 107.
STEP VI (a).   Rhythmic Exercise, No. 6.   E. B.

Introduction of Three-pulse sound.

Moderato.

Moderato. With strongly marked accents.

(This bass part may be played in 6ves, if preferred, as far as the X).
STEP VI (b). The North Wind doth blow.*

Introduction of Fughetta.

Andante.

The North Wind doth blow and we shall have

snow. And what will the robin do then, poor thing:

Sit in a barn and keep himself warm. And

hide his head under his wing, poor thing.

* An easier alternative tune will be found on page 108.
STEP VII (a).  Rhythmic Exercise, No. 7.

Introduction of the Four-pulse sound.

Moderato alla marcia.
STEP VII (b).  Old Abram Brown.* E. R.

Introduction of Lab.

Old Abram Brown is dead and gone, You'll
never see him more. He used to wear a
long brown coat That button'd down before.

Down, down, but button'd down before.

* An alternative tune will be found on page 109.
STEP VIII (a). Rhythmic Exercise, No. 8. E. R.

Introduction of sounds lasting for more than one bar.

Allegretto grazioso.

STEP VIII (b). Little Miss Muffet.

Introduction of the complete Scale.

Little Miss Muffet, Sat on a tuffet, Eating some curds and whey.......

Moderate, with well-marked time.

Ped. * Ped. *

Eating some curds and whey. There

caused a big spider And sat down beside her, And frightened Miss Muffet a way.......

frightened Miss Muffet a way.

N.B.—A simplified accompaniment to this song will be found on page 110.
STEP IX (a). Rhythmic Exercise, No. 9. E. R.

Introduction of Syncopation.

Alla marcia.

Ped.  * Ped.  * Ped.  *

* simile.

Ped.  * Ped.  *

Ped.  * Ped.  *
STEP IX (b).  As Tommy was walking.

E. R.

Introduction of the three Primary Triads.

As Tommy was walking one fine summer day, some cherry-cheeked apples he saw on his way, saw on his way,

N.B.—A simplified accompaniment to this song will be found on page 111.
STEP X (a). Rhythmic Exercise, No. 10.

E. R.

Introduction of the Half-pulse sound.

Allegretto.

Ped. * Ped.

rit.

tempo.

Ped. * Ped.

rit.

Ped. * Ped.
STEP X (b). One Misty, Moisty Morning. E. B.

Introduction of sounds below Doh.

Allegro moderato.

One misty, moisty morning, When cloudy was the weather. There I met an

Allegro moderato.

old man, Cloth'd all in leather, cloth'd all in leather, With

cap under his chin. How d'you do, how d'you do, how d'you do? a

again, One misty, moisty, misty, moisty, moisty morning.

STEP XI (a). Rhythmic Exercise, No. 11. E. R.

Introduction of the One-and-a-half pulse sound.

Maestoso, ten. ten. ten.

Maestoso With well-marked accents.

Simile.

Senza fesce.

 Rit.

E tempo.

 Cres.

Rall.

Ped.
STEP XI (b)  When Little Fred.  E. R.

Introduction of sounds below Doh.

When little Fred was call'd to bed, He always acted right. He kiss'd mamma, and then Papa, and wish'd them all good-night. He made no noise like naughty boys, but gently upstairs, Directly went when he was sent, And always said his prayers, And always said his prayers.

Ped.  *  Ped.  *
STEP XII (a). Rhythmic Exercise, No. 12.

Moderato.

Introduction of One-pulse rest.

Moderato.

dim.

mf

dim.

mf

cres.

mf

cres.
STEP XII (b). There were Two Birds.

There were two birds, sat on a stone, Fa, la, la, la,

Andante moderato.

One flew away, then there was one, Fa, la, la, la,

Ped. * Ped. *

de, The other flew after then there was none, Fa, la, la, la,

cres. * Ped. *

de, And the poor stone was left all alone, Fa, la, la, la, de.

Ped. * Ped. *
PART I.

STEP I (a). Pulse Regularity.

The teacher should play the Rhythmic Exercise, No. 1, while the pupil listens carefully. The pupil should then be asked to give his idea of the character of the tune, such questions as the following being put to assist him in stating what he had observed or should have observed: "Was the tune joyful or sad?" "Did it suggest dancing or marching?" "Did it make him want to move his hand or foot?" etc.

The idea of movement being thus brought to his notice, the teacher should play a few bars of the Rhythmic Exercise once again, and ask him to make a movement of the hand or foot to coincide with the rhythmic swing of the music. It should then be explained that in making some such movement in correspondence with the "swing" of the tune, we are keeping time to the music.

The pupil should now be asked thus to "keep time" by clapping or marching to the Rhythmic Exercise, as it is played once again, the teacher playing the tune with well defined pulse and accent.

Realizing now quite clearly that there is movement in music, and that it is possible mentally to "grasp" or "feel" it, and keep time to it, the pupil should try to discover why it is that he can walk, march, or dance to it. To assist him in finding this out for himself, the Rhythmic Exercise should be played with an irregular pulse, or, as we say, "out of time," while the pupil should be asked to walk or march to it. He will at once feel that marching to music played in this manner is quite impossible; he can grasp nothing in it that will correspond to the steps in his marching. Moreover, he will observe that the tune has now become almost unrecognizable.

When this experiment has been tried, and contrasted with marching to music played in the proper way, it will not be difficult
for the pupil to discover that the movement which we feel to be inherent in the music is, and must be, perfectly regular and even.

The teacher should now tell the pupil that this regular movement, or throb, is called the **Pulse** or **Beat**, and that it is the basis or foundation of all musical effect.

Practice in clapping or marching to strongly-marked tunes is of the utmost importance in training and developing the pupil's sense of, and sensitiveness to, pulse-regularity. The teacher who deals with young children should not fail to cultivate this sense assiduously by giving *some* practice of this kind as a regular part of every lesson, particularly in connexion with work in *class*, where a sort of communal interest in the matter in hand, of the utmost value to both teacher and pupil, is at once aroused.*

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**STEP I (b). Imitation and Memorization of Doh and Soh.**

The song, "Little Boy Blue," should be played straight through while the pupil listens.† The teacher should then ask a few questions as to the character of the song, similar to those indicated in the previous lesson. This should be followed up by teaching the pupil to sing the tune by rote. In order to do this, great care should be taken to get him to imitate the sounds exactly. The first few notes—

\[
\begin{align*}
\text{Lit-tie Boy Blue,}
\end{align*}
\]

should be played or sung slowly by the teacher and immediately imitated by the pupil; then similarly the next few notes—

\[
\begin{align*}
\text{come, blow up your horn,}
\end{align*}
\]

---

* Musical progress is impossible unless the pupil has a strong and highly developed sense of pulse-regularity. This has been realized to the full, as will be seen in reference to the Appendix, by the author of the system of Rhythmic Movements carried out first at Streatham Hill High School, and also by Monsieur Jaques-Dalcroze in his excellent system of Rhythmic Gymnastics.

† In this and succeeding tunes in the (b) portion of every Step the teacher should sing the melody and play the accompaniment at the same time.
Afterwards, these two small sections should be sung consecutively and repeated until known by heart, the rest of the tune being taught and learnt in the same way.*

The pupil should now be made to realize clearly that he has been singing two different sounds, and that the character of each is as distinct from the other as that of two different persons.

The sounds sung to the words, "Little Boy Blue," will be readily felt to be strong and firm, and those sung to "blow up your horn" bright and cheerful. Further, the effect of these two sounds played one after the other is somewhat like that of a bugle or horn call, e.g.:

\[ \text{[Music notation image]} \]

It should then be explained that these two different sounds are known by the names Doh and Soh, the strong, firm sound being called Doh and the bright, cheerful one Soh.

The names Doh and Soh, and their Hand-signs. An expressive sign of the hand, thus—

[Hand sign image]

with the arm extended in front of the body, is used to indicate the strong Doh, and another sign, thus—

to indicate Soh, the arm being similarly extended in front of the body, but held a little higher.

These names Doh and Soh are called Sol-fa syllables, and the signs of the hand, Hand-signs.†

The pupil should now try to discover which sounds in the rest of the tune can be associated with the syllables Doh and Soh respectively. This he must do by remembering that the strong, firm sounds sung to "Little Boy Blue" have been given the name Doh, and the bright, cheerful sounds sung to "blow up your horn," the name Soh. He should then sing the tune with the words, making

---

* In schools where the ideal condition of having both a singing-class and an aural-training class exists, all the tunes in Step (b) of this part might quite well be learnt in the singing-class as ordinary songs. This would enable the teacher to attend to points of voice-production and interpretation in their proper places, and leave more time for the cultivation of the rhythmic sense and for sight-reading at the aural-training class. Where there is unfortunately no separate singing-class, the teacher must see to it that the pupil sings the little songs without effort or strain. Beauty of tone, it should be remembered, is primarily the result of ease and freedom of production.

† These ingenious and most useful signs were invented by the late John Curwen.
the hand-signs to indicate that he recognizes the sounds he is singing. The teacher should help him to feel the character of each sound, by making its particular hand-sign at the same time.

The whole tune should now be sung to the Sol-fa syllables. This is called "Sol-faing" the tune.

The teacher should next explain that when a sound is made it is said to be at a certain Pitch, sounds of acute pitch being termed high, those of grave pitch low. For instance, the strong, firm sound of Doh is said to be at a lower pitch than the more acute and cheerful sound Soh above it.

This conventional idea of height and depth as applied to pitch* is indicated to the eye by the diagram of Doh and Soh found in the margin. This diagram is known as a Modulator.

The reverse process to that of naming sounds when they are heard should now be dealt with, viz., the mental recalling of a sound upon seeing the symbol or sign that represents it. To recall a sound in this way implies that we are able to hear it inwardly, i.e., are able to imagine it; and to prove that we have imagined it correctly we must sing it. This not only tests the correctness of our conception of the sound, but confirms and emphasizes that conception.

The name Sight-singing is given to this side of the training of the ear, and it is no less important in the development of aural perception than the recognition of sounds when they are heard.

The teacher should sing or play Doh at some convenient pitch, and should request the pupil to sing Doh or Soh as either of these syllables is pointed to on the Modulator.

The following are specimens of such Modulator Exercises. The pitch of C, D, E, or F, should be used for Doh in turn:

* See remarks as to this on page 19 of "Common Sense and Singing," by John Kennedy. (Joseph Williams, Limited.)
The teacher should point to each syllable for the pupil to sing, and should make him "lead up" to Soh, resting upon it slightly, and after a short break lead on similarly to the final Doh, giving it a little more weight or emphasis than was given to the Soh. The relative amount of weight in this case is indicated thus — and ≈. *

Each sound should be sung as the result of its own mental effect being recalled. If the pupil fails thus to recall this effect, the first (or part of the first) phrase of the tune, "Little Boy Blue" should be thought of or sung. For instance, supposing the sound, Soh, has been for the moment forgotten, the thought of the words, "blow up your horn" should at once recall the sound by association.†

The following tests, written in a horizontal line as shown below, should next be given as Sight-singing exercises:—

Further Sight-singing exercises.

Pitch about C, D, E or F.

(1) d d d d s s s s s d
(2) d s d s s d
(3) d s s d s s d
(4) d s d s s d
(5) d d s s s d s s d
(6) d s s s d

* In giving Modulator exercises the teacher should endeavour to inculcate from the very first lesson the essential idea of rhythm. To make a succession of sounds rhythmic, there must be breaks in their continuity; and further, sounds must be felt to be progressing or moving towards these breaks or resting places. With this idea fixed in his mind, the teacher should have little difficulty in making rhythmic shapes even with such slight material as the two sounds already considered. The following are some of the simple forms that would result as a matter of course:—

It will be observed that when a phrase splits up into two parts, by means of a long note in the middle, the sound of this long note is always Soh, whereas the sound of the long note at the end is always Doh. (See page 42.) The commas indicate breathing-places.

† This valuable principle of the association of a particular sound or interval with a particular tune should be made much of by the teacher in dealing with the question of pitch, especially when the pupil's ear is dull or undeveloped.
These exercises should be pointed rhythmically (as shown in connexion with the Modulator exercises on page 36), approximately thus:—

Ex. 1.

Ex. 6.

The fundamental idea of rhythm alluded to above (page 37, foot-note), viz., that of movement towards a point of rest, is thus again forcibly illustrated. The authors deplore most strongly the unrhythmical way in which Sight-singing studies are often presented, and they feel that reform in this, as well as in the pointing of Modulator exercises, is urgently needed in elementary teaching.

The Modulator tests, as well as those just given, should now be sung to the syllable Lah. This is a most useful exercise, as it compels the pupil to imagine the character of the sound before singing it, without the help which comes from the singing of the Sol-fa syllables.

The pupil should prepare the following as homework, in readiness for the following lesson:—

1. Draw the Modulator of Doh, Soh, found in the margin on page 36, and sing the tune, “Little Boy Blue,” pointing to the special syllable that indicates each sound as it is sung.

2. Sing the tune to the words, making the hand-signs (instead of pointing to the syllables) to indicate each sound.

3. Sing the tune to the Sol-fa syllables, pointing to them on the Modulator.

STEP II (a). Pulse and Accent.—Duple Time.

The teacher should play the Rhythmic Exercise, No. 2, while the pupil listens for the pulse or beat. As soon as this has been grasped, a movement of the hand should be made to indicate it.

The teacher should now ask the pupil to give his ideas as to the character of the tune (see directions on page 33), and also to state whether all the pulses seem alike as
regards their strength and weight, or not. A few bars of the tune
should then be played once more with a well-defined accent on
the first beat of each bar, and the pupil requested to tap loudly (or to
stamp, or tread heavily, if marching) at the pulses that he thinks are
stronger than the others.

When this idea of accent has been discovered and clearly felt,
the tune should be played again and the pupil directed to make a
downward movement of the arm and hand to indicate
the strong pulse, and a corresponding upward movement

\[ \uparrow \quad \downarrow \]

for the weak pulse. It should then be explained that this
is called "Beating Time," and it should be
pointed out how emphatically the strong pulses impress themselves
upon the mind, with the result that it "grips" them and regards them
as the principal ones in the series, or group, of pulses. Furthermore,
the strong pulses, occurring as they do at regular intervals, produce
similar groups of pulses in regular sequence, each group being called
a bar or measure.

When musical sounds are thus grouped into sets by means of a
regularly recurring strong pulse, they are said to be in a certain

Time, the particular time being determined by the
number of pulses, from one strong pulse up to (but not
including) the next strong pulse. For example, in the
Rhythmic Exercise, No. 2, there are two pulses (counting in this
way) from one strong accent to the next, and when the pulses are
thus arranged in groups of two, the time is said to be Duplet.

The teacher should then tell the pupil that the strong pulse is
generally known as the accented pulse, or accented beat. Further, it
should be explained that this regular grouping of pulses
by means of accent is at the root of all intelligibility in
music, and in order to demonstrate this fact, the pupil
should be asked to listen to the Rhythmic Exercise, No. 2, played
with no accents at all. The tune will, of course, at once be felt
to lose all its clearness, its definiteness and its life.

Effect of no
accents. It becomes vague, loose and meaningless. The mind
has nothing to grasp or take hold of, simply because
there is no intelligible grouping of the pulses into some kind of
order or definite shape.
The Rhythmic Exercise should now be used as a test for both
Pitch and Accent. After establishing the key and fixing
the sound of Doh firmly in the pupil’s mind, the teacher
should play the melody in small sections of two notes,
thus:

asking the pupil to give their Sol-fa names and afterwards to write
these names down. A pause should be made at the end of each
section in order to give him time to write down the sounds he has heard.
When this has been done, the pupil should sing exactly what he has
written, as a series of consecutive sounds without accents, thus:

\[\text{d s d s d s d d d d s s s s, etc.}\]

The teacher should now play or sing the tune slowly, with
well-marked accents, and then ask the pupil to put crosses under the
syllables which his ear tells him are accented, e.g.:

\[\text{d d s d s s d d d d etc.}\]

He should then shew him that there are certain resting-places
in the course of the tune, and that it splits up into four
Phrasing.

rhythmical periods, or phrases. He should then put a
slur or bracket over each of these to make this clear to the eye, e.g.:

\[\text{d s d s d s d d d d s s s s, etc.}\]

The tune should then be sung by the pupil, this time with careful
observance of the accents and phrasing. The teacher should remind
him that the notes of each phrase must be felt as leading to, or
progressing towards its final note.* (See note to Step I (b).) In order
to obtain the requisite break at the end of each of these divisions, a
breath should be taken (as indicated by the comma), and this final
note slightly shortened, approximately as at (a) in the following

---

* The idea of musical sounds progressing towards certain landmarks was
first systematically set forth as the basis of all rhythmic performance by Mr. Tobias
Matthay. The knowledge and recognition of this simple law not only produces
clear rhythmic thinking, and consequently clear and definite expression, but also
assists in developing a perfect control of rhythmic movement.
example. On no account must the commencement of the succeeding phrase be delayed beyond the moment at which it is due:—

The pupil must be most careful to take breath only at these breaks.*

Tunes in Duple time should be frequently played to the pupil between his lessons, in order that his perception of pulse and accent may be developed. He should clap, walk, or beat time, as the music is played to him.

He should also sing the Rhythmic Exercise frequently, observing the accents and rhythmic divisions, taking care to lead up to the last note in each of these divisions, as indicated above.

STEP II (b). Imitation and Memorization of Upper Doh.

The song, "Baa, baa, Black Sheep," should first be played straight through while the pupil listens, as in Step I (b).

