3. Illustrations of Mental Effect in Transition.
8. Prepare old pieces for closing meeting.

XVI.

   Chord-singing Chart, Ex. 12.
2. Tune. Exercise on Bridgetones, Chart 37. Elementary Transitions, 17 to 23 again,—Ex. 139, Chart 30,—and Additional Exercises, “Hear me,” p. 17. This last will commonly require two lessons to get it promptly and beautifully done.
3. The exercises are now becoming more lengthy and important, and little time should be taken up with theory.
8. Prepare old pieces for closing meeting.

XVII.

1. Chest, Klang, and Tuning, as lesson 14.
   Chord-singing Chart, Ex. 12.
4. Revise Time Exercises on Charts wherever weak points have been found. Drill, as before, Elementary Rhythms, 10 to 12.
8. As before.

XVIII.

1. Chest, Klang, and Tuning, as lesson 14.
   Chord-singing Chart, Ex. 13.

Teacher’s Manual.

2. Tune. Teach Elementary Transitions, 24 to 27,—Exs. 142, 143, Chart 32,—Additional Exercises, “My lady,” p. 21. To finish this last with good expression, two lessons will generally be required.
4. As last lesson. Drill, as before, Elementary Rhythms, 13 to 17.
6. Ear. Revise old ear exercises, in view of Elementary Certificate, or omit this exercise for the sake of perfecting tunes.
8. As before.

XIX.

1. Chest, Klang, and Tuning, as lesson 14.
   Chord-singing Chart, Ex. 13.
2. Tune. Teach Elementary Transitions, 28 to 30,—Ex. 144, and Chromatic ta, Chart 33,—Additional Exercises, “My lady,” as last lesson.
4. Time. As lesson 17. Drill, as before, Elementary Rhythms, 18 to 20.
6. Ear. As last lesson.
8. As before.

XX.

1. Chest, Klang, and Tuning, as lesson 14.
   Chord-singing Chart, Ex. 14.
4. As lesson 17. Drill, as before, Elementary Rhythms, 21 to 23.
8. As before.

XXI.

1. Chest, Klang, and Tuning, as lesson 14.
   Chord-singing Chart, Ex. 14.
LESSONS; TEACHER’S NOTES ON STANDARD COURSE EXERCISES.

8. As before.

XXIII.

1. Chest, Klang, and Tuning, as lesson 14.
   Chord-singing Chart, Ex. 15.
2. Tune. Teach Elementary Transitions, 38,
   —Additional Exercises, “Swiftly,” p. 29. This
   last will generally require three lessons.
4. Time. As lesson 17.
8. As before.

SECOND STEP.*

709.—The plan of these exercises is to develop, at each step, the mental effect of certain tones, with no time difficulties greater than those already learnt, and then, after showing new time difficulties, to practise the same tones along with these difficulties. Therefore it is presumed that before beginning Ex. 65, the time exercises 32 to 36 (Chart 2) have been mastered. In practising, sing softly with mouth well opened, and voice thrown forward (See “Quality of voice,” p. 1.)

Exs. 65 to 68 should not be sung in parts till after Ex. 101. Part-singing in Rounds is more difficult than in two-part harmony. This does not always apply, however, to mere ear singing. Moreover, as rounds, this series is more difficult than Exs. 98—101, having taatai, and being in four parts.

Ex. 75. (Standard Charts,” No. 7.)
New thing to be studied, upper t (Exs. 57, 89, Chart 4.) Do not call attention to lower t until Ex. 69, unless wrongly sung. Pass by also the forcible example of the mental effect of s. Do not explain the formula or explosive tone at present, but get the effect by careful pattern. The words will naturally assist the learner to produce it. In every exercise the object should be the “right thing at the right time,” and other things kept out of sight, however important they may otherwise be.

Ex. 66. (Chart No. 7.) New thing, higher t (Exs. 61, 62, Chart 6). There will be a strong tendency to quicken the rate of time in the taatai passage, “Never leave it.” This must be firmly withstood by the teacher, and a clear pattern of the rhythm should be given, the pupil being required to taatai it, and to go back if necessary to Exs. 45, 46 (Charts 2 and 5). Hold the two-pulse tones to their very end.

Ex. 67. (Chart 7.) High t and r. See that the intonation of r is not too sharp—a common fault.

Ex. 68. (Chart 7.) High t and low r.

Ex. 69. Mental effect of t and r strengthened by harmony. In the second phrase t and r are somewhat difficult. For this both Modulator and pattern should be freely used. Compare the t in ms. 8, 9, with t in preceding exercise. It is never too soon to learn to sing softly, and the music of this piece gives a good opportunity when sung to lala. Notice the dissonance d against r in second last measure.

Ex. 70. New thing, three-pulse measure. Repeat Ex. 28. The accent and the prolonged tones will need attention. Before singing Exs. 77 to 80 read the paragraph at top of p. 22.

Ex. 71. (Chart 10.) New thing, four-pulse measure. (Chart 8.) Several cases of -atai. One is omitted, at sc. 2, m. 3, p. 2, in early editions of “Standard Course,” but this is corrected on the Chart. In the second score let the first part follow the second, and again the second part follow the first, in perfectly strict time.

Ex. 72. (Chart 11.) New thing, tafatefe (Exs. 74, 75, Charts 9, 10.)

Take up the proper rate of time (M. 72), and do not let it be at all faster, or the “Tra la,” sc. 3, cannot be correctly done. In scs. 1, 2, first three measures the two parts sing the same notes and should be made as near perfect as possible, both in time and intonation. Observe the dissonance d against r in second last pulse.

Ex. 73. (Chart 12.) New thing, taatai in three-pulse (Chart 73) and silent pulse. The rhythm, symmetrical and apparently easy as it is, demands great care and delicacy of execution,—in fact, a faultless taatai. Another good opportunity for piano singing. Sing d instead of the first t in sc. 4, m. 3, p. 3.

Ex. 80. New thing, six-pulse measure. Refer to Chart 8. For many classes who have not had much ear singing this exercise may be found too difficult. It may therefore be omitted till fourth step, and can be taken before Ex. 145. A strong sense of the regular recurrence of accent on first and fourth pulses is needed. Make the pupils feel that every phrase begins on these strong accents. Mental effect of t in the higher part and t in lower. Study this when the parts are sung separately. See par. “Beating twice,” p. 24.

Chord-singing Charts.—Divide the voices as recommended, p. 29. Sing Ex. 1 slowly, and repeat it several times in order to get the chords realised. It may be necessary, at first, to try over the parts separately before singing them together. Sol-fa, la. If the different parts have been made to

* The First-step Exercises require no comment.
ON CHORD-SINGING CHARTS AND ON FIRST EXERCISES.

listen to one another they have noticed the difference between the chord of Doh and the chord of Soh, and they may as well have names for them. See "Standard Course," p. 20. This exercise may be varied, first by putting it in key G and letting the contralto sing the air part, and the sopranos the contralto part a third higher, and again by putting it into the key of B flat and transposing the contralto and tenor parts.


Ex. 7.—The object of this exercise is the mental effect of s and t in chord S. Let sopranos notice r in m. 6, 8, 12, 15, and t in m. 7. The basses have t in m. 6. The contralto often has s and t frequently. The tenors both r and t.

Ex. 8. New thing, TATAI. See Charts 2 and 5.


Ex. 10. New things, silent pulses and -TATAI. In so. 9, m. 1, 2 the C and B sing one-pulse tones while the S and T sing -TATAI. Hitherto the parts have moved all together, all in exactly the same time. This new difficulty must therefore be met.

Ex. 11. New thing, -TATAI in three-pulse measure. The short verse-lines mark the breathing-places sufficiently.


THIRD STEP.


Ex. 97 (Chart 15). New things, mental effect of and . Observe r with s, m. 3, 7, 8; t with d, m. 3, 5. Also with t, m. 6, 7, 8; s with r, m. 4; f with s, m. 6; f with m.s, m. 9; f with t in m. 9. These differences need not be dwelt on at this stage. Listen for mental effect while the tones are sung to laa. Pupils take turns to pitch the tunes, see p. 29. Accent is exceedingly important in this tune. (See pp. 6, 7, 18.) Get the soft pulses sung very lightly, and say nothing about the loud ones. Expression (of words only) now demands attention. (See p. 30.) Keep the voices soft and subdued, until the last two lines, which may be sung with full force.

necessary in the imitation of the lark, without using the 'woman's voice.' They should use it also on the a, 4,6, 4,1 at the end of sec. 3, 4. Let them take care to subdue the other register to the volume of this so as to blend well. Be careful as to the rate of time. M. 96.

In the first part of the tune the short lines of poetry show the breathing-places. In sec. 3, 4, breathe before m. 1 and m. 2. The third and fourth measures in these scores cannot be done without taking a quick deep breath before them, and giving it out at first very sparingly indeed. Only then can these passages be carried to the close with interesting force.

Ex. 116. (Chart 22.) The chief objection is silence-names and taking up points. Even tenors should use the "woman's voice" on one-me in the 3rd score, and baritones should use it on the one-me of sec 2 and 3. In studying the breathing-places it is easy to see that breath may be taken at the end of m. 1, 2, 3, 4. When the phrases "grief of heart," "killing care," in sec. 2 and beginning of sec. 3, should be each taken in one breath. The air "and grief" and "of heart," sec. 3, should each have a separate breath. In the second part, the words "fall asleep," thrice repeated, should each have a separate breath. There should be a deep breath before the word "or," sec. 4, in order to finish with vigour. Listen to and study the dissonances. See "Standard Course," p. 96.


Ex. 119. Breathing-places. Before "yet," m. 2, 8, before "O," m. 3, 14, before "to," m. 10. Before "to," m. 11, take breath enough to finish the line so as to connect the words which tell of adding gold to gold. Expression. Study p. 30.

Ex. 120. (Chart 23.) Silence names. Broken time. Baritones will need to sing "tell me," sc. 1, "where fairies dwell," sc. 2, "oh no," sc. 3, "tell me where," where, with the woman's voice. The m. 4, which so frequently occurs on the weak part of a pulse, must be taken with the same voice, in order to be done lightly. Convenient places for breathing are so frequent that they need not be pointed out. The trill of the fairies to 3, 4, should be soft as possible. Chord-singing Charts. — Study the chord F in Exs. 2, 3, 4, Chord-singing Chart 1. Also 3, 4, 8 in Exs. 3, 4. The teacher will point to the new chord when it is sung. Notice also positions of D. See "Standard Course," p. 26. The object of these Chord-singing Exercises is to teach the pupils to listen to one another, i.e., singing softly. Singers who know nothing of these simple principles of harmony are easily put out by a new chord or dissonance to which they have not been accustomed, and they do not know what it is that has put them out. Study also Chord-singing Charts, Exs. 5 to 12, teaching as much of chord names as you have time for, but always singing softly and listening. See "Standard Course," pp. 21, 27, 36, 46, 47.

First Exercises for Mixed Voices. — Exs. 14 to 17. Mental effect of f and d. Study f with i and d in Ex. 17, with s and i in Ex. 17. Without talking about harmony show how f knocks against s. Notice it with r and i and with i and r, Ex. 14. Notice i with d and m in Ex. 16, and with j and d. Chants to be sung softly to laa. The chants in "Chord-singing Charts" may be used as well as these, or instead of them.

ADDITIONAL EXERCISES.


Going home. New thing taa-ee-cf. Ex. 107, Chart 18, and Exs. 71, 72, Chart 8. Great firmness in time required, sec. 2, m. 2. "Aatai" in tune very freely.

Jackson's Evening Hymn. Three-pulse measure. Mental effect of f. Practise this tune softly. Tenors to use "Thin" register in sec. 2, m. 1, 2, 3. Also on d, p. 5, sc. 2, m. 3. 2. Spring life. Good tuning required between 8. and C. throughout, and in the passage measures. Let tuning exercises on Chart 13 precede this piece.

The Fortune Hunter. Six-pulse measure with "Aatai." Notice important differences of rhythm on the same tones in m. 2 and 10. Also variations of the Air in m. 3 and 11, and m. 4 and 9. Tenors must use "Thin" register on d. and t. m. 5, 6. Study the varying expression of each voice. Breathe before p. 5, m. 6; before p. 3, m. 7; before f. 5, m. 8.

The May-time. "Aatai" and "Aatai in six-pulse measure. Breathe before "how" in m. 2, before "is," m. 4; before "and," m. 5; 2, and before the same words, m. 3.

Thou shalt shew me. Syncopation. See p. 34, and practice Exs. 106 & 114, Chart 19. In the first "subject" breathe before "shall," "the," "in," "presence," "of," and, "where." For." In the second subject breathe before "shall," "my," "in," "is," "of," Only Sopranos with good "Upper Thin" should sing the f, i. m. m. d, p. 3, m. 2, and Tenors should use "Thin" register for the same passage when it occurs in their part (p. 8, sec. 2, m. 4).

The waites. No Sopranos but those that have a good Upper Thin Register should attempt the upper part in this piece, especially the passage beginning sec. 2, m. 2, p. 6.

The cuckoo. A trying exercise in Time. The long tones and long silences must be carefully drilled. Repeat Ex. 111, Chart 19. Tenors must use "Thin" register in m. 7, and in the three last measures.

FOURTH STEP.

Let every new case of transition be thoroughly taught from the Modulator. Ex. 133. (Chart 26 & 27.) New thing fe—cadence transition. Study p. 49, and sing Ex. 133, Chart 26.

Ex. 134. (Chart 27.) Cadence transition, as above.

Ex. 135. (Chart 28.) Extended transition to first sharp key. See Exs. 127, 128, Chart 26.

Ex. 136. (Chart 28.) Extended transition to first sharp key, as above.


Ex. 139. (Chart 29) Cadence transition.

Ex. 140. (Chart 31.) Extended transition.


Ex. 143. (Chart 32.) Extended transition first flat key. Original key not defined. Distinguishing tone (f) does not sound like a new thing.

Ex. 144, (Chart 33) Passing transition. Difficulty of fe after f. Ex. 145. Cadence transition. Call attention to new f, which is in an unobtrusive place.


Ex. 171. (Chart 38.) Time exercise, as above.

Ex. 172. Time exercise, as above.

Ex. 173. (Chart 36.) For the practice of silent pulses. A difficulty will be
found in m. 6 where *'s follows i after two silent pulses.


Ex. 175. Choral Accompaniment to a Solo. Subdue the chorus parts.


Excerpts for Mixed Voices. — Exs. 18 to 21. Refer to Chart 26 to teach these simple four-part exercises in Transition.

ADDITIONAL EXERCISES.

Doc Accord. Repeat Ex. 118, Chart 29, before this tune is sung, and give special attention to correct time.

Hope will balance sorrow. — Difficult Rhythm. Give careful attention to accent, lightening the soft pulses. Repeat Time Ex. 73 (Chart 9). Read part "Musical Form," p. 69.

How beautiful the sunshine. Study the rhythm by the aid of Ex. 107 (Chart 18) for TA-a-e, and practise thoroughly the difficult form arising from TAHTAI.

\[ \text{\(\text{\(s\)}\text{,} \text{\(d\)}\text{,} \text{\(d\)}\text{,} \text{\(s\)} \mid \text{\(s\)} \mid \text{\(s\)} \mid \text{\(s\)} \mid \text{\(s\)} \mid \text{\(s\)} \)}\]

The latter being the same in proportion, but just twice as long as the former. This time form begins nearly every measure in the tune. Practise well the effective cresc. and dimin. at the close.

Come freedom's sons. This may be taken at the very beginning of the Fourth Step. An easy example of cadence transition in sec. 2. Do not permit shorting, although much of the tune may be sung forte.

The Quail Call. When the time of this piece is perfectly learnt the con- ductor may beat M. 68 twice, as directed in the book. But not until then. The constantly varying rhythms ought to be studied, at a very slow rate, first piece-mould and then in connected passages. The subtle differences of time need closely looking at. For example, compare the first three notes and the second three notes, and observe how differently divided—


Exs. 177 to 178. For tuning voices. Great attention in listening is needed. Nothing but perfect tune should be allowed to pass uncorrected.

Exs. 181 to 186. (Charts 39, 40.) Minor mode tuning exercises. In practising the minor mode from the Modulator let the pupils firmly hold the upper of a before singing the chord of L. Do this also in every case before singing from notes.

Ex. 188. (Chart 41.) Larger minor tunes. Take care to keep up the pitch.

Ex. 189. (Chart 42.) New thing, fugal passages. Preserve the clearness of the subject in both parts.

Ex. 190. Humming accompaniment. See p. 100.

Ex. 191. (Chart 43.) Trying notes, m' se on both scores. Take care that the se is correct Tune.

Ex. 192. Minor mode, in six-pulse measure.

Ex. 193. (Chart 44.) New thing, ba. Practise as se se in sec. 2, of the upper part. Mark well the change to the major mode, p. 92, sec. 1, m. 1, 2.

Ex. 194. The phrase, "In silence sit we down," and the following phrases for the second part are the chief points of difficulty.

Ex. 195. (Chart 45.) Synopsation in major mode. Exs. 197 to 201. Exercises on force. Cultivate and establish the medium degree.


Ex. 234. (Chart 46.) A very steady TAT-AI required. Thin register to be used by tenors singing the upper part in m. 4, 6, 7.

Ex. 235. Tenors to use the thin register on nd ri a' 4, p. 113.

Chord Singing Charts. — Study the modern minor. Ex. 38 (C. S. Chart 16), Ex. 27 (C. S. Chart 17). Modulation to relative minor, Ex. 28 (C. S. Chart 18), Ditto, relative major, Ex. 39 (C. S. Chart 19).

ADDITIONAL EXERCISES.

Before the minor tunes are taken up study the chapter on the modern minor, p. 86, and practise thoroughly Charts 39, 40. Be careful to let the d be first laid hold of firmly, and then the chord of L (l, d m l) before singing each tune, until the ears of the pupils are sensible of the nature and mental effect of the minor mode.

Lord, in this Thy mercy's day. — The general character of this tune is soft and plaintive. To sing p without flattening is at all times a difficulty, but to do this in a minor tune is a much greater one. Nothing but earnest sing-
LESSONS; TEACHERS' NOTES ON "STANDARD COURSE EXERCISES"

ing and attentive listening to each other for good tone will effect it.

Bise, my soul, adore Thy Maker.—Transitional modulation. The transition, sc. 2, m. 3 will need practice, especially the bass part.

Father, my spirit owns.—The expression re, sc. 2, m. 3 is difficult to get. The uncommon rhythm of sc. 1 must be well drilled to the time-names.

Ne'er, my God, to These.—Study expression of words. The teacher may read the paragraph on expression, pp. 130 to 135.

The gipsy's tent.—Practise the accompaniment separately, in order to learn the correct time. When the soprano takes up the melody previously sung as a solo, it should be done with great spirit, and be in strong contrast with the soft accompaniment they were previously doing.

Harrow home.—Loud tone without shouting. Notice on third pulse. Vamping in tenor and bass on p. 40. Be careful to get the correct notes. Practise the soprano melody alone. Only first soprano to give the j in last score. Tenors must use their thin register in the last three measures.

Away to the forest.—Practise the rhythm in sc. 4, m. 2. See "Staccato passages," p. 103. The lively, dancing effect of the rhythm, with alternations of sforzando and staccato, requires much practice. The piece is full of expression. Notice the echo effect in sc. 4, "Tra la," first f and then pp. Tenors must use thin register on "at the close of the Tra la."

Sunshine after rain.—Se. 4, 5, contain some difficult rhythm, especially sc. 4, m. 6, where we have a pulse divided into three-eighths, one-eighth, and three-eighths, one-eighth. It is better to beat four in the measure where pulses are minutely divided. Develop tenor and bass, moving in thirds, sc. 3, 4. In these two parts the octaves, sc. 4, m. 1 should be clear. The B flat in its first part must be well developed, sc. 4, m. 9. Bring out the f at the close which is intended to give great prominence to a repeated section.

If there be two little wings.—Practise separately the difficult bass passage in m. 5, 6 (chromatic f leaping up an octave and resolving on f in 5) of "Practise what notes should be made prominent, especially in the soprano part. The proper treatment of melodies may be made a most interesting study after carefully reading the various paragraphs on musical expression, pp. 98 to 102. The third verse is altered, except the closing bars.

Angel of hope.—Chromatic tones.


of two removes. Read 1st par., p. 118.

Ex. 245. It is necessary to mark the breathing places, in order to preserve the musical phrases, and they require careful study.

Ex. 246. The first movement requires to be very carefully sung, as the key is not clearly defined. The second movement can only be perfected by assiduous practice. It abounds in tatefe and tatefe, and will prove a very trying exercise, and tatefe, but a very profitable one, and will prepare pupils to sing florid fugal pieces.

Ex. 247. Chromatic tones. These can only be taught by a good pattern, and if the teacher is not gifted with good intonation, he should not attempt them. Let some other person with a clear and true voice give the pattern. See Chart 26, and par. "Chromatic Effects," p. 52. The way to get any of these "shy" tones is first to sing firmly that tone to which it leads, as r before de, m before re, &c. When the intonation is correct (not before) practise the cres. and dism. See p. 97.

Ex. 248. The greatest difficulty is in the time, the rhythm being constantly varied, and some of the most minute divisions of a pulse introduced. Notice -ataste in sc. 5, and -ataste in sc. 7. The transitions and modulations will be found trying. Several of the difficulties previously encountered are combined in this piece. A very steady bataon, and strict attention to it, are required.

Ex. 249 & 250. (Chart 48.) Transition of three removes. (See p. 123.)

Ex. 251. Notice a practical difficulty p. 123, sc. 3, m. 2. The d, not being in the original key, is had to get. The common mistake will be found to be giving the l instead, which is the d of the old key. The ma in the lower part will be easier got by thinking of the previous note (d) as ... and dismissing the bridge-tone (ma).

Ex. 252. See the remark above about modulations. In the same way, in the second part, p. 126, sc. 3, m. 2, think of m as the 2 of the coming key, and dismiss the bridge-tone (de). In the second part, p. 127, sc. 3, m. 1, consider l to be d and this will make it easy to get the m above if you dismiss the bridge-tone. The previous change is made easy by the stepwise unison.

Ex. 254. Drill the difficult intervals in the upper part, m. 3, 4. The inn, sc. 2, m. 2, is not related to the previous note or to the old key. It is better in practising to get from m to d first, and then change thus d, f, m. In the transition of two removes, p. 128, the
sequential effect in the upper part helps the singer.


ADDITIONAL EXERCISES.

Where the gay dreams. Transition of two removes, sc. 3, m. 5. (See Chart 47.) The voice training of the Sixth Step ought to have fitted the singers for this series of exercises. Only first Soprano voices should attempt the phrase commenced sc. 4, m. 2. Tenors must use Thin register on the notes $\text{f}^\text{1}$ $\text{f}^\text{2}$ $\text{f}^\text{3}$ in keys C and D, sc. 3, 4. In order to get the cresc. and dim. which crowd this piece, let the teacher make himself thoroughly familiar with them, and then require the singers to look at the baton.

Theme sublime of endless praise.—Study fugal movements, p. 147. Revert to Charts 45, 46. Study “Rapid Passages,” p. 108. Tenors to mark their books under the direction of the teacher, for Thin register.

The woods. Nine-pulse measure. May go back to “Night around,” p. 22, in order to give a preparatory sense of this unusual kind of measure. Transition of two removes, p. 72, sc. 2. Continue marking Thin register for Tenor.

I home, O where is thy best haven?—Try singing in pianissimo. Bring out the chorus when the soloist is silent with full tone and slightly increased speed. Practise sc. 1, p. 76.

The stout-limbed oak.—To prepare for the fugal part of this glee revert to Chart 46. Study appropriate expression and mark the piece throughout. Reproduce any tendency to shouting the loud passages. A good study of breathing places.

Morning prayer. The opening of each verse should be given with a noble forte. Piano singing in unison, in the second line of each verse, requires careful delivery. The sae in Centralto, sc. 2, must be made effective. Forcefull entry of all the parts in the second last line of each verse.

Ye spotted snakes. Expression of music and words. Legato (See p. 103). This is the style required by the first movement, as far as the commencement of the “Lullaby.” This part of the tune cannot be too smooth. The “Lullaby” is, in contrast with this, piano staccato. See p. 103. Perfect the Transitional Modulation of two removes, p. 83, sc. 4.

O Saviour of the world. The transition to third flat, sc. 87, sc. 1, is difficult as it commences with an upward leap of an octave in Soprano, and of a seventh in Bass. In the chromatic unison, p. 87, sc. 4, nothing can help the singers but a strong sense of the note $\text{a}$, on which the repeated $\text{a}$ resolves.

The shepherd’s lament. Practise the difficult rhythms; for example, sc. 3. The piece depends upon the true singing of the chromatic. The most notable of four removes on p. 90. Use the Modulator freely.

Savour, breathe. Expression of music. In p. 91 give great attention to the swell, cres. and dim. Transition of four flat removes, p. 92, sc. 1. In sc. 3, m. 3, begin piano and make a gentle cresc. as the music rises until it reaches forte at the close.

Load the stormy wind doth howl. The allegro molto may be taken at the rate of about M. 200, when the piece is pretty familiar and the difficulties are conquered, but until this is done practise slowly, and do not trouble the pupils about expression. In the first four scores, p. 94, and in scores, 2, 3, 4, p. 95, lie the chief difficulties. Sustaining pitch upon repeated tones is the principal thing. Form of repeated tones, p. 98. See difficult intervals in Soprano, p. 94, sc. 2, m. 1, 2, 3, sc. 5, p. 1. The piece will be most easily got by making the transition on previous note, m3. Practise well the p cres. $\text{f}$, p. 93, sc. 4, 5, 6. Try the parts separately at p. 85, sc. 4. First Sopranos only should sing the highest part in this piece using the “Small Register” for $\text{f}^\text{3}$, p. 94, sc. 4. The continuous high passages like that at p. 95, sc. 2, 3, 4, are very trying and good intonation is impossible if any but pure first Sopranos take that part.

PLAN OF WORK FOR SIXTY LESSONS. BY MR. JOHN EVANS.

The materials used are the “First Blackbird,” and the “Blackbird Charts.”

Lesson 1, Exs. 1, 2, 3.—Teach by pattern from the Modulator Ex. 1. Use Skeleton Modulator on Blackbird Charts. Sing the same from manual signs. Sing it from Blackbird Chart. Sing it backwards. Correct all mistakes on the Modulator. Teach Exs. 2 and 3 in the same manner. Pattern softly and insist on soft singing. Teach the accents of a two-pulse measure by singing one or two suitable words. Teach the marks for the accents. Sing $\text{ta} \text{ta}$ and $\text{ta} \text{a}-\text{aa}$ to finger signs or Time Chart.

Lesson 2, Exs. 4, 5, and 6.—Recapitulate lesson 1. Practice Tonic Chord in keys D, F, and G on Modulator and from manual signs. Teach the mental effect of these three strong tones, $\text{doh}$, $\text{mi}$, $\text{soh}$. Teach Exs. 4, 5, and 6 from Modulator and manual signs. Taatai it on $\text{ta} \text{a}$, $\text{taa}-\text{aa}$, and $\text{ta} \text{a}-\text{aa}$ from finger signs. Sing $\text{ta} \text{a} \text{a}$, $\text{taa}-\text{aa}$, and $\text{ta} \text{a}-\text{aa}$ from finger signs, changing from one to the other.

Lesson 4, Exs. 3, 10.—Practise Tonic Chord on Modulator. Teach Exs. 9 and 10 on Modulator. Practise Tonic Chords as in Lesson 3. Teach the time of Ex. 9 on the hand or Time Chart. Taatai it on Blackbird Chart. Read the notes in time, and sol-fa in it. Teach Ex. 10 in the same manner.

Lesson 5, Exs. 11, 12.—Begin the lesson with voice drill, singing $\text{d} \text{m} \text{s} \text{d}$ in keys D, E, F, and G from manual signs. Sing from Modulator, as suggested in “Hints for Modulator Voluntaries.” First Step. Teach Exs. 11 and 12 from Modulator, Time Chart, and Blackbird Chart. Sing Ex. 9 to words from books.

Lesson 6, Exs. 13, 14, 15.—Voice drill; sing in keys C, D, and E—

$\text{d} \text{m} \text{s} \text{d} \text{d} \text{m} \text{s} \text{d}$

LESSONS ; PLAN OF SIXTY LESSONS FOR CHILDREN

to manual signs, first slowly six times or more, then quickly. Modulator practice of First Step. Teach the class to sing from your pointing on the Modulator, after hearing the key-tone. Teach Exs. 13 and 14 on Modulator. Teach mental effect of and . Teach Ex. 15 on Modulator. Sing it on Blackbird Chart. Test it by omitting the first note, the first two, the first five. Ear Exercises A, First Step, in “Hints for Ear Exercises.” Four tones will be enough at first. Sing Ex. 10 to words.


Sing to Time names and laa from finger signs to . Learn Ex. 16 on Modulator, especially . Read the accent marks. The class sing to the teacher’s beating the words, “Strong, weak, weak,” carefully marking the accent. Sol-fa, laa, and sing to words, Ex. 15 from books.

Lesson 8, Ex. 17.—Voice drill. Ex. 13, for three minutes. Modulator practice for five minutes. Ear Exercise A, First Step, for three minutes. Finger signs as before for three minutes. Taatai and laa Ex. 17. Sol-fa on Modulator and Charts. Sol-fa and sing to words Ex. 16 from books.


Lesson 10, Ex. 20.—Voice drill. Modulator practice. Ear Exercises. Finger signs as far as to . Read the accent marks of a few measures, and count the measures of Ex. 20. Taatai it with correct accent. Sol-fa and laa it softly. Sing as a round Ex. 17 to words.

Lesson 11, Exs. 21, 22.—Voice drill; teach the first and medium tone from the pointer. (See lesson on Force.) Modulator ear exercise. Taatai and laa Ex. 21 on Time Chart. Taatai and rest in Ex. 20 on Blackbird Charts. Sol-fa and laa it. Sing to words Ex. 19 from books.

Lesson 12, Exs. 13 to 20.—Voice drill. Modulator. Ear exercises. Finger signs. Taatai and sol-fa all the exercises in Second Step from books. Sing to words Ex. 20.

Lesson 13, Exs. 23, 24.—Voice drill. Modulator. Ear exercises. Finger signs. Teach from Modulator and Charts Exs. 23 and 24. Teach mental effects of and . Sol-fa, laa, and sing to words Exs. 21 and 22.


Lesson 15, Ex. 26.—Sol-fa from memory Ex. 23, as a voice exercise in slow and quick time. Teach quarter and half and two-quarter tones from hand and Time Chart. Modulator practice in B2, to help the class to sol-fa Ex. 26. Teach each part separately, then both together. Laa in two parts Ex. 25. Ear exercises.

Lesson 16, Exs. 23 and 26.—Sol-fa and laa from memory as voice exercises Exs. 23 and 24. Finger sign practice as far as taatai. The class to laa easy voluntaries on the Modulator. Ear exercises, Sol-fa, laa, and sing to words Exs. 25 and 26. The class always to get the key-tone after hearing C1 from the tuning-fork.

Lesson 17, Ex. 27.—Voice drill. Modulator. Ear exercises. Teach three-quarter and quarter-pulse tones from the hand and Time Chart. Teach Ex. 27 from books, as directed in lessons 14 and 15. Sing each part of Ex. 26 separately to words, then together.

Lesson 18, Ex. 28.—Voice drill. In this and following lessons, sol-fa and laa on Modulator. Ear exercise. Teach aaa from the hand and Time Chart. Teach the time of Ex. 28 by pattern on Time Chart. Taatai it on the Blackbird Chart, the teacher marking the rests the first time. Read the notes in time, then sol-fa it. Sing to words Ex. 28.

Lesson 19, Ex. 30.—Voice drill. Modulator practice in key D, to prepare for Ex. 30. Ear exercise. Finger signs as far as taatai. Question on the notation of Ex. 30. Taatai, and Ex. 30 from Charts. Sol-fa, laa, and sing to words Ex. 28 from books.

Lesson 20, Ex. 29.—Voice drill. Modulator practice in key E for Ex. 29. Ear exercise. Finger signs. Taatai, and Ex. 29 from books, first time, the teacher naming the rests. Sol-fa and laa Ex. 30.


Lesson 22, Exs. 32, 33.—Voice drill. Modulator practice in keys C and E. Ear exercise. Taatai, and, Ex. 32. Teach taatai on the hand and Time Chart. Teach Ex. 33 on Time Chart. Taatai, and Ex. 33 from books. Sol-fa and laa Ex. 31, each part separately.

Lesson 23, Ex. 35.—Voice drill for soprano and contralto separately and together. Modulator practice in key C for Ex. 35. Ear exercise. Finger signs. Taatai, and, Ex. 35. Practise with the pointer the soft and medium force of the voice. (See lesson on Force.) Sing Ex. 31 to words, with expression. (See “Standard Course,” p. 30.)

Lesson 24, Ex. 36.—Voice drill for soprano and contralto. Modulator practice in key G, for Ex. 36. At every lesson sol-fa and laa on Modulator. Ear exercise. Finger signs. Taatai, and, Ex. 36. Sing to laa Ex. 35. Practise the two degrees of force as before. Sing Ex. 31 to words, with expression.