Questions on the character and time of the piece should then be asked, the pupil afterwards learning the tune by rote, in the same way as in the case of "Little Boy Blue."

When the tune can be sung sufficiently well, the pupil should be requested to give the Sol-fa names of the sounds of the first eight bars. On arriving at the ninth bar, he should be told to listen carefully, and to say whether he hears any new sound or not. When this new sound—

Character of Upper Doh. has been recognized, it should be compared with the Doh and Soh already learnt, and its similarity to Doh pointed out.†

When this has been thoroughly realized, the teacher should say that this sound which is so like Doh, is really a replica or a repetition

* In this tune we see the most usual type of phrase, viz., that consisting of four bars. See Chapters III and IV of "Form in Music." (Stewart Macpherson.)

† This similarity is well shewn by comparing the speaking voice of a woman with that of a man. The pupil may not have realized that the man speaks at the pitch of one Doh, while the child or woman speaks at the pitch of the Doh above, i.e., an octave above.
of it at a higher pitch. The name given to it, therefore, is also Doh; but it is distinguished from the Doh already learnt by being called Upper Doh (written thus, Doh¹ or d¹), the hand-sign being the same as for Doh, with the difference that the hand is held higher, about on a level with the head.

The pupil should now name the sounds of the second part of the tune as it is played, making the hand-signs as he sings the Sol-fa syllables, as suggested in Step I (b). The complete tune should then be sung (i) to the words, the pupil and the teacher making the hand-signs to indicate the various sounds; (ii) to the Sol-fa syllables instead of the words.

After this, the pupil should be shewn that the tune contains four phrases, each of these corresponding to a line of the words; further, that there is no feeling of conclusion or finality at the end of any of these phrases, except the last. From this he will realize that music is analogous to poetry in that it rhymes; that Doh is a sound which produces an effect of finality, or state of complete rest, more especially if it comes at the end of a phrase and upon an accented beat; that Soh is a sound which produces a feeling of expectancy, a desire for something more to follow, but which at the same time has enough of the element of rest in it to make a satisfactory finish for the end of a phrase, although not (as a rule) for the end of the piece; and finally, that the mental effect of both Doh and Soh is heightened by the position in which they are placed in the time-scheme of the piece—in other words, by their position in the phrase.

Thus we feel Doh to be a sort of "Central" or "Home" sound, because there is always a feeling of incompleteness or "Home" sound. until we return to it.

The position of upper Doh should now be shewn as on the Modulator found in the margin, and the following and similar tests should be pointed on this Modulator for the pupil to sing. (See Step I (b), page 36.)

![Sight-reading tests.](image-url)
The following Sight-singing exercises written in a horizontal line should also be sung; first to the Sol-fa syllables, and then to the syllable Lah throughout. The pitch of Doh should not be in any case higher than E:—

\[
\begin{align*}
(1) & \quad \text{d} \quad \text{s} \quad \text{s} \quad \text{c'} \quad \text{s} \quad \text{d'} \quad \text{s}' \quad \text{s} \\
(2) & \quad \text{s} \quad \text{d} \quad \text{d'} \quad \text{s} \quad \text{d} \quad \text{s} \quad \text{s} \quad \text{s} \\
(3) & \quad \text{d'} \quad \text{s} \quad \text{d'} \quad \text{s} \quad \text{d} \quad \text{s} \quad \text{s} \quad \text{d} \\
(4) & \quad \text{d'} \quad \text{d} \quad \text{s} \quad \text{s} \quad \text{d'} \quad \text{s} \quad \text{d} \\
(5) & \quad \text{d} \quad \text{s} \quad \text{c'} \quad \text{d} \quad \text{s} \quad \text{s} \quad \text{d} \quad \text{d} \\
\end{align*}
\]

The pupil should observe, in the above exercises, how much stronger and how much more restful the effect of the Doh sound is when it comes on an accented beat at the end of a phrase or sentence, and also how much brighter and stronger the sound Soh is when it occurs similarly on an accent at the end of a phrase.

1. Sing the tune “Baa, baa, Black Sheep” from memory. Pointing to the Sol-fa syllables on the Modulator.
2. Sol-fa the tune, making the hand-signs, or pointing on the Modulator.
3. Construct a few phrases upon the sounds learnt.

**STEP III (a). Pulse and Accent.—Triple Time.**

The Rhythmic Exercise, No. 3, should be played straight through while the pupil listens. Questions on the tune, relating to its character should then, as before, be asked, the teacher bearing in mind that it is the pupil’s idea of the tune that he must always endeavour to elicit; therefore, whatever leading questions are put to him should be directed entirely to this object.

* The pupil should begin by writing four sounds, making two sounds balance, or rhyme with, two others, e.g.:—\[ \text{d} \quad \text{s} \quad \text{d'} \quad \text{s} \quad \text{d} \]. Then six should be taken \[ \text{d} \quad \text{s} \quad \text{d'} \quad \text{s} \quad \text{d} \quad \text{s} \]. Then eight, \[ \text{d} \quad \text{s} \quad \text{d'} \quad \text{s} \quad \text{d} \quad \text{s} \quad \text{d} \], and so on.

At present he should make the first phrase always end on Soh, and the second on Doh, and further should always make the last note of each phrase come on an accent. This is easily done by repeating any note if necessary. (See page 37 with reference to the importance of this.)

The teacher should insist that the pupil should sing every phrase he writes, in order that it may be quite certain that he realizes the sound of what he has written. His early efforts should be encouragingly, but judiciously, criticized.
It cannot be too carefully remembered that it matters little if the idea conveyed by the pupil's answer is different from the teacher's own; any rigid insistence on *words* is not only of no value, but is fatal to the exercise of the child's imagination. Any answer which shows thought, even if it be not altogether accurate, should be accepted, at any rate for the moment. It is usually easy for a careful and sympathetic teacher to bring such an answer more into line with what he considers the correct description of the music, and the pupil is *encouraged*, instead of having his attempts at self-expression checked and hampered.

The pupil should now be asked to "keep time" to the tune by clapping or marching. The accented pulse should be listened for, and a loud clap made to indicate it. The pupil should then be asked how many pulses there are from one accented pulse to the next; remembering of course what was said in Step II as to beginning the counting *upon* the accent and continuing up to (but not including) the next accent. Each accent thus forms the commencement of a new group of pulses.

It will now be discovered that there are *three* pulses in each measure or bar, and it should be explained that this kind of grouping, viz., that formed by accenting one pulse in every three, is called *Triple Time*. The method of beating Triple Time should then be shewn, viz.:—

![Diagram of Triple Time](image)

A downward movement of the hand and arm to indicate the first or accented beat; another movement, this time to the right, to indicate the second; and an upward movement for the third or last beat of each bar.

When the pupil can make these movements easily, the teacher should play the Rhythmic Exercise, No. 3, once again, while the pupil beats the time.

The teacher should now play the melody only of this Rhythmic Exercise and request the pupil to write down the Sol-fa names of these sounds. The method of procedure should be exactly as in Step II (a), viz., that a few notes should be played at a time, named by the pupil, and then written down;
the pupil then singing what he has written, afterwards putting crosses under the accented syllables, as the teacher plays or sings the tune once more, e.g.:—

\[ \text{\textit{MUSICAL APPRECIATION.}} \]

The phrasing of the tune should now be aimed at by the discovery of the "resting" or "breathing" places; and the pupil should then be directed to add slurs over the syllables of each phrase, as in Step II (a). Finally, the tune should be sung again, with due regard both to accent and to phrasing. The teacher should point out how each phrase except the last, ends on Soh, and so remind the pupil of the substance of the previous lesson.

The two Rhythmic Exercises should be sung as often as possible as studies in accent and phrasing. The two Nursery Rhymes already learnt should also be sung and pointed on the Modulator from time to time. These tunes should not be forgotten, but should be considered as studies in memory-singing.

STEP III (b). Imitation and Memorization of Me.

The teacher should play the song, "Hush-a-by, Baby," and then ask the pupil to say what time it is in,* and to give his ideas as to its character. He should also beat time while the song is being played again.

After this, both words and music should be learnt from memory in the manner described in the previous Steps.

The pupil should now name the sounds to the Sol-fa syllables—the teacher first playing \[ \text{\textit{Naming the sounds.}} \]
and the pupil singing \[ \text{\textit{Naming the sounds.}} \]
directly after. Then the teacher should ask the pupil

* In this tune the pupil should be made to feel merely that the time is Duple; any reference to the fact that it is Compound Duple is unnecessary and undesirable at this stage.

There is on page 105 an alternative tune in Triple Time introducing Me; this may be used instead of "Hush-a-by, Baby," at the discretion of the teacher.
to listen very carefully to the next few notes — 
and the bright sounds of Soh. When this has been realized, and the calm, peaceful character of the new sound felt, the name Me, with the hand-sign, thus, should be given to represent it, the hand being held in front of the body, pointing forwards.

The teacher should now play the next few notes quite slowly, emphasizing the new sound, the pupil singing the Sol-fa names immediately after, representing them by the hand-signs. The rest of the tune should be taken in the same manner, and the whole sung to the Sol-fa syllables in place of the words. The tune should also be sung to the words while the pupil makes the hand-signs to represent the sounds he is singing.

The position of Me should be shewn on the Modulator Sight-singing as in the margin, when the tune, “Hush-a-by, Baby,” and the following exercises should be pointed on it for the pupil to sing:—

The following and similar Sight-singing tests should next be given to the pupil, who should sing them first to the Sol-fa syllables, and afterwards to Lah:—
(1) The tune should be pointed from memory on the Modulator, the pupil using either the words or the Sol-fa syllables.

(2) Phrases should be constructed introducing the new sound. (See page 43.)

(3) Impromptu tunes should be pointed on the Modulator, similar to the Sight-singing tests given above.

STEP IV (a). Pulse and Accent.—Quadruple Time.

The Rhythmic Exercise, No. 4, having been played, and the character of the tune having been described by the pupil, the teacher should request him to keep time by clapping or marching, and to clap loudly or tread heavily at the accented pulses, as in previous lessons. He should then be asked to state how many pulses there are from one strong beat to the next (i.e., how many beats in a bar). When the answer "four" has been given, the teacher should say that this particular kind of pulse-grouping produces what is known as Quadruple Time, and also should shew the method of beating it, viz., a downward movement of the hand and arm for the first beat, one to the left for the second, one to the right for the third, and an upward movement for the fourth beat of each bar, thus—

\[ \text{\includegraphics{quadruple_time}} \]

When the pupil can make these movements easily, he should beat time to the tune.

The melody of the Rhythmic Exercise should now be sung or played by the teacher, the pupil naming the sounds to the Sol-fa syllables and writing them in his book. The melody should, as in Steps II and III, be dictated in small fragments, of either two or four notes, as indicated by the brackets in the following example:

\[ \text{\includegraphics{melody}} \]
and when the whole tune has been written down, thus—

\[
\text{s d n d n s n s', s d n d n n d n', etc.}
\]

the pupil should sing it from his own copy, *without accents*.

The teacher should then play or sing the melody again with the requisite accentuation and ask him to follow what is being sung, telling him this time to put crosses under the accented syllables; the melody should then be divided into sections as below. When this has been done, he should be requested to sing the tune again with the proper accents and phrasing:

\[
\text{s d n d n s', s e n d n n d n etc.*}
\]

It should now be explained that this method of placing a cross under the accented syllables is *not* the most effective means of making clear to the eye the length of the various bars or measures, and that it is customary instead for an upright line to be drawn immediately *before* each accented syllable. These upright lines are called *bar-lines* and effectively space out the music into its respective *bars* or *measures*. The pupil should now add a bar-line before each accented syllable of the tune he has written down, deleting the crosses, thus:

\[
\text{s d n s n s', s d n d n n d n}
\]

The pupil will probably have realized, in the three Rhythmic Exercises which he has been studying, that every sound is exactly of the value of one pulse or beat. It should then be explained that the *duration* of a sound may be described and recognized by a special name, just as the pitch of a sound is. The name *Taa* (known as a *Duration- or Time-name*)

\[+\]

*It should be noticed that the climax of each phrase in the above exercise does not occur on its last note; the sounds lead up to the strong accent on the 6th note and then fall away from it to the final one, thus:*

\[\text{[Diagram]}\]

This will be more fully commented upon later with reference to "feminine endings."

† *These ingenious Time-names, the link between sound and notation, were the invention of a French writer named Aimé Paris. The pronunciation of the *aa* in *Taa* is that of the *a* in "father."
is thus always associated with a sound that lasts for one beat, and no more.

In order to impress this fact, the teacher should first of all beat silently a bar or two of quadruple time, and then play or sing the first two bars of the tune, thus:

\[\text{\begin{tikzpicture}
\draw (0,0) -- (1,0);
\draw (1,0) -- (2,0);
\draw (2,0) -- (3,0);
\draw (3,0) -- (4,0);
\draw (4,0) -- (5,0);
\draw (5,0) -- (6,0);
\text{\end{tikzpicture}}\]

After having done this, he should direct the pupil to beat time and to sing these two-bar sections to the Time-names corresponding to the sounds he has heard. These Time-names should then be written down and the bar-lines and phrasing-marks added, thus:

\[\text{\begin{array}{cccccccc}
\text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} \\
\end{array}}\]

Each phrase should be taken similarly, and when the Time-names of the whole of the exercise have been written down, the pupil should march and beat time, singing the Time-names instead of the Sol-fa syllables.

The usual notational sign to represent the duration of a Taa (one-pulse sound) viz., \(\text{\textbullet}\) or \(\text{\textbullet}\), should then be shewn.

This sign (called a crotchet) should be written by the pupil upon a horizontal line under the Time-name, thus:

\[\text{\begin{array}{cccccccc}
\text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} & \text{taa} \\
\end{array}}\]

the Time-name and its special notational sign thus becoming associated from the very first.

N.B.—The horizontal line should be written first, and then the crotchets, the bar-lines afterwards being inserted. The mere practice of writing the crotchets is of great value to the young pupil, as it fixes the sign in his memory.

(1) Tunes in Duple, Triple, and Quadruple Time should be frequently played to the pupil, in order that he may have practice in Time-recognition, and in beating.

(2) “Little Boy Blue,” “Baa, baa, Black Sheep,” and “Hush-a-by, Baby” should be sung frequently, sometimes to the Sol-fa names and sometimes to the words.
STEP IV (b). Imitation and Memorization of Te.

The song, "Who killed Cock Robin?" should be played through, the pupil being asked to name its time and to describe the general character of the music, as it appeals to his imagination. The words and music should then be learnt from memory in the manner that has been rendered familiar in the case of previous lessons.

The pupil should now apply the Sol-fa syllables to the various sounds, the teacher playing or singing the first five notes to Lah, the pupil naming them, thus:—ä m s ā ā'. The teacher should then direct him to listen carefully, in order to discover if in the next few notes that are played he can hear any other sound besides the four (ä m s ā) that he already knows:—

When he has realized the new sound on the second beat of the third bar of the tune, its peculiar mental effect should be impressed upon his mind. If the teacher sings or plays the following passage:—

pausing on the C natural, it should be quite easy for the pupil to feel the keen, piercing character of this particular sound, its restlessness, and its strong desire for Doh to follow it.*

The name Te should be given to the new sound, and the hand-sign associated with it, viz:—

The index-finger pointing upwards with the palm of the hand turned towards the body, shewn thus:—

---

* It should be carefully demonstrated by example how much the strong, restful effect of Doh is emphasized by being preceded by Te, more especially if Doh comes upon the stronger accent of the two, and near the end of a phrase or other musical period, e.g.:—
When the remaining sounds of the tune have been named, the pupil should sing the whole of it to the Sol-fa syllables, making the hand-signs at the same time. It should afterwards be sung to Lah, and also to the words, the hand-signs being made to indicate that the pitch of each sound is clearly realized as it is sung.

The Modulator should be drawn as in the margin, shewing the position of Te just below the upper Doh, and the teacher should point the tune upon it. The following and similar tests should also be pointed for the pupil to sing. (Each exercise should be sung at a different pitch, Doh not higher than E or F.)

N.B.—Exercise 2 above will shew that Te can sometimes be used instead of Soh as a sound to rest upon in the course of an exercise;* this fact should be impressed upon the pupil’s notice.

The tests given below should be sung as before, both to the Sol-fa syllables and to Lah, great care being taken by the teacher to insist upon pure and true intonation. The fact of the sounds moving towards their points of

* The teacher will, of course, realize that the fact of Te being possible as the last note of any announcing phrase, is accounted for by its position as one of the three sounds of the Dominant Triad—the final chord in an Imperfect (or Half) Cadence, e.g.:—
support or repose should be kept prominently before the pupil’s mind:—

(1) \[ \text{d} \quad \text{n} \quad \text{s} \quad \text{n} \quad \text{s} \quad \text{d} \quad \text{t} \quad \text{d} \quad \text{s} \quad \text{n} \quad \text{s} \quad \text{a} \]

(2) \[ \text{a} \quad \text{n} \quad \text{s} \quad \text{d} \quad \text{d} \quad \text{n} \quad \text{a} \quad \text{s} \quad \text{d} \quad \text{s} \quad \text{n} \quad \text{s} \quad \text{t} \]

(3) \[ \text{n} \quad \text{a} \quad \text{n} \quad \text{s} \quad \text{d} \quad \text{d} \quad \text{t} \quad \text{d} \quad \text{s} \quad \text{s} \quad \text{n} \quad \text{s} \quad \text{t} \]

(4) \[ \text{s} \quad \text{t} \quad \text{d} \quad \text{d} \quad \text{n} \quad \text{s} \quad \text{s} \quad \text{n} \quad \text{a} \quad \text{t} \quad \text{s} \quad \text{t} \]

(5) \[ \text{d} \quad \text{t} \quad \text{d} \quad \text{t} \quad \text{s} \quad \text{n} \quad \text{n} \quad \text{a} \quad \text{t} \quad \text{d} \quad \text{n} \quad \text{s} \quad \text{s} \]

(6) \[ \text{d} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{s} \quad \text{s} \quad \text{t} \quad \text{t} \quad \text{d} \quad \text{d} \quad \text{s} \quad \text{a} \]

Other tests of a similar nature should be written for him to sing, first to the Sol-fa syllables and afterwards to *Lah*.