Lesson 25, Ex. 37.—Voice drill for soprano and contralto. Modulator practice in key D for Ex. 37. Ear exercise. Finger signs as far as taatai. Teach first few measures of Ex. 37 on Time chart. Taatai, and, Ex. 37. Practise with the pointer cres. and dim. Sing to words Ex. 35, with expression.


Lesson 27, Ex. 39.—Voice drill. Modulator practice in key B7 for Ex. 34. Ear exercise. Finger signs. Taatai and read in time Ex. 34. Sing to words Ex. 36.

Lesson 28, Ex. 34.—Practice of force. Modulator practice in key B7, for Ex. 34. Ear Exercise. Time ear exercise. Taatai and sol-fa Ex. 34. Lau Ex. 38. Sing to words Ex. 36.


Lesson 31, Ex. 40.—Voice drill. Modulator practice in key F, for Ex. 40. Ear exercise. Time ear exercise. Finger signs. Taatai, mark breathing-places, and sol-fa Ex. 40. Lau and sing to words Ex. 38.
Lesson 32, Ex. 41.—Practice on force. Modulator practice in key G. Ear exercise. Time ear exercise. Teach half-pulse rests from hand and Time Chart. Taatai, sol-fa, and laa Ex. 41. Laa and sing to words Ex. 40.

Lesson 33, Ex. 42.—Voice drill. Modulator practice in key C. Write exercise. Taatai on Time Chart measures 7, 8, 9 of Ex. 42. Taatai and sol-fa from books Ex. 42. Sing to words Ex. 40.

Lesson 34, Ex. 43.—Practice of force. Modulator practice in key F. Ear exercise. Taatai on Time Chart measures 1, 2, 3, and 4 of Ex. 43. Taatai and sol-fa Ex. 43 from books. Sing to laa and words Ex. 42.

Lessons 35, Ex. 44.—Voice drill. Modulator practice in key A. Ear exercise. Taatai in two parts the last three measures of Ex. 44. Sol-fa laa, and sing to words Ex. 44.

Lesson 36, Ex. 45.—Practice of force. Modulator practice in key G. Ear exercise. Taatai on Time Chart measures 1 and 2 of Ex. 46. The teacher first sings shaa and laa to his pointing, and the class answers in the same manner from books. Sol-fa and laa it. Sing to words Ex. 44.

Lesson 37, Ex. 46.—Voice drill. Modulator practice in key A. Ear exercise. Taatai on Time Chart measures 1 and 2 of Ex. 46, the teacher first sings shaa and laa to his pointing, and the class answers in the same manner from books. Sol-fa and laa it. Sing to words Ex. 44.

Lesson 38, Ex. 47.—Practice of force. Modulator practice in key G. Ear exercise. Taatai on Time Chart measures 1 and 2 of Ex. 46, the teacher first sings shaa and laa to his pointing, and the class answers in the same manner from books. Sol-fa and laa it. Sing to words Ex. 44.

Lesson 39, Ex. 48.—Voice drill. Modulator practice in key C. Ear exercise. Point and sing from memory on Modulator Ex. 46. Taatai, sol-fa, and laa Ex. 49. Sing to words Ex. 46.

Lesson 40, Ex. 49.—Practice of force. Modulator practice in key G. Ear exercise. Point and sing from memory on Modulator Ex. 46. Taatai, sol-fa, and laa Ex. 49. Sing to words Ex. 46.


Lesson 42, Ex. 50.—Voice drill. Modulator practice in key A. Ear exercise. Point and sing from memory on Modulator in book, the first eight measures of Ex. 50. Taatai, sol-fa, and laa Ex. 50. Sing the first eight measures to words.

Lesson 43, Ex. 51.—Voice drill. Explain transition on Modulator, and teach the distinguishing tones fe and ta. Taatai and sol-fa Ex. 51. Laa and sing to words Ex. 50.

Lesson 44, Ex. 52.—Voice drill. Sing the scale ascending and descending to laa, first slowly and then quickly, and test the pitch with tuning-fork. Modulator practice with fe and ta. Ear exercise. Finger signs. Taatai and sol-fa Ex. 52. Sing to words Ex. 51.

Lesson 45, Ex. 52.—Voice drill. Modulator practice with fe and ta. Taatai from the finger signs Ex. 53. Sol-fa and laa Ex. 52. Sing to words Ex. 51.

Lesson 46, Ex. 53.—Voice drill. Modulator practice, with transition of one remove. Ear exercise. Taatai Ex. 53 from book. Point and sing from memory Ex. 60. Laa and sing to words Ex. 52.

Lesson 47, Ex. 53.—Voice drill. Modulator practice with transition. Ear exercise. Taatai, sol-fa, laa, and sing to words Ex. 53. Sing to words Ex. 52.

Lesson 48, Ex. 54.—Voice drill. Modulator practice with transition. Ear exercise. Taatai and sing to words Ex. 53. Sol-fa, laa, and sing to words Ex. 54.


Lesson 52, Ex. 59.—Voice drill. Modulator practice with transition and minor mode. Ear exercise. Finger signs. Point and sing from memory on Modulator Ex. 58. Sol-fa, laa, and sing to words Ex. 59.

Lesson 53, Ex. 60.—Voice drill. Modulator practice with transition and minor mode. Ear exercise. Finger signs. Taatai, sol-fa, and laa Ex. 60. Sing to words Ex. 65.

Lesson 54, Ex. 61.—Practice of force. Modulator practice with transition and minor mode. Ear exercise. Finger signs. Point and sing from memory Ex. 65. Taatai and sol-fa Ex. 61. Insist on the two holds being well kept. Laa and sing to words Ex. 65.

Lesson 55, Ex. 61.—Voice drill. Modulator practice with transition and minor mode. Ear exercise. Finger signs. Point and sing from memory on Modulator Ex. 69. Sol-fa, laa, and sing to words Ex. 65.


Lesson 58, Ex. 64.—Voice drill. Modulator practice with transition, as in Ex. 64. Ear exercise. Point and sing from memory on Modulator Ex. 62. Sol-fa Ex. 64. Sing to words Exs. 61, 62.

Lesson 59, Ex. 64.—Practice of force. Modulator practice. Ear exercise. Finger signs. Sol-fa, laa, and sing to words Ex. 64. Insist on the holds being well kept. See that quiet and careful attention is given to accent, expression, and a clear and distinct utterance of the words.

Lesson 60, Ex. 65.—Voice drill. Modulator practice. Ear exercise. Finger signs. Point and sing from memory on Modulator Ex. 62. Taatai, sol-fa, laa, and sing to words Ex. 65. Sing to words Ex. 64.
LIST OF LESSONS.

INTRODUCED IN THIS BOOK, FOR PURPOSES OF ILLUSTRATION.

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Teacher’s Manual.
712.—To these I now add the Rev. E. P. Cache- 
maille's first lesson to persons accustomed to the 
Staff notation, Mr. Proudman’s outline of first 
and second lesson to Ladies’ Schools, Herr Behnke’s 
plan of five lessons, and descriptions of a lesson by 
Mr. Evans at the Fifth Step, of another by him 
at the Third Step to Day School Teachers in 
London, and of another by Mr. Stone to Pupil 
Teachers.

REV. E. P. CACHEMAILLE.

713.—"God has bestowed upon us 
certain senses—Sight, Hearing, Touch, 
Taste, Smelling. To which of these 
does Music address itself?"—Hearing. 
(That this by all shutting eyes and 
listening. "God save the Queen" is 
sung or played in two keys.) "What 
did you hear?"—A tune. "God save 
the Queen."—Thus you not only 
recognised that as Music, but also 
know the very tune. It was the same 
tune twice over, although the notes 
were not the same. That is because 
the relation of each note to the tune 
and all the others was just the same in both 
cases. It was your ear alone, then, 
which told you all this.

The teacher tests again by sounding 
C’ fork or pitch-pipe. "What instru-
ment did you hear?"—Music, then, 
appeals not to the eye, but to the ear, 
and has to do with sounds. Teaching 
music is training the ear to recognise 
and classify musical sounds, their 
relation, succession, and combination. 
Blind persons may be excellent musi-
cians. No so deaf persons. Beethoven 
was deaf in his later years, but he was 
not born deaf. Long after his ear had 
been trained to know the qualities and 
effects of musical sounds, he lost the 
sense of hearing, but his mind fully 
understood and remembered these 
things, and thereby he could still com-
pose and perform music, although he 
was deaf. We should even learn the 
first principles of Time and Tune 
quicker if we were to receive our lessons 
in the dark, because the sense of sight 
would be at rest, and would not, there-
fore, interfere with that of hearing. 
The teacher should first train the ear 
to recognise sounds, and then train 
voice organs, or fingers, if teaching by 
an instrument, to imitate or reproduce. 
Always the ear first. The quick, un-
spoiled, unprejudiced musical ear will 
get on fastest. The first words of 
Schumann’s "Advice to young music-
cians," are "The cultivation of the ear 
is the most important. Labour early to 
recognise notes and key." The teacher 
writes on the blackboard, "Music has 
to do with the ear and with sounds.

Now let the teacher take up a copy of 
the "Messiah" in the Staff Notation, 
open it and show it to class. "What 
is that?"—Music. (Teacher holds it 
up to his ear and listens. Does 
the same with a Sol-fa note.) "I can hear 
nothing. Why not?"—Because a book 
is not music.—"True. These books are 
only a collection of signs which have 
been agreed upon to represent music to 
the Eye. Both these books represent 
the same music by different signs. 
Neither are Music, but only Notation. 
Music itself is a very simple thing. 
Young children and all sorts of people 
can sing tunes, in any of which most of 
the elements of music are to be found. 
But Notation may be simple or complex, 
 easy or difficult.

The teacher holds up four fingers. 
"How many fingers do I hold up?"— 
Four. (Writes on blackboard—

4 IV III

and the Greek letter Delta, and the 
Hebrew Daleth.) All these signs express 
to the mind through the Eye, the same 
thing—the number four. So the same 
music, the same tune, can be repre-
sented to the Eye by several different 
kinds of signs. If these signs are inter-
preted, and the tune is sung or 
played, the Ear receives only the 
impression of one and the same tune. 
So music is a thing which affects 
the ear and not the eye, and it exists quite 
indeed and apart from any set of 
signs which may be used for “noting” 
it, or writing it down.—From MS notes.

MR. PROUDMAN.

714.—I am going to be very pre-
sumptuous, young ladies, and to sup-
pose that you never had a lesson in 
music, and I want you all to bear with 
me in my supposition. In studying 
a new system or theory, in any subject, 
it is only wise and right to begin at 
the very beginning. In order that we 
may understand each other, please remem-
ber that I shall talk a little to you, 
and want you to talk a little to me. A wise 
man once acknowledged that the source 
of his wisdom was “asking questions;” I 
shall ask questions, and I expect you 
to ask questions, and in answering each 
other we shall learn together. Do not 
be surprised when I say, “Learn to-
gether,” for the teacher is always 
learning. Now let me begin by asking 
you, What are we about to study? 
(Pause, and a restless looking at each 
other, some inclined to smile). If you 
please, do not wait for each other, 
but tell me what you understand to be 
our subject. (Another pause, then 
quiet answers, “Singing, and notes, 
Sol-fa, &c.”) Not quite the answer 
et, and yet you have told part of the 
truth; for what purpose do we sol-fa, and use 
notes? (Quick answer from bright-
looking young lady, “To make music.”) 
That is it! and what is music? (Answer 
after pause, “Harmony of sounds.”) Yes, 
that is true, but it is not the simplest 
things; recollect, young ladies, we are beginners, and “har-
mony” is a word we must not under-
stand yet. We can take the word 
“sound,” and now what kind of sound 
is it? (Pause and nervous smiling.) 
Pray don’t be afraid of making a 
mistake; that is the greatest mistake 
you can make. Next to a correct 
answer, I like a respectable blunder. 
(Smiles all round, then answers, “Mu-
sic is agreeable,” “Sweet,” “Nice.”) 
Just so, and there are but two kinds of 
sounds in the universe; sweet sounds 
which we call “music,” and harsh sounds which we call “noise.” 
Now, these sweet sounds we shall 
find, come from a use of what is called 
by some the scale. This word “scale” 
is just the same given to the succession 
of sounds which spring from a central 
sound. The most important thing 
to learn is this truth, that there is a 
central, governing sound in music. 
This is called the “Tonic;” and our 
system is called the Tonic Sol-fa Sys-
tem, because it places this most im-
portant fact in the most prominent 
place. There are only seven primary 
sounds in music, and this—the tonic— 
the ruling sound, is the first thing to 
be understood. Now, young ladies, 
suppose you stand up and imitate the 
sound I shall give you; the proper 
position is to stand quite upright, 
take the breath in slowly, shuddering 
your 
mouth, thus your lungs will get filled. 
Very well; now keep your chests 
out, and after me, sing Ah. (This is 
done after pupils have tried to sing 
with the teacher slowly and carefully.) 
This sound will do for the central 
governing sound, and I will represent 
it at present by my fist, thus—(give Dók
hand sign, and pupils imitate a well-sustained sound to vowel oo. Immediately we secure this, No. 1—and remember you must always take care of No. 1st in music—a second important tone comes naturally and easily (sing to oo with hand sign Doh, Soh—pupils imitate; this is done in various keys), thus you see wherever we fix No. 1, No. 2, called the dominant, comes very readily. In between Nos. 1 and 2 comes the third important tone; third both in importance and number, called the mediant (pattern Doh, Soh, Me to hand signs. This is imitated in various keys.) A very wonderful fact in the world of music is this, that as there are but seven sounds in music, every eighth step brings you to a repetition of the first tone again. Just imitate me. (Sing Doh, pupils sing, being young girls, the octave above.) Do you sing the same sound? Answer, "Yes," No, you do not; you produce the same note, but not the same sound. Octaves are repetition tones, or replicates as we sometimes call them. (Give hand sign for lower Soh, Ma, upper Doh, &c., and pupils sing steadily till well done.) Notice, young ladies, when you sing these tones to my signs, you are beginning to read at sight, for notes are but signs for something; you could sing just as well from other things. Now suppose that time-piece is No. 1, that penwiper No. 2, and my glove No. 3. Which is No. 1? Answer, "The clock," &c., &c. Now sing as I point. (This is done cleverly.) But we want names for these sounds, for convenience sake, as we want names for all other things, and we purpose using the old names—with slight alteration—with which you are familiar. We will call No. 1 Doh (write it on blackboard), and put No. 2 up here, called Soh (write this), and No. 3 Me (in between, just a little nearer to Soh. These sounds blended, or mixed, are called the Tonic chord. Up here I put a Doh with a little 1 above it. This reminds us that it is one hand here, and this Soh 1 below to show the lower octave. Now sing as I point. (This is done, using the names.) Now if I put d here, and a next, and d next, and then a, you will remember the little map I drew on the other side of the board, and sing almost as readily. (This is done.) The next step is a very easy one. Open your book ("High school Vocalist," 2nd course), and sing, as I tap the table, Ex. 1, now 2 and 3. Very well done. Young ladies, I have every hope that we shall find delight in studying together, but my time is gone, please carefully practice these strong tones, as we call them, of the scale. Their use will strengthen your capacity and tune your voice as long as you live, and next lesson we shall, I hope, make further progress."—"Tonic Solo-fo Reporter," 1873, p. 106.

718.—Good morning, young ladies. I hope you have been able to carefully practise the tones which were introduced to you last week. Please stand —quite upright—cheeks set out. Open your mouths well, not like a round 0, but smilingly; —that is much better— I will tell you when you open your mouths too wide. One young lady is joining her hands behind her; that is not well. Why is it not good? "It tightens the chest." Just so, let your arms hang easily from the shoulder; we have to form good habits from the beginning. Now sound doh to as while I count six (I pattern this); notice I want you to use your breath very sparingly. Very well done; now sing doh, me, soh to the signs of my hand, thus—(pattern). Fairly done! Again, taking another central sound. Very well. Now give me No. 2 (suh), when I have sounded No. 1 (doh). (Done after a failure or two.) Now give me the 3rd; —now lower soh. Now give me me, when I sing high doh. Thus, young ladies, you are tuning; for recollect you are something more than mortals when you are singers; you are musical instruments as well, and require to learn to play upon your own wonderful and delicate instrument of music. As long as you live these "strong tones" will be the best means of tuning your vocal organs, and of training your musical faculty with it. Now sing to my signs, thus—(pattern slowly to one breath doh, me, soh, doh, soh, me, doh). Very well, I shall have more to show you about these tones yet, but now please sit down. To make a tune we want something more than the mere sounds. Can you think of anything else? (pause). Reply, "time." What do you mean by time? (pause.) Now listen to me while I read these two verses (reading one verse monotonously and the other properly). Do you notice any difference? "Yes." What difference? "The last had expression." What do you mean by "had expression"? "The first had no emphasis." Just so, one of the first sources of expression—or development of meaning—is emphasis, or accent. All words have variety from this source, this arrangement of loud and soft, and we want it as much in music as in speech. Say a two-syllable word. "Singing." Another. "Daylight." Another. "Sunshine." Very well; notice that all these words are loud; soft. Sing to doh as I move my hand —Sunshine, Day-light, &c. (This is done). But we had something more than loud and soft; can you tell me what it was? (pause). If we spoke those words they would be as regular as you sang them just now! "No." Why? "Because you beat the time." Just so, because I measured the lengths. And we want measure, and emphasis, to make good rhythm, and the word "beat" which you used will do very well to begin with. I beat one to each syllable just now, thus—(illustrate two-pulse measure). This beat, or pulse, as we sometimes call it, is the unit, or one of musical measurement. We write it thus, | : : | : : or thus, | : : | : : and two or more of these written together, thus, | : : | : : make a "measure. This is a two-pulse measure, loud and soft alternately. (Illustrated on blackboard and sung to former words.) But all two-syllable words are not alike, some are soft, loud; can you think of any? (pause). I want a word which expresses soft, loud. "Control." Very good, sing it to this; notice the two dots; some first and the bar last—; con. Now another. "Confirm." Yes. "Accent." Is that right, young ladies I (Chorus of No's)." Accent" is loud, soft; would "accept" be right? (All, "yes," &c.)

You understand the space between bar and dots is the length of a pulse or beat; and that two make a measure. Now write on your slips of paper four of these two-pulse measures. (This is done carefully). But musical sounds are often held on for several pulses; look at my hand and sing doh while I beat two; now four; very well. This stroke —adds each pulse it traverses to the preceding note, thus this | | | is two beats long. (Using all the tonic exercises, including four-pulse measure, in "High School Vocalist, Course II," which have no half; then fill up the four measures on slips of paper with an exercise, and sing it.)

Now sit down. I told you last week that I should have more to say about these three tones of the scale, and before we leave off I want you to note that you have at present sung by intuition and imitation, and there is more and beautiful truth to be learned respecting these seven primary sounds in music. They are not seven sounds merely, but I think we shall find that they are so many individuals, each possessing its own mood and characteristic, just as you do,—you are all young ladies, and just as tones are all sounds, you
LESSON TO INTERMEDIATE CLASS. LESSON TO SCHOOL-TEACHERS.

Herr Behnke.

716.—Class Notes.—Book last used, "Blackbird," "Chick, Vocalist," 4th course. One hour a lesson a week. All the pupils certificated.

First Lesson.—Ex. 1, Voice cultivation, Modulator volataries to laa; Ex. 2, Tuning, sol-fa, and words "Blackbird," Ex. 62 from memory on pupils' Modulator, in two parts; Intermediate Rhythms 4 and 5; I wish thee, at first sight; Minor Mode Phrases, No. 1; Copying by ear in writing from "Intermediate Sacred Course."

Second Lesson.—Ex. 1, Voice cultivation, Modulator volataries, to laa; Ex. 3, Tuning, sol-fa, and words; Intermediate Rhythms 6 and 7; I wish thee, from memory, on Modulator; Minor Mode Phrases, Nos. 2 and 3; "Father, hear," at first sight; Copying by ear.

Third Lesson.—Ex. 1, Voice cultivation, Modulator volataries, to laa; Ex. 4, Tuning; Intermediate Rhythms, No. 8; "Father, hear," from memory on Modulator; Minor Mode Phrases, No. 4; "God the all-terrible, at first sight; Copying by ear.

Fourth Lesson.—Ex. 1. Voice cultivation, Modulator volataries, to laa; Ex. 3, Tuning, sol-fa, and words; Intermediate Rhythms, 9 and 10; "God the all-terrible," from memory on Modulator; Minor Mode Phrases, Nos. 5 and 6; "Evening Bells," at first sight; Copying by ear.

Fifth Lesson.—Ex. 1, Voice cultivation, Modulator volataries, to laa; Ex. 3, Tuning, sol-fa, and words; Intermediate Rhythms, Nos. 11 and 12; "Evening Bells," from memory on Modulator; Minor Mode Phrases, Nos. 7 and 8; "When the silver," at first sight; Copying by ear; "Sing praise," at first sight.

All the Time Exercises are tasteful, and my pupils have to learn their Intermediate Rhythms and Minor Modes thoroughly from one lesson to another. We are now approaching the 2nd Division in the book, when of course, Ex. 6, and Tuning Exs. 6 and 7 will take the place of those used hitherto. It is impossible to imagine a more excellent book for a true intermediate class in a school than "High School Vocalist," 4th course. I am perfectly delighted with it, and my pupils, who feel they are making rapid progress, are so too.—"Tonic Sol-fa Reporter," 1873, p. 107.

Mr. Evans.

717.—School Board Work.—I had the pleasure of visiting, on Tuesday, the 4th inst., Mr. Evans' elementary class at the School Teachers' Institute. It was very interesting to watch this company of about 100 ladies and gentlemen, having schools varying from 100 to 3,000, under their care, and to note the business-like way in which they made themselves pupils for Mr. Evans. When I entered, Mr. Evans was giving a little extra drill on the Elementary Rhythm Charts, to a few who had assembled before the time of commencement. When the class began I gladly joined the teachers in passing through the 8 or 9 different practical employments, which Mr. Evans crammed into the hour and a quarter. First came voice exercises from the two hands, one for the high voices, the other for the low. These exercises were chiefly on the Tonic chord, sometimes quite, sometimes slow. When they went out of the range of low voices the low voice hand was withdrawn, and vice versa. There was no attempt at harmony. Great care was taken to get the "whee" (the thicker) from the contraltos, and the woman's voice (thin) from the tenors. Next came an exercise specially meant for the fingers. It consisted in making manual signs. Both ladies and gentlemen did this work well. They imitated Mr. Evans as they sol-fa'd, with special attention to the breathing places. Next followed pointing from memory on the Modulator. This was not well done by the teachers within my ken, and yet it is a most essential thing for a teacher. He should be most ready and familiar in the exercise. I found that from some interruption of the course the teachers had not been able to prepare themselves. After this came Modulator exercises. The class was in the Third Step, and it followed the teacher's pointing in rapid but not difficult intervals, singing to laa. Then the teacher gave any sound he liked for doh, and the pupil then said what sound he called for. Next followed quicker and more difficult Modulator exercises, which the pupils were allowed to sol-fa'd. More than once Mr. Evans said, "If we sing softly we shall be in better tune." After this, simple transitions were practised on the Modulator, and the bridge-tone was taken with greater care and thoroughness than I have seen before. Ear exercises seemed to interest the class greatly. A key-tone was given them, and they themselves sang its tonic chord, always falling back upon doh. The teacher then sang some sound of the scale to the open laa, and the class immediately sang it to its Sol-fa name. After this,
the teacher laud in the same way two tones, and the pupils sol-fa'd them. In the course of these exercises special attention was necessarily drawn to the mental effect of tones. Next came Time exercises. A short pattern was tattailed and sung from pointing on the Time Chart. It was then laud in the same manner. In this way, all sorts of difficult rhythms were constantly referred to the Chart. The points on this evening was the connection between taatets and ta-ee. Next exercises were read (not sung) to the Time names, from pointing on the Rhythm Charts. In reading, the silences were distinctly named as sha or saa, but in taateting on a monotone (the next step of the process) the silences were not named, but the mouth moved quite as distinctly as though they were named. This seemed to me a good suggestion for the teacher. When at the close a tune had to be sung from the book, the first question was, "What is the measure?" Then the difficult rhythms in it were tattailed and laud, and errors corrected by the Time Chart. The next question was, "What is the key?" and that being pitched, the tune was sol-fa'd first slowly then quickly, then laud with elurs, before the words were used. Points of musical expression were noticed even in sol-faing. Verbal expression would come out when the words were used. To our old sol-fa teachers, not accustomed to the new ways, the most noticeable thing is that the books were used for so short a portion of the time, but that when they were used, it was with remarkable ease and pleasure. For myself I enjoyed the lesson greatly, and I can bear witness that the attention of the pupils did not flag. After the lesson a teacher of one of the largest schools, who has long been an intelligent and skillful musician, came to me and said that without expressing any further opinion on the Tonic Sol-fa method, he was struck that for less than ten minutes' purposes and to produce results, it was the only thing that would answer. Mr. Evans has a higher class of teachers, who need nothing but adding music to the pupils' own pleasure and to produce the desired results, it was the only thing that would answer. Mr. Evans has a higher class of teachers, who need nothing but adding music to the pupils' own pleasure and to through the hard drill of preparing for the points of the Intermediate Certificate. They are wise. They will get all the more pleasure afterwards. Pupils teachers in three or four districts of the Metropolis are crying out for Tonic Sol-fa classes. Judging from the Pupil Teacher Class which Mr. Longbottom is conducting for the West Ham School Board, I think that pupils teachers are the best possible material for us to work upon. They are just as the right age for the cultivation of voice, ear, and understanding. I hope that the London School Board will not neglect them. They will make the School of the future. — J.C. — "Tonic Sol-fa Reporter," 1873, pp. 345-6.

NORMAL CLASS.

718. — As some teachers may like to know what is done at a fourteenth lesson, we will mention, as exactly as possible, the order of procedure. About ten minutes were spent in Modulator voluntary exercises to the first and second steps, the pupils vocalising after the pointing. Then followed a few more Modulator voluntary on the third step, which the pupils sol-fa'd. After that for about twenty-five minutes the time was spent in practising tunes from the "High School Vocalist," first old ones, and then new. "Waiting for May," p. 21, was sol-fa'd and sung to words, special attention being paid to the piano and to the accent, these being a tendency to get heavy towards the close of the tune. "Spring morning," p. 23, was next treated in the same way. When they came to "The Harper," p. 25, it was necessary to use time spelling and time laading. The names for silences were used in the spelling but not in the laading. The reason given for naming the silent pulses and half pulses was that by doing so we clothed ourselves to attend to them, and if we have been neglectful in this respect, by using the names we "find ourselves out." It is worth while for any teacher to turn to page 25, and recognise the importance of these remarks, and the necessity of this practice. — "The Green Earth," p. 27, was next taken, but before commencing to sing, the pupils were carried through a few of Mr. Evans' voice exercises, guided by the motions of the hand. These were a pleasant and healthy change. Of course you can only voice about 20 or 30 words in this way, but you have the advantage of standing in front of the pupils, of watching their posture, and the manner in which they throw their mouths. Each pupil naturally put himself into the proper position as Mr. Evans' glance fell upon him. The pupils were also tested in striking the pitch-tone C from memory. They were requested to think of it, to realise it in their minds, and then all of them to sing it at a certain signal. This they did in a remarkably unanimous and correct manner. Of course attention must have been given to this in previous lessons. It should also be noticed that in every case the pupils pitched their own key-tones collectively. Next came the command, take your papers, and copy by ear, without marking the time. Mr. Evans then laid a chart, making a pause at the end of each phrase. As soon as the class had written down the notes, he asked them to sing what they had written. The singing sounded as though it came from every voice, and only rarely could we hear the discords for which we listened. It was pleasant to see how well the interest was kept up by these exercises for ten minutes. Then followed time ear-exercises. In these Mr. Evans seemed to be picking out all the different rhythms from the pieces being practised. He took one at a time, and laid to a single one, requiring his pupils to write down the time names. In one case he did this for four consecutive measures, and then told them in the speaking voice (without any indication of time) the Sol-fa notes. In a very short time the pupils had joined together the time and tune of these four measures, and sang them collectively with great accuracy. These four measures were taken from the "Forest," p. 43. The lesson concluded with Modulator exercises and transition, with questions about the distinguishing tones and the omitted tones. The class had reached the fifth step. It will be interesting for our friends each to compare these attainments at the fourteenth lesson, with the progress of their own classes. — "Tonic Sol-fa Reporter," 1879, pp. 334-405.

MR. STONE.