For the present it is very desirable that the exercises should invariably be constructed upon the above plan, viz., that of an announcing phrase followed by a responsive one. *The last sound of each phrase should, for the present, always fall upon a strong accent.*

---

(1) The pupil should prepare the song, “Who killed Cock Robin?” and point it on the Modulator from memory, using at various times both the Sol-fa syllables and the words.

(2) He should also construct little phrases *of his own*, using all the sounds he has learnt. He should bear in mind that, as was stated above, *T* can be used as the note to rest upon in the middle of the phrase just as well as *S*.

The following are Models:—

(a) \[ \text{d} \quad \text{n} \quad \text{s} \quad \text{t} \quad \text{a} \quad \text{t} \quad \text{d} \quad \text{s} \]

(b) \[ \text{d} \quad \text{s} \quad \text{d} \quad \text{t} \quad \text{a} \quad \text{t} \quad \text{d} \quad \text{s} \]

(c) \[ \text{d} \quad \text{n} \quad \text{s} \quad \text{d} \quad \text{t} \quad \text{d} \quad \text{n} \quad \text{s} \quad \text{s} \quad \text{t} \]

(3) Improvised tunes similar to the above should be pointed on the Modulator.

---

* These original phrases should always be sung by the pupil, and Sol-fa syllables used.
STEP V (a).  Duple Time.—Two-pulse Sound.

The Rhythmic Exercise, No. 5, should be played through in the usual way, and questions should be asked similar to those in the previous lessons.

The first four (or eight) bars of the melody should then be sung by the teacher, the pupil beating the time; following this the pupil should sing the same passage while the teacher beats the time. As the result of this proceeding the fact that each sound lasts for two pulses should be realized without difficulty.

To impress this fact still further upon his attention he should be directed to march, making one step to every pulse, at the same time clapping once in every two steps. He thus indicates the pulses with his feet and the note-values with his hand. The reverse of this should also be practised, viz., the claps indicating the beats and the steps the note-values.

The teacher should now sing or play the melody only of the Rhythmic Exercise, the pupil naming the sounds to the Sol-fa syllables and writing them in his book. Directions should be given that the syllables should be written a little distance apart, thus:—\( \text{d}^-\text{t} \quad \text{d}^-\text{s} \quad \text{etc.} \)

Bar-lines should afterwards be placed before the accented syllables, thus:—\( \text{d}^-\text{t} \quad \text{d}^-\text{s} \quad \text{etc.} \)

The method of indicating that each sound lasts for the value of two beats should be shown by means of dots in the middle of each bar, thus:—\( \text{d}^-\text{t} \quad \text{d}^-\text{s} \quad \text{etc.} \)

(by which it is divided into two spaces, one for each pulse). A horizontal line should be added in each of the blank spaces, to indicate that the sound is continued through this pulse:—\( \text{d}^-\text{t} \quad \text{d}^-\text{s} \quad \text{etc.} \)

---

\* The term "note-value" is used merely to indicate the duration of a sound without reference to its pitch.

\+ The difficulty that children, and even adults, experience in maintaining regularity of pulse as they sing or play sounds of longer or shorter duration is a real one, and the teacher is advised to give much practice on the lines suggested above.
When all this has been accomplished, the pupil should phrase the Rhythmic Exercise as below:—

\[
\{ \text{d'} : - | \text{t} : - | \text{d'} : - | \text{s} : - | \text{d'} : - | \text{t} : - | \text{d'} : - | \text{d} : - \}\n\[
\{ \text{n} : - | \text{d} : - | \text{n} : - | \text{d} : - | \text{s} : - | \text{t} : - | \text{d'} : - | \text{d} : - \}\n\]

and afterwards sing it. As each pulse is sung, he should point to it (pointing the pulses therefore, instead of beating them); this is a most useful exercise.

The special name by which the duration of a two-pulse sound is recognized is Ta a a, the consonant of the second Ta being dropped to show that this first sound is continued, and not sounded afresh at the second beat. It should be explained that, as the notational sign for Ta (or one-pulse sound) is \( \frac{1}{2} \) or \( \frac{3}{4} \), it is possible to tie two one-pulse signs together, thus:—\( \frac{1}{2} \frac{3}{4} \), to represent a two-pulse sound. There is, moreover, a special sign for this, viz., \( \frac{1}{2} \) or \( \frac{3}{4} \), called a minim.

The pupil should now write the time-names of all the sounds in the Rhythmic Exercise, and then write their notational signs upon a line underneath, e.g.:—

Writing the time-names of the Rhythmic Exercise: \( \text{taa : aa} | \text{taa : aa} | \text{taa : aa} | \text{taa : aa} | \text{taa : aa} | \text{taa : aa} | \text{taa : aa} | \text{taa : aa} | \text{taa : aa} \)

The method of dictating and writing down the above will be found set forth on page 49. The teacher should dictate two or four bars at a time, at his own discretion.

The following and similar tests should be played to the pupil, in order to give him practice in the recognition of the different sound-lengths and their corresponding signs.

**Dictation tests:** Duration.

1. **Duple Time.**

2. **Triple Time.**

3. **Quadruple Time.**
In dictating any of the above or similar passages the whole phrase should be played through first, to enable the pupil to discover the speed of the pulses, and the kind of

**Directions for dictation.** Time. After this has been done it should be played again in fragments (as indicated by the pauses). The pupil should begin to beat *immediately* at the close of each fragment so dictated, saying the time-names of the sounds he has heard. The signs for these should then be written down and the bar lines added to shew the position of the strong accents. After any one of these passages has been written in the manner shewn above the pupil should—

1. Tap the note-values and monotone the time-names.
2. Count the time and tap the note-values.
3. Beat the time and sing the note-values to *Lah.*

---

The following passages may be regarded as specimens of Sight-singing exercises, to which the teacher may add others of his own.

**Sight-singing :** Each of these may be treated in the three ways indicated above:—

1. ![Notation](image1.png)
2. ![Notation](image2.png)
3. ![Notation](image3.png)

---

1. Practise writing two-pulse measures in Sol-fa notation, *e.g.*:—

2. Practise writing crotchets and minim, *e.g.*:—

![Notation](image4.png)

3. Invent time-exercises in Duple time, always using the *minim* to indicate the end of a phrase, *e.g.*:—

![Notation](image5.png)
STEP V (b).  *Imitation and Memorization of Ray.*

The song, "Bye, Baby Bunting," should be played straight through in the usual way; its gentle swing, as well as its soft peacefulness, should appeal to the pupil, and he should be shewn that it is built-up of four phrases, with an extension of two bars at the end, to enable the first word to be repeated. The effect produced by the fact of the last melody-note being Soh, and not the usual Doh, should also be specially referred to, and the pupil should beat time as the song is played once more. It should then be learnt by heart, in the manner indicated in previous Steps.

The teacher should next tell the pupil that there is a new sound amongst those that he has been singing, and that he must try to discover it, and realize its character. To help him in the discovery of this sound the following passage should first be played—

\[
\begin{array}{cccc}
\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}
\end{array}
\]

the pupil naming them \text{\textcopyright}\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}; then the question: Which of the four succeeding sounds is the new one? should be put:—

\[
\begin{array}{cccc}
\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}
\end{array}
\]

The answer being forthcoming, the teacher should explain that the character of this sound is not so definite as the character of those already learnt; further, that it varies very much according to the way in which it is approached and quitted. For example, the mental effect or character of this sound in the first four notes of the tune is somewhat supplicatory or prayerful, but approached from upper Doh, as in the last bar but one, the effect is more pleading or persuasive.*

* In the "School Music Teacher," by Evans and McNaught, the following expressive phrase is used to emphasize the mental effect when Ray is approached from upper Doh.

\[
\begin{array}{cccc}
\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}
\end{array}
\]

O do! please do.
The name Ray should be given to the new sound and the
hand-sign for it shewn, thus:— the arm being extended
directly in front of the body, as before.

Ray and its Hand-sign.

The teacher should then play or sing the tune in small sections and
should request the pupil to give the Sol-fa name of each sound, with
its particular hand-sign. The tune should then be sung straight
through to the Sol-fa syllables, and also to Lah, the hand-sign for
each sound being made by the teacher and pupil.

---

The position of Ray, midway between Doh and Me,
should now be shewn on the Modulator
as in the margin, and the pupil should
Sol-fa the tune "Bye, Baby Bunting," to the
teacher's pointing.

The following, among other tests, should also be pointed for the
pupil to sing:—

N.B.—The pupil's attention should be drawn to the fact that Ray, like Soh and
Te, can be used as a subsidiary point of rest or repose.* Like Te, it is also very
expectant of Doh, if it happens to be the last note but one of a phrase, or other
musical period.

* See example in footnote on page 51, for the harmonic reason of this.
The pupil should also sing the following and similar tests, using both Sol-fa syllables and also \textit{Lah} throughout:

(a) \quad (1) \quad \underline{d} \quad n \quad s \quad n \quad \underline{d} \quad r \quad n \quad s \quad n \quad \underline{d}

(2) \quad \underline{d} \quad r \quad n \quad s \quad d \quad n \quad \underline{s} \quad r \quad n \quad s \quad n \quad \underline{r} \quad d

(3) \quad n \quad n \quad r \quad d \quad d \quad r \quad n \quad s \quad n \quad \underline{r} \quad d \quad s \quad n \quad d' \quad s \quad n \quad r \quad n \quad \underline{r} \quad d

(4) \quad \underline{d} \quad t \quad d' \quad s \quad n \quad s \quad r \quad n \quad \underline{d} \quad r \quad n \quad s \quad d' \quad n \quad \underline{r} \quad d

(1) \quad (1) \quad \{ \underline{d} \quad r \quad n \quad \underline{r} \quad n \quad s \quad n \quad \underline{d} \quad r \quad \underline{d} \quad -- \quad -- \}

(2) \quad \{ \underline{d} \quad r \quad n \quad s \quad r \quad d \quad m \quad \underline{r} \quad n \quad : \quad d' \quad d \quad n \quad r \quad \underline{d} \quad r \quad \underline{d} \quad -- \quad -- \}

(3) \quad \{ \underline{d} \quad r \quad n \quad s \quad d' \quad n \quad s \quad s \quad -- \quad s \quad m \quad r \quad m \quad s \quad r \quad \underline{d} \quad -- \quad -- \}

(1) Sol-fa the tune, "Bye, Baby Bunting," from memory, pointing to the syllables on the Modulator; afterwards Sol-fa the tune, making the hand-signs.

(2) Construct short tunes upon the lines suggested in the previous steps. The first phrase, it should be remembered, can end on either \textit{Soh}, \textit{Tee} or \textit{Ray}. The following are examples:

(1) \quad \underline{d} \quad r \quad n \quad \underline{r} \quad n \quad s \quad n \quad \underline{d}

(3) \quad n \quad s \quad n \quad d \quad \underline{r} \quad n \quad s \quad d \quad r \quad \underline{d}

(3) \quad \underline{d} \quad t \quad d' \quad s \quad n \quad d' \quad \underline{r} \quad d' \quad s \quad n \quad s \quad n \quad \underline{r} \quad d

(3) Fill up the following bars in such a way as to form little melodic phrases. Write in Sol-fa notation, and take care that the last note of each phrase is a long one (two beats):

(1) \quad \{ \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \}

(2) \quad \{ \quad \underline{r} \quad : \quad \underline{d} \quad : \quad \underline{d} \quad : \quad \underline{d} \quad : \quad \}

(3) \quad \{ \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \}

(4) \quad \{ \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \underline{r} \quad : \quad \}

* The following are some of the ways in which these bars may be filled up:

(1) \quad \{ \quad n \quad : \quad s \quad \underline{d} \quad : \quad \}

(2) \quad \{ \quad s \quad n \quad s \quad t \quad d' \quad : \quad \}

(3) \quad \{ \quad d \quad n \quad s \quad : \quad r \quad s \quad \underline{d} \quad : \quad \}

etc.

The pupil should always \textit{sing} the tunes that he writes.
STEP VI (a). Triple Time.—Three-pulse Sound.—The One-line Staff.

The Rhythmic Exercise, No. 6, should be played through, as in the previous steps, the pupil bearing the time directly he has recognized it.

The teacher should then assist him in discovering the three-pulse sound in the same way as in the case of that of two pulses, viz.—the first few notes of the melody should first be sung or played while the pupil beats the time, and then the pupil should sing these same notes, while the teacher beats the time.

The three-pulse sound having been realized, practice should be given, as before, in clapping the note-values and stepping the pulses (i.e., making three steps to each clap). This should then be reversed: the pupil clapping the pulses and stepping the note-values (see page 53). Other movements on the same principle should be invented by both teacher and pupil, as such practice is of material help in overcoming the difficulty of doing two things at the same time, viz., maintaining a regular pulse while singing sounds whose duration is longer or shorter than the pulse.

The melody of the Rhythmic Exercise should now be written down in Sol-fa, directions being given for the syllables to be spaced-out thus:—

\[
\begin{align*}
&d \\
&s \\
&d \\
&r
\end{align*}
\]

Ear test:  
Pitch and Time.  
Bar-lines should then be placed before each accented syllable, thus:

\[
\begin{align*}
&d \\
&s \\
&d \\
&r
\end{align*}
\]

and the teacher should explain how the three-pulse sound is indicated in writing, by dividing the bar up into three parts by means of dots—

\[
\begin{align*}
\text{\:\:}\text{\:}\text{\:} &d \\
\text{\:\:}\text{\:}\text{\:} &s \\
\text{\:\:}\text{\:}\text{\:} &d \\
\text{\:\:}\text{\:}\text{\:} &r
\end{align*}
\]

and writing a horizontal line in each of the blank spaces to shew that the sound is to be continued through these pulses, e.g.:—

\[
\begin{align*}
\text{\:\:}\text{\:}\text{\:} &d \\
\text{\:\:}\text{\:}\text{\:} &s \\
\text{\:\:}\text{\:}\text{\:} &d \\
\text{\:\:}\text{\:}\text{\:} &r
\end{align*}
\]

When the pupil has written the whole of the Rhythmic Exercise in this way he should phrase it, and then sing it, pointing to each syllable (see page 54).
The time-name, *Taa* *aa* *aa*, should now be given to the three-pulse sound, and the method of writing it shewn; first, as three one-pulse sounds tied together, thus—\(\text{♩♩♩}\); then as a two-pulse and a one-pulse sound similarly tied, thus—\(\text{♩♩♩}\); and lastly, as a dotted minim, thus—\(\text{♩}\).

When this has been done, the pupil should write the time-names of the sounds in the Rhythmic Exercise (or part of it), with their corresponding notational signs on the line below, *e.g.*:

\[
\begin{array}{c}
| \text{taa :aa :aa} | \text{taa :aa :aa} | \text{taa :aa :aa} | \text{taa :aa :aa} | \\
| \text{♩♩♩} | \text{♩♩♩} | \text{♩♩♩} | \text{♩♩♩} |
\end{array}
\]

etc.

The following and similar tests should be dictated by the teacher and written down by the pupil. (*See page 55 for directions.*)

(1) *Duple.* \[\begin{array}{c}
| \text{♩♩} | \text{♩♩} | \text{♩♩} | \text{♩♩} |
\end{array}\]

(2) *Triple.* \[\begin{array}{c}
| \text{♩♩♩} | \text{♩♩♩} | \text{♩♩♩} | \text{♩♩♩} | \text{♩♩♩} | \text{♩♩♩} |
\end{array}\]

(3) *Quadruple.* \[\begin{array}{c}
| \text{♩♩♩♩} | \text{♩♩♩♩} | \text{♩♩♩♩} | \text{♩♩♩♩} | \text{♩♩♩♩} | \text{♩♩♩♩} | \text{♩♩♩♩} | \text{♩♩♩♩} |
\end{array}\]

The following and similar tests should be sung (and also tapped) *Sight-singing* in the three ways indicated on page 55:

(1) \[\begin{array}{c}
| \text{♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩} | \text{♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩} |
\end{array}\]

(2) \[\begin{array}{c}
| \text{♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩} | \text{♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩} |
\end{array}\]

The teacher should now tell the pupil that instead of using *Relative pitch indicated by means of notes.* *Sol-fa* syllables we can indicate the relative pitch of sounds by *notes, i.e., note-values placed upon, above, or below a line, *e.g.*:
(1) If the syllable Doh is placed on a line, all notes so written on this line represent the pitch of Doh, thus—

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

(2) If the syllable Doh is placed above a line, all notes so written above this line represent the pitch of Doh, thus—

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

(3) If the syllable Doh is placed below a line, all notes so written below this line represent the pitch of Doh, thus—

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

Further, if the position of Doh is fixed on a line, Ray will be found immediately above it, e.g.:— \text{Doh-Ray-}, and if the position of Doh is fixed below a line, Ray will similarly be found on the line above— \text{Doh-Ray-}.

The following examples will further elucidate this:

(a) \text{Doh on the line, Ray above the line.}

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

(b) \text{Doh below the line, Ray on the line.}

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

The pupil should now sing the following and similar exercises to the Sol-fa syllables. He should always bear in mind the position of Doh, as Ray is only discovered by its relationship to it:

(1) \text{Doh-}

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

(2) \text{Doh-}

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

(3) \text{Doh-}

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]

(4) \text{Doh-}

\[
\text{Doh} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\hline
\end{array}
\]
(1) Practise writing three-pulse measures in Sol-fa notation.

**Preparation.** (2) Practise writing crotchets, minims, and dotted minims.

(3) Construct tunes in triple time (in Sol-fa notation), using a three-pulse sound at the end of each phrase.

(4) Write the following in Sol-fa, using Sol-fa time-notation:

   (a) \[ \text{Doh} \quad \text{\{\text{d} \quad \text{r} \quad \text{r} \quad \text{d} \quad \text{d} \quad \text{d} \}} \quad \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \]

   (b) \[ \text{Doh} \quad \text{\{\text{d} \quad \text{r} \quad \text{r} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \quad \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \]

(5) Translate the following, placing the requisite notational signs on, above, or below a single line, as the case may be. Use Doh in turn upon and below the line:

   (a) \[ \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \quad \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \]

   (b) \[ \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \quad \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \]

---

**STEP VI (b). Imitation and Memorization of Fah.**

The teacher should play the song through and ask the pupil questions similar to those in the previous Steps. He should point out the important resting-place in the middle, shewing that it occurs on the sound Soh, and is of three beats' duration. The fact that the final sound is also, unusually, Soh, and of the value of three beats, should be referred to by the teacher.

The tune should then be learnt by heart as in the preceding Steps.

The pupil should next fix the Sol-fa syllables to the sounds of the tune as it is played in small sections of two bars.* At the second section—

\[ \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \quad \text{\{\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \}} \]

he should be told to listen carefully, and to say which

---

* The word Section here is used in its technical sense, with reference to the subdivision of the phrase. See Chapter VI of “Form in Music.” (Stewart Macpherson.)
is the new sound. The character of this sound is somewhat similar to that of Soh in its bold, but rather bald, feeling when approached from Doh, e.g.:

\[\text{\begin{music}
\begin{ Staff}
E \flat \quad E \flat \quad E \flat \quad E \flat
\end{ Staff}
\end{music}\]

being, however, far less bright. This degree of the scale has often an inclination to proceed to Me, as seen in bar 3 in the example above. At times, too, the sound is a little cold and desolate, e.g.:

\[\text{\begin{music}
\begin{ Staff}
E \quad E \quad E \quad E
\end{ Staff}
\end{music}\]

(bars 4–7)

The name Fah should now be given to this sound, and its hand-sign shewn thus:

\[\text{\begin{music}
\begin{ Staff}
\text{Fah, and its Hand-sign.}
\end{ Staff}
\end{music}\]

The name Fah should now be given to this sound, and its hand-sign shewn thus:

The position of Fah should now be shewn on the Modulator. It should be indicated close to Me, just as Te is placed close to upper Doh. The tune, "The North Wind doth blow," and also the following, among other tests, should then be sung to the teacher's pointing on the Modulator:

\[\text{\begin{music}
\begin{ Staff}
\text{(1) doh}
\end{ Staff}
\end{music}\]

\[\text{\begin{music}
\begin{ Staff}
\text{(2) doh'}
\end{ Staff}
\end{music}\]

\[\text{\begin{music}
\begin{ Staff}
\text{\(\ast\) The teacher will realize that this is to give the idea of the smaller, semitonic step between these sounds, as 3rd and 4th and 7th and 8th degrees of the scale, respectively.}
\end{ Staff}
\end{music}\]
The following and similar passages should also be used as Sight-singing Exercises, being sung first to the Sol-fa syllables and afterwards to *Lah*:

(a)  
1. \( \text{d} \text{n} \text{s} \text{d} \text{s} \text{f} \text{n} \text{r} \text{t} \text{n} \text{f} \text{s} \text{f} \text{n} \text{r} \text{d} \)  
2. \( \text{n} \text{f} \text{n} \text{r} \text{d} \text{a} \text{s} \text{d} \text{s} \text{f} \text{n} \text{s} \text{d} \)  
3. \( \text{d} \text{t} \text{a} \text{s} \text{f} \text{s} \text{t} \text{n} \text{f} \text{s} \text{d} \text{r} \text{n} \text{a} \)  
4. \( \text{d} \text{n} \text{s} \text{d} \text{a} \text{t} \text{s} \text{f} \text{n} \text{r} \text{r} \text{n} \text{r} \text{d} \)

(b)  
1. \( \{ \text{d} \text{m} \text{s} \text{f} \text{n} \text{r} \text{t} \text{s} \text{m} \text{d} \text{r} \text{d} \text{s} \text{m} \text{d} \text{a} \)  
2. \( \{ \text{d} \text{r} \text{n} \text{f} \text{m} \text{r} \text{t} \text{s} \text{m} \text{d} \text{r} \text{d} \text{s} \text{m} \text{d} \text{a} \)  
3. \( \{ \text{d} \text{m} \text{r} \text{f} \text{r} \text{r} \text{a} \text{t} \text{s} \text{m} \text{d} \text{r} \text{d} \text{s} \text{m} \text{d} \text{a} \)

---

1) Sol-fa the tune, "The North Wind doth blow," from memory, pointing to the syllables on the Modulator; afterwards Sol-fa the tune, making the hand-signs.

2) Sol-fa from memory two of the former tunes, similarly pointing on the Modulator.

3) Sing and point impromptu tunes including Fah.

4) Construct simple melodies in Duple and Triple Times, writing them in Sol-fa notation. The final sound of each phrase should, for the present, be of the value of two beats in Duple Time, or three beats in Triple Time, e.g.:
STEP VII (a). Quadruple Time.—Four-pulse Sound.

The Rhythmic Exercise, No. 7, should be played, and the pupil should beat time to it in the usual way. The fact that each sound in the melody is of the value of four pulses, or beats, should be recognized without much difficulty, and the pupil should then indicate the pulses by marching, and the note-values by clapping, taking therefore four steps to each clap. (See previous lessons.)

Marching and clapping should afterwards be reversed in the manner now familiar, and other rhythmic movements might with advantage be devised for practice on the four-pulse sound. (See page 59.)

The melody of the Rhythmic Exercise should now be used as a dictation test, directions being given to the pupil to space out the syllables, thus:—

\[ \text{Ear tests.} \text{ The bar-lines should then be added, thus:—} \]

\[ \begin{array}{c|c|c|c}
\text{d} & \text{r} & \text{n} & \text{r} \\
\hline
\text{d} & \text{r} & \text{n} & \text{r} \\
\end{array} \]

and each bar divided up into four spaces (one for each pulse) by means of a short vertical line to indicate the half-bar, with dots to divide each half-bar into two parts, thus:—

\[ \text{Afterwards horizontal lines should be drawn through the second, third and fourth of the spaces in each bar or measure, to indicate that the sound continues through each of these pulses, e.g. :—} \]

\[ \begin{array}{c|c|c|c|c|c|c}
\text{d} & \text{r} & \text{r} & \text{d} & \text{d} & \text{r} & \text{r} \\
\hline
\text{d} & \text{r} & \text{r} & \text{d} & \text{d} & \text{r} & \text{r} \\
\end{array} \]

When the whole melody has been written out in this way, and the phrasing-marks added, the pupil should sing it, marching or beating time.
The time-name, *Taa aa aa aa,* should be given to the four-pulse sound. With regard to its notation, the teacher is advised to develop this in a manner corresponding to that shewn in connexion with the two-pulse and three-pulse sounds in preceding Steps in this order:

\[
\begin{array}{ccc}
\text{taa} : & \text{taa} : & \text{taa} : \\
\text{aa} : & \text{aa} : & \text{aa} : \\
\end{array}
\]

afterwards introducing the pupil to its own special sign, viz., the semibreve, \( \text{°} \).

The pupil should then write the time-names corresponding to the various sounds of the Rhythmic Exercise, or part of it, adding the bar-lines and writing the note-values immediately below, upon a horizontal line:

\[
\begin{array}{ccc}
\text{taa} : & \text{aa} : & \text{taa} : \\
\end{array}
\]

The following are specimens of dictation tests in Duration, to which the teacher should add others of his own:

\begin{align*}
\text{Dictation tests:} & \quad \text{Duration.} \\
(1) & \quad \ldots \ldots \ldots \ldots \ldots \ldots \\
(2) & \quad \ldots \ldots \ldots \ldots \ldots \\
\end{align*}

(Directions as to giving the above tests will be found on page 55.)

The next tests given should combine time and pitch. Only the two pitches of Doh and Ray are used; these the pupil must indicate by note-values written on, above, or below a single line, as shewn in the previous Step (page 61). The teacher should play or sing the pitch of Doh before giving any test, and tell the pupil whether he wishes Doh to be indicated upon or below the line, as in the following specimen tests:

\begin{align*}
(1) & \quad \text{Doh} \quad \ldots \ldots \ldots \ldots \\
(2) & \quad \text{Doh} \quad \ldots \ldots \ldots \ldots \\
\end{align*}

\* This name the teacher should elicit from the pupil, from his previous experience.
The idea of the staff may now be developed further, in connexion with the pupil's Sight-singing studies. He should be told that if Doh is on a line, Te₄* will be below it, and, if Doh is above a line, Te₃ will be on it, e.g.:

(a) \[ \text{Doh on the line.} \]

(b) \[ \text{Doh above the line.} \]

The following and similar tests should then be sung to Sol-fa and afterwards to Lah:

1. \[ \text{(1) Doh} \]
2. \[ \text{(2) Doh} \]
3. \[ \text{(3) Doh} \]

(1) Write the notes indicated by the following passage, using a single line and regarding it as representing Doh:

\[ \text{d :r :d | t :d :r | d :t :d | :t :d :t :d} \]

(2) Write the following in Sol-fa:

(a) \[ \text{(a) Doh} \]
(b) \[ \text{(b) Doh} \]

STEP VII (b). Imitation and Memorization of Lah.

After the pupil has answered questions relating to the time and character of the song, "Old Abram Brown," and has also learnt it by heart, he should be asked to find out any new sound contained therein, and if possible to describe its character. This sound will of course be the A in bars 1, 2, 3, etc.,

* Te below any given Doh is indicated thus:— Te₄ or t₄. Its position should be shown upon the Modulator, and its effect compared with that of Te below Upper Doh.
and in the opening phrase of the tune the tendency which this new sound has to fall to Soh will readily be noticed, thus:

![Character of new sound.](image)

When approached from Upper Doh through Te, it will easily be felt to have a somewhat sad effect, an effect by which it is generally recognized:

![Bars 5 and 6 of tune.](image)

The name Lah should be given to the new sound, and the hand-sign for it, thus:

![The name Lah, with its Hand-sign.](image)

The effect of the dropped wrist well illustrates the drooping or weeping character of the sound.

The pupil should now give the Sol-fa names to all the sounds in the tune, and then sing it to the Sol-fa syllables, and also to Lah, making the hand-signs at the same time.

---

The position of Lah should then be shewn on the Modulator as in the margin. A complete one-column Modulator can now be used, as all the sounds of the major scale have been studied. "Abram Brown," and also the following exercises, should be pointed on this Modulator:

![Sight-singing.](image)
The following among others should also be sung by the pupil, both to Sol-fa syllables and to Lah:—

(1) d r n f s l s', s d't l s n d
(2) d n s l d' l s', d't l t d's d
(3) t d' t l s f n
(4) n d s d' l s n d

Directions to teacher as to the writing of tunes.

The teacher may, at this point in the pupil's study, safely and effectively introduce a greater element of variety in his Sight-singing tests. (See examples 5 and 6 above.) This may be achieved by occasionally making the last note of a phrase occur upon a weak beat, e.g.:

It will be observed that in the above passage, instead of both phrases ending upon a strong beat, thus:

the first phrase ends upon a weak beat, with two slurred notes, A and G, in place of the one long note, G; while the second ends upon a strong beat as hitherto. The result of this proceeding is that the middle resting-place is rendered less obvious, melodic variety is secured, and a graceful "curve" given to the melody.

In succeeding Sight-singing exercises and Ear-tests the teacher should occasionally introduce phrase-endings similar to the above; but for the present he should treat only the first phrase in this
manner, and then only by approaching the Soh, Te, or Ray sounds by those immediately above, slurring the first note to the second, *e.g.*:

(i) \[\text{\includegraphics{image1.png}}\] 

(ii) \[\text{\includegraphics{image2.png}}\] 

(iii) \[\text{\includegraphics{image3.png}}\]

When a phrase finishes upon a weak beat in the above manner, it is said to have a "feminine ending." If its termination occurs upon a strong beat (as in all the examples in previous Steps) the ending is said to be "masculine."

The teacher should carefully explain the difference between these two forms, and shew that in the case of a "feminine ending," the preceding sounds of the phrase really *lead up to its last strong accent*, and then (as was stated on page 48) fall away from this to the final sound. The truth of this will be felt if the "endings" are harmonized:

(i) \[\text{\includegraphics{image4.png}}\] 

(ii) \[\text{\includegraphics{image5.png}}\]

(iii) \[\text{\includegraphics{image6.png}}\]

---

(1) Impromptu tunes to be pointed on the Modulator.

(2) Short tunes to be written on the above plan, *i.e.*, with the occasional use of "feminine endings."

(3) An impromptu tune to be pointed on the Modulator to the words of "Little Jack Horner."
STEP VIII (a). The Staff of Two Lines.—Further Practice in Duration.

The Rhythmic Exercise, No. 8, should be played in the usual way, the pupil beating the time. Afterwards the pupil should step the note-values and indicate the pulses by a downward, upward, and outward movement of both arms.

N.B.—As the note-values in each bar are here varied, the pupil may, perhaps, find some little difficulty at the outset in stepping them. In this case the teacher should extemporize Rhythmic Exercises based upon the following more simple note-values, thus leading up gradually to the Rhythmic Exercise, No. 8:—

* Rhythmic Exercise (a).
  † Up, down, out, up, down, out, up, down, out, up, down, out.
  —–
  \  \  \  \  \  \  \  etc.

  Rhythmic Exercise (b).
  Up, down, in, out, up, down, in, out, up, down, in, out.
  —–
  \  \  \  \  \  \  \  \  etc.

  Rhythmic Exercise (c).
  Down, up, down, up, down, up, down, up.
  —–
  \  \  \  \  \  \  \  \  \  \  \  \  etc.

  Rhythmic Exercise (d).
  Down, up, down, up, down, up, down, up, down, up, down, up.
  —–
  \  \  \  \  \  \  \  \  \  \  \  \  \  \  \  \  etc.

  Rhythmic Exercise (e).
  Down, out, up, down, out, up, down, out, up, etc.
  —–
  \  \  \  \  \  \  \  \  \  \  \  \  \  \  \  \  \ etc.

  In the above exercises the pupil must make a vigorous down-movement of the arm as well as a stamp with the foot in order to indicate the accented pulse.

  When the sound is not struck on the accent (as in d and e) the pupil must feel the down arm-movement very strongly.

The melody of the Rhythmic Exercise should now be used as a dictation test in pitch and time as in previous lessons, and written down by the pupil as follows:—

Ear tests and time.  \{d :::: | :: | :: | :: | :: | :: | :: | :: | :: :f \ etc.

* If the teacher cannot improvise, he will find material in the Rhythmic Marches of Jaques-Dalcroze.

† The words above the notes apply to the arm-movements, and the letters below to the right or left steps.
When this has been completed in Sol-fa, the pupil should write the time-names corresponding to the various sounds, adding their notational signs on a line underneath, e.g.:—

\[
\text{taa : taa : taa} \quad \text{taa : taa} \quad \text{taa : taa : taa : taa}
\]

N.B.—The teacher should carefully explain the use of the tie in the writing of a sound of four beats in Triple time.

The following and similar tests should be dictated by the teacher and written down by the pupil. (For directions see page 55.)

\[
\begin{align*}
(1) & \quad \boxed{\text{tie}} \\
(2) & \quad \boxed{\text{tie}}
\end{align*}
\]

In the following the pupil must write the pitch as well as the duration of the sounds. Only the three different pitches of Doh, Ray and Te are used; these must be indicated upon, above and below a single line, as in Step VII (a):—

\[
\begin{align*}
(1) & \quad \boxed{\text{Doh}} \\
(2) & \quad \boxed{\text{Doh}} \\
(3) & \quad \boxed{\text{Doh}} \\
(4) & \quad \boxed{\text{Doh}}
\end{align*}
\]

In the pupil's next exercises in Sight-singing, the teacher should introduce him to a staff of two lines, as indicated below, Doh being placed in turn in the three following positions:—
MUSICAL APPRECIATION.

(1) Doh on bottom line.

(2) Doh between the lines.

(3) Doh under bottom line.

It will be seen that the pitch of Me with relation to Doh is indicated by the above examples. It is obvious that, in Examples 1 and 2, the position of Doh necessitates Me being written upon an additional line.

The following and similar passages should then be sung (i) to Sol-fa syllables, and (ii) to Lah:—

(1)

(2)

(3)

RULE.—If Doh is on a line, Me will be on the line next above. If Doh is in a space (i.e., above or below any line) Me will be in the space next above.

(1) Write the following in Sol-fa, indicating both time and pitch:—

Preparation.