719. — On Saturday afternoon at 3.30, Mr. Stone took me to the class for pupil teachers, which he has lately formed. The lesson was its fourth or fifth. From the following outline it may seem as if little progress has been made, but to know how to go slowly is sometimes the teacher's art. Mr. Stone evidently remembers that he is speaking not to lessons, but to teachers, and he therefore lays down the first lines of our method with distinctness and ample explanation. He argues with his audience, and presenting difficulties which are likely to occur, he shows how they may be overcome. He puts puzzling questions to his class on the various topics of tone and tune, such questions as every teacher should be prepared to answer. The lesson opened with voice exercises, and about ten minutes was spent in scaling to doh, me, soh. Accent was the next topic, and the class sang from pattern [ i : o : ], being taught to make the notes equally long, and to

preserve the accent. A pleasant stimulus was afforded by the ladies singing this in turn with the gentlemen and their teacher. Could we not more often introduce these miniature and momentary competitions in our classes, making use of the desire to excel, which is a part of human nature? This rhythmic exercise was continued in two and four-pulse measure, the class changing from one to the other at the teacher's word; the speed was also varied. The text book, "Standard Course Exercises," No. 1, was now turned to, and a round, previously practised, was sol-fa'd from the book, taa-ta'd in tune, and then taken to words. Nearly a dozen members of the class, ladies and gentlemen, then came up in turn, and pointed the exercise on the large modulator while the class sung. A second round similarly introduced, was further sung from memory, and the words being now about to be sung for the first time, they were repeated by the pupils after the teacher, phrase by phrase. Mr. Stone exaggerated the final consonants, in order that the class might be induced to sound them at all. The new exercises—all of them rounds—which were now introduced, were studied after this fashion. First they were taa-ta'd on one tone, then laid on one tone. Next, the books being shut, the tune was patterned in phrases on the modulator and sung. It was afterwards sung through from the modulator, laid from the same, and taa-ta'd in tune. This thorough process was followed, not in men only, but in all, and sitting at the back I could see that the interest of the class never flagged. Every member seemed to be carried along, and thanks to the genial spirit, was so influenced by the evident truth and simplicity of its principles, that I joined the class, and was, at that moment the possessor of the Certificate, as the result of my attendance; well, I fancied that I had kept this all to myself, but guess my astonishment when one of my fellow teachers exclaimed, "Why Miss Dolce can assist us! She has been learning the new system of singing, for I saw some of the new notes at her house when I called months ago." Now had a thunder clap assaulted my ear, I could not have been more confounded. It was in vain I protested my incapacity, and predicted my utter failure; they would obstinately believe that I was clever and proficient enough, and so I went home, first to cry over it, and then to think about it, and I realized only one thing clearly, that on the Monday week, I was booked to begin the work of teaching 50 or more ragged, rough-and-ready urchins of both sexes, to sing. What should I do? I was in a fever of anxiety! I took a sheet of paper, and commenced as a matter of notes on a proposed song, but not a single sentence could I get into ragged-school shape at all! Now if I could only get one to practise upon first, just to feel my way! And a great many more silly "ifs" suggested themselves. At last I opened my "Grammar of Vocal Music," and studied the lessons to children, and hope dawned within me. Why it was as clear as daylight! there were the questions, and better still, the answers too! Come, come, Tremmy! I said, the thing is easy after all, you have made an "agre" to frighten yourself with. I felt much elated, and in my newly awakened sense of security, I went to sleep that night and dreamt that I had given a most successful course of lessons,—that the children sang as well as the choir at St. Paul's (and much more reverently), and I was awakened in the morning by the thunders of applause which greeted our performance of some pieces at our annual meeting, where I, modest Miss Dolce (as I was nicknamed at school) had been figurine away, a la Julienne. • • • Each day up to the eventful one of my appearance in...
my new capacity, my hopes increased, the whole thing (now very familiar in theory,) was certainly to be a success. Each day I plunged into the mysteries of modes, modulation, and mental effects, and by this process I detected a great deal of which I was ignorant, and more that I had imagined I knew, but one result in which I had exulted, was a list of notes, such a length! and I chuckled as I said to myself, here certainly is my security against failure! I hugged my dear notes, as a kind of "Tonic Sol-fa Teaching Assurance Policy." ** ** At length the day for the first lesson came, and strange to add, a return of my old symptoms came with it, I began once more to shake with apprehension, and more than once was nearly in a state of tears, I stared blankly at my modulator, and wonderful ladder, as I believed it to be, it was not a "Jacob's Ladder" to me, for instead of angels, rough-headed boys seemed grinning and oozing me from every interval. Then I thought of my precious notes, but strange to say, I found to my horror that when I read them, I could not remember a single sentence. Then another of my proposed comforts began to torment me. I suddenly remembered that I had bargained for certain teachers to be present to assist me in keeping order, and this thought began to alarm me, I was sure that young Mr. A would laugh at me! and how hot it made me feel! and the Misses B and C would pity me! and oh, that was worse and worse! Oh Tremeny! I cried, what a shame to place you in such a fix! but it was of no use, I was "in for it now," as my brother used to say when he expected a fatherly forgiving. I clutched my books and papers despairingly, and sallied forth, half numbed by my old terrors, to my place of trial. Well, I reached the school-room (I had walked there in a kind of trance,) and, strange phenomenon! a kind of courage came upon me as entered. Whether it was deep-seated consciousness of a desire to do good which supported me, I know not, but I was comparatively calm when I stood up to commence my lesson. Yet the fifty pairs of twinkling cunning eyes confounded me. I felt my lips twitch, and my teeth almost chatter, as I could distinctly hear Mr. A, in a most solemn whisper, hush, hush, hushing, when it seemed to me that there was not a sound in creation louder than the thumping of my heart, which seemed to boom out like a big drum. I tried the plan recommended in the "Course" for quieting its pulsations, that is I stood on my left leg like a roosting canary, but though I did so until I nearly fell on the table, I did not realize all that I expected from the process. The more I tried to press my weight upon the one foot, the lighter I seemed to grow, until I almost feared I should go up altogether, like a balloon. This prop then failed me, but this would never do, I must begin. With a great effort I managed to grasp out what I had understood to be a very good first question, viz., "What is music?" This I did without a word of introduction, and the question unlocked the pent up zeal of the children, for "Singing, teacher," shouted a shock-headed boy who had evidently been practising his lungs at "Clean your boots, Sir!" "Singing, teacher," like a chorus, echoed the whole tribe, great and small. The readiness of the reply, its force and unanimity, seemed so like a combined volley aimed at me, that what reason I had left, forsake me, I was in fact confounded, I seemed in a kind of mist, so I replied, "No, singing is not music!" and no sooner had I said so, than I felt I had blundered, and yet I was not sure where I was wrong, I had made up my mind to an answer according to the course of lessons. Now for my notes, I thought. I turned them over; no help could I get from them. I now informed them that "Music was sweet sounds." "Oh my," cried out my shock-headed friend, "ain't singing sweet sounds, teacher?" and at that moment I fancied I heard a stifled titter where the Misses B and C were, and I thought I suddenly saw young Mr. A dart out of the room with his handkerchief in his mouth. My cup was full. In my confusion I dropped into my seat, and shall I own it even to myself, I actually cried! There was an immense uproar. The Misses B and C came with solemn bottles and fan,—with water and kind words. But in my bitterness I heeded nothing, but stammering in confusion I hastily left the scene, and did not feel secure until I found myself at home, and locked in my own room. ** ** What different dreams I had this night to my fancies a week ago! I tossed on my pillow,—starting every now and then with strange musical nightmares! Now it was the shock-headed boy who seemed to be blancing like a sprite upon my chest, and singing the chord of Fesh with miserable persistency. Now it was a tribe of savages surrounding my bed painted all over with Sol-fa notes, like animated Modulators, and yelling out the chord 'S to the words, Fesh whoo, yah whoo!' with great resolution! Then the scene changed, and a fast-looking young man was following me in the street, and asking me whether two removes to the left would take me home! But at last the morning came, and I rose—strange to say—with a most determined resolution to teach Sol-fa or perish in the attempt. Yes, "try, try, try again," should be my motto, until I succeeded. But what should I do? Well a happy thought occurred to me, I would seek a little advice, and that from my former instructor. ** **

I went immediately after dinner to my former teacher, Mr. Harmony Analysis, A.C., and to my great joy found him at home. I told him my troubles, my attempt, and miserable failure, at which the naughty man actually laughed! But when I also told him I was determined to succeed, and wanted his help, he gave me his congratulations, and shook hands with me with enthusiasm. At his request I described to him how I had prepared, and where I had broken down. I asked him whether I had better have more lessons? He then gave me a few hints, and much encouragement in the kindest way. He said that "from his knowledge of my progress in class, and in certificate taking, I was sufficiently acquainted with the Method to make a good elementary teacher. He told me I had misinterpreted the pattern lessons, that I must not look for the identical answers, that I should prepare for wrong answers, stupid answers—and clever answers too, and especially among ragged children, who are often preternaturally sharp. Then he abused my treasured notes. He considered them a means of failure, because they checked the cultivation of memory, led to a want of reliance upon already acquired information, prevented ready speech, and took the eyes off the pupils, who might often be controlled by a sharp look out. He told me I might often come from a lesson and be vexed at having missed something, but if I always kept in mind the main principles of the system and laid these well in the minds of my pupils, I should be doing thorough work. Then he advised me to dispense with assistance in keeping order, to rely upon interesting the children, that as a rule, the rudest boys were by a certain instinctive chivalry more tractable with a lady, also that my late nervousness originated more from the presence of my fellow teachers than from anything else. Then said he, use homely illustrations; for instance, you might liken the tones, of the scale to a family,—call Doh the father, Soh a good son, and Mo the
mother, or to the crew of a ship, Doh the captain, Soh and Me the mates, and Zs the cabin boy, and above all don't be surprised, my answers children may give you, you will generally get something near what you want, and sometimes more than what you want. Then he told me an anecdote of a gentleman who had undertaken to give a “Model Lesson” to a class of Sunday School children, before a number of Sunday School teachers, on Elijah and the prophets of Baal, and among other questions he asked the children “why did Elijah cause water to be thrown upon the bullocks upon the altar?” And after a silence, a thoughtful little boy answered, “it was to make gravy, Sir,” which practical answer completely upset the Model Lesson. The teacher was convulsed with the drollery, and confounded by the laughter so altogether unexpected, and was quite unqualified to turn a sharp answer to good account. Many other things he told me, which gave me courage, and I wondered I had not thought of them before. I went home hopeful once more, and with more real grounds for expecting success.

On the Sunday I went to school as usual, and it was evident I was not expected by the teachers, after a recent mortification, and when I think of it I wonder did not feel too poorly to appear. But I took the difficulty (as the Scotchman did the bull) by the horns, I cut short all speeches of condolence, begun by the Superintendent, by informing him (I expect in very resolute tones for me) that I intended to persevere in the effort to teach the children to sing, and that if he would kindly inform those who assisted me on the last occasion that their services would not be required, I should be obliged to him. I could not help smiling when I saw the good man's look of surprise, but it was enough for me that I gained my point, and it was arranged that the next day—single handed—I should once more begin my Sol-fa work. That night I was disturbed by no fanciful dreams, I was quiet and slept soundly, and woke strong in resolution, and calm in mind, in fact, I never seemed so unlike 'Tremolo Dooz' as I did that day. The humiliation had done me good, the hints and instructions I had received were now applied forcibly to my case, although I did not see my way perfectly clear even now, and sometimes I shuddered when I thought of the “shock-headed boy.” Yet I had a feeling that this time I should do better.

Well, instead of going to the school-room only just in time to begin my lesson, I went down twenty minutes earlier, and found a dozen or more waiting for admittance. The doors were opened, and I stood at my table, and as each child came forward I had a good firm look at him, and found by this process that I gained courage in using my own eyes, and also power over theirs. Besides this, I secured order by a nod or a smile, and by saying a word or two to them I gained courage in using my voice, and by my evident self-reliance I gained the respect of the children, which I feared my last appearance had forfeited. By my kind words I secured their goodwill also, which I have since found to be a great help. When the time came, I closed the doors, and with sufficient tempation to make me press heavily upon my left leg, I began by asking them what they had come for? “To learn us to sing,” “to teach us notes,” “teach us hymns” were the answers, mixed with others of less silly. Yes, to teach you to sing. I confess I then avoided my old rock, by telling them that I wanted to teach them a kind of music, and by asking them what was the other? They answered, “Fiddles,” “Trumpets,” “Drums,” “Whistles.” None of these said pleased. They mentioned the instruments they knew most about. I now rejoiced. I was fairly launched, and my lesson went on famously. I soon forgot poor Tremny, and her troubles, as I saw how the children enjoyed the truths of music, thus brought down to their capacity. Before the lesson was over they had mastered the strong tones in any position, and could sing them from anything. Tables, umbrella, desk, chairs, I made into Doh's and Soh's and Me's, and found that they soon attached the ideas to anything. Tables, umbrella, desk, chairs, I made into Doh's and Soh's and Me's, and found that they soon attached the ideas to anything. This taught me a lesson, viz., to teach the thing music apart from mere symbols as much as possible. The lesson was ended, and I dismissed my class, who had given me no trouble (except to feed their young minds), and I went home with a light and thankful heart, because, first, I had another way of doing good, and next, that I had obtained an important victory over myself. My next lesson or two were equally successful, and nothing occurred until I came to teaching the mental effects of the tones. And here the children seemed full of it. It was as though each idea lay torpid in my mind, and that by a magic word, had warmed it into life. I was rather nonplussed once or twice, especially when I sang a phrase, and asked them what such sounds were like? when a little girl said, “its nice, teacher, I like it,” and by a little boy, who wanted me to think that Doh was like “Bogy,” and the “shock-headed boy” would have it that Lab was like “his mother's baby.” (If so it must have been a more gentle weeper than most of the babies I have ever seen, who always seemed to me to cry in “piercing tones” at least). Again, marking time was an obsdurate obstacle, it was only after many miserable attempts and disasters, that I at all succeeded in making my baton hold its own. The miserable thing seemed to grow pliable as I handled it, and its early movements were about as even and decided as the wavy tail of an expectant lap dog! It actually seemed to waggle with my hopes and fears, and if variety is useful as an exercise in measuring time, my poor class must have benefited considerably, and when we were singing the pieces—I am afraid I was constantly simply beating a kind of tattoo to the singing, for I seemed powerless to stem the tide, which was always strange to the young throats of the children. However, in a lesson or two I think I improved. My nerves were less shaky, and if I did not always do what I wished, I certainly tried. I was somewhat cheered when in talking the matter over with my former teacher, he told me that it was no easy thing to keep good time with the baton, and that many teachers, even gentlemen, experienced difficulty in maintaining the inflexibility thereof.

* * * Further experience convinces me that I could have done nothing with these children without the letter notation, and the modulator. As it is, some of the children barely know their letters, but I have found that this desire to learn to sing, has made them more assiduous in learning to read, and thus a further good is accomplished.

I have now succeeded in my labours so that in six months I got my friend Mr. Analysis to visit my class. He examined my pupils; they bore the test bravely; we have had a meeting, and the teachers have heard the class sing some pieces with delight and astonishment; the Sunday singing is now a pleasure, and I have reason to rejoice in the success of my humble but persistent efforts, and I wish other young ladies, with time and opportunities, would thus labour for the good of poor children, and that if they do, they may taste the sweetness of hard-earned success.—Mr. Joseph Proudmans in "Jouer," 1861-6, pp. 23 to 26.
RECITATION OF LESSONS AND DRILL IN EXERCISES.

722.—Emerson says: "The second substitute for [a naturally powerful] temperament is Drill, the power of use and routine. The hack is a better roadster than the Arab barb. In chemistry, the galvanic stream, slow, but continuous, is equal in power to the electric spark, and is, in our arts, a better agent. So in human action, against the spasm of energy, we offset the continuity of Drill. We spread the same amount of force over much time, instead of condensing it into a moment. 'Tis the same ounce of gold here in a ball, and there in a leaf. At West Point, Colonel Buford, the chief engineer, pounded with a hammer on the trunnions of a cannon, until he broke them off. He fired a piece of ordinance some hundred times in swift succession, until it burst. Now which stroke broke the trunnion? Every stroke. Which blast burst the piece? Every blast. 'Diligence passe sens;' Henry VIII. was wont to say, or, great is Drill. John Kemble said that the worst provincial company of actors would go through a play better than the best amateur company. Basil Hall likes to show that the worst regular troops will beat the best volunteers. Practice is nine-tenths. A course of mobs is good practice for orators. All the great speakers were bad speakers at first. Stamping it through England for seven years, made Cobden a consummate debater. Stamping it through New England for twice seven, trained Wendell Phillips. The way to learn German is, to read the same dozen pages over and over a hundred times, till you know every word and particle in them, and can pronounce and repeat them by heart. No genius can recite a ballad at first reading, so well as mediocrity can at the fifteenth or twentieth reading. . . 'More are made good by exercitation than by nature,' said Democritus. The friction in nature is so enormous that we cannot spare any power. It is not question to express our thought, to elect our way, but to overcome resistances of the medium and material in everything we do. Hence the use of Drill, and the worthlessness of amateurs to cope with practitioners. Six hours every day at the piano, only to give facility of touch; six hours a day at painting, only to give command of the odious materials, oil, ochres, and brushes. The masters say, that they know a master in music, only by seeing the pose of the hands on the keys;—so difficult and vital an act is the command of the instrument."

723.—In applying this principle of Drill to music teaching, the Teacher has to "keep fresh" the impressions on the memory and the developments of skill. He will require a good judgment in conducting these exercises, for merely to repeat what every one knows familiarly already, and merely to sing over again easy things which the class has sung till they are tired, would be a discouragement, and not a help, to progress. He should habitually take notes of those points in Time, Tune, &c., in which the class has shown itself weakest, and to these he should constantly recur, until he has made them familiar. His time for such Recitation and Drill will naturally be at the opening or closing of his regular class exercises. He may gather many ideas on the management of Recitation by the study of Mr. Abbott's hints, given above, pp. 64 to 66. Indeed the whole chapter on "Individualising," pp. 62 to 70, will be of service to him, for the object of Recitation and Drill is to bring home to every individual in the class what the quickest have already secured.

724.—Writing exercises, as suggested in "Standard Course," at pp. 12, 24, 77, and in Mr. Longbottom's paper above, p. 155, will be found invaluable as a means of Recitation and Drill. In order to write down our thoughts and recollections, we must necessarily have very clear and definite conceptions of them. The mind may be confused and clouded, but the pen is obliged to be particular and distinct. There are very few, even of the most cultured men, who do not find this advantage in the compulsory analysis of thought which writing brings. And to the half-educated masses of mankind the difference between "thinking they understand" a thing and being able to write it
down is marvellously great. We may safely say that, in classes where writing exercises have not been introduced, scarcely five per cent of the pupils will be able to write down, in correct time, passages which they have sung from notes for several years;—so dull is the power of observation, until it is awakened and directed, by the Teacher, to the special point required. The set of questions at the end of each Step in the third "High School Vocalist" are specially intended to be answered in writing, and they will serve for any Course. They can be dictated or written on the blackboard at one class-meeting, and the written answers expected at the next. Most of the questions in “Standard Course” can be used in the same way. Let the Teacher not shrink from the painstaking and drudgery which Recitation and Drill seem to require. The great Dr. Whately never under-

valued, says his son, “the importance of going through the drudgery of elementary work with a beginner—quite the contrary. I remember his relating the case of a friend who came to college very ignorant of the classics, and whose difficulties had been increased by the circumstance of having been made to study writers too advanced for a beginner. My father took him in hand; went patiently with him through the simplest schoolboy drudgery; and at last, through the tutor’s perseverance and the pupil’s diligence, a second class was the result. Whereas, before he had placed himself under my father’s tuition, he had been, in spite of all his labour, on the high road to a ‘pluck.’” It is almost unnecessary to say that these constant revisions should have distinct reference to all the points in the Certificate for which the class is preparing.

“GETTING BACK AGAIN.”

725.—An observant teacher is often startled, and even disheartened, when he has occasion to examine or test his pupils individually, on finding how little of his teaching in the principles of music seems to have been understood or to be retained in their minds. He has carefully noticed, perhaps, those who have been distinguished by their heartiness and readiness when singing in the class—he may have come to regard them as being more attentive to his instructions than others, and now when he comes to prove their real attainments, he finds to his dismay that they are incapable of answering questions on the most simple subjects. This is to the earnest teacher both vexing and bewildering. He naturally wonders “what is the condition of all that mass of backward pupils in my class, when those whom I have regarded as leaders in their several places are so stupid in such easy topics as I thought were plain and obvious to every one?”

The teacher is depressed. But the fact is that he has been all along under a mistake. He has only left undone his work. True, he has carefully prepared his lessons, he has given them in a systematic order and educational arrangement; but he has thus far failed to see that nothing can be regarded as really taught until he has not only given it to his pupils, but also repeated it back again shaped and formed by their own minds. He has all this time been taking it for granted that all he diligently sowed must inevitably take root. This is the fatal mistake of a great number of teachers. There cannot be the slightest certainty of your having taught even the simplest things unless you both give and receive. The quicker this kind of exchange takes place the more effectual will be the teaching. In a word, do not imagine that your pupil has been taught any subject until he shows you that he can (in a certain sense) teach it, or impart it to others.

The fallacy here alluded to is made more dangerous in class teaching. It is well known how deceptive are apparent results in classes. There the habit of imitation becomes indeed a “second nature.” The pupils imitate a hundred things quite insensibly, and without directly purposing to do so. They do what others do, sing as others sing, &c., without the exercise of thought. Thus, for example, the teacher will sometimes give the simple order to “stand,” this may be scarce heard and quite unheeded by the listless, but let one or two obey the order and rise, and the rest follow mechanically or initatively like sheep. This kind of waiting for the practical suggestions of others characterizes the mass in every kind of class, and can only be combated to a partial extent even by teachers with the greatest force of mind and power to sway the minds of others. To take the pupil out of this habit of floating with the stream—to release him entirely from the help of others, and to compel him to strike out for himself is the object of the examinations connected with the certificates. To begin with, dismiss the idea that the main purpose of an examination is simply to find out what a pupil knows, and to state the facts upon a certificate. The real object is to individualize the pupils, and from each mind to get the redex of the teaching they have received.—Ms. LONGBOTTOM. —“Tonic Sol-fa Reporter,” 1872, p. 298.

“RECAPITULATION.”

726.—A teacher may do his work well in some respects and yet he will occasionally feel surprised—perhaps vexed—to find how forgetful his pupils are. How then is he to impress what he has taught on his pupils’ minds? One of the most important—perhaps the most important—means of doing this is Recapitulation. To state a fact clearly and concisely, and with apt illustrations is like the first blow given to a nail that drives it half way in; Recapitulation is the blow that sends it home and secures it firmly in its place. In elementary classes the teacher should always recapitulate at the commencement of each lesson all the points brought forward at the preceding lesson, and perhaps touch upon some important matters mentioned in still earlier lessons. It is well also at the close of any explanation for the teacher
to gather up all the important facts he has brought forward, and in a few words bring them again before the minds of the pupils; presenting in one or two sentences the substance of what he has been saying, just as a person walking along a pleasant road, and noticing here a lovely glade, and there a sparkling brook, and further on a shady wood, on reaching the top of a hill turns round and beholds all these objects of interest at a single glance.

A teacher who does not recapitulate only half does his work. — Mr. Dobson. — "Tonic Sol-fa Reporter," 1871, p. 102.

THE CERTIFICATES OF THE TONIC SOL-FA METHOD.

727.—The importance of individual examinations was early recognised in the Tonic Sol-fa movement. When the old "Grammar" was published, in 1848, the following paragraph appeared in a prominent place:—

"Every art is best taught individually. It is true that there are some advantages, for the singer, in collective teaching. The sympathy of numbers both aids and encourages him. But his progress will depend entirely on individual attention, and individual endeavour. In most classes the few make progress and lead, while the many—some from timidity, and others from idleness and inattention—hang upon the 'leaders,' and soon begin to clog their movements. As, however, singing for schools and congregations must be taught in classes, the object of the teacher must be to combine the spirit and sympathy of numbers, with as careful an attention to individual progress as possible. He should also occasionally separate the laggers from the more forward—and, without blaming or discouraging them, cause them to retrace their steps and go by themselves—while the others are advancing freely and rapidly, in a new class. For these purposes the pupil should be led to expect a rigid personal examination at the close of each stage, and a division of the class as the result. Several lesson-hours should be devoted to this examination. It might be conducted in a separate room while the rest of the class were practising. In adult classes most of the questions might be announced to the class and the answers given in writing at the time, and they would only require separate examination in connection with the exercises. The examiner would then decide by the results of the two examinations. A register of each examination should be kept by the teacher, and a memorial of it given to the pupil, either by an entry in his exercise book with the teacher’s initials, or by a card of admission to the new class."

To assist the teacher I went through the labour of preparing a set of questions on each section of the book. Those who know the difficulty of framing a good question will understand that this labour was almost as great as that of writing the book, and will also be the readiest to excuse the imperfection of the effort. My labour, however, was not thrown away; for a few faithful ones (though not many hundreds I fear) patiently drilled themselves through every question both theoretical and practical. They all felt themselves rewarded for this exercise of self discipline. But, in popular classes, we have but few real students. Most of the members need coaxing and stimulating to get them to learn. Finding then that the questions in the "Grammar" required too close a study, too much thorough work, and too much time for our ordinary students, I adopted the plan of graded examinations and the certificates corresponding with them. The old certificate, which was more than equal to the present Intermediate Certificate was issued in the autumn of 1852; 116 friends of our movement passing its examination within a few weeks. The certificate, being a public testimony of proficiency, which could be framed and exhibited over mantel pieces, became a more powerful stimulus to study than the quiet and unobserved questions at the end of Stages in the "Grammar." But the stimulus was a perfectly legitimate one, and after seven years, in the close of 1859, the system of certificates was more fully developed. We then had the Elementary, the Intermediate, and the AdvancedCertificates. Nine years later, in 1868, the Members' Certificate was inserted between the Intermediate and Advanced. And in March, 1872,
a preliminary certificate, called the Junior School Certificate, was issued. All these certificates, through the self-denying efforts of our teachers, and chiefly through the common determination among them, not to admit any pupil to the honour of singing in a concert without possessing a certificate, have been very successful. About 100,000 certificates of various kinds have been issued up to the present time (1875). And thus it has come to pass that our movement has been distinguished among singing movements for the number and carefulness of its individual examinations.

728.—In the year 1862, by the courtesy of our friends, I obtained a census of all the Tonic Sol-fa classes, which were then being taught, and ascertained also which teachers were granting the largest number of certificates. The result was published in the Reporter, March, 1862. And it was found that those teachers who adhered most faithfully to the use of the certificates were also those whose success as teachers was proved by their having, on the average, classes four times as numerous as the others. And if one only considers the large amount of home study and self-teaching created by the certificates, we may safely come to the conclusion that those who use them teach four times as well as those who do not.

729.—A steadily growing public opinion, and nothing else, will suffice to bring into common use such a set of tests as these certificates. Public opinion can only be created 1st, by the truth of the opinion which we wish to possess the public mind; 2nd, by its practical importance; and 3rd, by the resoluteness and persistence and, if necessary, self-sacrifice of its supporters. It is through this last condition of success that the world comes to believe in the first and second. No amount of persistence or self-sacrifice will change an untruth into a settled public opinion, but whatever is true in itself and important for the public good can be thus established, and it is worth a little self-sacrifice to accomplish this end. It is very interesting and very gratifying to me to look back upon the twenty-three years during which my friends have helped me to establish this public opinion in favour of our certificates. I remember with joy the examinations I used myself to conduct, the delight of the pupils who won the reward of their self-teaching, and the recognition of good points, with the encouragement to come again, which the less successful received. I think of many friends who carried on their examinations early in the morning and late at night, and made great sacrifices of time and labour for the love of our Tonic Sol-fa movement. I remember the Reporter articles, the speeches, and the discussions in various parts of the country. It was no small undertaking to create a public opinion in favour of true educational principles among musical people. Thanks, however, to the constancy of my best friends, it is now generally understood that untested and one-sided teaching, however clever it may seem, is of doubtful value. Our higher certificates are coming to be recognised outside of our own circles. They are beginning to be accepted as tickets of admission to other musical societies, and in the case of Day School Teachers, Music Teachers, and Preceptors, they are often the door to valuable appointments. The quotations which follow, in small type, will show something of the history of this long and successful effort, and I trust that the Tonic Sol-faists of the next generation will hold firmly to the banner of true, many-sided, and well-tested teaching, which their predecessors have unfurled. The uniformity of examination increases as the certificates rise higher.

OLD CERTIFICATE.

730.—It is well known that a large number of persons frequent singing classes, and follow the leading of others there, without taking the slightest trouble to attend, to think, or to go through the labor of diligent self-teaching. Any little exercise that requires effort, or "trouble," they willingly excuse themselves from performing. "They have not time just now." Or, "They find they can do pretty well without it." Or those who have prepared the method of teaching, as the result of thoughtful experience for a number of years, "are quite mistaken in supposing all that trouble necessary." Or, "They don't see why they should have to do it." In this way such persons miss some of those apparently small but vital points, which
are absolutely necessary to the life of musical knowledge within them, and without which their unthinking practice is little better than waste time. If they were under a faithful private teacher, he would take care that they missed nothing, and did not "shirk any work." But the class teacher can bestow very little attention on each individual. It is, therefore, the more necessary that each member of a class should determine to teach himself. It cannot be too soon or too well understood that class-teaching is only an aid to self-teaching. Every art is best taught individually. It is true that there are some advantages for the singer in collective teaching. The sympathy of numbers both aids and encourages him. But his progress will depend entirely on individual attention, and individual endeavour. In most classes, the few make progress and lead, while the many (some from timidity, and others from idleness and idleness) hang upon the "leaders" and soon begin to clog their movements. These persons do great injustice to the attentive and laborious of their fellow pupils, and great injustice both to the "method" on which they are taught, and the teacher who develops it.

In order to meet this difficulty the best teachers make a division of the class, at a certain stage, by means of a personal examination of each pupil, allowing the more slow (who would be injured by hurrying on with the rest) to retrace their steps, and learn to go by themselves, while the others are advancing freely and rapidly in a new class. One teacher proposes to require every member of his class to prepare for and receive two or three private lessons, in addition to the public exercises of the class, and he will make his charge accordingly. This is an important suggestion, and should be adopted wherever practicable. In aid of such methods as these, and chiefly with the view to stimulate personal effort, we have prepared a "certificate," [the old certificate equal to the Intermediate] which implies, on the part of the pupil who wins it, such a degree of proficiency as may be nearly attained by the laborious and diligent pupil in the Tonic Sol-fa method. This Certificate will be acknowledged by all the teachers and classes throughout the country. It will be esteemed a discredit for one who has passed through a course under an able teacher, to possess it, except in rare cases of inability. We think that the Tonic Sol-fa movement be judged, not by the inattentive and careless, but by its certificated members.


If we are told of any one who has attended a course of lessons on our method without the slightest advantage, we shall answer that such a case is very likely to happen if they have not, from the beginning, prepared themselves for the Certificate, and that the reason is very obvious. They have been irregular in their attendance, insistent while at class, negligent of self-teaching at home, or peculiarly deficient in ear or understanding. One or more of these causes we know must have produced the effect, for pupils who are free from such faults do take the Certificate with ease. For this reason, therefore, the pupil himself is to be blamed, and not the method or the teacher.

Thus, while our Certificate is, to the diligent student of the Tonic Sol-fa method, as easy as it can be to be worth anything, yet viewed in relation to the amount of musical knowledge and ability for usefulness and rational pleasure which it implies, it is of very high value. But some may still ask—" Why should I give myself the trouble of taking a certificate? Of what use will it be to me?" To such persons we give the following replies.

1. The Certificate will be a satisfaction to yourself. There is something very deceptive in more class teaching. Pupils are tempted to suppose they know really more than they do know, and teachers to think that they have taught more than they really have taught. Already the Certificates have revealed this fact to not a few. Some of the teachers expected that nearly twice as many of their pupils would take Certificates as those who have actually done so. Bashfulness and a selfish indifference to public objects may be partly the cause of this, but undoubtedly inattention and want of self-discipline are the chief causes,—for, in a class which has been established since the certificate was prepared, and before whom, from the beginning, the Certificate was placed as an end to be ultimately reached, the large majority have taken it with credit. We know, therefore, that this is a degree of proficiency which ought to be reached. Will it be no satisfaction to you to know assuredly that you have reached it, and that your attendance on the class has produced a distinct and creditable result? We believe it will be a satisfaction worth the effort of every sensible pupil. Begin at once, then, to accumulate gradually your list of thirty followers, with fifteen of them marked for pointing. Do this first, then this certificate follows as a matter of course.

2. It will be an encouragement, a satisfaction, and an honour to your teacher. Even in those cases in which the certificate has been introduced at the middle or near the close of the course, the amount of individual effort and self-cultivation which it has called forth has told wonderfully on the general progress and good singing of the class itself. How much more will this be the case when every class begins with the Certificate in view! The teacher will find a tenfold pleasure in conducting a class which "takes to its work with a good heart." The uniform testimony of the teachers in reference to the certificate is that it adds very greatly to their labours and makes a large demand upon their time, but that they feel it an incomparable satisfaction to know exactly where they stand and what good they are actually doing. The teacher who conducts his class in the most regular and thorough manner, slurring no work, and giving the largest amount of individual attention that is consistent with the general progress, is undoubtedly that teacher who will make it easiest to his pupils to take Certificates. There will of course be a great difference in the classes taught, but as a general rule, that teacher will be most honoured who secures the largest proportion of Certificated pupils. In honour, therefore, of your teacher and your class, you will at once prepare your lists and practise yourself in view of that examination. Be so well prepared that you cannot make a mistake. In such a case, we can assure you, it is quite a luxury to be examined.

3. It will do credit to the Tonic Sol-fa method, and be your best contribution towards its extended usefulness. If this method enables us to buy vocal music for the people at half the usual cost, and to learn singing in half the usual time, we ought to uphold it as a benefit to the world, and seek to make known its pleasures and advantages to others. That method of teaching to sing which can justly boast of the largest proportion of its pupils able to sing at sight will soon make the world feel that it is the best, and will take a position of practical importance such as cannot be neglected. A method which should bring within the power of all the people the power of singing at sight, even in the humblest degree and with the simplest tunes, has long been a desideratum in the singing world. Help us, by adding your Certificate to the rest, to prove that the Tonic Sol-fa method is the thing which has so long been sought.
class,” or “Association of Tonic Sol-faists,” to which no one should be admitted unless he is able to excite within the cover of his music book. The members of such an Association would seek to add to the delight of their fellow-singers, and it is such pieces as would afterwards increase the home pleasures. They would also promote the delivery of lectures on this Method with vocal illustration given by themselves, and would form a committee for the purpose of awakening the attention of ministers of religion, preachers, school teachers, and the people at large, to the usefulness and the happy influence of music.

It is evident that the more generally these Certificates are received and acknowledged by the Sol-faists, the more powerful they will be for good. Your Certificate will add to that power. It will help us to exclude incapable teachers, for no teacher will be acknowledged by us if he does not take an Old Notation Certificate. It will help us to stimulate all the teachers in doing their work thoroughly. It will help us to excite in the classes throughout the country that amount of personal effort, which alone can secure a great and good result. It will lead the schools and homes will all feel the benefit of this our united effort, to which your Certificate will contribute no unimportant share. Many who would otherwise have gone through the course of lessons without ever discovering what it had done for them, will now by this test learn the gratifying fact that they can, at least in a humble way, sing at sight; and that, with a little of the quality so needful, called, “Teacher’s Gumption,” they can begin to teach others. Many will be the Sunday School, the Ragged School, the Day School, that will enjoy the fruits of their newly conscious energies. Let your Certificate help to swell that mighty power of example by which alone this good can be wrought.

The first proposal of the elementary certificate. 731.—“The questions and tests of progress,” however, though still useful in schools and private tuition, were found too lengthy to be practicable for the popular evening classes, which have since sprung up. Mr. Curwen, seeing this,—knowing that many of our teachers are necessarily self-made and improptu teachers (useful rather by force of armour and love to the cause than by any practised skill), and fearing that there would be no bounds to their irregularity, and consequent inefficiency, put forth a shorter “test of progress” under the title of the Certificate of Proficiency, and determined to do everything in his power to promote its use. His friends united to help him in this step. They made the Certificate the ground of membership in their Tonic Sol-fa Associations. They made it necessary for admission into upper classes and choirs for public demonstration. And the teachers gave a very large part of their valuable time to the private examination of pupils. The result was very gratifying. Not only were the pupils encouraged in self-discipline and home exercise, but they were brought into personal acquaintance with their teachers, whose influence for good was by that means alone doubled in its power, so that the teacher’s self-denial, in giving up so much of his time, was rewarded by the strengthening of the good understanding between himself and his pupils and the deep rooting of his personal influence among them. The stricter the examinations the more successful and the better loved was the teacher. Another remarkable result of the certificate was, that it rapidly created teachers. Directly a man made the discovery that he could point fifteen tunes on the modulator from memory, and could Sol-fa sufficiently well at sight to enable him to learn more, he knew that he could begin teaching; and we never hear the outcry, “we want more teachers,” from the towns in which the Certificate has been properly used. There is, not on the whole, any decline of this faithful zeal in the teachers; but the classes have grown larger than they used to be, and our best teachers have more of them on hand,—so that to examine any large proportion of their pupils has become a physical impossibility. We know teachers whose only time for these examinations is early in the morning before breakfast, but they still continue to give it, and that freely. There are, however, some of our teachers, both new and old, who “do not see the use” of the Certificate, and “do not like the trouble.” They find many lazy pupils to encourage them; and we hear them put forth as a rule, that which is only a dishonourable exception, that “our best singers are uneducated.” We possess a wide acquaintance with the teachers of our method, and have observed their history carefully, and we can honestly state that there is no case of a teacher establishing himself in a neighbourhood and retaining season after season, the attendance and affection of his classes, unless that teacher has been both attentive to the Certificates and strict in his examinations.