(a)

(b)

(c)

(2) Write the following on a staff of two lines, using in turn the three different positions for Doh as shewn above, viz., (i) on the bottom line; (ii) below the bottom line; (iii) between the two lines:

(a)

(b)

(3) Write the following on two lines, placing Doh in turn upon the bottom line, and between the two lines:

{ do | re | mi | fa | sol | la | si | do | la | sol |
  re | mi | fa | sol | do | mi | fa | sol | do | mi |
  re | mi | fa | sol | do | mi | fa | sol | do}
STEP VIII (b). The Scale.

The song, "Little Miss Muffet," should be learnt in the usual way, the pupil afterwards adding the Sol-fa names to the melody and singing the tune to these syllables and to Lah.

He should then get quite familiar with the consecutive order of the syllables up and down the Modulator, and should be told that singing them thus is termed singing a scale (L. scala, a ladder).

The Scale. He should notice how the mental effect of each scale-degree is modified by the fact of its moving conjunctly (i.e., by step). For example, in thus proceeding upwards from Doh to upper Doh, the natural downward tendency of Fah and Lah is no longer felt, the ear readily following their upward progression towards their ultimate destination (viz., the upper Doh). Likewise, in proceeding from upper Doh to lower Doh, the upward tendency of Te is similarly completely destroyed, and it moves downwards quite satisfactorily to the ear. Ray, it should be observed, is equally attracted by Me and Doh, and therefore is free to go up or down under any circumstance.

From what has already been learnt concerning the different mental effects of the sounds of the scale, it will be readily seen that these sounds divide into two classes; one in which the sense of rest or repose is inherent, and the other in which that of activity or motion is prominent.*

Two kinds of sounds in the Scale. In the former class are included the sounds Doh, Me, Soh,

(In Key C.) \[ \text{\begin{music}
   \middler \text{Doh} & \text{Me} & \text{Soh} \\
   \end{music}} \]

and in the latter, Te, Ray, Fah, Lah,

(In Key C.) \[ \text{\begin{music}
   \middler \text{Te} & \text{Ray} & \text{Fah} & \text{Lah} \\
   \end{music}} \]

For example, when any of the sounds Te, Ray, Fah, Lah are employed, there is a feeling of expectancy created, which is not

* These tendencies, it need hardly be said, are frequently modified by special forms of harmonization, etc.
satisfied until one of the notes of the Tonic Chord (i.e., Doh, Me, Soh) is reached, e.g.:—

\[ \text{Doh} \quad \text{Me} \quad \text{Soh} \quad \text{Doh} \]

Doh, Me and Soh may therefore be regarded (so to speak) as "Sounds of Attraction," and taken in conjunction with one another as the Tonic Chord, form a centre to which all the sounds of the key naturally tend, as will be seen by the following illustrations:—

\[ \text{Te} \quad \text{Lah} \quad \text{Doh} \quad \text{Ray} \]

\[ \text{Soh} \quad \text{Me} \quad \text{Fäh} \]

The teacher should now point Modulator exercises for the pupil to sing, employing all the sounds of the Scale. The natural tendency of each scale-degree should be observed carefully, and exceptions to this should be made only when the scale line is followed up or down. Skips in the melody should at first be made only between the "sounds of attraction," viz., the sounds of the Tonic chord.

* From this we see that the law of alternate activity and rest is inherent in the scale sounds as it is in rhythmic-movement, and a successful melody—one that seems to flow naturally—depends upon a subtle moving to and from sounds of so-called rest and those of so-called motion, the former moving by reason of their own inherent quality, the latter only through some outside impulse, harmonic or rhythmic. The following examples will illustrate this:

(a) \[ \text{Beethoven.—Sonata in E (Op. 90).} \]

(b) \[ \text{"Last Rose of Summer."} \]
The following and similar tests should also be sung by the pupil:

(1) $\overline{\text{drnsls}} \overline{\text{sfnrr}}$

(2) $\overline{\text{dsfnltsdfnslsnr}}$

(3) $\overline{\text{fnfslsrsdntlslsn}}$

(4) $\overline{\text{(sfnosrdlslnrsrnfslrnrs)}}$

(5) $\overline{\text{(nsdfnslnrsrnfslrnrs)}}$

(6) $\overline{\text{(nsdfnslnrsrnfslrnrs)}}$

N.B.—The pupil should be told to observe that, in Examples 4, 5 and 6 above, the first bar of each phrase is preceded by one or more unaccented sounds. These unaccented sounds preceding the first strong accent of a phrase form a kind of "melodic prefix," which is called by some writers an Anacrusis. (Gr. anakefro, to thrust back.)

It will already have been noticed that phrases need not always begin upon the first beat of a bar, nor of necessity end upon the first beat.

(1) Construct some short tunes, beginning each phrase with an "anacrusis" (or melodic prefix), and finishing with a "masculine ending" (see page 70), e.g.:

![Anacrusis and Masculine Ending](image)

(2) Construct some short tunes, beginning each phrase with an "anacrusis," and finishing the announcing phrase with a "feminine ending," and the responsive phrase with a "masculine ending," e.g.:

![Announcing Phrase and Responsive Phrase](image)

* The tunes constructed by the pupil are to be written in Sol-fa.
STEP IX (a). Syncopation.—The Staff of Three Lines.

The pupil should beat time to the Rhythmic Exercise, No. 9, and his attention should be drawn to the unusual accent on the second beat of the bar, occurring in many places in the course of the piece. He should also be told to observe the fact that in the last phrase of all no note is struck on the first or third beat of each bar in the melody, and that this has the effect of throwing the accent back to the point at which a note is sounded. When a note is thus sounded on the normally unaccented beat and continued over the next normally accented beat, the effect is called Syncopation.*

The melody of the Rhythmic Exercise should now be written down in Sol-fa, as in previous Steps, the pupil indicating the duration as well as the pitch, e.g.:—

Ear tests: Pitch and Time.

The time-names corresponding to the various sounds should afterwards be written and, as before, the notational-signs indicated on a line below, thus:—

\[
\begin{align*}
\text{taa} & \quad \text{taa}:\text{taa} & \quad \text{aa} & \quad :\text{taa} & \quad \text{taa}:\text{taa} & \quad \text{aa} & \quad :\text{taa} \\
\cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot
\end{align*}
\]

etc.

The following and similar tests should be dictated by the teacher and written down by the pupil in the usual way:—

(a) Duration.

(1) \[
\begin{align*}
\cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot
\end{align*}
\]

(2) \[
\begin{align*}
\cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot & \quad \cdot
\end{align*}
\]

* For further particulars as to Syncopation, see page 25 of “Rudiments of Music.” (Stewart Macpherson.)
(b) Pitch and Duration. (See pages 66 and 73.)

The teacher should now develop the idea of the staff still further, and in so doing, should shew that if Me is placed on a line, Fah will be just above it; also that if Me is in a space, Fah will be upon the line immediately above it, e.g.:—

The position of Fah.

The pupil should then sing the following and similar exercises, first to the Sol-fa syllables and then to the syllable *Lah*:

It should then be pointed out that if Fah is placed on a line, Soh will be written just above it, e.g.:—

The position of Soh.

consequently, if Fah is above a line, another line must be added to indicate Soh, a staff of three lines thus being formed:

**Rule.**—If *Doh* is below a line, *Me* will be above it (in the first space) and *Soh* in the second space, thus:—

If *Doh* is on the first line, *Me* will be on the second, and *Soh* on the third line, thus:—

If *Doh* is in the first space, *Me* will be in the second, and *Soh* in the third space, thus:—
The pupil should sing the following and similar tests (i) to **Sight-singing.** Sol-fa syllables, and (ii) to **Lah:**

(1) Write the following in Sol-fa, indicating both time preparation and pitch:

(a) [Musical notation image]

(b) [Musical notation image]

(c) [Musical notation image]

(2) Write the following on the three-line staff, using Doh in each of the above three positions in turn, viz., below the first line; on the first line; in the first space:

(a) [Musical notation image]

(b) [Musical notation image]
STEP IX (b). The Tonic, Dominant and Sub-Dominant Chords.—
Perfect and Imperfect Cadences.

The song, "As Tommy was walking," should be learnt in the
usual way, and the Sol-fa names added. Questions
should also be asked with reference to the character
of the piece, similar to those in previous Steps.

The teacher should now point out that the notes of the tune
do not move conjunctly (i.e., by step) up and down the scale, but
disjunctly (i.e., by skip). For instance, in bars seven
and eight the melody proceeds along the now familiar
progression, d', s, r, d, while at bars five and six there
is a movement upon the sounds s, t, r,® and, at bars nine and ten,
upon the sounds, f, l, a'.

It should be explained that when any of these three different
sets of sounds are played or sung together, they form chords, the
combination of d, r, s producing the Doh, or Tonic,
chord; that of s, t, r the Soh, or Dominant, chord;
and that of f, l, a' the Fah, or Sub-dominant, chord.
Each of these chords takes its name from its lowest
note, called the root of the chord.

If the Tonic chord is played, and the Dominant or Sub-
dominant chord contrasted with it, the mental effects of these three
chords will be found to be somewhat as follows:—

The Tonic chord is firm and strong, being the
centre of repose in the key;
The Dominant chord is bright and very expectant of the Doh chord;
The Sub-dominant chord is heavy and somewhat dull. It shares
a little of the expectancy of the Soh chord for that of Doh, but only
in so far that it has a desire ultimately to return to that Doh (or
Tonic) chord.

The teacher should now give the pupil practice on the Modulator,
in order to familiarize him with the Sol-fa names of these
chords. An exercise such as the following, pointed on
the Modulator, and sung to the syllables, will soon achieve this:—

® Upper Ray, Me, Fah, etc., are indicated in the same manner as Upper Doh, e.g. :—
d', r', s', f', etc. At this point in the pupil's work the position of Upper Ray should
be shown on the Modulator, and its effect compared with that of the Ray below.
The above exercise should be sung quite slowly at first, the speed being increased as the pupil becomes familiar with the different groups of syllables.

The pupil’s ear should now be tested, the teacher requiring him to recognize the Tonic, Dominant and Sub-dominant chords as they are played. To this end the scale should, as a rule, be played first, one of the three chords being played immediately afterwards, the pupil saying which chord it is, and singing it to the Sol-fa syllables, *e.g.*, *d*, *m*, *s*: *s*, *t*, *r′*; or *f*, *l*, *d′*.

When these chords can be easily recognized and sung as above indicated, the pupil should, on hearing any one of them played, be called upon to sing the three notes of that chord in any order. For example, the teacher, after playing the Tonic chord of any key, should request the pupil to sing (i) the top note,

![Diagram](image)

(Key C.) (ii) the middle note, and (iii) the bottom note (*i.e.*, *s*–*n*–*d*). He should then strike the chord again, and ask for the notes in another order, *e.g.*: (i) the middle note, (ii) the bottom note, and (iii) the top note (*i.e.*, *n*–*d*–*s*), etc. The Dominant and Sub-dominant chords should be treated in the same way.

These are the first important steps in the direction of chord-recognition, and of the perceiving both of a bass and of the inner parts of a harmony.

It should now be shewn that, in almost every case, the Dominant chord, *s*, *t*, *r′*, precedes that of the Tonic, *d*, *m*, *s*, at the end of a piece, and it should further be explained that when any phrase in its course ends in this way (i.e., when the Dominant chord is followed by that of the Tonic), the progression is called a *Perfect Cadence* (or Full Close). The mental

---

*The key should be constantly varied.*
effect of a Perfect Cadence is one of completion or conclusion, and is analogous to the "full-stop" in literature, e.g.:

\[
\text{Andante.} \quad \text{"On the Banks of Allan Water."}
\]

It will be remembered, moreover, that in the melodies that have up to the present been given as Sight-singing and Dictation exercises, the first phrase has generally ended upon one of the syllables, Soh, Te, or Ray. These notes when sounded together form the Soh, or Dominant, chord, as has already been pointed out above, and a phrase ending upon a Dominant chord, or having as its last melody-note one of the notes of the Dominant chord, viz., Soh, Te, or Ray, produces an effect analogous to a comma or a semi-colon, \* and forms what is known as the \textit{Imperfect Cadence} (or Half-Cadence), e.g.:

\[
\text{Allegro.} \quad \text{Old Lincolnshire Song.}
\]

\[
\text{Tempo di Marcia.} \quad \text{"The British Grenadiers."}
\]

The teacher should now frequently test the pupil's ear in the recognition of \textit{Perfect} and \textit{Imperfect Cadences} by playing him tunes, or portions of tunes, in which such Cadences occur. Further, the melody-notes of the Tonic and Dominant chords should always be recognized and named; in other words, the pupil should state

\* Or even occasionally to a point of interrogation.
whether the root, the 3rd or the 5th of the chord is in the top part, by giving the Sol-fa names of the last two melody-notes of the phrase, e.g.: Ray to Doh; Te to Doh; Doh' to Te; Doh to Ray; etc.

The following are specimens of Sight-singing tests for the pupil Sight-singing. to sing at this stage:

(1) \( \begin{align*}
&\text{d} \quad \text{n} \quad : \quad \text{d} \quad \text{n} \quad : \quad \text{s} \quad \text{s} \quad : \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\
&\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
&\text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \\
&\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
\end{align*} \)

(2) \( \begin{align*}
&\text{n} \quad \text{r} \quad \text{d} \quad : \quad \text{s} \quad \text{n} \quad \text{s} \quad : \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \\
&\text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \\
&\text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t} \\
&\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
\end{align*} \)

(3) \( \begin{align*}
&\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
&\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
&\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
&\text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
\end{align*} \)

(1) Tunes, similar to those in the previous Steps, should be constructed, the first phrase ending with r, s, t, or r (consequently implying an Imperfect Cadence), and the final phrase with a, n, s, or a, preceded by r, s, t, or r (illustrating the idea of a Perfect Cadence).

(2) Simple melodies (such as National tunes, etc.), written in Sol-fa, should be given to the pupil, who should be required to describe the Cadence implied at the end of each phrase of such melodies.

---

**STEP X (a). Half-pulse Sound.—The Staff of Three Lines (continued).**

The Rhythmic Exercise, No. 10, should be played to the pupil in the usual way, answers being elicited with reference to the character of the piece, its time, and the duration of the various sounds contained therein.

When the pupil has realized that there are two sounds to every pulse, he should be told to make down- and up-arm-movements to indicate the pulses, and short, light, quick steps to indicate the note-values, taking therefore two steps to each down arm-movement and two steps to each
upward one. This should be varied by stepping the pulses and clapping the note-values; two claps therefore being given to every step. *

The melody of the Rhythmic Exercise should now be sung or played by the teacher, the pupil naming the sounds to the Sol-fa syllables, and writing them in his book, e.g.:—

\[ s \, 1 \, s \, 1 \, s \, a' \, t \, 1, \text{ etc.} \]

Bar-lines should then be inserted and each bar divided into two equal parts by the usual dots, thus:

\[ s \, 1 : s \, 1 \, | \, s \, a' : t \, 1 \, | \, \text{ etc.} \]

Each pulse should then be subdivided by means of a single dot, thus:

\[ s \, .1 : s \, .1 \, | \, s \, a' : t \, .1 \, | \, \text{ etc.} \]

by which means the half-pulse sounds in the tune are conveniently indicated. When the whole tune has been completed in this way, it should be phrased and sung by the pupil.

The name ta-té† should be given to the half-pulse sound, and its notational sign for it (the quaver) shown thus:— ♩ The pupil should then write the time-names of all the sounds in the tune (or a phrase or two of it), inserting bar-lines and the necessary dots to indicate the pulses, adding a line underneath, and placing the notational signs upon it, e.g.:—

\[
\begin{array}{cccc}
\text{ta} \cdot \text{té} : & \text{ta} \cdot \text{té} & \text{ta} \cdot \text{té} : & \text{ta} \cdot \text{té} \\
\text{ta} \cdot \text{té} : & \text{ta} \cdot \text{té} & \text{ta} \cdot \text{té} : & \text{ta} \cdot \text{té} \\
\end{array}
\]

The following and similar tests should be played by the teacher, the pupil beating the time, saying the time-names, and writing down the notational signs:—

---

* These suggested Rhythmic movements are similar to those advocated by M. Jaques-Dalcroze in his Rhythmic Gymnastics, but the teacher is advised to invent movements suitable to the pupil and to the room in which the lesson is given. It may not be possible to make any rhythmic movements whatever, and in this case the pupil must simply clap the note-values, and count or beat the time.

† The "a" as in ask. The "ê" as in French (approximately "eh" in English).

‡ The pupil should be told that quavers belonging to one pulse are usually written thus, ♩, not ♩.
The pupil should now be shown the pitch of Lah in its relation to Doh, when it is written upon the staff of three lines. If Doh is on the bottom line, Me will be on the second line, Soh upon the third, and Lah just above the third line:

If Doh is below the bottom line, Me will be in the first space, Soh in the second space, and Lah on the line above this space, i.e., the third line:

The following and similar exercises should then be sung to the Sight-singing. Sol-fa syllables, and afterwards to Lah:

(1)

(2)

(3)
The pitch of Te and Lah should now be shewn in relation to upper Doh; this is most easily done upon a staff of two lines, as follows:—

If upper Doh is placed upon the top line of this staff, Te will be underneath it and Lah upon the line below, e.g.:—

Position of Te and Lah from Upper Doh.

If upper Doh is placed above the staff, Te will be on the top line and Lah between the two lines, e.g.:—

It will further be noticed that if upper Doh is on a line, Soh will be in a space, and vice versa, e.g.:—

The following and similar exercises should then be sung to the Sight-singing. Sol-fa syllables and to Lah:

(1) Write the following in Sol-fa, indicating both time and pitch:

(2) Write the following upon a three-line staff. Place Doh in turn upon the lowest line, and also below it:

(3) Write two tunes in Sol-fa, similar to those in the previous lesson; but using quavers upon the unaccented beats. The following is a specimen:
STEP X (b). Extension of Scale.—Lower Soh, Lah and Te.