Nevertheless “the physical impossibility” above referred to must be calmly looked at, and the present Certificate requires, on an average, nearly an hour for each examination. It has often been a subject of conference between Mr. Curwen and a large number of our best teachers, whether it would be possible to lessen the time of the examination, without injuring the value of the Certificate. But it has been decided on all hands that this cannot be done. Mr. Curwen, therefore, purposes to meet the difficulty in another way. He will issue an “Elementary Certificate,” which will require not more than about ten minutes in the examination,—which will not be connected with any register or publication of names in the Reporter, but will, we hope, attract the pupils at a very early stage, and tempt them onwards towards the first Certificate of proficiency (now the Intermediate Certificate). The requirements will be as follows: *

We expect several results to follow from this important step:

1. Some pupils will be content with this Elementary Certificate, and will not wish to go further. A tenfold number will, however, it is hoped, be led to feel their power and encouraged to go onward.

2. The present registered Certificate will probably come to be taken later on in the course of instruction, and will then be taken more frequently in connection with the Established notation.

3. No pupil will have the excuse that these simple exercises in the elements of time and tune are too difficult for him to master—and the teacher will be justified in neglecting to study the individual progress of his pupils.

4. There will be a more universal thoroughness of teaching and a more joyous confidence in learning than has ever been known before among our Tonic Sol-fa classes.

5. An easy test of admission to the entrance of concerts, given by elementary classes, will be put into the heads of the teachers. At first, we are afraid, it will have to be used for the concerts of intermediate classes. But gradually it will come to be accepted as the necessary test of an intermediate class, while our Old Certificate [now the Intermediate] is required for admission to the upper class.
These plans are now laid before our readers. We shall be most thankful for their counsel and help. Mr. Curwen possesses no authority—no power in our Tonic Sol-fa community, other than that which may arise from the rightness of his opinions, and from the kindness of his friends. He is always thankful and proud when he can put forth anything which these friends can after mature consideration recognize as useful and true.—"Tonic Sol-fa Reporter," vol. iv., pp. 30 to 35.

WORKING UP TO CERTIFICATES.

732.—To form a just estimate as to the best method of working the certificates, three things must be taken into consideration, viz., the teacher, the teaching, and the taught. Judging from what I have observed in my own sphere, I am convinced that many teachers put the responsibility of preparing the different requirements and of making application for examination altogether upon the shoulders of the pupils.

I admit that very much indeed, depends upon the scholar's industry and inclination; yet, after granting nearly 800 Elementary Certificates, and partially examining at least three times that number of persons, I must say that if the matter is left entirely in the hands of the pupils and depending altogether upon their choice, then, not a title will be, that otherwise might be, certified. Pupils generally are so averse to everything that has even the name of individual examination, that only such as are very enthusiastic, or have some exterior end in view, will pass through the ordeal. Such, being the case, if the certificates are to continue as the grand tests of the efficiency of the Tonic Sol-fa movement, it is absolutely necessary that some external influence be brought to bear upon the pupils,—and what influence, is half so powerful as that of an earnest, enthusiastic teacher!

Viewing the teacher solely in relation to that influence, I would remark that the certificates are to continue as the grand tests of the efficiency of the Tonic Sol-fa movement, it is absolutely necessary that some external influence be brought to bear upon the pupils,—and what influence, is half so powerful as that of an earnest, enthusiastic teacher!

I have said that the teacher must not only set a proper value upon the certificate, but that he should endeavour to get every member of his class to do the same, and that he should make ample arrangements for examination; but these, important though they be, and necessary in their own place, will most assuredly be abortive if the teacher falls in teaching up to the certificate.

733.—In introducing the second, and by far the most important part of my subject, I do indeed feel myself in rather an awkward position—a teacher. * * *

On the other hand, I also feel that if this paper is to be of any service whatever to the cause of the certificates, I must go thoroughly into the subject of teaching, because here lies the pith and marrow of the whole matter.

If a man would reap he must sow. Pupils learn well by being taught well. Well taught pupils will easily be persuaded to try the examination.

To teach well the teacher must give special attention, not only to all the requirements of the certificate, but also to the tools by which these acquirements are to be accomplished. Much depends upon the use of means, and the two great instruments of power in the teacher's hands are the modulator and a good class book. As the importance of these cannot be overestimated, they are, therefore, worthy of the most serious consideration on the part of the teacher.

The power of the modulator lies altogether in the manner in which it is used. Much valuable time may be given to modulator exercises and after all be productive of very little good. It is an easy matter to make a class get disgusted with exercises on the modulator, and, when such is the case, there is an end to all improvement.

Teachers' exercises on the modulator are either patterns or voluntary. Of the first I shall at present say nothing, as they depend altogether upon the development of the subject studied and the pieces practised in the class. * *

[See above, pp. 93, 101.]

In the preceding remarks I have endeavoured to impress upon you the importance of the modulator as an instrument of great power in the hands of the skilful teacher, and also to explain to you what I consider should be the character of the exercises. Now, I must come to other, more direct, and perhaps more practical exercises. Proper class books are very important instruments in the teacher's hands, and do much towards helping the pupil in his progress. As the choice of a class book often depends upon circumstances over which the teacher has little or no control, no one in fairness can decide as to which course of lessons is the best. Were I desirous of doing two things, viz., working the certificate and giving a demonstration of elementary music, pleasant both to the singer and
the hearers, then I prefer the "Addi-
tional Exercises" at the end of the "Standard Course." I have tried all the other Courses in the Reporters, but invariably my classes have succeeded best in accomplishing the two things referred to when I used the first-named class book. This has also been the aim of the "Additional Exercises" in the new "Standard Course."—J.C.)

Although there are but four nominal requirements connected with the Elementary Certificate, yet, there are in reality seven, viz.:—

Memory of Tune.

Pointing on the Modulator.

Exercises in Time.

The Teacher's Voluntary.

Pitching the Key-tone.

Sol-faing a Tune at Sight.

Singling to Words or the syllable La the Tune Sol-faed.

[To these an ear exercise has since been added.—J.C.]

Talk of the simplicity of the Elementary Certificate, a point which I do not deny. But why forget to admire its comprehensiveness?

These seven requirements imply a gradual increase in maintenance with music than at first sight appears. They do not extend far in any one direction, but embrace many things essential to the pupil's future progress. These requirements belong as much to the teacher as they do to the pupil. If it is the duty of the pupil to master them, it is certainly the duty of the teacher to teach them. To omit in teaching any one of these seven requirements is to commit a certificate blunder, and should pupils under such circumstances pass the examination well, they do so in spite of the teacher.

It may be useful to show how the requirements may be taught in the classroom, so as to accomplish in the shortest time and in the best manner the object desired. Let us consider them one by one.

1. The first requirement is memory of tune. This can be easily taught by attending to three things, viz., attractive pieces, frequently sol-faed, and latterly sung from memory. Here very much indeed depends upon the character of the music desired to be committed to memory. Some pieces, and these by no means always the simplest, require little or no mental effort compared with others. In all classes you will invariably find that the liveliest pieces are most easily committed to memory. We can prove this by appealing to our own experience. We all know that in psalmody it is a much easier thing to remember the melody than any of the other parts.

2. The certificate requires not only the memory of tune, but that the tunes be pointed on the modulator. This is a much more difficult matter than most pupils imagine, and one which requires to be learned.

You have, no doubt, often heard of people suffering from toothache going to the dentist to have the tooth extracted, returning home declaring that when they had got the length of the dentist's door the toothache had gone,—how or why they could not tell. In like manner many persons when they approach the modulator for the first time find that for the time being their memory has quite left them. This is a very common occurrence, and can only be overcome by repeated efforts.

I would also remark that the tunes most easily committed to memory are in general the most difficult to point on the modulator. This is a frequent cause of failure on the part of pupils. Naturally they give the teacher the names of the tunes which they remember best, and which being in most cases the most florid, the consequence is, that when they attempt to point them on the modulator, their hands cannot keep pace with their tongues, and so they break down. I would advise teachers to provide their pupils with a few good didactic pieces that they can recognize at sight, and that they can play without the modulator. I know that a great number of teachers have a series of the best known tunes printed in their classes, and it is my belief that the pupils can be far more quickly taught this lesson by having them in their hands before them than by any other means.

3. It appears to me that the most difficult point connected with the certificate is the time exercise. I know of nothing in music so difficult to teach as time. To teach the symbols and impart the theory of time is a very simple matter indeed, but to get the pupils to "feel time" is quite another thing. Many of the difficulties connected with the subject have arisen from the want of a proper graduated course of time exercises, as well as from their melodious character. I am glad to say that these difficulties are now reduced to the minimum by the introduction of the admirable "Time Forms" in the new course of lessons publishing in the "Reporters." I had the pleasure of using this course in one class in which a great number took the
CERTIFICATES; THE PUPIL'S RELATION TO THEM.

certificate, and the marked feature of the examination was the off-handed way in which the time exercises were sung. Time requires much study and attention from both teacher and taught, and everything calculated to render the exercises pleasant and easily acquired by the pupil should be welcomed as a great boon. [The "French Time Names" have since been introduced.]*

4. After what I have already said regarding the voluntaries on the modulator, it only remains for me to throw out a hint or two in reference to that part of the certificate which requires the pupil to follow the teacher's pointing on the modulator, making one move either to the right or left. The "better method" of transition is the grand distinguishing feature of the Tonic Sol-fa system. * * * I am a strong advocate of the "better method" when practically it is the best method. I do not for a moment advocate the entire or even the partial prohibition of the "improper" method, in order to get a more extensive use of the "better." I advocate at all times the use of the best, and that is sometimes the one and sometimes the other. I have frequently met with passages translated according to the "better" method, which would have been much easier sung had they been translated according to the "improper" method, and vice versa. I look at the subject from a practical point of view and speak as a teacher, not as a theorist.

In an elementary class the subject of transition requires to be skilfully introduced. At first it is apt to confuse the pupils, and then the class. It generally has the same effect upon the class roll that the introduction of keys with sharp and flat signatures has when teaching music by means of the Old Notation. Yet I am convinced that this effect in most instances should be avoided. The whole secret lies in practice,—practice, judicious and progressive. The genius of the modulator is best seen in transition, and the power to grasp all its advantages can only be acquired through practice. Every word I said regarding the pointing of simple voluntaries on the modulator may be applied with double force to the more intricate ones of transition.

Here is a very good way of introducing to a class the side columns of the modulator. Let the teacher point on the modulator some beautiful melody involving involved transitions—changes which, while they may be sung when pointed on the centre column, will be much easier sung when two or more columns are employed.

By a proper use of such melodies the pupils will soon learn that the better method is really what its name implies. In an elementary class very little can be done in the way of transition, but in an advanced class every pupil should be as familiar with the side columns as with the centre one.

5. The pitching of key-tones is one of those things which the pupil is apt to acquire, if he acquires it at all, more by chance than by good guidance. Many learn the art, but generally they get it in the same way that Sam Webber got his education, by being left to shift for themselves.

The fact that so many of those who are examined fail in this requirement indicates clearly that it is frequently neglected. Why this omission? Surely it cannot arise from any difficulty connected with the subject, or from any lack of interest manifested by pupils in the learning of it. Is it not the easiest thing that the teacher has got to teach and the scholar to learn? Possibly the whole mistake may be in its simplicity, I dare say its unimportance.

In teaching the pupils to pitch the key-tone, they should first of all be made acquainted with the meaning of the term, then with the scale of key-tones and its application, as explained in the "Standard Course." This plan, correct as far as it goes, is not sufficient, as it only embraces those tones that are included in the scale of C, and excludes all tones that have the words sharp or flat as part of their designation. After the pupil has learned the scale, as given in the "Standard Course," he should be taught to look upon the tone C as one common to most of the scales in practical use. For example, C is Soh to F, Ray to B flat, Lah to E flat, and Me to A flat. When C does not belong to the scale of the key desired, as in the scales of D, A, and E, the first method I mentioned will give the key-tone most readily.

6. We now come to the sixth requirement,—the test of sight-singing. On this head I shall say nothing. The teacher who has taught his class well in the first five requirements has a right to expect his pupils to pass the sixth. I have seen persons do all the requirements of which I have spoken, and yet fail to take the certificate, because unable to sing to words or the syllable la the tune which they had just sung at sight. This leads me to speak upon the seventh and last topic.

7. Besides lauing the tune there are other two things which I would earnestly advise teachers to do, viz., to cause the class to follow the pointer on the modulator singing words instead of the syllables, and also to insist upon the class singing to words simple tunes at sight. This is sight-singing, and the teacher that brings his pupils to this point of perfection will seldom find them hide themselves under the plea of simplicity.

8. We have been reviewing the teacher and his work in relation to the certificate, but another very important party must be taken into account, viz., the pupil. There must be two at the making of a bargain, and every teacher will experience some difficulty in getting some pupils to come up to with him in reference to the certificate.

In some classes this difficulty will be almost imperceptible, whilst in others it will exist to a considerable extent. To give anything like a true explanation of the cause of this indifference which some pupils manifest towards the examination it will be necessary to classify them, and this I propose to do by dividing them into paying and non-paying pupils.

In the first class the difficulty of which I have just spoken may and certainly will exist, but not to any great extent. The reason is obvious,—the pupils join the class for the purpose of learning to sing at sight. They pay the teacher on the faith that he will do everything in his power to enable them to acquire, in the shortest time, all that is necessary for this object. These two conditions belonging to the pupil, coupled with those belonging to the teacher, are generally sufficient to make the pupil do the right thing, provided the latter goes about it at the right time, and in the right way.

No doubt amongst paying pupils some will be found unwilling to go through the examination, but, as a general rule, such will be latterly induced, unless the unwillingness is based upon incompetency. I am of the opinion that if the teacher can by any means remove the latter he will seldom be troubled with the former. In every class, whether composed of paying or non-paying pupils, some will be found incompetent to pass the examination from circumstances over which the teacher, and in some cases the pupil, has no control.
The prosperity of the Tonic Sol-fa method has brought into our ranks a peculiar class of pupils with whom I have no sympathy whatever, and has laid bare his ignorance and want of honesty. The matter ended by the lad attributing his failure to his own irregularity.

This class, of which I have given you a fair sample, is not a large one, but is growing larger and larger year by year. They join our classes not because they have the least faith in the system, but because they find that they must at least profess a knowledge of it. Bad as this class is, it is by no means so mischievous as a large class of outsiders, who never join and class its go by, read any book upon the subject; who are in total darkness regarding the method, and yet have the audacity to trade upon their ignorance.

In Scotland, particularly in Glasgow, music is often allied with the temperance and other philanthropic movements. In such cases music is sought after not for its own sake, but as a means to an end. Without music Bands of Hope could scarcely exist, hence the children attending the juvenile temperance meetings are universally taught singing. In 1893 Sol-fa was first introduced into the Calton, Mile-End, and Bridgeton Temperance Society, and since that, society after society has adopted the system, so that at the present time nearly all the juvenile temperance meetings in Glasgow employ the method; but mark, in every case that the furtherance of temperance is the object, not the propagation of Sol-fa. If anything better could be found, depend upon it, it would be chosen by the Bands of Hope.

In the Bands of Hope, in all the Sabbath schools, and in most of the Day schools, the children are taught Sol-fa without any charge, so that we have a great number of unpaying pupils. In classes composed of such pupils I have always found it a difficult matter to push the certificate. I confess at once that I think the difficulty arises very much from the fact that in such cases one cannot teach so systematically as in classes where the pupils come for the purpose of being taught. In temperance classes everybody is invited and made welcome, and if the music lesson is not made so attractive as to draw young people in, then it won't be there. Everything that has the appearance of systematic teaching is very apt to frighten new-comers, and therefore should be avoided by the teacher who has at heart the main object for which the classes are instituted. Should the teacher manage to make the music lesson so attractive as to keep the pupils round about him for several years he may in the end reap a beautiful harvest of certificates. It only requires tact. Seven-tenths of my certificated pupils were reared in free schools or from the certificate, but are very easily drawn from the class. Sooner or later a number will try the examination, but it will only be in their own good time and pleasure.

Only once did I succeed in forcing almost every member of a class to take the certificate, and it happened in this way:—One night in the Female Reformatory I was speaking to one of the teachers about an approaching juvenile demonstration. I was asked why I did not take the girls. I answered this question by asking two. Would the girls like to go? and, if so, would they be permitted? I was told to try, which I did, and immediately the girls answered with a shout which might have been heard far, far beyond the boundaries of the building. I thus, in a very demonstrative way, got an expression of the girls' desire to go; yet I was afraid to say that I would take them, in case any one outside the gate might hear, and in order to back out of the difficulty, I promised to take them upon the condition that all of them would take the certificate. For this they agreed, and the examination began in right earnest. At first I gave half an hour of each evening to the work. By and by the services of Mr. Brown and Mr. Anderson were called in. Even this was not sufficient, so that latterly I had to give an extra hour in the week in order to get on with the work; so that when it came to the right of the demonstration all the girls that were in the house when the promise was given, with the exception of either five or six, had taken the certificate; so that they got to the demonstration. Nor were the others left behind, as they managed by dint of hard crying to induce the teachers to take them also. You will observe that these girls were all prisoners, and the fact that they were to have a night's enjoyment outside the walls of the Reformatory as the reward of success made them doubly anxious in the use of every means that could possibly help them to fulfil the required conditions. Had the girls enjoyed the liberty of other girls they would not have acted as they did. —Mr. MILLER.

MR. STONE.

735.—Make it a rule to do something to each requirement of the Certificate at every lesson. This will oblige you to give five different kinds of work, and so go far to prevent your lessons being tiresome or monotonous. If at the first lesson you have spent ten minutes at the Modulator, it is time to change the subject,—now is just the time for ear exercises. Your pupils will do a great deal that is useful, even at this early stage, in "telling by ear." The simplest effort in this respect is not in telling the name of a sound sung to them, but in detecting a sound previously named. If you say "tell me the name of a sound I sing to you," a few only will answer, and those few the very pupils who will get on under any circumstances. But if you say "which of these sounds is Doh?" they know what they have to listen for, and you will find the answers far more general. Begin thus,—When you have finished a few modulator exercises and are just going to change the key, say, "see if you would know that Doh again if you heard it!" "Was this it?" (singing Lab, or Soh, or any note but Doh, to an open syllable). After giving two or three wrong sounds give the right one, and you will find that the majority will be able to tell it. Do this every time you change the key. Next, they will easily tell which is Doh out of d s or s d, and then out of d a m d, s


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say to your pupils is "please listen and then imitate." Bear in mind that Time must be taught by pattern, just like Tone. Pupils have no idea of d m s until they hear them sung, and so they have no idea of singing "ones," "twos" or "halves," and putting the proper accents except you give them a pattern. You will never get pupils to "keep time" without giving them special exercises for the purpose. Give Time exercises at every lesson, and let them be graduated and systematic. Indeed, all your exercises, on every subject, must be systematic. That is the great point in Sol-fa teaching, as I understand it. I never met an old notationist yet who learned to sing at sight. Those who can read music will tell you they "picked it up." We must teach everything progressively. At the 3rd lesson I should use the French time-names, about which I have written separately. As to any subsequent explanation about time I eat need say nothing; for after you have taught your class the things concerned, you will have no difficulty in saying what little need be said about them.

Pointing on the Modulator.—Though this is so constantly recommended, I should not have had the power of the exact object of it, and am not quite sure I do now. But I have certainly found pupils some time use the syllables by rote, without any accurate perception of the position in the scale of the sounds they sing, and this is to be cured by pointing. Of course it is absurd to think of people coming forward in a general class and pointing on the large Modulator; so at the recommendation of a friend, I require each pupil to have a small one for class use. You can superintend 40 or 50 pupils pointing, very much more easily than you suppose. It people are so silly as not to try to do it properly, that is their own affair. But begin this very early in the course of lessons, indeed as soon as ever they have learned any tune, or complete exercise, however small. It is all-important to begin as you mean to go on. Later on, some may think it "stupid," but they won't if you introduce it early. When everything is fresh they will do almost anything you tell them, and take it kindly. There are scores and scores of classes taught in which no pointing at all is done; but it is a very useful exercise. Some pupils will make a thing like a figure 8 with their pointer, only in getting from Doh to Ray. That and other sorts they make, plainly show that practice is wanted.

Modulator Volunteers.—Many classes fail to produce the results they might, owing to the unsatisfactory way in which the modulator is used in them. A great number of teachers do not understand the difficulties into which voluntary may be divided. They are those of the steps of the method. See p. 101.* * *

If all exercises were given on this systematic plan (which is given in "High School Vocalist," and other works) the work of the class would become much easier and pleasanter, and progress far more certain. Some teachers, and especially those who have had to do with the old notation, and "picked up" their knowledge of it, do not seem clearly to understand that the difficulty in a Modulator exercise is not in the interval you take, nor in the tone you are leaping from, but in the tone you are leaping to. * * * It is quite true that you can teach things out of order, but there is nothing gained by it. Unless you adopt some system, much of the time devoted to the Modulator must necessarily be wasted, for your pointing will produce mere "wanderings," and not exercises (in any proper sense) at all. You may give leaps on to leaning tones at the first lesson, if you like, and quick pupils will perhaps readily imitate your pattern, but if you think you are doing them any good, you are greatly mistaken. What are they really learning? Mere strings of sounds "by ear:"—nothing more—for they will break down hopelessly at things which are far easier. You can teach the Modulator by ear just as you can teach tunes by ear, and that is the way in which a great deal of Modulator teaching is done.—Mr. A. Stone, in the "Tone Sol-fa Reporter," 1889, pp. 164, 165.

736.—Those who, like Mr. Proudmont, have enjoyed the advantage of being trained under so excellent and experienced a teacher as Mr. Slagel, and who have consequently always had a good model for imitation, will perhaps hardly believe that there are numbers of classes in which some of the most important things in Sol-fa teaching are not even mentioned. We in the country have to feel our way in teaching, for the facilities for inquiry and consulta-
HOW TO MAKE TEACHING FRUITFUL.

737.—Many of our friends will be surprised to learn how much of a man's usefulness depends upon his ability in teaching, and how closely this ability in teaching is connected with the faithfulness of the Certificate. The following table (compiled from the recent census) will show that the teachers who stand on "Our Book of Honour" (a list of those who have, in any year, granted more than 24 Elementary, or 12 Intermediate Certificates) are many times more useful than the other teachers! With only half the number of pupils in the aggregate those 119 teachers grant nearly as many Certificates as the 801 teachers who are not on "Our Book of Honour." Moreover, the teachers on the Book of Honour train 20 per cent. of their pupils to the power of taking the Elementary Certificate, while those who are not on the Book of Honour grant that Certificate to only 5 per cent. of their pupils. In addition to this, it appears that the teachers on the Book of Honour have on the average 263 pupils each, while those who are not on the Book of Honour have only 70 each! Thus the Certificate-working teachers have nearly four times as many pupils per man, and teach their pupils quite four times as well as those who either use the Certificate very little or neglect it altogether. We therefore must fairly state that the Certificate-working teachers have an eight-fold usefulness.

Country Teachers on the Book of Honour, 60 ... Pupils, 11,399 ... 44 ... " 9,937 ... 15 ... " 8,900 ... 119 ... " 30,166 ... 501 ... " 64,265 ... 1380 ... " 617 ... 640 ... " 3263 ... 573 ... El. Cert. 2603 ... 573 ... El. Cert. 2603 ... 573 ... El. Cert. 2603 ... 573 ... El. Cert. 2603 ...

How is it that this employment of the Certificate adds to a man's usefulness by eight times? In the first place, you can easily see that it gives definiteness of aim, both to teacher and pupil. Then you find out something doing and see their way to do it. It gives a "purpose-like" character to the teaching. In the second place, it gives completeness to the teacher's instruction, and to individual attainment. Many a teacher is one-sided, and brings his pupils forward in time, in tune, in sight, in expression, according as he himself excels in them; and, to some extent the pupil also will pick up from the crumbs of knowledge and skill which are dropped in the midst of the class, those which he likes best, rather than those which are best for him. I have known not a few classes (especially among those trained by teachers who once belonged to the old school) in which the boys or other pupils could sing their favourite pieces with great sweetness of voice and dexterity of expression, but try them with a voluntary on the Modulator, test them with a time exercise, or ask them to sing at sight, and then you will discover how incomplete they are! A one-sided teacher like this we might expect to find undervaluing the Book of Honour! But still we could not help judging him by it! We see clearly that definiteness of aim and completeness of work are both necessary to make a good teacher. The Certificates promote both qualities. The tables which I have given above show also that the Certificate-working teachers obtain, as a rule, the largest classes. Although they form little more than a tenth of the whole body, they teach nearly one third of the whole number of "efficient" and "profitable" teachers, the "salt" of our movement.—"Tonic Sol-fa Reporter," 1893, p. 571.

FRUITFUL TEACHERS.

738.—The importance of a full and careful use of the Certificates cannot be overrated. A class working up to the Certificates does four times as much work as it would otherwise do, and a teacher holding the Certificates in view undoubtedly teaches with greater precision and directness of purpose. Many a teacher has used great exertions, manifested a fiery zeal, gathered together large classes, worked up striking demonstrations, and yet has left but a very small result behind! No teacher who has worked up to the Certificate has ever been placed in this unfortunate position. Illustrations of this truth we could point to in all the great towns and many of the villages of our land. Another thing we have also noticed constantly;—that the man who uses the Certificates faithfully is the man from whom other teachers go forth, and that the man who is careless about Certificates is the least fruitful in new teachers. We are able to compare some of the ablest of our friends, neglecting the Certificates, with some even less competent in other respects, who have given the Certificates their labors and constant attention; and we can count but few new teachers springing from the first, while we are able to number many as the fruit of the second. As an illustration of this we may mention a teacher who has during the last year and a half, Certificates have been better attended to than before, the increase in the number of teachers known to us is 43 per cent.—while in London, where, during the same period, Certificates have been more neglected than heretofore, the increase is only 35 per cent. We proved last year, by a comparison of our "Book of Honour" with the Census of classes just obtained, that "the Certificate-working teachers have nearly four times as many pupils per man, and teach their pupils quite four times as well, as those who either use the certificate very little or neglect it altogether." It is, therefore, a fact, not a mere opinion, that the Certificate-working teachers have an eight fold usefulness as compared with the others.

There are some half-dozen men to whom the Tonic Sol-fa Method is under the deepest obligation for their true working of the Certificates. Their neighbourhoods are filled with teachers, and they have sent many to distant places. We honour these men, and offer them our loving thanks. There is, then, not a moment's question with us who are the most valuable men in our Tonic Sol-fa movement. There are other great and special services which may be rendered to our cause, and which may for a time absorb the energies of the teachers.

which would otherwise be given to the Certificates;—but on the whole, our “Book of Honour,” year by year, shows you the men who are best carrying out our Tone SOL-fa work.

But difficulties arise in the path of the Certificates as on every good road. First, the examinations are laborious, lengthy, and trying to the patience. Many of our teachers find it difficult to give the requisite time to the work. Mr. Sacll mentioned at the Conference that, of the many hundreds whom he had examined, nearly all had been examined long before breakfast! What we have to say to this difficulty is,—all the more honour to the men who, for the sake of reality in their work strive to conquer it.

Next, it has been said that great disgrace has been brought on the Certificates by unfaithful grading. There may be such cases, but they are very few;—and instead of harping upon them, there is an excuse for your own negligence, you ought honestly to report them to Mr. Curwen, who will do his best to stop the Certificates in such cases. Look through the “Book of Honour” and see how many examiners there are whom the best informed amongst us can even suspect of unfaithfulness. Are there two? Is there even one? Out of the 6000 Certificates granted during the past year, we are persuaded that the percentage of bad ones is exceedingly small; for mark you, the most faithful examiners are always those who grant the largest number of Certificates; the doubtful ones grant very few; their own pupils are3 disgusted with them. For a teacher to say that he will not grant Certificates because out of the 30,000 Certificates granted up to this time, some 100 or even 200 have been given carelessly,—shows either his own great weakness of mind, or else his readiness to catch at any straw having trouble.

The difficulty about “respectable people” will vanish in proportion as “respectable people” are better known. We wish all our teachers could have seen the way in which that plain, humble, unpretending, honest man, Wm. D. Read, used to handle his Drawing-room Classes.

The objection that it is unwise to force the Certificates,—that is, to make them absolutely necessary to Intermediate or Advanced classes, only applies in those cases in which you have no other and more Elementary classes for the pupils to join. But that pupils, in any large numbers, can be brought to trouble themselves with the self-teaching that the Certificates require,

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without the application of every moral stimulus that can be applied, and of the strongest force of will on the part of the teacher, we entirely doubt. Who does anything without stimulus! This world is full of stimulus! And in every good movement the few determined ones have to find the stimulus for the inert mass. This “Reporter” is a stimulus! To you, O lazy teacher, is it not full of goads! And to you, O generous and faithful one, is it not a crown of honour! The strongest goad to the idle among our pupils, and the most hopeful crown to the diligent whom Tone SOL-fa is able to offer, is the permission to take part in our great demonstrations. Thousands will go through the labour of preparing for a Certificate with that hope before them, who would never find the courage or the perseverance otherwise.

We have ourselves resolved never henceforth to countenance by our presence or otherwise a Tone SOL-fa demonstration in which the pupils cannot take at least the Elementary Certificate. Our adherence to this rule has, we are happy to say, already borne some good fruits.

The makers of fine wire draw their metal at first through a large hole, next through a smaller one, and then through a smaller one still. But if they try to draw the wire through the small hole at first, they would find that they had a hopeless task. It is thus with our certificates. Our rudimentary SOL-faists are drawn through the wide hole of the Elementary Certificate which meets them in every class, and has its examiners everywhere. Next comes the narrower hole, with more restricted examinations, of the Intermediate Certificate. And, after that we begin to draw the fine wire of our Tone SOL-fa Instrument through the narrower opening and close examination of the Advanced Certificate, which is, at present, only given to the “Tone SOL-fa Reporter,” 1883, pp. 159, 160, 161.

NO TIME FOR CERTIFICATES.

740.—We have often heard teachers say that they have not time to examine for certificates. This is a great and serious mistake. The individual examinations which the certificates require are an essential part of the teaching, and should be taken out of the teaching time. There is no teaching exercise which promotes the success of the teacher so much as this. A quarter of an hour spent in individual examination does incomparably more for the progress of a class than the collective singing of half-a-dozen tunes. If the school or the class is large, the teacher can easily provide himself with monitors or other assistants in the work of examination. It is true that the value of the certificate depends upon the known character for strictness of the teacher who signs it, but it is not necessary for him to examine all the pupils personally. He is responsible to us for the strictness of the examination. If we find him to be issuing certificates not strictly given, we withhold the certificates from him. That is enough. Of course, it is better if the teacher can do the whole examination personally, but so long as he makes himself responsible for it we are quite content that he should select the assistants who do the greater part or the whole of the work for him. Indeed, we recommend the plan of employing competent assistants to examine for the certificates, and to bring before the teacher himself only those points of each examination about which he has any doubt. In this way the assistants will save the teacher much time in two ways,—first, in examining those pupils who come quite unprepared, and second, in examining those who take the certificate indubitably well. Only the doubtful ones need be brought to him. In such a case, however, the teacher must be, for his own sake, very scrupulous in selecting his assistant.

The process of examining is also greatly facilitated by the arrangement that six weeks (not more) may elapse between the commencement and the close of a pupil’s examination. A register can easily be kept by the teacher or his assistant of the date at which the first requirement was done by each pupil,—that at which the second was done, and so on.

* * * In selecting the sight-singing test, while it is not fair to the pupil to make it as difficult as possible, it is not fair to the pupil to make it as difficult as possible. Let the inspector take by lot one sixth of the pupils offered for re-examination, and if any one of them...
USE OF DEPUTIES.

741.—Mr. Miller's description, at the first tea-meeting, of the manner in which he granted his Certificates in large schools was very important. He devotes ten minutes out of every hour's teaching to the examination for Certificates. Each pupil is examined before all the rest, who listen with intense interest and sympathy, exercising and developing the critical faculty in themselves. After a few lessons, and a few pupils' experiments in pointing on the Moderator, he declares himself ready to examine on the first requirement of the Elementary Certificate, and invites his pupils to bring their six tunes. As soon as one pupil has passed before the whole class, he is credited by a graduated entry, similar to Mr. Thodey's, with the first requirement, in a property kept record. After a few more lessons, and a thorough drilling in time exercises, carefully avoiding those which are in the Certificate itself, he declares himself ready to examine for the second requirement, and so on. In the large Ragged and Industrial schools, he appoints a separate monitor to examine for each requirement, and a boy must pass all the monitors before he comes up for the brief but sure examination of the master. Mr. MacKeland, than whom no one is more competent, bore testimony to the thoroughness and great practical value of Mr. Miller's examinations. This is thorough work, noble work, work that will live.—"Tonic Sol-fa Reporter," 1884, p. 206.

DETERMINATION TO WORK TRULY.

742.—Mr. Brown, who kept himself in the background throughout the evening, wished Mr. Curwen to speak on the subject of Certificates. He urged their use as a matter of good fellowship, a Freemason's sign, acknowledged by Sol-faists in many parts of the world. As an illustration of the kindly spirit which exists among the friends of our method, Mr. Curwen read an extract from a note of Mr. J. W. Powell, of Burslem, who, hearing that he was in the land of cakes, sent his loving respects to all the Tonic Sol-fa friends he might meet. But this spirit of fellowship would not suffice to hold Tonic Sol-faists to the unalterable Certificates, if there were not also a matter of educational reason. The Certificates imply much more than is included in the sight-test. We have sometimes been tempted to think that a sight-test might be made to answer our purpose, and it would certainly save the time of the examiner. But nature reflection and experiment has always convinced us that this would produce very one-sided teaching. Some degree of musical memory should certainly be cultivated by every student, and a chorus singer without it is very defective, but that is not implied in a sight-test, and many can sing at sight who have no musical memory whatever. In the same way skill in time is a great essential of successful chorar singing. This also is required by the Certificate, but it would be unfair and impossible to introduce great difficulties of time in a sight-singing test. The power of copying by ear, the value of which cannot be over-rated, is not in the least implied by the power of sight-singing. By giving some small test of the faculty of pointing on the Moderator is included in the sight-singing test. We think not, for we have known many who could sol-fa by the help of syllabic association, but who knew nothing about the intervals, upward or downward, which their voices were taking. Thus, if any friends are inclined to be satisfied with a sight-singing test, let them remember that they leave their pupils deficient in one or all of these other branches of musical ability. If it is known that there will be no examination in musical memory, in pictorial intervals, in difficulties of time, and in copying by ear, all these studies will certainly be neglected. The history of the Tonic Sol-fa Institute in Paisley is a very honourable one in relation to the Certificates. About nine years after Mr. W. D. Read's great popular class there, Mr. M'Alpine wrote in the "Reporter" that the Elementary Certificate had been introduced as a test of admission to their choir, but the test had reduced the choir so much that it was really difficult to get up a good piece. Probably two-thirds of the old friends had left. "But," he adds, "we have now rallied considerably, and have only to regret that a firm course was not taken at first." This was in January, 1865, and the step then taken has been well justified by its results. The innumerable number of skilled singers in sufficient numbers to perform works of considerable magnitude, as our concert reports frequently testify. Now that they are taking up an oratorio we were glad to find them all in the mind to insist on the Intermediate Certificate as their door of admission to the choir. It is evident that this Society owes very much of its success to the character and courtesy, as well as to the musical ability of the gentlemen who has been its honorary conductor for so many years.—"Tonic Sol-fa Reporter," 1871, p. 297.

748.—I was very sorry to hear some teachers deplore the plan of working up for, and making the pupils take certificates before we allow them to enter a higher class. Perhaps, Sir, you will bear with me while I relate my experience in that matter so important to our movement. On a particular evening I mentioned publicly to my class that after that quarter no one would be admitted to join who had not earned the Elementary Certificate. Of course they were surprised. I then dwelt somewhat at length upon the advantages I thought we should gain by such a course. We went on as usual till the end of the quarter, and some had forgotten all about what I had said, and had never listened, and nothing was noticed unusual only the occasional examinations for a certificate. Well, Sir, the first night of the new quarter arrived at last, and I had a painful and yet a pleasant duty to perform, as one by one presented themselves for membership, to say to a Miss So-and-so, "Oh, I am sorry that I cannot take your subscription, because you have not got your certificate." Then one of her friends who had been successful and more persevering would intercede for her, but all to no purpose, because I said that if I was not firm the whole structure would go to ruin. To those that I had to refuse I spoke kindly, and advised them to persevere, and I would be ever ready to lend them a helping hand; privately, only they must go through the examination perfectly. Of course I lost a great many; some tried, others left and joined classes where the rule had not been adopted. Out of a class of 72 I had only 30 in the new one. But I felt that those 30 did me more credit as their teacher than the whole 72, constituted as they were. First one and then another of the old ones would come and ask me when and were it would be convenient for me to examine them, and so I have got many of those who left, back again, and shall have more. The class itself is now proud of the measure, and the members themselves are the first to say to a new candidate,—"Have you
Certificates; Reward Tickets. Perennial Elementary.

Your certificate? If you have not you can't join our class; it is no use your coming, because you will only get a denial!" They soon recovered the shaleb, and now all goes on happily, and I hope orderly. So you see, Sir, that if teachers will but have the determination to carry it out, all will be well in a few months. It wants determination a little shrewdness, and to make up your mind to lose about half your class, and to have a much better class in its place. In order to work the certificates well, you ought to have two (at least) or three classes at one place of meeting on different nights of the week. You want, and must have, a class of all Elementary Certificates. You must have an Elementary class as a school to supply the upper class, and for the non-successful to fall upon, or you may lose them, but a kind word in time saves them in most cases. After great determination and little sacrifice I have or shall have by Christmas, a Tonic Sol-fa for. I have the four higher classes already in existence, and the new Elementary will be started soon. My competing class meets on Tuesday. No one enters this unless he has the Intermediate Certificate. In this class I teach Old Notation, read extracts from "Parish Choir," "Musical Times," M. Pette's "Choir and Claurus singing." In short, anything that is likely to make them good musicians. I venture upon the F. M. F.'s, F. O. F.'s, &c., &c., now and then, but when I get my own "Advanced" shall go at it with a little more confidence. Therefore you see, Sir, that perseverance I have got a nice set of classes, and I do hope that I shall be able to carry them on prosperously. — Edward Thompson. — "Tonic Sol-fa Reporter," 1863, p. 313 & 344.

745. A large proportion of the pupils under the Tonic Sol-fa method are quite unaccustomed in their daily life to vigorous mental application; and many of them would even admit that they do nothing come to a Tonic Sol-fa class in order to "tease their brains," but simply to pass away apleasant hour. Ask them to prepare for examination in the Elementary Certificate, and they will say, "I am here for a lesson." Tell them you will secure for them a thoroughness of knowledge and power, and a confidence that nothing of vital importance has been neglected hitherto, and thus prepare them to enter fairly and honestly upon an Intermediate Course;--they answer, "What do we care for all that, as long as we will admit into the Intermediate Course without it?"


This is serious, this dead weight of indifference to real progress, is the great difficulty of our teachers. Nothing but resolute moral force will conquer it.

Mr. Passmore, of St. Mary Cray, had an Elementary class of forty young people. When the Elementary Certificate was mentioned there were all the usual excuses and "Don't see why," but Mr. Passmore framed his own certificate with Mr. Young's signature upon it, hung it over his mantel-shelf, and resolutely said, "No one shall join my Intermediate class who has not taken the Elementary Certificate. The consequence was that in a short time thirty-two out of his forty pupils creditably passed the examination, and had their names entered in his "Book of Honour." Many of them expressed surprise at the advantage which the certificate brought them. Points of instruction which they had overlooked, or missed through absence, were brought before their attention; and exercises which they had before sung carelessly, the class helping them, they were now able to sing carefully without help from any one. Mr. Passmore has found out a cheap gilt-frame maker in Holywell Street, and he means to persuade his friends not only to take the certificates, but also to frame them, and hang them in some conspicuous place in which they will attract the attention of every visitor. — "Tonic Sol-fa Reporter," vol. iv., pp. 164 & 165.

Reward Tickets.

745. Mr. Miller delivered a spirited address on "Some appliances in aid of elementary teaching." He exhibited his plan of giving reward tickets for every successful individual effort,—as for an answer to a question, for a tune pointed from memory on the Modulator, for a tune aspired by ear, for a tune exercised, &c., &c. One ticket for every five of them would be pointed to be by the Modulator. Mr. Miller examined him in six taken by one for every tea, and found him perfect. When a pupil had obtained ten of the small tickets, they were exchanged for one of a larger size, and ten of these larger tickets would be exchanged for a handsome card, with some beautiful tune meant to encourage solo singing. At the tea meeting afterwards, one object that there would be too much "running on sorts," as the printers say, that 100 tickets obtained exclusively, for pointing to the Modulator, would not be so valuable as if 25 had been obtained for that, another 25 for ear exercises, another 25 for time exercises, another 10 for sight-singing, and the remaining 15 for general questions. We understood Mr. Miller to say that he overcame this difficulty by registering, for each pupil, whatever he did towards the Elementary Certificate, and requiring him to keep that Certificate in view. It is now an understood rule that the Elementary Certificate may be thus taken piecemeal, but only within the limits of six weeks. Another objection was that the boys in some schools would be tempted to trade away their tickets, to which Mr. Miller answered that he had only met with one case, in which all the tickets of both boys were taken away, and the practice stopped. Mr. Miller said that the eagerness of the pupils for these tickets was something astonishing. It was quite different from winning marks which were hidden away in a teacher's book. — "Tonic Sol-fa Reporter," 1865, pp. 19, 20.

Perennial Elementary.

746. It is all very well to talk about perennial sprin, but we should soon get tired of the blossoms if we saw them always lingering on the tree and never ripening into fruit. It is all very well to talk about perennial youth, but we should soon grow weary of our boys, if we saw them year by year, losing in deed all the freshness of youth, but retaining all its carelessness and ineficiency. These were the thoughts with which we came away from a Tonic Sol-fa class which may be fairly described as a "Perennial Elementary." This class had existed for a series of years,—every quarter admitting new members. On the occasion of our visit some six or eight were thus admitted into a class of about thirty, some half dozen of whom had obtained the Elementary Certificate, and most of whom were able to sing plain tunes at sight. What would become of the new members in such a case? Who would teach them their dob, me, sol exercises? Where were they to gain the elementary perceptions of time? How were they to obtain a clear and distinct idea of the mental effects of the tones? And who would develop to them the beautiful method of transcription? To think of this rough and hasty attempt would be made to give them a little private instruction before or after the hours of the class, but by far the greater portion of their time would have to be occupied in singing by ear, and in puzzling over things which had never been made plain to them. Poor, unhappy new members, how can you ever come to reap the true advantages of the Tonic
Sol-fa method! Then as for the old members—the old eccentrics, a mere fraction of whom have attained to the Elementary Certificate, without the chance of getting anything so satisfying as they to endure the beginning of every quarter? It must be miserable to them to be thrown back every three months into the worn-out spring-time of their Sol-fa experiences. They must feel very weary of returning to elementary tunes for the sake of each batch of new comers. They have not even the consolation of feeling that they are helping the learners who have just entered, because they know that they are lifting them over every style by sheer force, instead of allowing them to get themselves over by the pleasurable exercise of attention, thought, and energy. Most miserable Perennials! your case is a pitiful one indeed.

But "what is to be done?" says the teacher of such a class, groaning under his load of incompatibility. Our answer is "take extra tuition." If you are an amateur teacher, your love for the work will make that pleasant to you. If you are a professional teacher, your own efforts will not make it necessary, for a professional teacher lives only by the credit which comes to him from work well and faithfully done. Divide your class into two. Give to each of them half the time. Do not let the Elements sing with the Intermediates, lest they learn the false habit of singing by ear, and do not let the Intermediates sing with the Elements, lest they prevent the real faithful learning of the easy steps, and make the Elements go lame all their lives. But allow either section to listen to the other if for social reasons this is desired. Let the Elementary Certificate be the dividing line. If you are busy, get a friend or two to examine every pupil before he comes up to you. If you can trust those friends so far with your own good name, it will then be necessary for you only to examine each pupil in what they tell you are his weaker points. You will not, of course, put your name to the certificate without examining in some one point, and without the fullest confidence in your helper, but it is possible that a two-graded class will at first be the smaller, but it will soon come to be the larger of the two, and then there will be left a residuum formed of the dull, the irregular, and indifferent. As for the dull, take personal pains with them. Give them extra time and attention. We have, but once and again, but very often, found them to bear the most splendid and most satisfactory fruit. But as for the

guiltily irregular and indifferent, the sooner you send them away the better. They will do no good to themselves or to you, and they will do great mischief to one another. And so let there be an end of Perennial Elements. — Tonic Sol-fa Reporter, 1870, pp. 369 & 361.

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ALL-ROUNDEDNESS.

474. — Our musical friends say that when the young Sol-faists have got an Elementary Certificate they think so much of themselves that there is no bearing with them. Our reply was that the only cure for that would be to teach a number of them until they could take the Intermediate Certificate, and that would put the Elementary into its proper place. If again, the Intermediate was found productive of concert, the cure would be to lead the fashion in taking the Members', and so on. I tried at the lecture to show the 'all-roundness' of the Certificates. They require a man not only to read Tunes well, but to be also well drilled in Time, and even these will not be sufficient; he must have some skill in vocal music and a good culture of Musical Memory. They prevent his becoming musically one-sided. They cultivate all the musical faculties together. It is true that well-known and practised musicians need no certificate to prove their skill. Their whole neighbourhood knows it. But when they begin to teach others, and wish to test the real results of their teaching, then they need the certificates. They must have the Intermediate, in order to grant the Elementary, and the Members', in order to grant the Intermediate. — Tonic Sol-fa Reporter, 1876, p. 36.

ONE-SIDED CERTIFICATES.

743. — Mr. Curwen spoke of the danger of one-sided certificates. A strong case had occurred recently. One of our ablest teachers had a large society of singers, holding the Elementary Certificate. They wished to increase the number, but found young people who could not remember six tunes, and old people who could not copy by ear, and ladies who did not like to point on the Modulator. So they brought down the Certificate within the reach of these incapable, comforting themselves, however, with the assurance that their sight-singing test had been considerably increased in difficulty. With this test as the only one they rapidly increased their number. When his friend the conductor of this Society was reminded that there must be a large number of pupils in his choir who absolutely could not take the Elementary Certificate, he replied that his choir "was a very superior one, could sing anything put before it, and could get up classical music in a very rapid current. Numbers in the choir contained a larger number of Intermediate and Members' and Advanced Certificates than were to be found in any other town in the kingdom." He did not see, that in this reply he was really explaining how it came to pass that so many one-sided singers could be so powerfully and so rapidly dragged through the difficult classical music which the choir is in the habit of performing. The holders of the Intermediate Certificate helped their weaker brethren. But was it an advantage to these people to be dragged along at such a rate? Would they not, when they tried to run alone, away from the choir, find their own helplessness and grow discouraged? And would they not ascribe all their failures to the Tonic Sol-fa method? Was it an advantage to those who held the higher Certificates to have these "imperfect musicians" hanging upon them? And was it the slightest advantage to a work as Associate of the Royal Musical Society? It was worse than without worth! Helping the weaker brethren is good in Church, but bad in class. As a means of getting over the difficulty of time, in examining for Certificates where the classes are large, Mr. Curwen recommended Mr. Miller's plan of examining by means of lieutenants, in whom the teacher has confidence, to whom he can trust his honour, reserving only to himself the work of examining the weak point in each candidate.

* * * Mr. Ashcroft said, "All good teacher is really teaching for Certificates." Mr. Evans said, "In reference to whatever success I have had, I owe it all to the Certificates." — Tonic Sol-fa Reporter, 1871, pp. 307, 388.

UNCERTIFICATED CONCERTS.

749. — We continue to receive requests from dear and honourable friends, to whom it is difficult to refuse anything, that we will insert notices of these concerts. But of course it would be injustice to others if we were knowingly to yield to this pressure. There may be exceptional cases, but experience has proved unmistakably that public concerts given by pupils who cannot take the Elementary Certificate do more harm than good. They beget in the teacher a satisfaction with superficial work, and they beget in the pupil a craving for show, a readiness to exhibit unripe fruit. These two tendencies have ruined our cause in many a town.
that we could name. At one time the metropolis was flooded with superficial work in connection with our Sol-fa cause. Sensitive people became disgusted with us, and we are now only slowly regaining the favor we lost, and also has had its army of locusts eating up the true growth of our Sol-fa work. — Scotland, than which no country in the world is better able to judge of the real nature of good teaching.

To get a class to sing at first sight in public who cannot, each one, sing at first sight separately, is a task as delusive to the public, and self-delusive to the pupils. It is also very unwise to encourage young people to be satisfied with this stage of singing, if they cannot prove, also, such a small cultivation of musical memory, and such a limited perception of time, as is implied in the Extemporaneous Certificate.

Perhaps some friend will answer, "But, sir, you are taking B for granted that we could not take the Certificate, if we liked to do so. We think we are all quite as good as your Certificate pupils." To whom we reply, "No doubt you do, and there's the mischief! At one time we used to believe these self-assertions, but our experience has taught us that often, also, that it is the rarest thing in the world for a person who really can take a certificate, not to be perfectly willing to do so."


770.—We ourselves learnt two lessons from the experiment of the festivals of schools in which we took part. First, we learnt that a choir of self-drillers (i.e., a certified choir) is more trustworthy than a choir of those who have only gone through a course," however well inspected. Secondly, from the result we learnt, that if you will let young people have the pride and pleasure of singing in a concert, that is, for most of them, their own. They want no more self-importance than is necessary for that. Why should we have all the time to be concerned, they say, "if we can get into a choir without them?" Every uncertificated concert, we therefore concluded, is a direct and positive encouragement to this business, and it does not become us as true lovers of the Tonic Sol-fa cause, to have a hand in such things any more. — Tonic Sol-fa Reporter," 1893, p. 69.

785.—Looking over certain old letters lately, among them we found three which throw a useful light upon the old question of uncertificated concerts. More than fifteen years ago two friends (who are hearty friends still) were members of the Committee of a Tonic Teacher's Manual.

Sol-fa Association. They agreed thoroughly as to the objects they aimed at, but they differed as to the manner of attaining them. The friend whom we shall call A wrote to his friend B, among other things this:—

"I am resolved no longer to follow our Committee in their non-educational, but rather philanthropic, and course. It is better for us in the long run, to make a public failure—while sustaining educational truthfulness—than to win a success by educational compromise. Both our successes this year were won by compromise of thorough educational truthfulness. Numbers (by universal confession of the teachers) were admitted to the * Choir, to whom it was as much an educational injury as it would be to pass a boy on from Addition and Subtraction at once to Decimals. Vast numbers of our last * * Choir had never passed through any regular course of teaching. Their minds were drilled up to the mark, and so injured like the others. * * No temporary successes, however much fame or money they may bring to the Association, will ever reconcile me to this any more. I owe a great duty to the method as a truthful and educational one. I will strive that my name shall be associated only with its elevation. I think you would do so also, dear friend,—but I am afraid you do not look at it educationally as I do.

To this his friend B replied with many kind words and among them this clear and effective statement of the case from a different point of view.

"I candidly own that I don't quite agree with you on all points. For example, I do not aim at making the Association solely a great agency for educating the people in musical science, on the true principle. This is certainly a great and worthy object,—but, for myself, I must own that I am anxious to promote school and home cheerfulness, to use a very expressive word. And even if the Mills should say pretty choice of the certificate, I shall not break my heart,—only let them sing moral songs with heart and voice. Not for the thing I am trying to do a success, and we have got the sinews of war, without which we could not prosecute our work well or ill." A's answer brings us to the point we have to consider. He says:—

"Your note shews distinctly and clearly the different positions which you and I hold in relation to the Tonic Sol-fa movement. Your position is simply that of benevolence. Mine is that of benevolence also I hope,—but of benevolence pre-eminently governed by true educational principles."

Now here are two reasonable positions on either of which good and earnest men may take their stand. It is true that A may say, my position includes yours and something more. The more truly a method is taught the more widely will it spread, and the richer will be its usefulness—and more than that—if you teach a method badly, it falls into discredit, and its usefulness ceases altogether. But B may fairly answer, "I am a different testimony from you. I cannot wait so long. I like to see the good that is done. And, besides, I am very much afraid that in going so much attention to the method of teaching you may be tempted to forget the object of your teaching."

The question is,—which of these two positions do we hold? We are nominally members of a Tonic Sol-fa Association! If it were a Band of Hope Association we should naturally expect that its members, having their minds filled with the enthusiasm of Temperance would say, "We are afraid lest the discipline of true teaching should drive away our uneducated pupils. We want immediate results. We will gather the children in. You may discipline them afterwards. We take undoubtedly the B position." If it were a Schoolmasters' Benevolent Association, it is just possible that its managers might forget the known conditions of all permanent success and say,—"We are bound to produce a grand array of pupils, and so secure a large income for the Association. These returns are our legitimate object. We want the money for a good purpose. And we fear that it would be long before we could combine exact teaching with pecuniary success. As schoolmasters we do not like 'plucking unripe fruit,' but, excuse us, we have our immediate object the We are position B."

It was simply a Musical Holiday Association,—and there are many worse holidays than that might well be a subject for reply. But, as our enquiry relates only to Associations bearing the name of an Educational Method, and established for the purpose of promoting popular music by means of that method,—we think that position A is that which they ought to hold. — Tonic Sol-fa Reporter," 1897, pp. 268 & 269.

ILLEGITIMATE DEMONSTRATION.

772.—A true demonstration is simply the legitimate outcome of the work which a class has faithfully done. Within these limits demonstration is not only important, but necessary for the life of a class. A class must always have
something to work up to, else it flags in interest. But anything beyond this, any unnatural excitement, any attempt to perform things more difficult than those which have been taught, any absorption of time and attention which should be given to learning, is a mischief, a great and unmistakable mischief to our movement. Instead of promoting, it very seriously indeed retards the work. The teacher of one of the large classes in London has assured us that if he had been allowed to have only one demonstration in the year he could have done twice as much work, and made his pupils twice as good singers. But he was not in a position to have his own way in the matter, and a very large part of his time had to be taken up in drilling his pupils in pieces more difficult than they were ever taught. These illegitimate demonstrations injure our Sol-fa classes in three ways. First, they keep the pupils in incessant excitement, and while a moderate degree of excitement promotes work, frequent excitement not only hinders work, but breaks down the spirit of diligence, and injures the character of the pupils. If pupils are once taught that by a little smart conductorship they can be made to produce the same results which others reach only by hard work, there is an end to work for them. It is quite natural enough for pupils to be superficial, but if you teach them superficiality, you have only yourself to blame, and it is important to notice that the love of superficiality once implanted is hard to get rid of. Second, they take up the time of the pupils which should be employed in steady learning step by step the principles and practice of music. What is the use of a good method if its plans are to be roughly and carelessly thrown aside for passing gratifications. The tone abstracted in London from elementary teaching during the season now passed, is most distressing and alarming to calculate. We have never known a season when so few elementary classes have been started, and in which so many existing classes have turned aside from thorough work.

—From Sol-fa Reporter, 1874, pp. 265 & 266.

THE CRYSTAL PALACE.

739.—On the 15th Nov., 1870, a meeting of Tonic Sol-fa teachers, to confer with Mr. Curwen as to the best means for the introduction of the Systematic Teaching of the Tonic Sol-fa Method into Schools, and for increasing the number of certificates granted, was held at the Auction Mart. Mr. J. W. Glover, Hon. Sec., began by explaining the object of the gathering. It was felt that in the present crisis of popular education Tonic Sol-faists could by no means afford to fold their hands. In view of the increasing number of schools, the Government recognition of our method, and the resolve of the Committee of the Association to confine their Crystal Palace Choir to holders of certificates, the present time was most appropriate for calling the conference. Mr. Glover concluded by reading several letters of support from Mr. H. Richards, of Marlstone, who said that, thanks to the cheap offer of “High School Vocalist,” No. 2, he had been able to put into his hands five schools. Already six had accepted his offered services, and he expected the number increased to about giving him 1,000 pupils, from which he hoped to bring a contingent of 500 certified ones to the Crystal Palace.

Mr. Curwen said there were, he thought, many teachers—some of them among the best—who had not pushed the certificates because “the law” did not require that they should. Now that the law was altered, he had no doubt they would adapt themselves to the new habit. We were all creatures of law and habit. He believed that the power of sight-singing and a capacity for time and tune were to be obtained in the most direct way by the use of the certificates. But they were more trouble at first. As to those friends who came to the concert because it afforded them a chance of easy amusement, he must tell them they had missed their way. The Tonic Sol-fa Association was an educational organisation, and this must be borne in view. But here again, he believed if an easy amusement only were in view the best way was to teach carefully. Teaching by ear, he knew by his own old experience, was very hard work. By long grinding you were able to teach a few tunes, and when you had taught them it was equally hard to teach any more. But go to work with a method and the results are larger and broader. In practising by ear children scarcely knew these things, their minds were not occupied. But with a method their faculties were alive, their perceptions were enlarged and a power for thorough tuition. This was even more true of children than of adults, for their faculties were young and eager for employment. The points of difficulty in the certificate examination were the Ear and the Time exercises. But this was because neither subjects had been properly taught in the past. The difficulties would disappear before systematic teaching. No teacher could afford to do without some standard by which to revise his teaching, to see its weak points. This standard the certificates afforded.

Mr. W. Green, A.C., said that as soon as the resolution of the Committee was known, he told his boys that they must all push for the certificates and that those who did not take it with the others would have to stay with him after school hours to learn. This produced one or two letters from parents who “wished he would devote less time to music and a little more to arithmetic.” His answer was that he devoted and should continue to devote only a quarter of an hour a day to music, and as this was one of the subjects in his prospectus he felt bound to teach, if Mr. Curwen heard no more of the complaints. On the other hand, one of the boys came to him and said “Please, Sir, my mother’s going to give me sixpence when I get my certificate.” This had a good effect, for some of the other boys were heard to say, “I shall ask my mother to give me sixpence.” So the certificates had considerably risen in value. He had monitors whom he could trust to teach the boys Sol-fa and point the six times (the whole of the latter) but all the other requirements he examined himself. Mr. Green then announced the intention of the Committee to spend a considerable sum in prizes for all certified pupils who passed a re-examination with a very high number of marks. The particulars of this important scheme will be announced by circular. Something also was said about prizes to teachers.

Mr. Suck reminded the meeting of the work done by the Association during the last season in paying the class fees and providing the books for 50 or 60 pupil teachers in schools. He referred to the plans of the Science and Art Department to show the advantage of making both teacher and pupils share in rewards for good work. He did not, however, like the plan of a teacher employing subordinates in the examinations for certificates. On this point Mr. Curwen said he certainly approved the plan. He would allow all the latitude possible so as to secure the best. The signer of the certificate was responsible for its genuine character, and for his own sake he would employ none but worthy helpers. It should be understood that Mr. Curwen refuses cer-
Certificates to those teachers who are known to have granted them carelessly. Mr. Ashcroft said that good and careful teaching in one thing promoted it in all, and that slovenliness in one department easily spread itself everywhere. He agreed with Mr. Curwen that the certificates were a searching test of the completeness of teacher's work—a test which every good teacher welcomed.

The meeting closed with a vote of thanks to Mr. Curwen for presiding.

Mr. Proudman, who was unable to be at the Conference, writes to us that, in the school classes which he teaches, paying them only weekly visits, he gets sometimes 75 and sometimes 85 per cent. certified. He thinks that teachers who have their pupils every day can do this more easily than he does. He says, "I have done no such work as that which, during the past and present season, has been crowned with certificates. Some teachers may find difficulty, but not greater than their zeal and love for our progress as Tonic Sol-fa teachers will conquer."—"Tonic Sol-fa Reporter," 1870, pp. 553 & 554.

Untested Teaching.

754.—The value of our certificate system is coming out into prominence more and more. There is less and less faith in untested teaching. The testing helps the teacher as well as the pupil. The certificates are coming to be of great public value. The first need of praise which Mr. Luther Mason [Music Inspector of the Boston U.S. Primary Schools] gave to our Tonic Sol-fa method bore reference to our certificates. He listened with great interest while Mr. Longbottom examined for the Intermediate Certificate, and said that such a system of tests would be invaluable to their popular movement in America. Similar testimony has frequently come to us from men of musical activity and influence on first becoming acquainted with our movement. The committee of a large and influential London Institution, in engaging a teacher lately, said that they had sought for a Tonic Sol-fa teacher, because they had understood that we had a system of tests of musical ability. All sorts of incompetent singers had pressed into their choir, till they found it could do nothing, and so fell to pieces. An application was made from a great English town to a Scotch Training College a short time ago for three female teachers, promising good salaries, and saying that that college was applied to because it was known that its pupils held Tonic Sol-fa certificates. I hope that our teachers by professionally and openly training up to the certificates in class, will encourage their pupils to work for them at home. I strongly recommend them to employ two or three assistant instructors who shall examine in each class all the requirements which are easily and perfectly taken, and bring to the teacher only those requirements, one or two in which the pupil is not certain. This sifting of the candidates will save the teacher much vexation and much time.—"Tonic Sol-fa Reporter," 1874, p. 325.

755.—Certainly one of the most useful services to our Tonic Sol-fa cause, though often the most self-denying, is that rendered by the examiner. Let me therefore treat, not only teachers but all our Sol-fa friends, to make themselves examiners, and bring as many as possible within the power of the certificates. Young examiners will find great assistance from the following paper, by Mr. Longbottom, and quotations from a previous paper by Mr. R. Griffiths. To these I add a paper on the "Theory Honours," see above pp. 22 to 25, by Mr. Longbottom.

Difficulties of Examiners.

756.—This paper is intended to awaken discussion, under separate and separate topics, of the real difficulties which teachers have actually encountered, in their own personal experience. We shall consider the examination for the Junior Certificate, the Elementary and the Intermediate Certificates, avoiding all mention of other things beyond. The necessity for individual examination was made startlingly apparent to me under the following circumstances:—In two of my classes I have recently been going into the work of individual examination much more closely and carefully than I have hitherto been able to do, and have been, not only much enlightened, but frequently much startled by strange revelations. I wish, therefore, to make known a few of the more remarkable cases. The object which I set before myself was (partly as a valuable experiment) to ascertain, as nearly as possible, what was the actual condition of every individual member of a class, after going through a five months' course of one lesson per week. With some valuable assistance I was able to bring under individual examination, for the Elementary Certificate, nearly all my pupils. It must be remembered that the chief object was not to squeeze the class to the last drop, in order to get the greatest possible number of certificates, but to ascertain as nearly as I could the condition of each pupil and to give such help as I was able in each case. No. 1, was a young tenor, whom I had constantly noticed in the class as singing his part, amongst the rest, not only with ordinary correctness, but with an intonation more pure than that of his comrades in the tenor part. He came up for examination with every sign of having carefully prepared himself for it. I was well supplied with the first three requirements, but to my utter dismay, when the sight-singing test was tried, he went off in rigidly strict time, naming the syllables distinctly, but uttering them every one to the same tone (ton)! I allowed him to go completely to the end of the psalm-tune, and then asked him, "Are you aware, sir, that you have been singing all that upon one and the same sound?" He answered, with perfect simplicity, "No, sir." I then patterned the tune phrase by phrase, and he followed each pattern quite correctly having the book before him. I felt both perplexed and humbled to think that such a case could be possible after my class teaching had lasted five months, and telling the candidate that I would see what could be done for him, I went home to reflect. Here was a pupil, who, I well knew, could sing his tenor part in the class, who could point on the Modifier, singing correctly at the same time, who could follow my pointing on the Modifier, and sing correctly too, who
could in this same tune imitate my pattern, and yet could be capable of singing (from the book) all the notes of the whole of the whole sound. What was wrong? I resolved to investigate the case to the bottom, and determined to know something about my pupil’s mind. I resolved to set a test. I saw him again and asked, “Did you learn music at school?” “Yes.” “How were you taught?” “The teacher sang with us and we followed him.” “Have you ever practised in a church choir?” “Yes.” “How did you learn your music?” “The organist played our part over first and then we all sang with the organ.” “Do you ever sing songs when in company with friends? I mean yourself singing a song alone.” “No, I have always avoided doing so from timidity.” I had now got hold of the two great causes of my pupil’s monotone. First, the notes in a straight line, as seen in the book, failed to call up the Modulator in the mind’s eye. Second, he had never, either at home, at school, or at church, acquired the power of singing manual signs. Teachers knew what to recommend, and told him to go and practice still more pointing on the Modulator, singing manual signs. This was known as “singing” in practice.

A couple of weeks later he passed both the sight-singing and ear tests, and thus completed his certificate. A case like this, with such correctness in the earlier requirements of the certificate, and with so painful a result in the singing from the notes, had not occurred to me during a somewhat wide experience. I was much astonished, therefore, to find in another class four or five similar cases, but not as marked, and the investigation proved the defect to arise from precisely similar causes. Each one was cured in exactly the same way. It will thus be seen that the practical quite general in day schools, of singing with pupils is death to all independent power.

I shall refer, in their appropriate places, to other remarkable cases which were discovered in the course of this searching investigation. I am told that he called to think that our plans of operation are far from being perfect. Two things have been made strikingly apparent to my own mind by singular examples like this. First the illusive effect upon a teacher of the results of teaching as witnessed in the class only. And hence the paramount importance of individual examinations, and the invaluable usefulness of certificates. Secondly, the superficial, hasty, and hollow conclusions we draw from apparent results of examinations. It seems only a ridiculous thing, that an examination was held, and decided to dismiss a candidate who makes a series of egregious blunders, but “there are more things in heaven and earth than are dreamt of in our philosophy.”

A few cases like these ought to prove to us, that uncultured musical faculties often refuse to show themselves in the way in which we would have them called forth, and that sometimes they come forth in such deformed and abortive shapes that they frighten us. Let us try to think the fault is partly our own, and study more the false habits, the antecedents, the surroundings, the human weaknesses of pupils when (after our hard work in the class) they utterly disappoint us under examination. There can be no true teaching which does not seek to individualize the pupils whether they be taught one at a time, or a hundred at a time, and to do this to the fullest possible extent is the chief aim of a true teacher.

Before we discuss the details—the exercises—of the Certificates let us take up the consideration of 757.—Certain difficulties pertaining to our examinations.