The song, "One Misty, Moisty Morning," should be learnt by heart.

When the pupil has given each melody-note its Sol-fa name, the tune should be sung to these syllables instead of the words. The pupil's attention should be drawn to the fact that the sounds Soh and Lah, in the first and third bars respectively, are below the ordinary Doh. The exact position of these syllables, and the manner in which they are written (Soh, Lah, etc., or $s$, $l$, etc.), should then be shewn on the Modulator, as found in the margin.*

Modulator Exercises should afterwards be given, including the lower Soh, Lah, and Te ($s$, $l$, $t$). At this point in the pupil's study it will be opportune to introduce definite time-patterns into his Modulator Exercises; and in those next to be given, such patterns as the following would be valuable, as demonstrating the particular subject of Step X (a), viz., the half-pulse sound:

(a) $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ (b) $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ (c) $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ (d) $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ etc.

The following is a specimen of the employment of the first of the above patterns:

Before giving the pupil an exercise such as the foregoing to sing, it is generally advisable for the teacher to write the particular time-pattern to be used, on the blackboard, and request the pupil to tap it many times. The teacher should also be careful to make the exercises rhythmical, by introducing a long note at every two, three, or four bars, according to the length of the phrase.

The following and similar Sight-singing tests should be sung by the pupil:—

(Key C, D or E.)

Sight-singing exercises.

(1) $s$ $d$ : : $r$ : : $m$ $f$ $l$ : : $s$ $s$ $s$ $f$ $m$ $f$ $m$ $r$ $n$ $d$ $d$ $d$ $d$

* See foot-notes on pages 67 and 80.
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(2) \[ \begin{align*}
(3) \begin{align*}
(4) \begin{align*}
\text{(Key F or G.)}
\text{Preparation.} \quad (2) \text{Tunes should be constructed on the following time schemes and written in Sol-fa:—}
\text{(3)} \text{A melody should be written in Sol-fa to words, such, e.g., as the Nursery rhyme, "Baa, baa, Black Sheep."}

\text{STEP XI (a). One-and-a-half-pulse Sound.—The Staff of Five Lines.}

The pupil should be requested to beat time as the Rhythmic Exercise, No. 11, is being played. The teacher should then sing the melody of the first two bars slowly, with the pulses strongly and clearly marked. Afterwards the pupil should sing the same passage, while the teacher beats the time. As a result of this proceeding the pupil should discover that the sound on the first beat of the bar is prolonged into the second. Before this latter beat is completed, however, a shorter sound is heard; this occurs exactly at the half of the second beat, the sound first heard being consequently of the duration of a beat and a-half.

As many pupils find a certain difficulty in perceiving and executing correctly this particular time-division (viz., \( \cdot \cdot \)) the teacher should give much attention to it. As in previous Steps, the pupil should clap the note-values of the Rhythmic Exercise while marching to the pulses.
Afterwards he should keep time by making arm-movements as on page 83, and indicate the note-values by long and short steps. If these last rhythmic movements be found too difficult the pupil should confine himself to the first of these exercises. In clapping the time-values it is helpful to press the hands tightly together on the pulses where the sounds are held over.

The teacher should now play the melody of the Rhythmic Exercise slowly, and request the pupil to write it down in Sol-fa Ear tests. (directions being given as before for the syllables to be spaced out and arranged in pairs, thus:—

\[
\begin{align*}
\text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{s}, \text{ d}, \text{ etc.} \\
\text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{etc.}
\end{align*}
\]

Bar-lines should then be added and a short upright line placed before the third pulse of each bar, thus:—

\[
\begin{align*}
\text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{s}, \text{ d}
\end{align*}
\]

etc. The usual dots should then be inserted in order to divide each half-bar and to indicate the pulses, the second and fourth pulses being subdivided by means of a single dot, to mark the half-pulses, thus:—

\[
\begin{align*}
\text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{etc.}
\end{align*}
\]

It will be seen that the first half of the second and fourth pulses is now a blank space. To indicate that the first and third notes last one-and-a-half pulses horizontal lines are drawn through this half-space to show its continuation:—

\[
\begin{align*}
\text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{s}, \text{ d} & \quad \text{etc.}
\end{align*}
\]

The pupil should now sing the Rhythmic Exercise from his own copy, and should beat the time as he does so.

The time-name *Taa a-té* should be given to the one-and-a-half-pulse sound, and the notational sign for it shewn, thus:—

\[\text{\textbullet} \text{\text{\textbullet}} \text{ or } \text{\textbullet} \text{\text{\textbullet}}\]

Time-name

Taa a-té.

The pupil should write down all the time-names of the tune (or, at any rate, a phrase or two of it), and indicate the note-values upon a line underneath:—

\[
\begin{align*}
\text{\textbullet} \quad \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \quad \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet}
\end{align*}
\]

dictation tests.

The following and similar tests should be played by the teacher, the pupil beating the time, saying the time-names, and writing down the corresponding

* The teacher is advised to introduce the sign for Taa a-té by first shewing the pupil the Taa ta-té that he is already familiar with, \[\text{\textbullet} \text{\text{\textbullet}}\]. The next step should be the crotchet tied to the quaver, \[\text{\textbullet} \text{\text{\textbullet}}\], the alternative method of writing this \[\text{\textbullet} \text{\text{\textbullet}}\] being afterwards shewn.
notational signs.* Directions as to giving these tests will be found on page 55.

(a) Duration.

\[
\begin{array}{c}
\text{(1)}
\end{array}
\]

\[
\begin{array}{c}
\text{(b) Pitch and Duration.}
\end{array}
\]

\[
\begin{array}{c}
\text{(1) DOH-}
\end{array}
\]

\[
\begin{array}{c}
\text{Soh-}
\end{array}
\]

\[
\begin{array}{c}
\text{(2) Do-}
\end{array}
\]

\[
\begin{array}{c}
\text{Do-}
\end{array}
\]

The pupil should now learn to read from the normal staff of five lines; this is effectively introduced to his notice by the combination of the staff of three lines with that of two lines as used in connexion with Soh and upper Doh in Step X (a):

\[
\begin{array}{c}
\text{(a) Do-}
\end{array}
\]

\[
\begin{array}{c}
\text{Soh-}
\end{array}
\]

\[
\begin{array}{c}
\text{(b) Do-}
\end{array}
\]

\[
\begin{array}{c}
\text{Soh-}
\end{array}
\]

It will be seen at (b) that if Doh is on a line, Me will be on the next line above, Soh on the line next above that, and upper Doh in the space next but one above that line. If Doh is in a space, as at (a), Me will be in the next space above, Soh in the space above that, and upper Doh upon the line above the next space.

The "Staff-modulator," as shown in the margin, should now be written on the blackboard,† and the teacher should point easy exercises built upon the Tonic (or Doh) chord, and also upon all the various degrees of the scale in stepwise succession.

Exercises such as the following should then be sung by the pupil, first to Sol-fa syllables, and afterwards to Lah:—

\[
\begin{array}{c}
\text{Sight-singing.}
\end{array}
\]

* It is strongly recommended that, as a preliminary study for these tests, the teacher should play single bars, introducing the Tons a-le at different parts of the bar; e.g.:—

\[
\begin{array}{c}
\text{(a)}
\end{array}
\]

\[
\begin{array}{c}
\text{(b)}
\end{array}
\]

\[
\begin{array}{c}
\text{(c)}
\end{array}
\]

The pupil should identify these by saying their time-names while beating the time.

† The teacher should vary the pitch of Doh from time to time, and on no account should he associate the Doh as indicated on this "Open Staff" with the Treble clef, thus erroneously regarding this Doh as representing E. The actual pitch depends, of course, upon the clef used. The pupil will be introduced to the idea of the clef in the next Step.
When such exercises as the above can be read with fair fluency, the position of Doh should be changed upon the Staff-modulator, thus:

(a) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(b) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(c) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

and the teacher should point many exercises of his own with Doh in turn in the positions shown above.

Exercises in phrase-form such as the following, should also be given:

(1) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(2) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(3) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(1) Draw a five-line Staff-modulator, placing Doh in any of the above four positions, viz. —

Preparation.

(a) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(b) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

and sing impromptu tunes, pointing at the same time upon this Staff-modulator.

(2) Write the following on the five-line staff, placing Doh in turn in each of the above four positions:

(a) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(b) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)

(3) Write the following in Sol-fa:

\( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \) \( \text{Doh} \)
STEP XI (b). The Interrupted Cadence.—First Step in Absolute Pitch.

The tune, "When little Fred," should be learnt in the usual way. The melody should afterwards be sung to the Sol-fa syllables in place of the words, answers being elicited with reference to the character, note-values, etc., of the tune.

The teacher should also show that at bar 23 a Perfect Cadence is expected, but that it is interrupted by a chord different from that of the Tonic. When such an effect is produced it is called an Interrupted Cadence. The chord or combination of sounds used in this case is that of Lah, Doh, Me, and it is named the Lah, or Sub-median, chord. This chord, containing as it does two notes of the Tonic chord (Doh and Me), becomes a very natural substitute for that of the Tonic when it is especially desired to avoid a Full Close, or Perfect Cadence, as in the following instance:

```
```

The following and similar exercises should be pointed on the Sol-fa Modulator, notes of the Sub-median chord being frequently introduced:

(Key C or D)

\[ \text{d n s n} \text{d' l} \text{a t'} \text{a' l} \text{n f s n'} \text{? n d d' l a' r' a'} \]

The teacher should also point exercises upon the following tone-patterns. (See Step X (b)):

1. \( \text{d} \text{d'} | \text{d' d'} | \text{etc.} \)
2. \( \text{d} | \text{d'} | \text{d'} | \text{etc.} \)

The following and similar time and tune tests should also be sung:—*

* Further Sight-singing exercises for use at this and succeeding stages will be found in "Ear-training and Sight-singing," by F. C. Field Hyde. (Joseph Williams, Limited.)
The Sub-median chord should now be played by the teacher and its notes sung in any order by the pupil in a manner similar to that described on page 81. The frequently sad mental effect of the chord should be carefully noticed, as well as its weaker effect as compared with the strong Tonic, Dominant, and Sub-dominant chords.

In order to demonstrate this, the teacher should play passages such as the following, dwelling somewhat upon the chord marked x in each example (i.e., upon the Sub-median chord):

At this stage of the pupil’s progress, much simple music should be played to him, not only to cultivate his feeling for pulse-regularity, accent and phrase, but in order that his aural perception may be developed more fully and perfectly by his observing the variety and contrast afforded by the chord-progressions forming the various cadences hitherto studied. By this means he will gain the power not only of feeling, but of knowing what takes place in the course of the music.
The pupil will have noticed that the pitch of Doh varies; sometimes it is high and sometimes low. Up to the present, however, the particular pitch selected for Doh has not concerned the pupil, his attention having been drawn merely to the pitch-relationship borne by the different sounds of a key to the one selected at the beginning of an exercise or song. The exact pitch of the various sounds should now be more carefully noticed and definitely localized. This is done most easily by endeavouring to remember that of one sound first, and finding others from this.*

The teacher should commence by playing Middle C, telling the pupil that this particular sound is named by a letter of the alphabet, C; it has an even more definite name, viz., Middle C.† The pupil should then be told to sing it, and then try to remember it. It should now be explained that the pitch of every sound heard is known by a certain letter of the alphabet; for example:—

If Middle C is the pitch of Doh—

The pitch of Re will be D."

" Me " E.

" Fah " F.

" Soh " G.

" Lah " A.

" Te " B.

" Upper Doh will be Cór, and so on.

---

* Some persons, even quite young children, possess the faculty of localizing sounds in "absolute" pitch in a remarkable degree, without the slightest effort. It cannot be denied, however, that when in the course of the pupil's ear-training studies the pitch-names of the various sounds are constantly referred to in addition to the Sol-fa names, or when he is far enough advanced to use only the pitch-names, (that is, when his feeling for tonality has been established), the perception of "absolute" pitch becomes acquired in a manner which, to most people, is almost incredible. This perception being really a form of musical memory, it would seem that when it is possessed without effort we have an extreme instance of what is known as Spontaneous Memory, which is not unlike Voluntary or Spontaneous Attention. When, on the other hand, it is acquired only by an effort of the will after long association, we have an extreme instance of Volitional Memory. This Volitional Memory often develops into Spontaneous Memory in the same way that Voluntary Attention becomes, in the course of time, Non-voluntary Attention.

† The teacher should take care that the pitch of the piano that he uses is that of the French Normal Diapason. He should also explain to the pupil the meaning of the term Middle as applied to this particular C.
It will therefore be seen that the first seven letters of the alphabet are used to indicate the absolute pitch of the different sounds.

In order to become familiar with the pitch-names and to associate them with their actual sounds, exercises should be sung from a Modulator made of these names, as shown in the margin.

The teacher should first impress the sound of Middle C upon the pupil’s mind, making him sing it, and afterwards request him to sing the scale slowly, using the pitch-names instead of the Sol-fa syllables. Skips from C to G should then be sung, leading on to skips on the Tonic (C, E, G), Sub-dominant (F, A, C") and Dominant (G, B, D") chords.

The teacher should next take Middle C as Doh, and request the pupil to give the letter-names of the various sounds of the scale as they are sung to him in Sol-fa. In giving this exercise the teacher should begin with the notes of the Tonic chord, proceeding to the other degrees of the scale as the pupil progresses. Afterwards, sounds in the key of C should be played, and the pupil required to give them their letter-names instead of their Sol-fa names. Of course the pupil may think in Sol-fa first, but he must give the letter-names in his answers.

(1) Write the letter-names of the following, regarding the pitch of Doh as Middle C in every case:—

Preparation.

(1) d n s  (2) d r n  (3) n s d  (4) d n s d'
   (5) f n r d  (6) d f l d'  (7) s t r'

(2) Write the letter-names of the notes of the Tonic chord, the Dominant chord, and the Sub-dominant chord (Key C).

(3) Translate the following into Sol-fa, regarding C in each case as Doh:—

   (1) c d e f g a b c'
   (2) c e d c f a c' g b d' c'
   (3) e g f c' g a g b c' a g e f e d c
STEP XII (a). Rests.—Fixed (or Absolute) Pitch applied to the Staff.

The Rhythmic Exercise, No. 12, should be played through in the usual way, and the pupil requested to beat time. The moments of silence or “rest” should be noticed, and the pupil should march to the exercise as it is played again, the note-values being indicated by clapping, the rests by the hands being thrown apart. Other rhythmic movements may be devised and practised, similar to those suggested in previous lessons.

The pupil should now write down the melody of the tune in Sol-fa, directions being given for the syllables to be written in pairs, thus:—drnrfr 1; bar lines should then be inserted, and each bar divided into three spaces by means of dots:— {dr | r : | n : | f : |}, etc., the second space in each bar being left blank to indicate the one-pulse silence or “rest.” The pupil should now sing the Rhythmic Exercise from his own copy, and should beat time as he sings.

The time-name, Saa, should be given to the one-pulse rest (it will be noticed that the consonant S is substituted for the T of the time-name, Taa), and the notational sign for it shewn thus— or . The time-names of all the sounds and rests of the piece (or of a phrase or two of it) should now be written, with their notational signs on a horizontal line underneath, as in previous Steps:—

\[
\begin{align*}
\cdot | \cdot & \cdot | \cdot | \cdot & \cdot | \cdot & \cdot | \cdot & \cdot \\
\end{align*}
\]

The following and similar exercises should be written down by the pupil from the teacher’s dictation:—

Dictation tests.

(a) Duration.

(1) \[ \frac{\text{duration}}{\text{duration}} \]
(b) Pitch and Duration.

(1) Pitch and Duration.

(2) Pitch and Duration.

The above tests may be effectively prepared for by the teacher playing single bars including one-pulse rests, e.g.:—

(1) (a) \( \text{doh} \) \( \text{doh} \) \( \text{rest} \)

(b) \( \text{doh} \) \( \text{doh} \) \( \text{rest} \)

(c) \( \text{doh} \) \( \text{doh} \) \( \text{rest} \)

The rests should be introduced at different parts of the bar in turn, and the pupil should respond by saying the time-names, as in previous Steps.

The next fact that should be presented is that the fixed or absolute pitch of a sound can be indicated on the staff by placing the letter-name connected with that sound upon a line, or in a space. For instance, if it is desired to indicate the pitch of Middle C, the letter-name C may be placed on one of the five lines of the staff, thus:—

\[ \text{C} \text{-Middle C}. \]

It will therefore follow that if Middle C is fixed to a line, and that line represents Doh, the space above it must be Ray and bear the letter-name D. The line above it, being Me, will bear the name, E, and so on. The pitch names of the lines and spaces of the normal staff, if C is placed upon the bottom line, will therefore be as follows:—

The teacher should now ask the pupil to sing a scale starting from Middle C, and direct him to proceed upwards as far as possible beyond the Upper Doh. He will probably be able to reach the higher F and will by this means realize that the compass of his voice will lie between Middle C and this F.
If the above (lettered) staff be now examined, it will be seen that to indicate the pitch of high F another line will have to be added, necessitating a six-line staff, thus:

\[
\begin{array}{cccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \\
\end{array}
\]

This form of staff being inconvenient and difficult to read from, it is the custom for it to be reduced to a normal five-line staff again by writing Middle C upon a short line, thus:

\[
\begin{array}{cccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} \\
\end{array}
\]

This short line is called a Leger line.