1. The want of time for examinations is the primary obstacle that faces us. A busy, active, earnest young teacher, whose constant study is to make the most of every precious minute of his class time, feels a kind of blank dismay, when urged to examine for the certificate. Does he not go home from every meeting of his class oppressed with a sense of work left undone, "for want of time," and is he now asked to devote an enormous proportion of his sixty or ninety minutes a week to a mere ticketing and tabulating of his pupils? No, he feels bound to go on with his work. He must preach and sow and reap and mow. He cannot afford to stop—even to count his gains. This is how he feels. Many of us have felt the same. Can we wonder at it? The demand is a great and a serious one. Suppose a teacher, having a class of sixty pupils, sets to work to administer the Elementary Certificate, what is the time required? If three-fourths of them come up for examination, that is forty-five, requiring on the average ten minutes each, we get a total of seven and a half hours. But this is not all. There is always a large proportion of waste time in examinations, little delays, which may swell that total to eight and a half hours. Add to this the time required for second or third examinations (for some pass all the requirements at once) and you will probably reach ten hours. Reckon also the keeping of a careful record, writing certificates, distributing them, correspondence with Mr. Griffiths for cards, &c., which will add about an hour and a half more; making up and printing the half hours. But if he should be required to bring every pupil under examination, and to coach the dull ones, the total will reach fourteen hours, or about the amount of time commonly occupied with a quarter’s lessons! I am able to verify this practically, for in two elementary classes, I have recently taught, as much time was occupied in examining as in teaching, and in one class of pupil teachers far more.

What then is the remedy? Call in the assistance of deputy examiners. In schools get pupil teachers to examine for the head teacher. In evening classes get the more intelligent certified pupils to examine in a separate room, and let the teacher try a final requirement. I was very distrustful of this plan when I heard of it some years ago, but when I tried it I found the whole of a large class under examination, I was driven to try it. I was surprised to find it so safe and so satisfactory. At least the majority of the time and labour is saved to the teacher, a new class of helpers is developed by the employment of our deputy examinees, and work or study is a new task of musical study, a new and valuable experience lays the best possible foundation for taking up the teacher’s work hereafter. Thus, the work may be done which otherwise were utterly impossible, and I know of no other plan which will meet the indisputable and stubborn fact of “want of time.”

2. The difficulties of the teacher are very largely increased, and his labour seriously augmented by candidates presenting themselves for examination who are not properly prepared. Indeed, there are some who come up without any preparation whatever, some who unbassishly demand examination when they have not even read the requirements. In the latter case the candidate will generally turn out to be a person with a smattering of musical knowledge and skill (picking up independently of the Sol-fa method) who regards the certificate as something very childish and almost beneath him, but who thinks “he may as well take it,” and supposes that he can do it quite easily and without any previous study. These "off-hand" people generally do not take the trouble to
bring even a list of pieces for their pointing exercise. If the examiner wishes to save himself from waste of time and much annoyance, in the shape of questions, he will at once send such a candidate to the right about, with a slip of paper containing the “requirements.”

3. There is another class of students who also come up unprepared, but from very different reasons. These are the backward ones, the weaklings of the flock, who can do little indeed to help themselves. Very anxiously they come to try their fate. Home work has done very little for them, for they need constant the support and guidance of some stronger one by their side. Generally the examiner must be content with “a little at a time” from such, and the certificate may have to be gained point by point and at several examinations. In cases like this the work of the examiner practically becomes private teaching. A teacher—especially a professional one—may quite justly excuse himself and say that this kind of work is beyond his province or his undertaking, but all the more honour to the teacher if by any means he can rear such tender ones as these. Call in the help of some more gifted pupil who in home studies will patiently help on the feeble one; and thus good will be accomplished in two ways at once. Blessing will come to him that gives, as well as to him that receives.

Another case (No. 2), not so singular to me, was that of a young Bass, whose voice was considerably beyond the average both in quality, power of tone, and depth. Having passed the two first requirements, with one of my professional examiners, he came to do the rest with me, and I was surprised at the wild and apparently uncontrollable movements of his voice. It seemed to rush about and strike clumsily sounds not the tone he meant to strike, which led to an effort to change it, for the right one, and in this it was sometimes, but only rarely successful. This sort of thing prevailed on nearly every note which I pointed on the modulator. The case I considered as so very bad that I was about to dismiss the candidate at once; but he, seeing my hopeless view of him, said very earnestly that not only had he gone patiently through my elementary course, but that he had, for a long time previous, been under another teacher, whom I knew to be both able and careful, and that in fact for two years he had been aiming at this certificate, and that he meant to try for it, even if I could not grant it now. This, at once, determined me to give him every chance. I advised him to practise Manual Signs while singing and try to command his voice. I did not then see how to deal with him exactly, but the following week his sister came up for examination, and passed very well. I now saw the way. His sister must be his private teacher. I instructed him to practise singing and pointing on the modulator very thoroughly but always with the sister standing over him, and calling out when he was wrong. He was to correct his own blunders without help, and on no account to sing a single note without his mistress. He came again a week later and said he had worked at his task morning, noon, and night, whenever he could get his sister to listen. He was rewarded by passing all the remaining requirements. The chief lesson I learned from this case was the necessity for careful watching over such a pupil, until he has learned to correct his own errors. For such an one to go on practising alone, however industrious, is only to confirm and strengthen gross faults, as he will continue to produce wrong sounds, and his ear will learn more and more stolidly to endure them. I was conversing the other day with a highly gifted young musician, about a certain difficulty which one of my pupils had encountered. He said, “Well, why do you bother about that! He must be a duffer if he can’t do that. I should give him up.” I had to explain to my friend that it was just because my pupil was a “duffer” that I was bound to help him. If he had been as clever as my friend he could have helped himself. Yes, it is the mission of the Tonic Sol-fa method to help the duffers, and its glory that it does so.

4. There is yet another class of pupils who severely try the teacher’s patience. I mean the nervous ones. The extent to which nervousness affects the performance of a pupil under examination can hardly be realised.

One of my Sopranos, Miss A, who had already taken her certificate, brought a young girl (No. 3) to me and asked me to examine her in the sight-singing test, she having already passed the other requirements with one of my assistants. I selected a simple tune, and the candidate began to sing. After finding the pitch properly, she commenced the tune in another key, which was correct, and then she sol-fa’d in the most absurdly false manner. I should have dismissed the case at once, but Miss A remarked “this is not at all her usual way of singing.” I asked, “have you before heard her sing alone?”

“Yes, many times,” answered Miss A, “but never like that.” Just at this moment I was called away on other business, and returning in about two minutes, Miss A said, “Now Sir, she has done it quite correctly with me.” “Let me hear it then,” said I, and she at once gave the tune quite correctly sol-fa’d and lained. I was not satisfied with this but selected another tune, asking Miss A this time to try the candidate with it, and I retired. The result was just the same. When I returned Miss A said, “She has done it quite correctly,” and asked the candidate to sing it for her again. I heard it as I stood by, and of course I could require no more. What was the cause of failure? Nothing but nervousness. I could have understood nervousness causing a feebleness of voice, a tremor, or an occasional slip; but that nervousness could be the cause of sol-fa’d falsely was more than I was prepared for. Yet so it was. That nervousness completely took away for the moment the girl’s power of bringing her mind to realise what she was required to do, and prevented the fair use of her ordinary faculties. This case (had there not been the intervention of a personal friend of the candidate’s) would have been properly considered one of pitiable, hopeless failure. The paralysing effect of nervousness is greater than any of us can conceive. What can be done to strengthen those pupils whose only defect is excessive natural timidity? That something ought to be done is very evident, for even the highest abilities, the rarest gifts, may be lost to the world just because their possessor, through over sensitiveness, is powerless to exhibit them. Steady confidence is the singer’s capital. In this, as in other things, practice makes perfect. Confidence may be imparted by occasionally getting the pupils to sing before those in smaller and smaller groups until we gradually can get four single voices to stand alone. In one of my classes I used to announce after a piece had been well sung collectively, that I should expect such and such persons to sing it as a quartet at the next meeting. I had thus a large number of quartets, having special attention paid to them, while they were gaining that confidence which is the singer’s capital. This idea I carried out at the suggestion of Mr. Jackson (Masham). If in a performance a single voice puts out all the rest it is no excuse to say that it was through nervousness. A good conductor would say that it does not matter what the cause is, the effect is unjust to the class and ruinous to his
reputation. Nervousness must necessarily be treated as a musical sin. Besides this, nervousness really arises from thinking too much of what people will think of you, instead of thinking only of your work and your duty. A weakly or nervous temperament may make some people more liable than others to this condition, but a little bit of vanity is really at the bottom of the matter. It should not be thought any disrespect to fellow students, or teacher, or audience, that you are wholly ex- pressed in what you have to do. Whether in the class or in the examin- ing-room, happy is that teacher who possesses the rare art of making his pupils feel perfectly collected and at ease. Besides this leading to actual failure, nervousness is productive of most irritating and vexatious waste of time in the way of hesitation, false starts through flurriness, silly remarks such as, “Oh, I'm sure I can’t do it.” This sort of thing ought to be firmly repressed at once, in such a way as to stir up the candidate to a prompt and business-like demean- our; but of course the more kindly this is done, the more likely it is to answer the purpose. Sometimes timid candidates wish to have a friend present with them during examination to give them confidence. My experience tells me that it generally acts in the opposite way, and that it always has, more or less, a disturbing effect. Young people generally are more disinclined by a companion witnessing their failure than by the terrible presence of the examiner.

Avoid, above everything, dishearten- ing a pupil. Try always to encourage him, and especially to leave the impres- sion on his mind that something has been accomplished. If he does not succeed in all points try to secure that he does in some; and one or two requirements being done, let him go away in good spirits to prepare others. This implies, however, that he should never feel that he has been let off easily, but, on the contrary, that however little has been done, that little has been thorough.

5. Last year at the Member's Break- fast Meeting, a little discussion arose on the subject of examinations. And it transpired that the position of an examiner is an anomalous one, for while many charge no fees at all for their examinations, others make a systematic charge, and some place their fees at a somewhat high figure. It would seem very desirable that some uniformity should be established in this matter, for impressions of a rather damaging kind are given to the pupils. The certificates which cost nothing may be undervalued in comparison with those which command a high price, or, on the contrary, the teacher who makes a charge may be thought more mer- cenary than he who does not.—a very important matter in a community like ours which has the reputation of being characterised by the unselfish and dis- interested motives of its teachers. It would be well if some uniform plan could be adopted, and the fee be made the same for every examiner, or be entirely abolished.

There is, however, one suggestion I wish to make. Wherever a charge is made it should be upon the principle of paying for time rather than paying for a certificate. The most serious waste of a teacher's time is caused, not by those who are prepared, but by the unprepared and unprepared. If payment by time should be adopted, the prepared would pay least, and the un- prepared most. This would give fair proportionate remuneration to the teacher, and it would also furnish the pupil with a very plain and palpable kind of report on how he had passed the examination. "How much did you pay for your certificate?" would be a kind of touchstone for testing the ability of our Sol-fa pupils and friends.

759.—I now proceed to consider the first process of examination, Pointing of the Modulator, which is common to all the three certificates we are dealing with. The Junior-scholar Certificate requires the pupil to be prepared with three tunes, the Elementary six, the Intermediate eighteen; and, out of these, one is selected by lot to be pointed as a test. If this is done in a satisfactory manner, it is accepted as presumptive evidence that the candidate could have pointed the whole number required.

But the first question that arises is what kind of tunes? How much is the teacher entitled to demand? Some pupils will make up their list with the shortest exercises they can find, such as single chants and short rounds. I invariably refuse such lists. I think a syllabic common metre psalm-tune is the shortest thing that should be allowed. To prove the want of uniformity which prevails I may men- tion, as a contrast, that one of my pupils at Stratford, coming up for the Intermediate, included in her list of eighteen tunes to point, 10 or 12 glee and classical choruses, of which "Strike the lyre," and "See what love has hither brought," may be taken as specimens. The latter fell to her lot and the soprano part was correctly pointed, transitions and all. It was curiosity which prompted me to test the genuineness of such a list, although I should have regarded one of these pieces as more than equal to the whole eighteen which are contemplated by the requirement. We must stop somewhere. It would be a serious tax upon the examiner if he should be required to witness the pointing of one out of eighteen complete choruses!

Next to what is to be pointed, let us consider how it is to be pointed. Pupils who have learnt their tunes by memory and have not proceeded at home the pointing of them (a very common case) will always betray themselves by a wandering pointer. They will sing an upward and downward line— their singing will run on ahead of the pointer—they will falter in voice and their pointer will founder in search of a note just as one would grope for a thing in the dark, they will catch like a drowning man as sight of a note with the right name, but unfortunately it is in the wrong octave. In fact their demeanour will remind you strongly of an awk- ward person trying the ice, with skates on, for the first time in his life. Such slippery pointing as this must be condemned at once. The prime characteristic of the pointing exercise is a clear, certain, and definite idea of the situation of every note. Memory is certainly demanded, but whilst I could pardon an error or two in the mere act of remembering the particular tune in hand, I could not tolerate the least uncertainty as to the position of the notes sung. The main thing is that voice and pointer should move together, and that what the voice says to the ear, the pointer should, in the same instant, picture to the eye.

759.—The second process of examination is LAA-AING THE RHYTHMS. For the Junior and Elementary certificates only one is selected by lot. For the Junior-school certificate the test is taken from "Elementary Rhythms" Nos. 1 to 9, which goes as far as AAT. For the Elementary Certificate from any of the "Elementary Rhythms" which extend to AAT. For the Intermediate Certificate from any of the "Intermediate Rhythms" taken by lot, are to be sung. These Rhythms commence with taa-lai-tee and go as far as saa. It must be presumed that the candidates have previously been supplied with the Rhythms for practice. The work being cut out for us, it is a reasonable thing for us to have only to take care that it is properly done. With regard to the manner of performance only one or
two ideas suggest themselves. The first is as to the prescribed rate of time which is made imperative by the note at the head of the Rhythms. Is this rate to be found and determined by the candidate or may it be given by the examiner? Is the rate required to be exact to the metronome, or will a fair approximation to it be deemed satisfactory? I have next to inquire is the time to be marked by beats, if so, who should make them, the candidate or the Examiner? In all these cases I think it is quite fair to give the pupil the benefit of the doubt. First, the sense of Rhythm being the essential demand of the requirements, the prescribed rate may be set by the Examiner. Second, for the same reason (the Rhythm being more important than the rate) perfect exactness is not required. Third, there must be a very clear marking of the pulses by audible or visible beats. But it may fairly be left to the candidate to choose whether he himself will beat or request the Examiner to do so.

760.—The Voluntary demands from the examiner very careful judgment. The following limits are assigned to it. For the Junior School Certificate either the Manual Signs or the Modulator may be used. The rate of time is to be M. 60. The length is to be not less than sixteen two-pulse measures. It may include any tones of the scale, without using Transition or the Minor mode.

Although this appears perspicuous enough there is still room for the examiner to make the test ridiculously easy or ridiculously difficult. The prescribed sixteen measures of two pulses may be filled up by the use of two or three tones only. For example, this might be given without violating the letter of the law. (Point for the audience).

KEY D.
\[
| d : m | s : d | t : i \cdot s : m | s : n \cdot d : l : d | s : s | d : l : d | i : t : s : i | m : n | n : m | d : d | d : d | d : d | d : n |
\]
Here we have used only three tones of the scale. We are not bound to use all, but we are at liberty to use any; and, as a contrary example, I can readily imagine a fantastic examiner doing something like this. (Point for audience).

proper names of the tones. There is one case in which I think the repetition of the music whilst telling is not only excusable but commendable.

That is when the ear exercise is given in a misty and doubtful way. Suppose an examiner to be faulty in his intonation, his tests will be very difficult to interpret. I have heard patterns given so much out of true tone as to be quite unworthy of imitation, even if that were possible. I have witnessed an examination in which the ear test was given in an uncertain way, its tones out of tune with each other and devoid of character. The candidate a bright intelligent girl with quick musical instincts, administered a humorous and wholesome rebuke by repeating the phrase in Sc-fa language and with pure intonation, whilst an indescribably comical look in her eye plainly said "Is that what you intended to have sung?"

It is only a good, carefully sung, test that you have any right to expect to have interpreted. A voice of thick, heavy quality may render the tones so obscurely that a beginner could not possibly identify them. I have even found some who could distinguish the tones when sung by a soprano voice, but not when sung by a man's voice. It may be a good plan, in some cases, systematically to get tests sung by a correct and tuneful female voice. An examiner who has met with a large proportion of failures in this requirement should/jaliously inquire whether he is not himself to blame. Has he got bad pupils or do his pupils get bad ear tests?

When practising ear tests in the Elementary class I have found it necessary to go down to simpler processes even than those in Hints to Ear Exercises. Every observant teacher must have noticed that in the early attempts at telling or writing by ear, the correct answers come from a very limited number of pupils, and that those who give the answers are those who have finer natural perceptions of tone than the average. Before attempting to tell the name of even a single tone properly, the pupil must be able to discover and tell with certainty whether the notes ascend or descend. Sing three tones to figures, say the following, a j to 1 2 3 and ask "Did these notes go up or down?" The answers will generally be various and in many cases the pupils may be allowed to imitate the phrase, omitting to figure. All will then realise that the notes ascend. After this they quickly learn to discover by ear whether the notes go up or down. A good test for a later stage is to sing as follows—d d d to 1 2 3, and then ask "Did those notes go up or down?" The answers will again be various, but some quick ones will discover the truth and call out "Neither." Another advance is made when questions like the following can be correctly answered. Teacher sings s m 1 2 3, or d m 1 2 3, and asks "Did these notes go up or down?" Only the quick ones will answer "Both." The teacher will then say "Listen again and tell me whilst I hold on to the notes whether the movement is down or up. Sings to figures s m (down) d" (up), &c. Such preliminary exercises are very necessary and very useful, for quickening the faculty of listening, before trying to discover the relations and names of single tones.

762—Sight-Singing from notes carries us beyond the Junior-school Certificate, which we have now disposed of. The Elementary prescribes that, after pitching from the tuning-fork, "any part" in a scale-tone, not necessarily containing transition, or the minor mode, or any divisions of less than a half, shall be sol-fa not more than three times, and afterwards sung to laa or to words. In my own practice I substitute for the words "not necessary," "certainly not," in order to make my Elementary Certificates as uniform as possible. I should not like one Elementary Certificate to represent the ability to sing a syllabic scale-tone free from "accidentals" only, and another to represent the ability to sing divided pulses, transitions, and modulations, all in the same tune. I should prefer (if only for the sake of knowing the proper relative merits of my pupils) to push on the cleverer ones to the Intermediate Certificate, and to keep my Elementary Certificates on a lower equality, so as to make my certificates real standards.

The sight-singing test which I should think fair for the Elementary would be like the Air of the tune "Bedford."

**KWy E. Bedford.**

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I should like to know what is the practice of teachers generally in the matter of pitching the tune. Are they content with the simple sounds of the Standard scale of pitch in C, or do they require in the case of flat, and the following flat keys, the exact pitch to be taken? I think the approximate pitch, according to the tones of the scale of C, major is all that can be expected. I have known even experienced teachers to take the pitch of these flat keys in a most bungling and inaccurate manner, and as pupils are not systematically taught to get pitch sounds which are altered from the scale of C, it seems hardly fair to expect them to do so when under examination. I always content myself with the simpler process, but shall be glad to hear what others do, and I think that one uniform plan should be adhered to by all. In October, 1903, at a Conference of Teachers, held at Plaistow, this matter was brought forward, but I am not aware that any decision was ever arrived at. The Intermediate Certificate requires transition of the first remove, in a passage chosen by the teacher, and one of the minor mode phrases, taken by lot. These are to be sol-fa at first sight, and afterwards vocalized. Two attempts are allowed. The exercise in transition is to be a first-sight test, and has therefore to be selected from music not before seen by the pupil.

As to the nature of the tests, the principle ought to be that they should be simple enough to allow of perfect performance. It is, therefore, better to confine ourselves to what our average pupils are equal to, and to draw the line there as closely as possible, not going far above or below it in the matter of difficulty. But having selected our test conscientiously on this principle, no slovenly performance of it should be permitted to pass. Let it be remembered that the certificate bears not an expression of opinion as to what the candidate could do, but a positive statement as to what he actually has done, and more, it states that the requirements have been "perfectly fulfilled." The plan of taking an unnecessarily severe test, and then, from seeing how near the candidate comes to the perfect performance, forming a judgment as to how much better he would have done an easier one, will not do. Such a plan might help the examiner to form an opinion of the candidate's ability, but this is not asked. The certificate demands a positive statement as to what has been done, and it allows nothing less than perfect performance.

763—A few words on the promotion of certificate work may be useful. First,
it is well at a very early stage to set before a class quite distinctly the certificate as an object to be systematically aimed at. The teaching in the class should from the first be made to bear directly on the certificate. Second, pupils are much encouraged to offer themselves for examination, if, next and again, the process of examination be gone through by the entire class, taking the requirements straight through. The pupils thus see exactly what they will be required to do when they present themselves for individual examination. Besides this they gain confidence, and if the process is repeated two or three times during the course, the examination becomes quite familiar and easy to them.

Another way of encouraging pupils to face the examination is by getting one who has taken the certificate to undergo the examination before the class. This is, however, attended with some risk. Very few have the coolness and confidence necessary for such a trial. But sometimes we may meet with such. Pupil teachers who are acclimated to examinations, and who gain self-possession by their daily work, are very suitable for such an ordeal. It must never be attempted unless you are quite sure of your candidate. Any faltering or failure would have exactly the opposite effect to that you desire, and would deter many from ever attempting the certificate. I much prefer the first plan, because there is no risk of this kind, and because the pupils collectively do the tests themselves, which is much more that witnessing it. But when I can get a good reliable candidate I try both plans.

Again, you may promote the certificates by presenting them publicly in class. I have in some cases adopted the plan of numbering the certificates in the order in which they are granted, and when they are presented to the name and the numerals of the certificate. So that an ambition is raised to gain an early number. In making this presentation publicly it is wise to avoid any embarrassment or awkwardness. I should, therefore, not require the pupils to leave their places, but simply hand the certificates to each one as the number and name were announced.

Thus, by means of any and every one, let us put honour on the certificates.—T. K. Longbottom.

TWO WAYS OF EXAMINING.

764.—There are two ways of cultivating certificates. One is the "worrying" way. A teacher has been recommended to "keep the certificate constantly before his class," and he conceives it to be his duty at every meeting to remind his pupils that he expects them all to prepare for examination. He refers them to page so-and-so in their book in which they will find the requirements, and then leaves them to prepare in the best manner they can. He has not, in teaching, required his pupils to learn "by heart" any tunes; he has given them no special instruction in time, either with or without time-cubes; he has made very little use of the Modulator after the first two or three evening; he has never given any exercises in singing at once to words or to line, and he has given very little attention to ear exercises. The class has gone through the course—this is, they have sung the exercises and tunes, and so the teacher thinks they ought to be prepared to pass the Elementary Examination. But a trial proves that only a small per-centange, and those persons of more than an average ability, are up to the mark. The teacher is vexed, the pupils are disappointed, the Tonic Sol-fa method is discredited.

We will follow the course of another teacher who is equally anxious to cultivate certificates, but who works on what we may call the "coaxing" plan. If you have attended his class you may have been surprised at the fact that he does not speak much of certificates or of examinations. But you have, perhaps, noticed that as soon as he reached that part of the course which introduces tunes with pleasing melodies, he encouraged his pupils to take some one tune of each evening's lesson, and practise it at home on their "Home Modulator," and to come prepared at the next meeting to sing and point it from memory. Thus in a few weeks they have been prepared with the six tunes for the first requirement, and will not hesitate at all if asked to sing and point any one of the six they have learned, and so requirement No. 1 is disposed of. Another exercise in the class you will have noticed, has been the regular practice of the "Elementary Rhythms," and as the class has now got nearly through the whole of these, in a week or two more the members will be quite prepared to sing any "one of these chosen by lot," and so dispose of requirement No. 2. Of course regular practice on the Modulator has formed a portion of the work of each meeting, and as soon as the class has reached the fourth step, which introduces transition, every member should be prepared to do separately what all have done unite; and then requirement No. 3 is satisfied. You, perhaps, observed also that the teacher has occasionally tested the powers of his pupils by putting before them a tune they have not seen before, either on a wall-sheet or black-board, or in a new Reporter—just published, and so the members are encouraged to believe that the requirement No. 4 is not beyond their ability, and a good proportion will pass when they come up for examination. The regular cultivation of the ear by means of the "Hints for Ear Exercises," or of a course of the teacher's own selection, has not been overlooked in this class, and so requirement No. 5 is approached with such confidence that there is little doubt of the pupil passing this very simple test if he has been attentive to the exercises given in the course. In this way we may see how the class the certificates should come as the simple result of systematic work on the part of teacher and pupil, and we cannot help feeling some irritation that so large a per-centange of our pupils pass out of our hands without this proof to themselves and to their teacher, that the time spent in the class has been regarded as something more than a mere pastime.—Mr. R. Griffiths, "Tonic Sol-fa Reporter." 1873, p. 51.

THE TONIC SOL-FA CURRICULUM.

765.—So well have the Tonic Sol-fa Certificates been accepted that many students are working through the whole course of musical study thus planned out. I append a full description of this curriculum. The series of Certificates is so planned that they may occupy as little of the examiner's time as possible consistently with the full and fair testing of the pupil's attainments.
This saving of time is very important especially in the earlier certificates, which are granted in large numbers.

766.—The examiners for the lower certificates are not themselves required to possess very much higher attainments than those they examine; otherwise it would be impossible to obtain a sufficient number of examiners. It was very important to have as many examiners as possible for these lower certificates. Their value, therefore, rests mainly on the known character of the examiners who sign them. But as the certificates rise higher the examination becomes more strict and uniform; the tests are sent from the central Office, part of the examination conducted there, and all cases about which there might be any doubt are decided by the President.

767.—Honourable Mention in the Postal Courses, which lead the pupil very thoroughly through his work step by step, is accepted instead of many of the certificate requirements, because it is important that the student should not have to go through the same work twice over.

768.—The Theory Honours of the different Certificates are arranged so that the student will have to take up one topic at a time, and the most important first. They lose thus the many-sidedness of the practical certificates, but they gain that concentration and unity which is so valuable to the student of Theory.

769.—The two Teachers’ Certificates require, in addition to various degrees of teaching skill, a practical acquaintance with some topics which are not touched in the other certificates, especially Voice-training and Pronunciation. These subjects are of vital importance to the teacher. The Junior Certificate requires just enough knowledge and musical skill for the teaching of elementary and intermediate classes. The Senior Certificate builds upon these much higher attainments. The Junior Certificate requires such skill in teaching as is implied by the granting of a small number of certificates, and by a knowledge of the plans and reasons for plans given in “Standard Course,” while the Senior Certificate demands a very much longer experience in teaching up to the certificates, and a regular course of study and practice in the art of teaching. Harmony is the subject of Theory for the Advanced Certificate, but at least the humblest power of reading chords is necessary for the Junior Teacher. The Members’ Certificate requires something like the Pass Stage of Harmony Analysis, and to this the Senior Teachers’ Certificate adds some additional power of identifying chords by ear. The subjects of Expression and Musical Form belong to the Theory Honours of the Members’ Certificate, but even the Junior Teacher could not do without some knowledge of them. To prevent repetition these subjects appear in the Teachers’ Certificates in a practical rather than a Theoretical shape.

770.—The sense of depression and humiliation which a teacher has in discovering the ignorance of his pupils after he thinks he has been teaching them well and for a long time is described by Mr. Abbott and Mr. Longbottom, p. 261. The reason for this arises partly from the natural difficulty of Observation itself (see above, p. 109), but chiefly from the very general and habitual neglect of the Observing Powers among the class with which we have to deal. If, therefore, Theory is to be understood it must be distinctly, however briefly, taught. The help and the pleasure it gives to practice has been fully explained above, pp. 22 to 25. The teacher should at every lesson give, with brief explanations, one or more statements of Theory, announce one or more questions upon those statements, and require answers to be given to him, either verbally or in writing, at the Theory “employment” of the next meeting. Pupils also should be encouraged to examine themselves by making their own questions on what they have learnt or by using the questions of “Standard Course.” In doing this pupils should give their answers either in writing or in careful speech aloud to themselves; and they should make a great point of never opening the book to correct their
answers until they have first completed them as well as they can.

771.—The references to questions in "Standard Course," so freely made in the Theory Honours and the Teachers' Certificate requirements, may suggest the fear that our examinations are too largely founded on the phraseology of a particular book, and that the learner might be in danger of studying forms of words rather than things. But this is not the case. For, 1st, the teacher will, in every case, ask a second question entirely free from the words of the book, and 2nd, it has always been understood that no one shall be turned back through forgetting particular phrases or forms of expression used in the book. Only answers which are in themselves wrong, as relates to their subject, have ever turned a pupil back. Where there is any doubt on this point, in the answer to a balloted question, another ballot is allowed. These "memory-of-book" questions are purposely introduced in "Standard Course," and have their advantages, as shown below.

772.—Examinations founded on a particular book have the disadvantage of not requiring the student to be acquainted with the various sets of technical terms, and the various modes of thought which are not to be found in that book. But they possess great counterbalancing advantages, especially in elementary work. 1st, The mind is not confused and led into misunderstandings by heterogeneous and contradictory nomenclatures. To the learner uniformity of naming is of vital importance, because names are to him the instruments of thought and memory. 2nd, There is an advantage of clearness, continuity, and consistency of thought. One book, unless a very bad one, must possess these qualities, and although it may be well for the student to look at an object through various telescopes and from various points of view, yet it is better that he should thoroughly master one view of it first. When his knowledge of what he does see becomes more definite and settled he will be able to search after new, and it may be, better views, without confusion of thought.

When I was a boy I changed my school several times, and at every new school I had a new arithmetic. My progress in arithmetic was therefore very slow, for at every change I had to lose time in getting into the new forms of language, the new technical terms, and the new rules of my book. 3rd, The student has the advantage of definiteness in the range of his topics. The great difficulty in preparing for most examinations is to know precisely what you have to do. 4th, There is, besides, an advantage of thoroughness of examination. The art of putting questions which do not carry or suggest their own answers is an exceedingly difficult one; and it is much easier to ask such questions on the definite explanations of a book, which are supposed to be in the memory than on the subject generally. It is thus possible for us to make three or four questions instead of one; and the questions can become more minute and many-sided. The teacher, however, must always encourage answers which are not in the exact words of the book. 5th, The plan of directing the mind of the student first, to a question agrees with the plan of Socrates and Archbishop Whately, above, p. 51; it puts the mind of the candidate into the attitude of thinking. Moreover, the student can, by means of these questions, frequently examine himself. It would be better still for him to write his own set of questions for this purpose.

773.—Some one has said "The man who has made himself thoroughly master of one book is a man to be feared." This is true if the "one book" is itself true, and aims to make independent thinkers. Such a book, even if not very clever, is necessarily suggestive and strengthening. The process of mastering a book of this sort shows a man how to get at the pith of other books. Our Tenie Sol-fa Text Books were written by force of circumstance. Miss Glover's ladder of tune (our Modulator) had given us a new point of view (instead of the fingerboard) from which to look on music, and we were bound to make a fresh survey of all the different fields of musical study,
by the help of our new Observatory and our better instruments. The books produced under the pressure of this necessity doubtless have their defects, but it can at least be said that no care or expense has been spared on them,—that they have so far commended themselves to the judgment of Tonic Sol-faists as to be adopted as the text books of their College,—and that provision is made, in the Articles of the College, for their being improved in the future, or superseded by better books. I think it can be also claimed for these books that their explanations and reasons and suggestions have really created a large number of students of other books, and independent thinkers. It is undoubtedly a great credit to our Tonic Sol-fa teaching that it creates Experimenters, Enquirers, and Students, so abundantly as it does.

I.—THE JUNIOR SCHOOL CERTIFICATE. 774.—Founded March, 1872. Eight thousand issued to May, 1875. The easiest examination that can well be passed. It is intended only for use in the lower classes of Schools (for which purpose cards are issued), but it may be profitably passed by pupils in adult classes, when they have had about twelve lessons. This certificate need not be taken before the "Elementary." Examiners:—Teachers or their assistants who hold the "Elementary." Requirements. 1.—Bring on separate slips of paper the names of six tunes, and point and sing on the Modulator from memory one of these tunes chosen by lot. 2.—Sing on one tune to las in perfectly correct time any two of the "Elementary Rhythms," taken by lot. Two attempts allowed. 3.—Follow the Examiner’s pointing in a Voluntary on the Modulator moving at the rate of M. 60, containing transition into one of the side columns on the "better method." 4.—Fitch, by help of a tuning fork, Sol-fa not more than three times, and afterwards sing to words or to the open syllable las any "part" in a palm-tune in the Tonic Sol-fa Notation not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse. 5.—Tell by ear the Sol-fa name of any three tunes in stepwise succession (except m r d), the Examiner may sound to the syllable "skoa," the Examiner having first given you the key-tone and chord. Two attempts allowed. Certificate Cards, 7 for 3d., or 15 for 6d., may be obtained by the proper examiners from the Secretary of the Tonic Sol-fa College, Plaistow, E.