The names of the lines of the staff, instead of being C, E, G, B, D, as on page 97, are therefore now E, G, B, D, F, while the spaces, instead of being D, F, A, C, are now F, A, C, E:

\[
\begin{array}{cccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} \\
\end{array}
\]

It should now be explained that a note placed upon one of the lines or spaces of the above five-line staff takes the name of that line or space, e.g.,

\[
\begin{array}{cccccccc}
\text{G} & \text{A} & \text{C} \\
\end{array}
\]

Further, that it is necessary for the name and pitch of only one line to be specially indicated, that of each of the other lines or spaces being found from it. As Middle C does not actually occur upon this staff, but only as a leger line below it, another line has to be used for this purpose, and custom has selected the G next above Middle C, i.e., the second line of the staff. This could, of course, be shown thus:

\[
\begin{array}{cccccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} \\
\end{array}
\]

but this letter G, after having appeared in various shapes at different periods, is now always found in the following ornamented form:

\[
\]

This ornamental G is called the G (or Treble) "clef."†

The pupil should practise making the G clef, first on one line and then on the staff, thus:

\[
\]

\[
\]

* For the reason of this, the teacher is referred to Chapter II of "Rudiments of Music" (Stewart Macpherson).

† (Fr. "clef," a key); therefore, the key to the riddle of the staff. The historical development of the clef signs is interestingly described in "The Child's Pianoforte-book," by Mr. Keatley Moore.
The following lines and spaces should then be named by the pupil, and the teacher should give some practice of this kind at many subsequent lessons, until fluency in naming is acquired:—

**Exercise on the Pitch names.**

The following and similar Sight-reading tests should be sung, first to Sol-fa, and then to *Lab*:—

**Sight-singing.**

1. 

2. 

3. 

4. 

N.B.—When the G clef is used the pitch of *Doh* is *invariably* Middle C, unless the clef is followed by signs called sharps or flats, thus:—

| 1 | 2 | 3 | 4 |

---

(1) Name the following lines and spaces:—

**Preparation.**

(2) Indicate the following in Staff-notation, using the G clef, and writing each note as a crotchet: (i) Middle C, (ii) clef-line G, (iii) E above Middle C, (iv) E above clef-line G, (v) C above clef-line G.

(3) Write the following similarly in Staff-notation, using the G clef, and regarding Middle C as *Doh*:

- (a) d n s n d l f n s d' l t d'
- (b) n r d l s n s d' n' f' n' r' s d'

*Excellent material for the naming of notes will be found in Mrs. Curwen's "Child Pianist" (Grade I, Book I).*
STEP XII (b). Rests.—The position of the Dominant and Sub-dominant chords on the Staff.—The Major Scale.

The song, "There were Two Birds," should be learnt in the usual way, and afterwards sung to the Sol-fa syllables. (See previous Steps.)

The following and similar Modulator tests should then be pointed by the teacher and sung by the pupil, as it is most desirable that he should have plenty of practice upon the matter of previous lessons:

1. With single-pulse notes. (Key C or D.)

2. With the time-pattern \( \frac{1}{4} \) \( \frac{3}{4} \) (Key F or G.)

3. With the time-pattern \( \frac{3}{8} \) \( \frac{5}{8} \) (Key F or G.)

A Staff-modulator should now be drawn as in the margin, the position of the Dominant chord being shown on the right, and that of the Sub-dominant chord on the left. Exercises similar to the above should then be pointed on this Staff-modulator for the pupil to sing, the Sol-fa names being first used, and afterwards the syllable Lak.*

The following and similar tests should be sung to Sol-fa, and afterwards to Lak:

1.

2.

* It is also useful to sing the actual pitch-names.
After a certain amount of facility in Sight-singing has been gained from practice on the Sol-fa and Staff-modulators, the teacher should request the pupil to notice, by examining the Sol-fa Modulator, that the distance between adjacent degrees of the scale is not always the same. For instance, it will be seen that the distance between Doh and Ray, or Ray and Me is larger than that between Me and Fah; also that the distance between Fah and Soh, Soh and Lah, or Lah and Te is likewise larger than that between Te and Doh. The smaller distances or intervals in the scale are called *semitones*, and the larger ones *whole tones*. The scale will thus be seen to contain two semitones and five whole tones, the semitones occurring between the third and fourth and seventh and eighth degrees, and the tones between all the others.

When the tones and semitones occur in a scale in the above order, the scale is said to be a *Major Scale*.

The Major Scale may therefore be regarded as a "ladder," or group of eight steps, as shown below:

```
<table>
<thead>
<tr>
<th>Doh</th>
<th>Ray</th>
<th>Lah</th>
<th>Soh</th>
<th>Fah</th>
<th>Me</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>doh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>te</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>lah</td>
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<td>soh</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>fah</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>me</td>
</tr>
</tbody>
</table>
```

It will also be seen by the above illustration that, in the scale starting upon C as Doh, the semitones occur between E and F, and...
B and C, a fact which should be strongly impressed upon the pupil's notice.

The Major Scale of C should now be written on the staff, and the semitones indicated by a slur as below:

\[(\text{Note})\]

It will be observed that all the intervals look the same on the staff, and the pupil must in consequence always make an effort to remember the position of the semitonic steps. The above scale should be both written and sung by the pupil.

His attention should further be drawn to the fact that the Major Scale is divisible into two equal parts, each containing two tones and a semitone. These groups of four notes are called Tetrachords (Gr. tetra, four, chord, a string), e.g.:

\[(\text{Note})\]

The scale should finally be sung and written rhythmically in duple, triple and quadruple times, various time-patterns being introduced, similar to the following:

1. Duple Time.

2. Triple Time.

3. Quadruple Time.

4. Quadruple Time.

Care should be taken that the final note comes upon the accented beat, unless a "feminine ending" is desired.

(1) The scale of C should be written upon the staff, the semitones being indicated by slurs.

Preparation.

(2) Melodies should be constructed and written in Sol-fa, and also on the staff in the key of C.
ALTERNATIVE (EASIER) SONGS FOR PITCH-LESSONS.

STEP I (b). Stay-at-home Doh.

Words by L. H. E. R.

Stay-at-home Doh saw Soh walking out, Dress'd like a soldier, and shouting about;

Who could be finer or braver than I? Doh thought he could but did not try.
STEP II (b). The King of France.

The King of France went up the hill With twenty thousand men:

The King of France came down the hill And ne'er went up again.

poco rit. marcato.

up again and ne'er went up again.

sf poco rit. marcato.

STEP III (b). Oranges and Lemons.

E. R.

**Introductory of Me.**

*mf Andante.*

**doh**

*soh*

**me**

**doh**

*mf Andante.*

*O-ranges and lemons, Say the bells of St. Clement's, You owe me five far-things, Say the bells of St. Martin's, When will you pay me, Say the bells of Old Bailey, When I grow rich, Say the bells of Shoreditch.*

*mf una corda.*

*mf*
STEP IV (b).  

Twinkle, twinkle, little Star.  

E. R.

Allegro moderato.

Twinkle, twinkle, little star, How I

Allegro moderato.

wonder what you are: Up above the world so

poco rit.  a tempo.

high, Like a diamond in the sky.
STEP V (b).  

**Goosey, Goosey Gander.**

*E. R.*

**Introduction of Ray.**

*Allegro moderato.*

Goo-sy, goo-sy gan-der, Whi-ther shall I wan-der,

*Allegro moderato.*

Up stairs and down stairs, and In my la-dy's cham-ber.

**Ped.**  *

**Ped.**  *

**Ped.**  *

**Ped.**  *

**Ped.**  *
STEP VI (b). Mary, Mary.

E. R.

Tempo di Valse.

Mary, Mary, quite contrary, How does your garden grow,

With silver bells and cockle shells And pretty maids all in a row.

STEP VII (b). There was an Old Woman.

E. R.

Moderato.

There was an old woman who lived in a shoe, She had so many

children she didn't know what to do; She gave them some broth without any

bread, and whipped them all soundly and sent them to bed.
Little Miss Muffet.
(With simplified Accompaniment.)

**Introduction of the complete Scale.**

_Little Miss Muffet._ Sat on a tub-fet, Eating some curds and whey.

Came a large spider, And sat down beside her, And frightened Miss Muffet a-way.
STEP IX (b).  As Tommy was walking.
(With simplified Accompaniment).

Introduction of the three Primary Triads.

Moderato.

As Tommy was walking one fine summer day, Some

Moderato.

cher-ry-cheeked apples he saw on his way,

Saw on his way, saw on his way; Some

cher-ry-cheeked apples he....... saw on his way.

RECREATIVE MUSIC

Suitable for the teacher to play to the pupil without technical comment. (See Introductory Chapter.)

Boccherini ... ... (a) Minuet in A.
(b) Minuet in E2.

Brahms ... ... Hungarian Dances (Nos. 6 and 7).

Daquin ... ... “Le Coucou.”

Debussy ... ... “Golliwog’s Cake-walk” from “Children’s Corner” Suite.

Elgar ... ... Bavarian Dances.

Edward German ... ... (a) Dances from Henry VIII Music.
(b) Masque from “As you like it.”
(c) “The Revel” (Tarantella from “Gipsy Suite”).

Gounod ... ... (a) “Funeral March of a Marionette.”
(b) Soldier’s Chorus from “Faust.”

Grieg ... ... (a) “Elfenfantanz” and “Albumblatt” (Op. 12).
(b) “Voglein” (Op. 43).
(c) “Norwegian Bridal-procession” (Op. 19, No. 2).
(d) “Wedding-Day” (Op. 65, No. 6).

Ferdinand Hiller ... ... “Zur Gitarre” (Impromptu).

Mendelssohn ... ... (a) War March of the Priests (“Athalia”).
(b) Wedding March (“Midsummer Night’s Dream”).
(c) “Lieder ohne Worte” (Nos. 30 and 34).
(d) Overture (“Midsummer Night’s Dream”).

Moszkowski ... ... (a) “Serenata.”
(b) Spanish Dances.

Raff ... ... (a) “La Fileuse.”
(b) Rigaudon.

Schubert ... ... (a) Entr’acte II and Ballet Music from “Rosamunde.”
(b) “Moment Musical” (Op. 94).

Schumann ... ... (a) Album for the Young (Op. 68), Nos. 1, 2, 3, 5, 7, 8, 10, 11, 12, 16, 17, 18, 20, 23, 24 and 28.
(b) “Jagdlied” (Op. 82).
(c) “Schlumberlied” (Op. 124, No. 2).

Wagner ... ... (a) Bridal March from “Lohengrin.”
(b) Spinning Chorus from “The Flying Dutchman.”

Weber ... ... March from “Concertstück.”

*Other suitable pieces will be found in the succeeding Appendix.*
APPENDIX.

MUSIC AND THE YOUNG CHILD.

THE REALIZATION AND EXPRESSION OF MUSIC
THROUGH MOVEMENT,

BY

MARIE SALT.

All teachers of young children should be interested in the place and function of music in the early stages of life. The little child is too immature to study music formally, and to follow the lines of training arranged for those who have gained power of concentration, and are capable of the intellectual process of analysis.

How are we to utilize these early years of life so as to reap a rich harvest later on? Before we go further, let us consider what is our aim. Shall we work for visible results? Will our end be accomplished when the individual can perform, can sing, play or dance?

If this is the only aim of the teacher, the best in art cannot develop. It is impossible to measure artistic feeling fully and truly by any form of outward result. And, moreover, the teacher who works solely for such results will surely have a limiting and narrowing effect upon his pupils—only a few of whom can achieve success in this direction, and even these will be likely to lose much of the best in music, while the average child must remain largely unchanged by the training. Unable to achieve great things in art, he is too often debarred from that other form of artistic education, namely, appreciation. Should not the aim of musical training be primarily
to develop the power to understand and appreciate music? Every child requires this for his complete development. The power to perform successfully is secondary to this.

When and how shall we introduce music into the environment of the child in order to influence his development?

The answer to these questions will be found (a) in the Study of the Child, and (b) in the History of Music.

There are two principles of child development which modern educational thought has proved to be fundamental, and necessary to the intelligent understanding of child growth:

(1) MENTAL ASSIMILATION IS INCOMPLETE WITHOUT EXPRESSION.

Development takes place as a result of the interaction of the environment upon the individual, and of the individual upon the environment. This is to say, there are two aspects in the process of learning—(a) Impression, and (b) Expression.

All stimulations from the outside world finding their way from the senses to the brain and thence to the mind, must make for themselves a way of discharge; and the normal paths, in early life, are to the muscles, i.e., the completion of the cycle of mental activity is found in movement. Therefore, if we are going to follow Nature's laws in the training of the child, we must recognize expression, movement, as a necessary part of learning and of intelligent assimilating.

We are working against Nature when we stimulate thought, perception and feeling, and do not provide for adequate expression through action.

(2) CHILD DEVELOPMENT IS ANALOGOUS TO RACE DEVELOPMENT.

The child passes through well-marked stages of growth, and each period has its own peculiar requirements. He recapitulates in general broad outline the history of the race, i.e., he has inherited an organism which is the product of past racial activity, and which must develop along the same lines, and according to the same general plan, that effected the progress of his ancestors. His organism is so ordered in its growth that his development will be dependent upon, and responsive to, the same types of stimuli and activity as those to which the race was subject during its parallel period.
APPENDIX.

The application of these two principles requires that music for children be (1) associated with movement, and (2) primitive in character in the early stages.

The History of Music reveals the truth that it has had a vital place among the influences that have been at work moulding and developing mankind from earliest times. Humanity has always felt the need for wider and more subtle means of expression than speech alone affords. Music is pre-eminently the language of the emotions, and we find primitive peoples in all times expressing their deeper feelings in rhythmic movement and sound.

We are sometimes inclined to think of Rhythm as foreign to the child, but if we are to work effectively with this aspect of education, we must recognize it as an integral part of his being, allied to gesture, imitative activity, and language.

The child's nervous system is responsive to sound and rhythm at a very early age, and his normal and healthy development requires it, as it does exercise, language, and toy-play. Musical education begins in the cradle with the lullaby and nursery song of the mother. This indirect training must be continued in the school—still indirect in character in the kindergarten and infant school, though gradually preparing for the more intellectual, as well as the more purely emotional, enjoyment of a later stage.

The music that appeals to the young child is simple in character, with a strongly marked rhythm, and during the early stages of life he will take pleasure in it as a whole; minute musical perception will come later, after a long period of enjoying music through its power to inspire and vitalize.

An experiment based on these ideas has been carried on since 1909, at the Streatham Hill High School, of the Girls' Public Day School Trust. The musical education of children between four and eight years has consisted of—

(1) FREE RHYTHMIC MOVEMENTS.

(a) Playing of instruments of percussion, such as drums, tambourines, cymbals and triangles.

(b) Dancing.

(2) THE SINGING OF SONGS.

In the Band of instruments of percussion the children at first play these instruments quite freely, accompanying simple and lively
tunes which are played on the piano. If loud and soft, quick and slow tunes are taken successively, the children become conscious of these qualities, and in time respond to them. When they can recognize some tunes as loud, and others as soft, they are ready for the more detailed work of discovering the strong ("loud") and weak ("soft") pulses in well-marked tunes.

At first, the children do not in any way formulate their knowledge, but play loudly when they hear loud sounds, and softly when they hear soft ones; later they can count how many soft pulses come between the loud pulses.

The band can also be used to help the children to gain elementary ideas of form. (See page ix.)

The simple musical examples given below for dancing are suitable here, and the treatment is the same; but dancing is more satisfying, since it is the response of the whole body, whereas the band-playing is more limited, being the response of only a part of the organism. Again, the band is only helpful with quite young children, because, as soon as a child's ear begins to be educated, he passes the stage when such a crude form of musical expression is of value.

We are apt to look upon dancing as a finished and conventional art, as for example is writing. But it is, like drawing, music and sculpture, a creative art, and therefore always in process of development. We think children must learn to dance, and teachers are engaged to instruct the young in certain prescribed movements of body and limbs, as in writing they direct the movements of the fingers. But surely this is a misconception of the truth. Every child must learn to form letters according to fixed rules, because these are merely symbols and allow of no variation. Dancing, on the other hand, requires different handling. A comparison with the teaching of drawing will make this clear. The art of drawing is just emerging from the period when it also was taught conventionally. In the drawing lesson of a generation or so ago the child copied either from drawing cards or from the teacher's work; he learned to copy. Certain forms became fixed in his mind, and could be reproduced at any time; he knew his daffodil, rabbit, house, view, design, etc., as they appeared in his copy; repetition had stamped in these images. In time he became copy-minded; he could reproduce more or less faithfully, but could not originate.
Is not a similar process at work with regard to the usual teaching of dancing? The child must learn a series of dictated movements. These are sometimes graceful, and may give a very pleasing effect, but it is often found that a child who has been subjected to this treatment is capable of nothing better; he is a reproducer, not an artist; his development has been arrested on a low plane.

In teaching a creative art we must realize that we are dealing with an inborn potentiality. Every child will dance, just as every child will draw or sing, if opportunities are not denied to him. All primitive peoples danced and drew, they did it for the pleasure of the activity, for the satisfaction gained by the spontaneous expression of their thoughts, emotions or sentiments. It is only in recent times that we have lowered dancing to the level of a conventional performance. The dances of the musical play and of the ball-room limit our vision; they are but stereotyped and decadent forms of the art.

A brief experience with young children will shew that the beautiful art of natural dancing will live again if only we give them ample opportunities to respond to music in ways which are perfectly free and unconventional.

As with primitive peoples, so with the child, the earliest stages of dancing are almost barbaric in their vigour; jumping, hopping, springing, twisting, etc., are freely indulged in, and these movements are often accompanied by sounds. Gradually, as a result of (1) the effect of the music upon the child, and (2) his increased muscular control, these more barbaric activities give place to rhythmic and graceful movements. It is to describe both these types of activity that the word “dancing” is here used.

What has been said regarding the formal dances of the stage and ball-room must in no way be understood to refer to such national dances as the beautiful Morris and Country Dances re-discovered and taught by Mr. Cecil Sharp and his band of dancers. These have rightly a very important place in the dancing of older children and adults, but for three reasons they are not suitable for young children:

(1) The interest and chief value of such dances is historical and impersonal; little children are too unlearned to appreciate this.

(2) The emotions expressed by them are adult emotions.
(3) The physical activity involved requires too much precision and accuracy for young children to attempt without overstrain.

In the work originated and carried out at the Streatham Hill High School the five-minute intervals between lessons and two twenty-minute periods a week have been utilized for rhythmic movements. The aim has been to bring the children daily under the influence of music, to give them opportunities of listening, enjoying, and of responding to it in the manner most natural to them at their particular stage of growth.

There has been no drill—no practice to make perfect—no attempt to produce a pleasing spectacle. No criticism has been made regarding the movements of the children; these have been neither praised nor blamed. The dancing has been perfectly free—entirely the result of the spontaneous activity of the children without any directions given, or pattern shewn by the teacher. Instead of stress being laid on performance, every effort has been made to keep the children unself-conscious, and forgetful of all else but the music.

Improvement has been brought about through development of the children's power to listen to and enjoy music, together with their increased motor control; while their experiences have been widened by the unconscious, spontaneous imitation of each other, and even more, by original activity.

Music has often been connected with story, song and poem, and the children have been encouraged to imagine stories about the music. Dramatization, too, has sometimes been a part of the activity.

Roughly speaking, four stages of musical development are usually observable, characteristic of children from about 4 to 8 years of age.

**Stage I.**—Children about 4 to 5 years.

This period is given up to the unrestrained enjoyment of music. The children have merry nursery tunes played to them, and are allowed to move quite freely in response. They have little power to attend to the music, but it exhilarates them, and affords an outlet for their pent-up energy, which is vented in running, hopping, jumping, skipping, stamping, etc. Although nothing is forced, the children are encouraged to listen to the music, and gradually they are influenced by the rhythm, and gain muscular control. Any nursery-rhyme tunes are suitable for use at this stage.
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STAGE II.—Children about 5 to 6 years.

The children are now ready to appreciate to some extent such matters as character, pulse, and simple structure. There is no attempt to formulate knowledge of this kind, but the music presented to the children is such that through their responsive movements they become conscious of these fundamental characteristics. If it were possible to introduce really primitive music to the children at this and the earlier stage, it would be interesting to study its effect on them, and note their response to it.

The idea of character is introduced by a talk; can the children hear the dog, cat, bird, wind, sea, thunder, etc., speak? Music too, speaks. They listen to a tune, such for example as Character. “Three Blind Mice,” noticing when the music is slow and when quick:

THREE BLIND MICE.

The children dance freely, listening for the music to tell them when to move quickly and when slowly. Many other tunes are played (see list) and contrasting types, such as “Sleep, little Child,” and “Jack and Jill,” if introduced in succession, are found most helpful in getting the children to feel differences of character. The movements made by them are unrestrained and varied, and any which give them special pleasure are encouraged. Jumping, dancing, clapping, running, marching, tapping, stamping, and free movements of body and arms are all included. The aim here, as throughout, is to afford the children opportunities (1) to listen, and (2) to give expression through movement.
The following pieces are useful for work at this stage:—

"Ding Dong Bell" (Dulce Domum) ... ... ... John Farmer.
"Looby Light" ... ... ... John Farmer.
"Hot Cross Buns" ... ... ... "
"Where are you going to?" (British Nursery Rhymes) ... Moffat & Kidson.
"The Wild Rider" (Album for the Young) ... ... Schumann.
"Hurry Skurry" (Op. 140) ... ... ... Gurlitt.

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"Irish Washerwoman"
"Reel of Tulloch"
"Stumpie"

March and Dance Album ... Somervell.

---

"Old Scotch air"
"Off she goes"
"Come, lasses and lads"

March and Dance Album ... Somervell.

---

"Men of Harlech"
"Hearts of Oak"
"Vicar of Bray"

March and Dance Album ... Somervell.

Tunes which taken successively afford the elements of contrast are valuable, such as:

"Hush-a-bye, Baby." (Dulce Domum) ... ... ... John Farmer.
"Girls and boys, come out to play." (Dulce Domum) ... .
"Jenny Jones (Cadair Idris)." (Songs of the British Islands) Hadow.
"Oranges and Lemons." (Dulce Domum) ... ... ... John Farmer.

---

It is noticed that many children at this stage shew little feeling for pulse, others lack the muscular control which would enable them to express it, but as no progress can be made till they are conscious of pulse, emphasis is now laid upon it. The children are led to notice loud and soft sounds apart from music, such as thunder, hail, church and school bell, motor horns, summer rain, the cat’s purr, patter of the dog’s feet, hum of insects; they themselves make loud and soft sounds with feet, hands and voices, play such sounds on the piano, and listen for the accented and non-accented sounds in music played to them. They then illustrate the same thing with their hand instruments, as well as by free movements. Later, the word “pulse” is introduced—the children find their own pulses and feel the throb, listen again to the throb in music. Here it may be necessary for the teacher at first to mark the pulses very strongly in his playing, even to the point
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of exaggeration; but before long the children will be able to play in the band or dance to $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ time with comparative ease. In this way, they come into dynamic relations with pulse. Where there is any difficulty, it is helpful for them to form a circle, raising hands and lowering them on a strong beat, or to tap, clap, or jump together. The teacher and more advanced children can thus help those who are less developed.

Any of the following National or Nursery tunes lend themselves to this part of the work:

$\frac{2}{4}$ time.
- “Keel Row” (March and Dance Album) ... ... Somervell.
- “Baa, baa, Black Sheep” (Dulce Domum) ... ... John Farmer.
- “Soldier’s March” (Album for the Young) ... ... Schumann.

$\frac{3}{4}$ time.
- “Casair Idris” (Songs of the British Islands) ... ... Hadow.
- “Lavender’s Blue” (Dulce Domum) ... ... Farmer.
- “Oranges and Lemons” (British Nursery Rhymes) ... ... Moffat & Kidson.

$\frac{4}{4}$ time.
- “Upon Paul’s Steeple” (Dulce Domum) ... ... Farmer.
- “Song for England” (Songs of the British Islands) ... ... Hadow.

And any strongly-marked Marches.

The children’s attention is drawn to the repetition of tune; for example, “Hush-a-by, Baby” is dramatized, one child lying asleep, the others dancing round in a ring. The children naturally ask for it again and again, and on each occasion some change is made—they dance the opposite way—join hands with a partner—dance separately—form little rings of two or three children, etc. Then the teacher suggests that the tune will be played three or four times in succession, without a pause between, and the children decide beforehand how they will shew the repetitions. This requires careful listening on their part, in order to note the moment at which to change their movement.

In connexion with the band lessons, it has been found that the children, in listening to such pieces as “St. Patrick’s Day,” Handel’s “March in Scipio,” etc., note with comparative ease changes in the character of the music. Moreover, if there is more than one “tune” (i.e., part) in the course of a piece, they readily respond to the idea of different instruments playing the different “tunes”; for example, in a piece in simple Ternary Form, they will perhaps suggest that drums and cymbals shall play the first part, triangles and tambourines the second part, and that drums and cymbals shall play again when the first part is repeated.
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STAGE III.—Children about 6 to 7 years.

The children's experiences here are similar to those at Stage II, but more varied and complex. Simple compositions of a well-marked character are chosen, and the children dance quite freely, the teacher's work being to encourage ever greater attention to the music, and to stimulate imagination by means of story and suggestion.

The following—amongst others—have been found suitable for this purpose:

- "The Hornpipe" (March and Dance Album) ... ... Somervell.
- "Dans' among the Tailors" ... ... "
- "Knight Rupert" (Album for the Young) ... ... Schumann.
- "March of Dwarfs" (Op. 54, No. 3) ... ... Grieg.
- "Humoresque" ... ... ... ... ... Dvořák.
- "Sicilianisch" (Album for the Young) ... ... Schumann.
- "Norse Song" ... ... ... ... ... "
- "Italian Mariner" ... ... ... ... ... "
- "First Loss" ... ... ... ... ... "
- "Mirlitons" (Casse Noisette Suite) ... ... ... Tschaikowsky.
- "Lieder ohne Worte" (No. 30) ... ... ... Mendelssohn.
- (No. 34) ... ... ... ... ... "
- "Berceuse" ... ... ... ... ... Grieg.
- "Schlummerlied" ... ... ... ... ... Schumann.
- "Narcissus" ... ... ... ... ... Nevin.
- "Henry VIII Dances" ... ... ... ... ... German.
- "Nell Gwyn Dances" ... ... ... ... ... "

The children are now led to discover and express the pulse in more difficult examples. In the lower stage they shewed the pulse and measure by alternating steps and by arm movements—now they are ready to express this knowledge in words. They understand the word "measure" in relation to length, and in reference to weight and liquid measures, because they use these in their practical arithmetic; it is then suggested that we measure music too. They listen to one measure, or bar, of music and are soon able, by recognition of the strong pulses, to find the number of measures in short phrases, and can dance, or play their band-instruments, for a given number of measures. They learn to express in words, as well as in movement, the number of pulses in two-, three-, and four-pulse measures. It is at this stage that the children are taught how to beat time.
The children can already detect when a tune is repeated; they listen to a simple piece in Binary Form and discover two parts. They suggest ways of shewing these; for example, by dancing in a ring for the first part, and reversing or separating from one another for the second; or again, by dancing individually, then sitting down, taking partners, twirling round, etc., etc.

Many suggestions will be made by the children and each can be tried in turn. All will be useful, because each will help them to express, and so to become fully conscious of, what they hear; besides, this activity will give the children a purpose for listening, and the fact that they are encouraged to suggest will make them keen and full of interest. In the manner indicated above, many other examples of Unary, Binary, and Ternary Form may be introduced, the children originating actions to suit. The following pieces are suitable for this purpose, to which the teacher may add many others:

**Unary.**
- "Oh! dear, what can the matter be?" (March and Dance Album) ...
- "Lavender's Blue" (Dulce Domum) ...
- "Dickory, dickory, dock" (British Nursery Rhymes) ... Moffat & Kidson.

**Binary.**
- "There's nae luck" (March and Dance Album) ...
- "The Keel Row" ...
- "King Arthur" (Baby's Opera; Old Air) ...
- "Come, lasses and lads" (Songs of the British Islands) Hadow.

**Ternary.**
- "Charlie is my Darling" (Songs of the British Islands) Hadow.
- "Wi' a hundred pipers" (March and Dance Album) ...
- "Buy a bream" (Dulce Domum) ...
- "Song of the Western Men" (Songs of the British Islands) ...
- "Dear Harp of my Country" (Songs of the British Islands) ...

In order to help the children to become conscious of the division of the music into phrases, it is suggested that they should dance a certain piece with more variety of movement than they have been accustomed to give it. Here it may be helpful for the children to choose partners and to dance sometimes together and sometimes alone. They listen for the music to tell them when to change and originate another movement. At this stage they are so accustomed to attend to the music that they easily discover the phrases and find a change of rhythmic expression to mark each new phrase as it occurs.
In close connexion with this comes the realization and the expression of Cadences. These can be made very interesting if simple examples are taken. The children experiment by endeavouring to continue talking without taking breath, and at once find the need for pauses; they also listen to reading where stops are neglected. They are then told that music has breathing-places too. They listen while a tune with which they are familiar is played without its phrasing—they hear it again, listening for the breathing-places. They dance, and show these breathing-places as they think best—they may twist, kneel, bend, clap, etc., and if entire freedom is allowed, the children usually choose actions which fit the music. A graceful bend suits one Cadence and a sharp clap another. As soon as musical expression becomes stereotyped, a great deal of its value is lost. At this stage, the children only recognize breathing-places; there is no attempt as yet to formulate the difference between one kind of Cadence and another. A Perfect Cadence, however, makes naturally a more marked impression upon the children's minds.

Stage IV.—Children about 7 to 8 years.

Again the children's experiences are widened, their music is more varied and complex, and demands greater attention. The children are never asked in so many words what effect a composition has upon them, as this would tend to centre their thoughts upon themselves rather than upon the music, and would result in artificiality and self-consciousness; but in order to help them to formulate their ideas as to the character of the music itself, three methods are followed:—

1. The children often choose the kind of music for their dancing, for example, sad, slow, gay, bright, quick, weird, etc.

2. They are encouraged to tell stories and make pictures suggested to them by the music; such pieces, for example, as the following usually being effective in this connexion:

   "Hall of the Mountain King" (Peer Gynt Suite)  GRIEG.
   "Knight Rupert" (Album for the Young)  ...  SCHUMANN.
   "Pastoral Dance" (Nell Gwyn Suite)  ...  GERMAN.

3. At other times the children's power to read meaning into music is increased by a background of environment
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and story supplied by the teacher. This was done very successfully, in the writer's own experience, in the case of the "Paupunkewis Dance" from Coleridge Taylor's "Song of Hiawatha." Before this music was introduced, the children were well acquainted with the environment of the North American Indians, the main thread of the story, and the most important characters in Longfellow's poem. They knew well the first stanza describing the dance:—

"First he danced a solemn measure,
Very slow in step and gesture.
In and out among the pine trees,
Through the shadows and the sunshine,
Treading softly like the panther;
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddy'ng round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him."

To the children the music expressed the same ideas in a wilder and more wonderful way. The Overture to the "Midsummer Night's Dream" (Mendelssohn) was treated in a similar manner. The story of Shakespeare's fairy scene had been told several times, and had been freely dramatized by the children, so that when the music was introduced it was enthusiastically received, and its purport thoroughly realized.

In the second of the above methods, therefore, the children hear the music and it suggests ideas, in the third method they listen for the music's interpretation of the ideas which have already been suggested to them.

Other examples of suitable music for this stage are:—

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These last three pieces may be taken successively as striking contrasts.
If desired, the children can now advance to the study of the difference between simple and compound times, but it is usually wiser to leave this till a later stage, giving more experience on the lines already begun.

At this stage recapitulation of the work already done should be made, more difficult examples, such as the following, being given:

**Binary Form.**
- "The Oak and the Ash" (Songs of the British Islands) Hadow.
- "Early one morning" "... "
- "Let Erin remember" "... "
- "Carmen's Whistle" "... "
- "Barbara Allen" "... "
- "Baillie's Daughter" "... "
- "Norwegian National Song" ... ... GRIEG.
- Minuet in F (given above, page xiii) ... ... HANDEL.
- "May Fair" (Songs of the British Islands) ... ... Hadow.

* * *
This last example is a useful one by means of which to introduce the idea of a Coda.

**Ternary Form.**
- "The Last Rose of Summer" (Songs of the British Islands) Hadow.
- "British Grenadiers" (Songs of the British Islands) ... "
- "Miller of Dee" (The Jolly Miller) (Songs of the British Islands) ... ... ... "
- "Blue Bells of Scotland" (Songs of the British Islands) "
- "The Minstrel Boy" " ... "
- "My Lady's Garland" (Minuet) " ... "
- "March Megan" " ... "
- "Sicilianisch" (Album for the Young) ... ... SCHUMANN.
- "The Wild Rider" " ... "
- "Rustic Song" " ... "
- "Morriss Dance" (Henry VIII Dances) ... ... GERMAN.
- "By the Spring" } " ... ...
- "Turkish March" } " ... ...
- "Buds and Blossoms" " ... "
- Waltz (Lyrische Stückchen, Book I) ... ... GRIEG.
- "Humoresque" ... ... ... ... DVORÁK.

The children now listen more critically to the breathing-places in the music; they notice that some are longer than others. Reference is then made to full-stops and commas in reading. Simple tunes with well-marked cadences are played to the children, and they note (1) the number, (2) the kind of stops. They then suggest methods of showing these; for
example, if a full stop is represented by a complete turn, a comma
may be shown by a half turn; if by kneeling, the comma may be
represented by a bend. Loud and soft claps may be used in this
connexion to express these differences in the punctuation of the
music.

The terms "phrases" and "whole-" and "half-cadences" are
then introduced. The children already know how to express the
idea of the phrase and the cadence by movement; they should now
be able to combine their movements to illustrate both.

The results here described have been brought about largely by
the opportunities given to the children of expressing their thoughts
and feelings freely in movement. The advantages gained are:—
(1) That the children, through projecting themselves in
thought into the music, and formulating in movement
the ideas thus gained, come into more sympathetic
relation with it.

(2) That interest and pleasure in music is heightened,
because when the children are allowed to interpret it
in this dynamic way, they are more inspired than if
they were merely passive listeners to the teacher's
interpretation or directions.

(3) That a more complete understanding and a deeper
knowledge of music are attained than would be possible
where muscular activity and motor images are not called
into play.

The most encouraging part of any experiments upon these lines
is the children's increased interest in music itself, and their growing
power of understanding and appreciating it.

This is the one great aim; and the expression of musical
experiences by movement, and, later, the more analytic study of the
musical fabric are, and must always be, considered as means to
this end—never as ends in themselves.
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