II.—THE ELEMENTARY CERTIFICATE. 775.—Founded 1859. One hundred and two thousand issued to May, 1875. The certificate which should be passed by all diligent pupils at the close of a complete course of lessons. These graded certificates form a standard and passport of proficiency for Sol-faists everywhere. They give unity and solidity to the brotherhood. Besides this, they are very valuable in promoting study. Examiners:—Teachers or their assistants who hold the "Intermediate." Requirements. 1.—Bring on separate slips of paper the names of six tunes, and point and sing on the Modulator from memory one of these tunes chosen by lot. 2.—Sing on one tune to las in perfectly correct time any two of the "Elementary Rhythms," taken by lot. Two attempts allowed. 3.—Follow the Examiner’s pointing in a Voluntary on the Modulator moving at the rate of M. 60, containing transition into one of the side columns on the "better method." 4.—Fitch, by help of a tuning fork, Sol-fa not more than three times, and afterwards sing to words or to the open syllable las any "part" in a palm-tune in the Tonic Sol-fa Notation not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse. 5.—Tell by ear the Sol-fa name of any three tunes in stepwise succession (except m r d), the Examiner may sound to the syllable "skoa," the Examiner having first given you the key-tone and chord. Two attempts allowed. Certificate Cards, 7 for 3d., or 15 for 6d., may be obtained by the proper examiners from the Secretary of the Tonic Sol-fa College, Plaistow, London, E.

THEORY HONOURS. 776.—Pupils who have obtained the Elementary Certificate, can obtain "Theory Honours," by answering questions in the Theory of the Common Scale and of Time, the answers to which may be found in the large type propositions of the Tract "Grammar of Musical Theory," Book 1, and in parts of the first four steps of "Standard Course." Requirements. 1.—Answer correctly, verbally or in writing, without book or other help, two questions on the COMMON SCALE. 2.—Ditto; On the MENTAL EFFECTS of TONES. 3.—Ditto. On MEASURE. 4.—Ditto; On the LENGTH OF TONES. Note.—One question under each requirement must be taken by lot, and the other put by the Examiner. The Examiner may ask any question he pleases provided that the pupil does not know before what question will be asked. It is better that the answer should not be in the words of the book, but it must be a true answer. The following are the questions from "Standard Course," with references to the pages on which the answer is to be found. The letter a after the figure referring to a page means the left-hand column—b the right. Requirement I.—First-step questions 15, p. 38-37, p. 39-18, p. 39 and 40-21, p. 65. Third step question 21, p. 283; Tonic step 15, p. 492-493, p. 492—third step 22, p. 289-293, p. 294. Requirement II.—First step 19, p. 42—Second step 6, p. 154-7, p. 156-8, p. 159-9, p. 158—Third step 17, p. 283-283, p. 283-19, p. 284-20, p. 285. Requirement III.—First step 23, p. 64-26, p. 64-27, p. 64-28, p. 64-30, p. 64-31, p. 64-29, p. 7a-38, p. 6a and 7a—Second step 18, p. 189-19, p. 189-20, p. 18a. Requirement IV.—First step 34, p. 7a-35, p. 7a-45, p. 7a—Second step 24, p. 18a-22, p. 159-23, p. 159-23, Third step 56, p. 34a-57, p. 34a-58, p. 34d-69, p. 34d-71, p. 34d-73, p. 34d.
An adhesive stamp, certifying that the candidate has "passed in theory," is affixed to the certificate.

Examiners:—Those who hold the "Intermediate" with Theory Honours. The Adhesive Stamps, 2d. each or 7 for 6d. may be obtained by the examiners, from the Secretary of the Tonic Sol-fa College, Plaistow, London, E. 777.—Quarterly Examinations.—For the convenience of persons having no authorised examiners near them, quarterly examinations are held by the College through the post. These examinations are conducted by Local Presidents, whose names and addresses are sent by the candidates to the Secretary, but who must be approved by the College. They see that the questions sent from the College are answered without help, and then send the papers to the Secretary. If the working is correct, the Secretary will forward the Honours Stamp to the Local President to be placed on the candidate's certificate. The dates of these examinations are March 10, June 10, September 10, and December 10, and persons wishing to enter should apply to the Secretary at least two weeks before the appointed date.

The names of those who obtain Theory Honours should be sent by their examiners to the Secretary of the College for publication in the Tonic Sol-fa Reporter.

III.—THE INTERMEDIATE CERTIFICATE.

778.—Founded 1859. Twenty-one thousand issued to May, 1875. Every member of a Tonic Sol-fa choir practising vocal music should possess this certificate, and every one who has to teach.

The examiners are those who hold the Members' Certificate (except such as were appointed before January, 1872), and have been approved. By approval is meant, that the candidate has been addressed to the Secretary with a recommendation from a qualified examiner,—that his name has been announced in the Tonic Sol-fa Reporter as a "Proposed Examiner," and that no objection has been made. If the candidate does not hear to the contrary he may consider himself approved. No one can examine in the S.N. requirement who has not himself passed it.

Requirements.

1. Bring proof of your having taken the Elementary Certificate, and if the examiner chooses, pass the Elementary Examination again.

2. Bring on separate slips of paper the names of eighteen tunes, and point 5. Write, without error in time or tune, and from memory, the air of one Major tune with extended transition, and of one Minor tune with or without modulation or Catenation.


Stamps and Quarterly Examinations the same as for the Elementary Certificate.

IV.—THE TEACHERS' CERTIFICATE.

780.—Recently issued, requires the Intermediate Certificate with Theory Honours and such additional information on Voice-training, Pronunciation, Expression, and The Art of Teaching, as will be sufficient for a teacher. It is held by all except the higher classes. It requires that the applicant shall have granted to his own pupils four Intermediate Certificate, and eight copies of the same certificates, or their equivalents —four "Elementary" or two "Elementary with Honours," being regarded as equal to one "Intermediate." This proves that he has already been at work and at work in the right way. That he shall show some other proofs of skill in the teacher's work and those exercises which prepare him for it. Answers to the Theory questions are all included in the "Standard Course."

Requirements.


Third Step, Questions 25, p. 25a—26.
THE TEACHERS’ CERTIFICATE. THE MEMBERS’ CERTIFICATE.

V.—THE MEMBERS’ CERTIFICATE.

781.—Founded 1868. A certificate of general Musical Culture, and qualifying for Leadership in Singing Societies, and Preceptorship in Churches. Seven hundred and six issued to May, 1875. This certificate, with the possession of one or more shares gives Membership in the Tonic Sol-fa College.

Examiners:—Those who hold the Advanced Certificate. Tests for most of the requirements are supplied by the examiner by the Secretary of the Tonic Sol-fa College. The examiner returns these with a report on the whole examination, according to a form supplied by him.—the final decision being left in the hands of the President.

Requirements.
1. Bring proof of your having taken the Intermediate Certificate, and if the examiner chooses, pass the Intermediate Examination again.
2. Memory of Tune and Time.—(a) Point on the Modulator and Sol-fa from memory some passage or passages containing transitions of second and third removes. (b) Bring eight psalm-tones or tunes of similar length, each of which contains transition and divided pulses, and write correctly (both as to tune and time) from memory the air of any one the teacher may select. (c) Write another tune also in the Staff Notation.
3. Time.—Vocalize (without shush) one taken by lot of Nos. 1 to 17 “Advanced Rhythms,” first as a time exercise, then, and then as an exercise in time and tune. The exercise must be sung as nearly as possible at the rate marked.
4. Sight-singing.—(a) Pitch C for men or G for women and boys (without a tuning fork) not varying from the Tonic Sol-fa pitch (C = 512 complete vibrations in a second) more than a single step. (b) Sol-fa at first sight, and afterwards vocalize any music supplied by the Office of the Tonic Sol-fa College, containing transitions of the second and third removes, but not necessarily containing greater difficulties of time than half-pulse tones. (c) Sing (where understood) of sol-fa and sing to words) at first sight from the Staff Notation a piece sent from the Office, including a transition of first remove and a modulation using the tones la and se.
5. Ear Exercises in Melody and Harmony.—(a) Write upon hearing it loud in correct time the air of a chant of four phrases sent from the Office, containing at least one cadence in the minor mode, or a transition of one

THE TEACHERS’ CERTIFICATE.


The progress of the class, taken in connection with its average age, nature, and character, and its musical ability before the first lesson. This is to be ascertained by listening to the class during a lesson, and by seeing the teacher examine for the Elementary Certificate.

3. The skill of the teacher, as shown by his Suggestiveness, Illustrativeness, Correctness of Speech, and the general attention of the pupils.

The names of the Visiting teachers appear in the “Calendar” and in the Tonic Sol-fa Reporter, but the President is authorized to appoint additional Visitors for special occasions.

Note.—Those who wish to obtain this Certificate may apply to the Secretary of the Tonic Sol-fa College, Plaistow, London, E., giving the date of their Intermediate Certificate and of its Theory Honours, and naming a Local President, as required for the Theory Honours of the Elementary. With this letter a first fee of Ten Shillings must be enclosed. The Local President or Visitor will see his first six requirements answered in his presence without help from book or friend, and will send them immediately to the Secretary of the College. If these written answers pass, on receipt of a second College fee of Ten Shillings, arrangement will be made for the rest of the examination to be conducted by one of the Visitors appointed by the College. Any candidate who fails in his first attempt may have a second trial on payment of a fee of Five Shillings. The above named College fees include that of the visitor, but the Visitor’s expenses must be paid in addition. They include also the cost of the Certificate.

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6. Dicto, on Musical Imagination and the naming of the simpler Chords and Intervals. The teacher should prepare the following questions. Intervals.


7. When the first six questions are satisfactorily answered, and the Secretary has instructed the Visitor visit teacher and class,—Answer in the presence of the visitor, from the following practice questions, one under each

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remove, the reciting tone being reckoned as two pulses. The examiner may ask the chant three times, but must not tell the candidate either the key-tone or the first tone of the chant. (8) In the same manner copy by ear in correct time the air and bass (the four parts being headed together) of a piece not longer than a single chant, sent from the Office, and containing no divided pulses, and no chords but those which are explained in “How to Observe” or “Construction Exercises” to Sixth Step, or in “Standard Course” to p. 48, the key-tone being given and the exercise not more than three times. If a quartet of voices cannot be obtained, an instrument or instruments may be used.

6. HARMONY ANALYSIS. (a) Analyse in the presence of the examiner a psalm-tune, or other piece of a similar length, sent from the Office, containing nothing more difficult than has been described in “How to Observe” and “Construction Exercises” as far as Eighth Step, or in “Standard Course” to p. 49. (b) Analyse another tune in the Staff Notation.

7. VOICE CULTIVATION. (a) Sing “Standard Course” Exercises 121 and 122 with good “klang” and without breathiness, at any rate of movement. (b) Sing in any key suitable to your voice the melody of Jackson’s Evening Hymn, “Additional Exercises,” p. 2, with a true piano voice, without flattening. (c) If a man, try Exercise 104 “Standard Course” in key C with the thin register, but with at least moderately good quality and volume. If a woman or child, try Exercise 164 “Standard Course” in key B, using the thick register with some degree of volume and quality. (d) Sing the example, p. 149, first to the sombre and then to the clear resonance.

8. PRONUNCIATION. (a) Try one of the exercises 140 to 152 in “Standard Course” and sing it with correct consonants. (b) In the same manner try exercises 141 to 150 and sing it with correct vowels.

9. EXPRESSION. (a) Produce from memory and sing with expression a musical and suitable illustration (not pointed out as such in Mr. Curwen’s instruction books) of one out of the following paragraphs taken by lot:—Normal Force, Piano Passages, Forte Passages, “Standard Course”; p. 96: Ascending Passages, Descending Passages, Repeated Tones, Prolonged Single Tones. p. 99. (c) Also find a new illustration to one taken by lot out of the following paragraphs of the “Standard Course”: Loud and Quick, 131;

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Loud and Slow, Soft and Slow, p. 132; Soft and Quick, p. 133.

10. (a) Select a suitable tune or chant for a prose psalm or a hymn sent from the Office, the tune being properly adapted for congregational use. See “Standard Course,” pp. 144, 145. (b) Sing with proper attention to respiration and cadence the two verses from the Psalms sent from the Office. See “Standard Course,” pp. 66, 68, 34.

Note. The requirements 2 (c), 6 (c) and 6 (d) are optional, but if they are complied with the letters S.N., or the words “Passed in the Staff Notation also,” will be added to the Certificate.

Persons wishing to be examined for this Certificate, should apply to the Secretary of the College, giving the name and address of their proposed Examiner, and enclosing 2s. 6d. as the first part of the Examination fee. The necessary tests will then be sent to the Examiner, who will in due course return them with his report. If the candidate passes the remaining part of the fee, 1s., should be forwarded to the Secretary, who will send the Certificate Card (signed by President and Secretary, with the Seal of the College) to the Examiner for his signature. If the payment of the second part of the fee is not made within one month, the amount is increased to 2s. 6d.

Candidates will be much assisted in preparing for this Certificate, by passing through one of the Pastoral Classes of the College in Harmony Analysis, and the Elements of Musical Form and Expression. A “Pass Certificate” in Harmony Analysis will be accepted instead of requirement 6a, and Certificates of Honourable Mention in the Elements of Musical Form and of Expression in place of requirements 8 and 9.

All the writing in the report and the working of the Exercises must be in ink and not in pencil. The whole examination must be completed within six weeks from the date at which it is commenced. If a candidate fails in one or two points he may have a second trial on payment of an extra fee of 6d. for each new test required.

THEORY HONOURS.

782. Those who hold the Theory Honours of the Intermediate Certificate can add Theory Honours to their Members’ Certificate by passing an examination in Musical Form and expression. “The Grammar of Musical Theory,” and the “Standard Course” will supply the information. But Honourable Mention in the courses on Musical Form and on Expression will be accepted instead of this examination, and these Honourable Mentions are easier, more thorough and better for the student.

Requirements.

1. Answer correctly, in writing, and without book or other help, and in the presence of the Local President, one question on the Analysis of Tunes in respect of their Internal, Rhythmic, and Melodic Relations.

2. Ditto, on the Characteristics of Various Complete Musical Forms.

3. Ditto, on Expression as suggested by the Words.

4. Ditto, on Expression as suggested by the Words.

5. Write, without error in Time or Tune, and from memory, the air and bass of a tune, with any one verse of the words, and with proper expression marks.

Note.—The College will select from the following similar questions:


Fourth Step, p. 690—65, p. 694—70, p. 70a. Practice questions, Fourth Step, 125 to 127.


The examination is conducted by the College under a Local President. Stamps as for the Elementary Certificate. See above. Quarterly Examinations, fee 2s.

VI.—THE SENIOR TEACHERS’ CERTIFICATE.

783. Not yet (1915) issued, is so far settled that it will require the Teachers’ Certificate and the Members’ Certificate with Theory Honours, with fuller information and riper skill in Voice Training, Pronunciation, Expression, and the Art of Teaching. The information may be obtained from “Standard Course” and “Teachers’ Manual.” Not only information and skill, but experience will be necessary to obtain this Senior Certificate; it will probably be required from a candidate that he shall have granted, to his own pupils, ten “Intermediate Certificates with Theory Honours,” and fifteen more of the same certificates, or their equivale-
THE ADVANCED CERTIFICATE.

VII.—THE ADVANCED CERTIFICATE.

79. Founded 1869. Two hundred and seven granted to May, 1875.

Examiners.—Those who have been elected on the Council, not being Honorary Members, and those who hold the A.C. with Theory Honours, or have Honourable Mention in Harmony Analysis or Elementary Composition. Most of the tests are sent from the Offices of the College.

Requirements.

1. Bring proof of your having taken the Members' Certificate, and if the Examiner chooses submit to the Members' Examination again.

2. Test.—Vocalize without slurs one (taken by lot) from Nos. 15 to 42 of "Advanced Rhythms," in correct time and tune, and at the rate marked by the metronome.

3. Sight-singing.—(a) Sing to words at first sight a piece of music in the Tonic Sol-fa Notation sent from the Office, moving not faster than M. 96, and not slower than M. 72, and including transition to the second and third removes on the Extended Modulator, but not necessarily containing many minute divisions of the pulse. (b) Vocalize at first sight and then sing to words a piece in the Staff Notation sent from the Office, and equal in difficulty to the test in the Sol-fa Notation for the Members.

4. Voice Cultivation.—Sing in any key within the average compass of your class of voice Ex. 367, "New Standard Course," p. 164, with equality of tone, steadiness of voice, proper observance of piano and forte, and taking only one breath on each word skelae at the rate of M. 56, and sing with similar observances Ex. 306, "New Standard Course," p. 152, at the rate of M. 120, keeping the pitch.

5. Staff Notation.—Translate a brief passage sent from the Office from the Sol-fa into the Staff Notation, in the keys of E, B, A flat, or D flat, which shall contain transition of the second or third remove on the Extended Modulator in short score.

6. Harmony Ear Exercises.—Write down from ear in correct time the air of a long, common, or short motive, tune sent from the Office, with the chords and their positions marked under each pulse. The tune must contain either modulation to the relative minor or transition of one remove, and one or more of the following dissonances, viz., S, R, F, T, in the major or the corresponding chords in the minor key, M., T, M., F. If a quartal cannot be conveniently had, a pianoforte or harmonium may be used. The tune should be played or read at the rate of about M. 60. There may be a pause (say four measures long) between the line, and the tune may be given in three times.

7. Harmony Analysis.—(a) Analyze the chords in an English Glee, a Modern Part-song, or an Oratorio Chorus, like those in "Additional Exercises," sent from the Office. Honourable Mention in Harmony Analysis will be accepted instead of this requirement. (b) Also write a similar Analysis in the presence of the Examiner of a tune sent from the Office.

8. Chanting.—Write out fresh and mark two verses from the Psalms sent from the Office, so as to show the Cadences, the Emphasis, and the Stanzas of the Recitation. The Accents, Lengths of Sounds, and Passes may be marked in any way. It will save the Examiner's time if they are marked as shown in "New Standard Course," p. 65, 66. If any other plan is adopted, a key to it must be sent. See "Church Choralist," preface and pages 13, 15, 19.

9. Expression.—Mark for Expression and Breathing Places, in the presence of the Examiner, a Part-song or Glee sent from the Office, like those in "Additional Exercises," necessarily including some of the points described in the "Standard Course," pp. 100 to 109.

10. Musical Form.—Analyze in the presence of the Examiner a Part-song, Glee, or Chorus, like those in "Additional Exercises," sent from the Office in the manner described in "Standard Course," pp. 70 and 104. Analyze any three Transitions or Modulations in these pieces which may be required, as in "How to Observe Harmony," pp. 57 and 59.

Note.—The requirements 3 (b) and 5 are optional, but if complied with, the letters S.N. or the words "Passed in Staff Notation also" will be added to the Certificate. A Certificate of Honourable Mention in "Musical Form and Expression" will be accepted instead of requirements 9 and 10.

Persons wishing to be examined should apply to the Secretary enclosing 2s. 6d. as the first half of the fee. The Secretary will then forward them the piece to be analysed for requirement 4a. When this has been satisfactorily done, the candidate should forward to the Secretary the remaining part of the fee 2s. 6d., and at the same time give the name and address of the examiner.

to whom he proposes to go to complete the examination, on the receipt of which the Secretary will forward the necessary tests and form of report to the proposed examiner. The above fees include the cost of the Certificate.

VIII.—THE SPECIAL A.C.

7346.—Holders of the Members' Certificate may obtain an Advanced Certificate by securing a first class certificate in Musical Composition under Mr. MacFarren's Junior Prize Examination. Other specialities, as Voice-culture and Instrumental skill may afterwards be approved by the Council in like manner.

735.—Those who hold the Theory Honours of the Members' Certificate can add Theory Honours to their Advanced Certificate by answering questions in the Analysis of Chords, Discords, Transitions and Modulations. "How to Observe Harmony" will supply the information. But Honourable Mention in the Course of Harmony Analysis will be accepted instead of this examination; and this Honourable Mention is just as thorough, and better for the student.

Requirements.

1. Work, without help, in presence of the Local President, one exercise on the Analysis of Chords. The College will require such exercises as "How to Observe" Exs. 114, 116, p. 73—136, 137, p. 90—155, 151, p. 124.

2. Ditto, on the Analysis of Discords. The College will require such Exercises as "How to Observe" Ex. 145, 147, p. 11—182, 183, p. 124.

3. Ditto, on the Analysis of Transitions. The College will require such exercises as "How to Observe" Ex. 98, 100, p. 60.

4. Ditto, on the Analysis of Modulation and Transition Modulation. The College will require such exercises as "How to Observe," Ex. 139, 139, p. 82—173, 189, p. 111—155, 156, p. 124.

5. Write from memory all four parts of a tune containing Transitional Modulation.

The examination is conducted by the College under a Local President. Stamps as for the Elementary Certificate. See above. Quarterly Examinations, Fee Two Shillings.

POSTAL CLASSES.

736.—In the year 1862 soon after the issue of the first edition of "How to Observe Harmony," the first Postal Class (or arrangement for correcting a number of Exercises at the same time, through the post) was announced, for the study of Harmony Analysis. The plan was found to be successful and has been continued without intermission, to the present time. Similar classes have also been established for the study of Elementary Composition,—for the Staff Notation,—for Musical Form,—and for Musical Expression.

These classes are not intended to supersede oral teaching, but have been instituted to provide for the many students who desire to make progress but have no teacher to whom they can go. It is undoubtedly better to work under the direction of a skilful teacher, but as in many places no such one is to be found, the Postal Classes have certainly fulfilled a useful mission.

The following particulars are applicable to all the Classes:—

The commencement of each new course of exercises is announced in the "Tonic Sol-fa Reporter" at least one month before the date at which the first set of exercises are to be sent in for examination. Particulars may also be had at any time by sending a stamped and addressed wrapper to the Secretary of the College.

Each set of exercises is required to be posted on or before the date given, and must be addressed to the Secretary of the College.

A fee for examination, usually 1s., with a halfpenny stamp for return, is to be sent with each set of exercises.

For exercises posted after the proper date a fee of 2s. 6d. instead of 1s. is expected. The reason for this higher fee is found in the fact that the original fee barely covers the cost even when a number of exercises are examined together, but when a single set has to be done alone it takes much more time.

With the first set of exercises the student should send to the Secretary his name and address, not, on the exercises but on a separate sheet of paper. He should also state what Certificate he holds, in the case of the Members' Certificate, giving simply the number of the Certificate, but in lower certificates giving the name of the examiner and fee date of the Certificate, and in case of the Intermediate, if possible the date at which the name appeared in the Certificate List in the "Tonic Sol-fa Reporter." On receiving the exercises the Secretary will place a number on them and the student will in all the remainder of the course place the same number in a similar position on each set of exercises. He will be known by his number and should not put his name on the exercises at all.

Every set of exercises should be headed with the subject, the course and the number of the set; thus—

ELEMENTARY COMPOSITION.

20th Course. 18th Set.

and when it is necessary to use more than one sheet of paper, each sheet should contain the student's number, and all the sheets should be fastened together at the left hand upper corner.

The exercises are carefully examined and corrected by competent persons appointed by the President, and are returned a few days after they have been received. Occasionally happens that students desire some explanations with reference to the corrections made, but these it will easily be seen, cannot be given, as the small fee charged barely covers the cost of examination. To give instruction by post is very costly, taking up much of the Examiner's time. It is usually found that by studying the exercises given with the examination of the exercise and the instructions in the book from which it is taken, the pupil is enabled to understand the reasons for the corrections. Nevertheless the Examiner frequently places references in the margin to certain passages in the text book which he sees that the student has overlooked.

Those who have passed through these courses and have obtained Honourable Mention are considered competent to teach, and can introduce their pupils to the College for Honourable Mention. It is in consequence of this that we are obliged to be so strict in giving Honourable Mention,—which is only allowed to those who obtain four fifths of the greatest possible number of marks. The teacher is required to certify that the pupils have passed through a course of exercises equal to those of the College Post Class, and that they have received three fifths of the whole number of marks obtainable in the course. The teacher may adopt any system of marking, but the following is recommended. For Harmony Analysis, suppose 1 mark to be given for each separate chord, deduct 2 for errors of carelessness and 1 for errors of judgment. Other reasons may guide the examiner but these are general principles, which with slight modification may be used also for the other courses. On receiving such a certificate from a Teacher the Secretary will forward testing sets of exercises for the pupils, and if these are satisfactorily done, Certificates of Honourable Mention will be given as in the Postal Classes. The fees for testing sets in Harmony Analysis are 1s. 6d.
harmony analysis.

1. Analysis and Staff Notation are 15, 6d., and for Elementary Musical Composition two testing sets are required, the fee being 2s. 6d. each set.

2. The names of all persons who obtain Honourable Mention are published in the "Tonics Sol-fa Reporter."

3. In most of the College courses every student who reaches the end of the "Pass Stage" without showing proofs of sufficient care and correctness, is required to go through the whole or an appointed part of the "Pass Stage" again with a different set of exercises. When he can do this satisfactorily he is allowed to "pass" to the next stage. In the same way, if a student fails in the second or Honourable Mention Stage, he is allowed to work a new set of exercises, and obtain Honourable Mention at the close if he gains the required number of marks.

HARMONY ANALYSIS.

787.—The course consists of two stages the exercises being taken from the new "How to observe Harmony" the Pass Stage including six sets of exercises, and those who obtain the necessary number of marks are admitted to the Honourable Mention Stage which consists of eight sets. These sets are sent in at intervals of fourteen days. The Intermediate Certificate admits to this course, and at the end of the course a certificate of Honourable Mention is given to the successful students.

ELEMENTARY MUSICAL COMPOSITION.

788.—In this course there are also two stages, each having nine sets of exercises taken from "The Componemaces of Music," parts B, C, and F, which are sent in at intervals of twenty-one days. The Intermediate Certificate is required for this course. A Certificate of Honourable Mention is given at the end of this course, as in Harmony Analysis.

The Higher Honourable Mention Course has one stage only, including ten sets of exercises taken from "The Componemaces of Music," part D, to be sent in at intervals of twenty-one days. Only those are admitted to this course who have obtained Honourable Mention in the previous course, and success entitles the student to a Certificate of Higher Honourable Mention.

THE STAFF NOTATION COURSE.

789.—Has two stages with three sets of Exercises taken from "Staff Notation" in each. The Exercises are to be sent in at intervals of fourteen days. The Elementary Certificate admits to the first stage, but the Intermediate is required for the second stage. A Certificate of Honourable Mention is given at the end of the Course.

THE ELEMENTS OF MUSICAL FORM.

790.—This Course has two Stages, the Exercises being taken from "Standard Course" and "How to Observe," there being five sets in the first Stage and six in the second. The Exercises are to be sent in at intervals of fourteen days. A Certificate of Honourable Mention is given at the end of the Course to successful students.

THE ELEMENTS OF MUSICAL EXPRESSION.

791.—This Course comprises four sets of Exercises taken from the "Standard Course," which are to be sent in at intervals of fourteen days. A Certificate of Honourable Mention is given at the end of the Course to successful students.

CHORD NAMING.

792.—A new Course, which may be used as a preliminary to Harmony Analysis, will shortly be announced.

INSTRUMENTAL CERTIFICATES.

793.—STRINGED INSTRUMENTS FOR THE VIOLIN OR VIOL.

1. MEMORY.—Bring on separate slips of paper the numbers of six exercises from the "Reed Band Book," and play one from memory, chosen by lot.

2. TUNE.—Play in correct tune one of the exercises 5 to 29, "Reed Band Book," chosen by lot.

3. TIME.—Play on any one, in strict time, at the rate of M. 80, a short exercise containing half-pulse tones and rests, chosen by the examiner.

4. SIGHT PLAYING.—Play at firstsight an exercise selected by the examiner, not containing transition or any divisions of time less than half-pulses, moving at the rate of M. 80 to 90, choosing your own key.

5. FINGERING.—Play the scale from d to d' in the open or "natural" key, first and second sharp keys, and first and second flat keys.

794.—THE VIOLONCELLO.

1. The same from the violoncello part of "String Band Book."

2. The same, the first parts of Exs. 17—19, 21, 22, 41 and 42 (played in the first position), and the second parts of Exs. 29—31, 40, 44, and 45.

3, 4, 5. The same.

795.—FOR THE DOUBLE-BASS.

1. The same from the violoncello or bass part of "String Band Book."

2. The same, the 'cello part of some of the three-part exercises in "String Band Book," an octave lower than written.

3, 4, 5. The same.

796.—REED INSTRUMENTS AND FLUTES.

1. MEMORY.—Bring on separate slips of paper the numbers of six exercises from the "Reed Band Book," and play one from memory, chosen by lot.

2. TUNE.—Play in correct tune, one of the exercises 5 to 29, "Reed Band Book," chosen by lot.

3. TIME.—Play on any one, in strict time, at the rate of M. 80, a short exercise containing half-pulse tones and rests, chosen by the examiner.

4. SIGHT PLAYING.—Play at firstsight an exercise selected by the examiner, not containing transition or any divisions of time less than half-pulses, moving at the rate of M. 80 to 90, choosing your own key.

5. FINGERING.—Play the scale from d to d' in the open or "natural" key, first and second sharp keys, and first and second flat keys.

797.—BRASS INSTRUMENTS.

1. MEMORY.—Bring on separate slips of paper the numbers of six exercises from the "Brass Band Book," and play one from memory, chosen by lot.

2. TUNE.—Play in correct tune one of the exercises 10 to 32, "Brass Band Book," chosen by lot.

3. TIME.—Play on any one, in strict time, at the rate of M. 80, a short exercise containing half-pulse tones and rests, chosen by the examiner.

4. SIGHT PLAYING.—Play at firstsight an exercise selected by the examiner, not containing transition or any divisions of time less than half-pulses, moving at the rate of M. 80 to 90, choosing your own key.

5. FINGERING.—Play the scale from d to d' in the open or "natural" key, first and second sharp keys, and first and second flat keys.

798.—HARMONIUM AND ORGAN PLAYING.

1. MEMORY.—Bring on separate slips of paper the numbers of six exercises, three from Chap. III of the "Harmonium and Organ Book," and three from Chap. IV, and play from memory one chosen by lot.

2. TIME AND FINGERING.—Play in the key first named, in exact time, and with both correct and smooth fingering, one exercise taken by lot, from the
ADAPTATION; NOTATION MINUS METHOD. METHOD MINUS NOTATION.

"Harmonium and Organ Book," Exs. 5 to 10, 13 to 16, 18 to 21, 31 to 33, 36, 37, 41; another exercise, taken by lot, from Exs. 46 to 52, and 56; and a third, taken by lot, from Exs. 65 to 71.

3. FIRST-SIGHT PLAYING. Play at first sight a tune in four parts, containing not more difficulties than are to be found in an ordinary psalm-tune.

Examiners for these certificates are named in the "Calendart," and in the "Tonic Sol-fa Reporter."

ADAPTATION OF LESSONS.

799.—Something has been said on this point at pp. 85, 86, above. Let us now treat it more thoroughly.

Mistakes.—Our use of a new notation has led many into a very serious error. They have supposed that if they only use the Tonic Sol-fa notation they are using the Tonic Sol-fa method. Such persons do not know what an educational method is; and they go on teaching tune by the scale instead of the chords,—singing with the pupils instead of using the pattern,—neglecting to discipline them in time,—and carrying them into difficulties so much beyond their power as utterly to discourage them. They thus bring discredit upon what they call the Tonic Sol-fa method. A successful educational method enables a pupil to teach himself (for the best tuition is only aided self-teaching) more intelligently and more quickly than he could otherwise learn. It arranges all the necessary difficulties of the subject in such progressive order, that each one shall be a step towards the other, and that the step from one to another shall be sufficiently difficult to stimulate effort, without being so difficult as to discourage,—and the unnecessary difficulties whether of old notation or of old routine it carefully removes out of the way. Such a method must be the result of a careful analysis of the subject to be taught, and a long experience in dealing with pupils studying it. Such a method may be improved, and it should always be modified in its minor details according to the circumstances of the class which is under the hands of the teacher. But to neglect a well-proven method for what seems to your inexperience "a shorter cut" to the object sought, is like trying to make your way right through the forest underwood and straight up the mountain side, instead of using some well-planned road with its clear space, its firm footing, and its gentle gradients. You may be sure that the tangled forest and the craggy mountain will turn back two-thirds of your pupils, never to attempt the journey again. This has been the case with many thousands, who under incompetent teachers, have imagined that they were learning on the Tonic Sol-fa method. The notation is only a part of the method.

800.—By others, certain fractions of our method have been used, and used to advantage, but it is not fair to say that they are the method, and to judge the method by their unaided fruits. Thus, one Sunday school superintendent may teach his anniversary tunes by pattern,—giving his pattern in the words of the hymn; another may discover that a much shorter and easier way is to pattern with Sol-fa syllables from the modulator, thus teaching the tune before he introduces the sacred words of the hymn, and also, by familiarising the Sol-fa syllables and the modulator, laying the foundation on which other tunes can be very easily built. Some stickler for the common notation may employ our modulator, our pattern, and our principle of "Mental Effects," and overlay them with all the confusing doctrines of staff, clef, flat, and sharp. A ragged school teacher may use the same portions of our method and introduce his pupils to no notation at all, because he cannot afford to buy books, or even "Wall Sheets;" he may be content to teach any pretty tunes that come into his mind, instead of pursuing a systematic course of development both for time and tune. All these friends use parts of our method, and we are glad even of this fractional usefulness, but they must not do us the discredit of professing that they thus teach the Tonic Sol-fa method. It is by the combination of our various points of advantage, each one being introduced at the right time and in the right manner, that the true fruits of our method can be seen. Mr. Colin Brown has well described the common errors of this kind, in the paper which follows.
MR. COLIN BROWN ON THE MISTAKES OF YOUNG TEACHERS.

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SHAM TEACHING.

S01.—We all know what is meant by a sham fight. It may be shortly described as "taught about nothing." Between sham fighting and sham teaching there are many points of resemblance—but there is always this marked difference—in a sham fight it matters little who wins or who loses, no harm is done, while sham teaching always ends in ignominious defeat, and great harm is done to all concerned.

In offering a few remarks upon this subject, I do so without any private reference or allusions whatever. I shall treat it entirely from a general point of view, and shall refer to nothing that has not come under my own personal cognisance. Only an imperceptive sense of duty could have induced me to bring forward such a topic. I hope it may not be considered presumption in me to do so; I shall deal with the subject as fairly as I can, and in no unkind or ungracious way, hoping that there may be a full discussion.

The unprecedented and ever-increasing success of the Tonic Solfa method of teaching music has made it a very popular and successful method against it many enemies. These are of various kinds. First, those great musicians who won't condescend to look at it at all; who treat it as something quite beneath their notice. With such it is easy to deal—let them alone. Secondly, those greater musicians who profess to know all about it. They have never attended a class, they could not condescend to do that, but they know it all by intuition; there is nothing in it with which every musician has not always been familiar; it may do very well for children, and the concert generally, but it is quite beneath the dignity of musicians. With these it is more difficult to deal—they fight shy of arguments; but when an accomplished Sol-faist can bring them to close quarters, their discomfiture is considerable.

S02.—From open foes the cause of Solfa suffers little in comparison to what it has to bear from professed friends—from those who either ignorantly or carelessly, or from self-conceit, do grievously wrong to the method, to the public, to themselves, and to the cause of musical education in every way. There are in out-of-the-way places many excellent friends of the cause, who unfortunately have not had the opportunity of studying the method thoroughly, and who, in trying to teach it to the best of their ability, do little good educationally or musically. They often find heart and enthusiasm in their classes. These friends should be encouraged and helped in every way to improve themselves. To such I in no way refer; they are more to be pitied than blamed.

The thorough sham teacher, taking advantage of the rising wave of Sol-fa success, sets himself to ride upon it, and comes forward as a Sol-fa teacher who can do everything and anything in a most astonishing manner. He holds no certificate—certificates are nothing to him, he is far too accomplished a musician to condescend to be examined by any Sol-faist. Too often by sheer force of assumption he gets into good schools, where he soon makes sad havoc of Solfa, disappoints the parents, and disgusts the managers, who resolve that Sol-fa shall never be seen in their school again. Again, he opens evening classes, gets the minister and friends of music to give their support, countenance, and a free hall, under the assurance that he will not only teach reading music at sight, but will train the congregation to sing psalmody perfectly in twelve lessons, and they will have a closing concert consisting of the "Hallelujah Chorus" and half-a-dozen other impossible pieces. Or if the course is to consist of raising funds, it will close with the "Messiah," or "Israel in Egypt," and a grand instrumental accompaniment. Such teachers usually profess to know "both notations," and attempt to teach both at once. They soon show that they know little of either notation—that they can teach music by neither. The sham teacher, in spite of all his high-sounding professions, turns out to be a perfect ignoramus.

S03.—The usual symptoms of sham teaching—and too often, I regret to say, of careless or inefficient teaching—are, first, the neglect or abuse of the Modulator. Sometimes after the first few nights it is cast aside altogether, not even hung up in the class room, and instead of a class being taught by it, the teacher himself sings or plays everything, or perhaps it ends in the old story of teaching by ear. By abuse of the Modulator I refer to the teacher using it in a wrong way, such as running up and down the scale diatonically, or pointing impossible or unmusical intervals till the pupils are weary and disheartened. Strange it is how many teachers seem yet to be unaware of the power and beauty that lies in the simple scientific truth of teaching the musical scale by a series of concords instead of a succession of discords; and further, that the Modulator in the hands of a skilful teacher becomes not merely the measure of constant instruction, but of never-ending interest to old and young. Every teacher should consider well the reason why, if he finds his class wearying of the Modulator.

Next in order comes the error of using the Sol-fa syllables as a short and easy way of teaching music by ear. This is a mistake to be seen everywhere. It arises too often from a teacher looking to the wrong end as the result of his teaching; he is thinking of getting up a concert as easily and quickly as possible, not of giving his pupils thorough musical instruction. I have seen in such cases everything neglected except the mere alphabet of tune,—accent marks, time marks, expression, all untaught,—everything sacrificed to getting a few tunes, far beyond the pupils' understanding, sol-fa-fail till they are learned by ear. I heard of a class of this kind lately in which, after a few nights of preliminary sol-fa-fading, the teacher passed right on to the end of the book to practise the anthems and pieces selected for the concert, and to be got up accordingly. After spending a few evenings over them, an enquiring youth who had been looking through the book for himself, stumbled upon the little time names, was not a little puzzled by such curious words, and wondered what they could mean—"ttaa-ai, saaa-ai, traaa-ai, tafaatee, &c. He made bold to ask the teacher to explain them. The teacher, with a surly look of his shoulders, said really he did not know, but if the minister, who happened to be present, would tell them the meaning of those Greek words, perhaps they might be able to find out what they referred to. Teaching of this kind ends in a so-so concert, but no solid musical knowledge remains behind. Except the few pieces the pupils have got up, they can read nothing.

S04.—Another fatal mistake in teaching music is that teachers often think that if they can teach the Staff Notation it adds greatly to their importance. In some quarters perhaps it may, and certain it is that the Tonic Sol-fa method of teaching vocal music is producing more and better Staff Notationists than any other method in the kingdom; but the Staff Notation must be taught in its proper time and right place. Notation is not music, and any teacher who knows nothing of music except its notation, and tries to teach both Staff and Sol-fa together, proves himself to be an ignoramus.

Sometimes I have seen a class using the Sol-fa music, while the teacher taught from a Staff copy. The result of this is usually that as the teacher and class read from different points of view, and the symbols of the two notations have little in common, it becomes all but
impossible for a teacher reading the stave to instruct properly, or correct the errors of a class singing Sol-fa. Thus the Modulator comes to be neglected, and all faults of tune, time, accent, &c., are corrected by the teacher singing over the difficulties and getting the pupils to follow by ear. Let the singing music be taught from its earliest stages onwards, the signs soon follow. I have heard an opening lesson inaugurated by a learned disquisition for half-an-hour upon the characteristics of sound, the larynx, and the varieties of voice—subjects which, of course, were utterly incomprehensible to a class that could not sing in common chord, nor tell one sound from another. Classes want to learn to do something, not to be told about it; they wish to sing themselves, not to be sung to, or spoken to at large.

805.—A common error in teaching is the neglect of cultivating the ear by means of ear exercises, thus ignoring the second theorem of the Sol-fa method; viz., that every sound in the scale has its own peculiar character and effect. When I see a teacher labouring diligently to teach a class using only the first theorem that the scale in all keys is natural to the human voice, and neglecting the second, it always reminds me of a man at some hard work—say, three years—and handing the flail with only one hand, the other being in his pocket. We all know what little speed he would make; but certainly not less than the teacher following to instruct a class, and using only half the means at his disposal for doing so. I have heard teachers remark that they had not time for ear exercises. This only showed that they did not understand their proper value, nor how to use them aright. In the hands of a skilful teacher, ear work is certainly not secondary to voice work. Ear exercises are not only the most interesting but they are the most instructive part of the work, for they lead the pupils most surely and readily to understand and appreciate the thing music separate and distinct from mere notation, and consequently to learn the more quickly to master the notation.

806.—A great mistake in teaching is the neglect of the words sung. Unfortunately teachers have the highest precedents for this fault; our great singers erring most egregiously in this way. Singing music to words is one thing, and singing words to music is quite another. In the first case, the words may be anything or nothing, as we too often hear, but it would be far better, and the music would be finer, if we sung it throughout to the open La than to a mass of mangled words of any kind. The open syllable would give a unity of tone throughout, which would be pleasing. In singing words to music, the words must be specially attended to, both as to pronunciation and articulation. Why should this subject be so shamefully neglected? Our American cousins the Jubilee singers and Mr. Sankey have shown us how the Queen's English can be sung, and also what is the marvellous power of singing to the heart and understanding, as well as to the ear and feelings. Let us not be slow to learn the lesson they have taught us, and to free ourselves from this the greatest scandal of our singing, private or public, social or congregational. Our teachers little think what a great power lies in their hands to remedy this evil. Let them only begin at the beginning, and see that in teaching the Modulator, the vowels are sounded purely; long "o" for Doh and Soh, pure Latin "a" for Foh and Lah, and long "e" for Me and Te. Why should we hear the children opening their mouths as wide as possible, bawling Daw, Saw, Faw, Law, thus giving an inconceivable vulgarity to their singing; or shutting their mouths as closely as possible, and singing Doh and Soh to a peculiar sound of "u," like an impure pronunciation of the French sound in Deux, Scours; others again sing compound sounds, as Dow, Sow, and some wishing to be very fine, use a sound unwritable in English, De-o0, Se-o0, compounded of long broad "e" accented, followed by short "o0." When will the simple truth be appreciated that a pure musical tone cannot be had with a compound syllable? How can a pure Ray be got when instead of a long "a" a broad vulgar "ah" is sung in Raleigh, "La" in Rugby, "Do" in Manchester, "Doh" in Leeds—"broad "a" followed by long "e"? If the children are taught or allowed to neglect the elements of pronunciation in this way, what can be expected from their singing afterwards? Why should not teachers take diligent care that the mouths of the singers are properly formed so as to produce the correct sounds of the vowels. Thus they would be enabled to pronounce and articulate correctly, and so far get over the difficulties which beset the spoken language in every country and county in the kingdom. The task may at first sight appear to be hopeless, but it is not so. When fairly tried, it is astonishing how soon signs of improvement appear. Certainly not a stone should be left untorned to remedy this great evil, and thus render our singing not merely a pleasant, but an intelligent and profitable service.

807.—A common sign of careless or indefinite teaching is when a teacher neglects the certificates. Nothing can be more important than that teachers and scholars should both be tested as to how a class is getting on. This is done most thoroughly by the graduated series of certificates. Periodical examinations not only stir up a class to work for a certain definite end, but they enable a teacher to see where, or in what particular point of his course his teaching has come short. The teacher should never neglect examining for certificates, if only for his own good name; and pupils are entitled to get them as evidence of work faithfully done, the lower certificates preparing for the higher, which become very valuable in opening up the way to employment and preferment. A teacher who neglects certificates neither does himself, nor his class, nor the public, nor the Tonic Sol-fa method reasonable justice.

808.—Another sign of want of interest in the work is when the teacher neither takes the Reporter himself nor does anything to induce his class and others to do so. It shows how little he values the varied and important information it contains, and the inestimable boon of presenting him every fortnight with the most beautiful and carefully-selected music, which would otherwise cost him three or four shillings, but which apparently is thought little of; and the idea of his having the Reporter thrown away, to be had for one penny.—Colin Brown, in the "Tonic Sol-fa Reporter," 1874, p. 215.

SUNDAY SCHOOLS.


809.—There never was such an amount of singing in Sunday schools as at the present time, and yet, for the want of system, all this work is evanescent, and to the teacher it is exhausting. I do not ask that more time should be spent in the work, but by introducing something of system I
wish to make the results to the children permanent, and the work to the teacher pleasant and easy. Let me ask the reader to notice carefully what is said above, pp. 90, 91, on singing by ear, and the modulator in Sunday schools. No more of the art of singing should be taught in Sunday schools than is actually required to be used there. On this principle "The Sunday School Singer" has been prepared. But as many young people will get their first notions of singing in the Sunday school, it is very important that they should not be allowed to form bad habits. This remark applies, first to the rude coarse singing of children, and second, to the strained (and to themselves injurious) upper tones of those who sing the tenor. I have, therefore, made the tenors study the practical use of the Thin register in that book. A thin line placed over a note shows where that register should be used by a somewhat low tenor voice, and a double line shows the return to the thick register. In making these marks, much study is necessary of the phrasing of the music and of the piano and forte effects, but breathing places do not interfere with the registers. It is well that the tenors should from the beginning be told where to use their thin register, so as never to get into the habit of producing coarse, straining, shouting tones with the highest part of the thick. At first the thin register will sound very weak, but they must be all the less loud on the thick phrases, and the thin register will grow strong by use. Let me also mention a plan sometimes adopted by Sunday school superintendents of giving rewards of hymn-books or tune-books to those children who take the Elementary Certificate, or who learn by heart, and are able to point on the modulator their part in a certain number of tunes in use by the school. The following quotations from a recent lecture and from the preface to the "Sunday School Singer," will show my plan of operations in Sunday schools. I think it must be allowed to be far more religious in the effect of its processes on the mind than the common noisy and laborious plan of teaching by ear and by an instrument.

THE PROCESS OF TEACHING.

SIO.—At the annual convention of Sunday School Teachers of London, held in the Weigh-house Chapel on the 11th February, 1875, Mr. Curwen gave a lecture on "The Opening and Closing Exercises in Schools, so far as relates to Singing." He said:—

My subject is an extensive one, because it includes the best manner of conducting these exercises, and the best manner of preparing for them.

For the conducting of singing, let us first look into the infant-class room. Here we find two prominent faults; the first a musical one, the second a religious one. First, it is quite a common thing for the little darlings to be set straining their voices after high tones which, during infancy, they were never intended to reach. The blundering teacher thinks that if a tune is pretty it will surely do for infants, without the slightest consideration for the tender and undeveloped vocal organ of childhood. The tone, on the fourth line of the treble staff, is quite high enough for infants; but I have repeatedly heard E and F attempted, and sometimes even G. It is distressing to think how many spoiled voices the infant-school is guilty of, and when to this straining after unreachable tones there is added a loud, coarse style of singing, there enters a positive rudeness and vulgarity. Self-restraint is an essential law of health and happiness and goodness. It is a law of the Divine nature itself. Therefore to sing in so utterly unrestrained and violent a manner, as I have often witnessed, is a demoralizing thing, and every good teacher should discourage it.

SII.—The second error is that of giving the infants hymns to sing which they cannot understand, or with the sentiments of which they can have no sympathy. I am not among those who think that little children have no religious experience, and cannot be expected to exercise a real faith in Jesus, and a true love for Him. I think that in God's sight the child's faith, the child's love, the child's prayer, are as true and real as those of the adult.

SII.—But there is one thing as necessary for the religion of children as for adults; it is that they should understand what they say, and be able to offer a "reasonable" service. I therefore think that there are three sorts of hymns which should be avoided for infants. First, those in which the sentences are disjointed and the words misplaced for the sake of the rhyme; second, those in which religious truths are expressed in a highly figurative manner; third, those in which theological and doctrinal terms are introduced, such as "Death of death, & hell's destruction."

To show you how inattentive children naturally are, how little they care for the words, and how easily they misunderstand, I will quote a passage from an American periodical. I there read of a little boy who heard the hymn "Come to Jesus," at a Sunday school, and on his return home sang it with much apparent enjoyment. When he came to the words "He invites you," he roared out lustily "He will bite you," with no suspicion but that he was singing this verse quite as correctly as he had sung the others. A little girl was singing a hymn, the chorus of which was "Home of the blest," when her mother discovered that her version of it was "Old mother blest." A small but exceedingly rotund specimen of
numbly belonging to a clergyman in Western New York, became very much enamoured with the old-time favourite, "O do not be discouraged. It will be remembered that the chorus of this hymn begins with the thrice-repeated assertion, "I'm glad I'm in this army." Imagine the consternation of his fond parents when they found that he was shouting, "I'm glad I'm in the saw-mill," as if that useful building was the proper assembly room for all piously disposed children. The teacher of an infant class in Hudson, N.Y., once had a little girl among her pupils who sang the familiar line, "Where, O where are the three blue children," after this fashion: "Where, O where, are the three blue children?"

Let it not, however, be thought that I object to the employment of imagination in this early stage of childhood. It is through this faculty that the mind of a child can best be reached. The imagination, however, should be of the simplest and least complicated kind. The hymn which pictures out some simple Bible story is that which best employs the imagination of an infant. I therefore recommend narrative hymns as the staple of infant-school singing.

313.—Entering the junior Sunday School what do we find there? To some extent the same faults which we found in the infant-class room, and one of them much exaggerated; I mean the rudeness of shouting. Years ago I used very often to say to my classes, "Sing out!" Now I am afraid to do so, for I know that the effect is to make those who are already singing well enough and loud enough sing with a strained and coarse voice. I now say, not "Sing out," but "Sing all!"—and look round for the heads erect and the mouths open. Mr. John Evans, an old and devoted Sunday School teacher, who is now the music instructor to the School Board for London, finds reason to complain very strongly indeed, and very urgently, of the injury which is done to your voices, and young manners, too, by the loud and unstrained singing of Sunday Schools. He says the day-school teachers all complain now that all the good they can do in the week by soft, gentle, loving singing in the day school is destroyed by the coarse singing which the children find in the Sunday School. This should not be so, for our religion should make us tender and gentle in all our ways, especially when we join our hands together in God's worship.

314.—As to the manner of conducting the singing at the opening and closing of school: some do it by means of a precentor simply; some by means of a choir; and some attempt it by means of a harmonium or organ. If it is necessary to have an instrument, a cornet or a violin would do the work incomparably better than an organ or harmonium. For the organ has no power in giving accent, and the harmonium, though with the expression stop it can give accent, is so full of harmonics that its treble is drowned by its base, and the louder you play it the more indefinite, confused, and scrappy becomes the sound it makes. Indeed a harmonium played loud should scarcely be called a musical instrument at all; while the other two instruments I have named can easily give the proper accent of the music, and carry the voices along with them. But it is pitiable to see some of our friends banking after instruments, even in Sunday Schools, whilst they are neglecting that most wonderful instrument which God has made and placed in every human throat for purpose for the singing of His praises.

In some schools, especially in America, the singing is led by a choir of the best singers in the school. And the putting of these children forward is certainly an encouragement to them to take pains in learning the tunes at home. But care should be taken on two points. First, to make the choir so large that it will not be a great gratification of vanity to be in the choir; and, second, to found the admission to the choir on some quality which is not the mere gift of nature, like the possession of a fine voice, but requires diligence and pains-taking—like the learning by heart their proper part in a certain number of hymns and tunes, and the taking of some elementary certificate in sight-singing.

Others conduct the singing by simple precentorship. Some gentleman with a tenor voice sings out loudly, and the children follow. This plan of precentorship is a very good one in one condition—that the gentleman who presents shall also be the same person who teaches singing to the children, whether before school or after school or on the week nights, so that he may become personally known to all the children, and well known to the best singers. When this is the case the precentor knows that as soon as he stands up he will have little confederates all over the room, ready to watch him, to listen for him, and to help him in his worship. By this means he forms this friendship with all the little singers, founded on his having taught them to sing and examined them for singing certificates, I think this is the best mode of conducting the singing services. You do not get what I may call the centralized sweetness of a choir, but you get a more distributed effect, and you get the strong helping the weak all over the room. Such a precentor will not need to sing the air with a tenor voice. A motion of his hand or his head, and the occasional sound of his voice, in his own part, will be answered with electric sympathy from all parts of the school.

315.—I have said as much as there is time to say on the best manner of conducting these exercises. Now let me speak of the best manner of preparing for them. Already a large portion of Sabbath time is spent in teaching hymns and tunes. I do not wish you to spend more time, but to spend it more effectively. In the explanation of the hymn I do not propose any change, for all Sunday School teachers feel the importance of this, and they well understand that even the singing will go better if the heart and the understanding are tuned to the hymn. It is in the teaching of the tune that I propose to save time and trouble, and to avoid difficulty.

If you will kindly suppose yourselves for a few minutes my Sunday School children, I will give you an example:—"Now, my young friends, I am about to introduce you to a new hymn. Like all our best hymns, it is founded on Scripture. Turn to the fourteenth chapter of the Gospel of John, and let us read the 16th and 17th verses. Jesus is parting with His disciples, with whom He has lived for several years in sweet personal friendship, and He says, &c. Now turn to the sixteenth chapter and the 7th, 8th, 13th, 14th verses, &c. Question on verses. Now listen to the hymn. Don't look at your books, but listen and think. (1st verse quietly read, then clearly announced, and collectively repeated. Gels back the sense of the words by questioning.) Our best Redeemer, ere He breathed His tender last farewell, A Guide, a Comforter, bequeathed, With us to dwell! Now, these words are very sacred and precious, and we must not use them to learn the tune with. Let us learn the tune first, in our best and quickest way, and then put it to the knowledge of the children.

The best way of learning a tune that I know is by listening to it first. (The audience went through the process of learning by short patterns the tune)

FRACTUAL ADVANTAGES OF METHOD. SINGING IN DAY SCHOOLS.

816. —Singing hymns is already extensively taught in Sunday Schools, but it is chiefly done "by ear." Some musically gifted teacher sings the hymn in a loud voice, and the children follow as best they can. There cannot be much teaching in this process, because the louder the teacher sings the less he can hear what his pupils are doing. The vibrations of his own throat and head dull the perceptions of his ear. And the louder the children sing the less can they hear their leader. These efforts commonly end where they begun, in making a great number of singers who have no power to sing alone, and are only able to "join in" it if some one else will "lead the tune." From long and large experience I am fully persuaded that with the help of a little system, very much better results can be produced with the same amount of effort, and without a single minute more of Sabbath time. By this I mean not merely that systematic teaching better satisfies the musical taste, but that it enables the children to learn tunes with incomparably greater ease, and does not detract so much from the sacred feelings proper to the Lord's day, as the laborious and continued shouting now commonly in vogue.

Instead of singing with his pupils and outshouting them (as I myself once did), the teacher will learn to give the short pattern, and the pupils will learn to listen for it. Their faculties will be all alive, and they will bring more attention to the subject than they could possibly do in the other case. The teacher also will have nothing to do but to listen to the weak points of his pupils' imitation, and in this quiet process he will gain patience and judgment for correcting errors. He will never go back to the fatal plan of singing with his pupils. That would be like teaching a boy to climb by lifting him over every stile.

Instead of the constant and irrevocable repetition of sacred words during the mere process of dimming the tune into the ear, the teacher will employ the seven well-known syllables for the rapid teaching of the tune, and he will not bring forward the words until the attention is free to enter into their meaning. The use of the syllables will have this vast advantage; the same syllables being always employed to represent the same intervals in music, it soon comes to pass that syllable and interval cling together in the mind, and the one helps the recollection of the other, so that every new tune is more easy to learn than the last, and that in a progressive ratio.

Instead of the pupil gazing vacantly, while his voice is being dragged along by the leader, he will find something to occupy the eye as well as the ear. His left hand will follow the moving pointer of the teacher on a picture of the musical scale, containing the very syllables which he himself is singing. Sometimes the teacher will indicate the character of the tones he wishes sung by ever-changing manual signs.

Everything will be devised to direct the attention to the proper study of the moment, and to sustain it with unflagging interest. The exercises also will be arranged upon a plan, by which the things which are most easy for the vocal organs and most easy for the comprehension will come first, while those which are more difficult for voice and mind will be introduced in progressive order. Thus, both in the manner of teaching and in the arrangement of the thing taught, the progress of the children will be aided. Not only so, but the end reached will be not the increase of mere "follow-the-leaders," but the multiplication of independent singers.

I hope the time will soon come when the learning of a new tune in the Sunday School, and that in all its "parts," will be no more difficult than the learning of a new hymn, and that there will be quite as many children able to learn the tune thus easily as are now able to learn the hymn. —"Sunday School Singer," prefixed.

817. —These may be divided into Infant Schools, the pupils of which are generally under eight years of age, Junior Schools, with children below 11, Senior Schools, whose children are from 11 to 14 years of age, and High Schools, in which there are many young people between the ages of 14 and 18.


DAYSCHOOLS.

818. —Infant Schools. —In examining the voices of an infant school the first thing noticeable is that the physical organs are in a tender and undeveloped state. The vocal cords are only beginning to bear the strain laid upon them in common speech, and the muscles which rule them have a contractile power which is more spasmodic
than continuous. The lungs also are small and the muscles of the chest and ribs are not yet strong enough to control the breath. All the delicate acts of tongue, teeth, lips, and palate, by which vowels and consonants are shaped and fitted to the musical sounds, have yet to be mastered by these unpractised minds and ears and muscles. The very bones of these little darlings are little better than gristle. How can we expect their vocal organs to be less weak and unsettled than their bones?

819.—In this state they may be easily injured, first by loud and coarse singing, second by strained singing trying to reach after tones unattainable, and third by slow singing attempting to sustain sounds longer than the natural muscular power of lungs and larynx, at that age, will allow.

820.—Efforts to sing loud force a current of air against the tender vocal cords, and cause them to give an irregular, unsteady, coarse quality of sound. When these schools are established in an ignorant and degraded neighbourhood the unrestrained and violent bawling of the streets is imported into the schoolroom unless the gentleness of the teacher checks it. In London, at the present moment, chiefly through the influence of Mr. Evans, the School Board Music Instructor, a great number of infant schools are learning to sing softly. The universal testimony in these schools is that the introduction of soft instead of loud singing, has brought a moral influence with it—has promoted a spirit of gentleness and love. I myself have heard the teachers say that this daily practice of singing softly has instinctively led to softer speaking and gentler behaviour through the whole school.

821.—The teacher is greatly tempted, when the children begin to sing with forward shoulders, closed teeth and drooped head, to call to them “Sing out.” This is a dangerous demand, and the chief cause of coarse singing. Let her, instead, say “Shoulders back,” “Heads up,” “Open, smiling mouths,” and a far better effect will at once be produced than by any amount of “Singing out.” Among the infant schools which I visited with Mr. Evans, that in which there was the sweetest quality of tone was the one—the junior department of an infant school—in which the teacher was very particular about the position of head and chest and mouth before the singing began. I never noticed this in an infant school before, but I soon heard the fruit of it. This lady also carried the children through a few exercises for the arms and chest which doubtless gave freedom of play to the muscles about to be used in singing. See the physical Exercises, described in the next chapter.

822.—The straining of voices is, alas, too common in infant schools, and, as a consequence, we have incessant habitual flattening. During the last forty years I have had many opportunities of listening to singing in infant schools. I have little fault to find with the poetry. The “Home and Colonial Training College” has kept up a good supply of suitable words. But I have constantly heard these words set to the popular tunes of the day, most of which have a very high or a very low range, or both. They were intended to show off the extent and beauty of mature, cultivated voices. The consequence of using them is that the mistress has repeatedly to pitch the tune afresh, because of the flattening of the voices. I have known this done at the end of every verse. Children thus form a habit of flattening, and of untrue singing. When this flattening is associated with another bad habit (which is almost as universal as it is ruinous to the teacher’s voice), that is the habit of singing with the children, the effect is often excruciating. The teacher is striving to keep up this desperate pitch, and the children with their multitudinous but feebie voices are straining their little throats in vain attempts to follow her; while the dissonance between her voice and theirs is very distressing. If you can persuade the teacher to save her own voice and let the children sing alone just as she would let them read alone, the little
things with their feeble, curt tones, will often sing very correctly. But the tune must be within their limited range of voice. Directly these popular tunes, with their high range, are introduced the children seem to be constantly in the act of “making a reach” for the high tones and falling short of them. You can hear them flattening on every interval and sometimes gliding downwards on a single tone. After forming such habits as these in the infant school how is it possible for the children to learn true singing afterwards? Thus between loud singing and strained singing the infant school becomes a very serious hindrance to musical development.

823.—In former examinations of the voices of infants from 4 to 6 years of age, my friends and I had come to the conclusion that the best range for infant school songs is from D, below the treble staff, to D½, on the fourth line, that on middle C the voice of an infant school will generally be hollow and weak, while in going upward a good number of voices will be able to reach E½ and even F½ without much straining. These observations were confirmed in my recent visits to schools with Mr. Evans, and new observations were added to them. We found that the distinction between Soprano and Contralto begins to be made even at this early age. A priori we thought it must be so, because the distinction arises from the relative length and strength of the vocal cords which varies in childhood as well as in adult age. A lady of natural musical ability and taste was at the head of one of these schools. She kindly picked out for us some dozen of the children whom she had casually noticed as having low voices. We found that these could give us a good tone as low as A½ on the top of the bass staff, and that going upwards, most of them could reach the E½, but with effort and with somewhat of a wiry effect. When the rest of the children (that is, the average voices with the notably low voices weeded out) were encouraged to sing the same E½, they gave a much softer and sweeter tone. The contrast was quite marked. I cannot doubt that these 10 or 12 low voices were embryo Contraltos, and that more might have been found if the teacher’s attention had been specially directed to the subject. In afterwards examining the voices of Mr. Proudman’s children at the ages of 3, 7 and 8, I heard clearly three classes of voice. The boy of eight was a pure First Soprano touching lightly and easily B½ and C½ above the treble staff. The girl of seven was a good mezzo-soprano, not reaching the high tones so easily as her brother, but having much better low tones and able even to produce A½ in the “lower thick register.” The little girl of three gave unmistakable proof that the lower registers would be the best region of her voice. These children could sustain sounds more easily than the others I examined. The elder ones could also copy by ear and read at sight simple music in both notations. They, indeed, took their Intermediate Certificates (O.N.) a year ago. This I attribute chiefly to “the Modulator in the nursery,” and to Mrs. Proudman’s own happy lessons twice a week,—but doubtless an inherited musical temperament has greatly aided the teaching. We cannot expect these special results of early, though unforced, training, in an ordinary infant school.

824.—Mr. Luther Mason, in his “National Music Teacher,” and Messrs. Emerson and Tilden in their “American School Music Reader,” agree with the above statements as to the best compass for infant school songs, but they imitate some of the German methods in keeping all the earlier exercises above G. They say that this places them at once in what we call the thin register, and that the tones of the Thick register, below G, should be avoided by little children. I have made many experiments in infant schools and inquiries of musically intelligent infant school teachers, and I found that in these little trebles, as in the more mature sopranos and contraltos, the “break” of register is not so noticeable as it is in men’s voices. And I can see no reason for avoiding the lower register and no reason for confining our first efforts to the higher
register if the singing is kept soft and gentle and within range. On our Tonic Sol-fa method which tunes the voice by chordal leaps, instead of the dissonant, flattening, stepwise progression of most of these methods, the full range from D to D is desirable at the very beginning, in order to make room for our little songs. Avoiding the lower register can only be desirable when the teacher has not sufficient knowledge and control to make the singing soft. Confining attention to the higher register has only the advantage of securing soft singing at once even though the teacher may be careless and indifferent.

825.—Singing softly is recommended by all the best methods of all nations. When the importance of singing softly, for the sake of the vocal organs, the musical effect, and the moral influence, is pressed upon teachers, their common answer is—“That will take all the life out of the singing.” To this the Music Instructor’s reply is—“No, I would have you get the life and spirit by quick singing. If in singing softly you sing also in a bright and lively manner, the infants will far prefer it to loud shouting.” As the muscles of lungs and larynx have no great sustaining power in infants, quick singing is all the more suitable to them. Hence it is that psalm-tunes are unsuitable for infant singing. Their religious music should be of the lively ballad style which is now common in Sunday schools. “Soft and quick” should therefore be the infant school teacher’s motto.

826.—Short weak staccato tones are the best that an infant can bring out, and we should not require anything more, while at the same time we should be careful not to cultivate the jerky style of singing. Slurs I have noticed to be very undesirable in infant’s songs. The reason for this is obvious to those who have studied the nature of the vowels (above, p. 186). To retain the same vowel position while changing the tone, is a complex action of the vocal organs. No one can study the singing in a baby’s room without seeing that slurs ought to be avoided in the baby’s songs.

Teacher’s Manual.

827.—I have been greatly astonished to hear of some pieces being attempted in infant schools. I have heard from various parts of the country that even some of Her Majesty’s Inspectors have asked for the popular pieces and parts-songs of the day, with their wide (and to infants impossible) range, the delicacy of execution which befits them, and their words, which are far beyond the infantile comprehension. I have heard such things attempted, but when I have proposed a change to some real nursery song, which some of our classical Inspectors would think foolish, and others would object to as being fantastic or grotesque, I have seen every eye brighten, and the little innocent hearts leap up, with a happy smile, into the voices. These dear little imaginative, affectionate, comic creatures, all eyes and ears, ought to be gratified with songs to suit them. Mr. Hickson says “Many persons have failed in their attempts to teach music to children by endeavouring prematurely to form a taste for compositions of a higher order than it is possible very young persons can appreciate. This is to commit as great a blunder as it would be to make a spelling-book of Milton’s ‘Paradise Lost,’ in order to create a taste for poetry.” We do not give infants men’s books to read; we give them simple and amusing primers. Why should we give them men’s music to sing? I know it is pleaded that we must cultivate the taste by always holding up good models. Yes, but let us have the proper model for the proper age and stage of development. If you were teaching drawing you would not give an infant Turner’s picture of Venice to copy; why, in teaching to sing, should you give them Sullivan’s “Hush thee my baby?” “Twinkle, twinkle little star;” or “The cow jumped over the moon,” would suit them a thousand times better.

828.—The best soft, quick, happy and well adapted infant school singing I have yet heard is in one school at Glasgow, and another at North Bow, London. In both cases the tunes were kept well within range, and the words were the natural utterances of a little child’s heart. In the first
case Mr. Miller visited the school for fifteen or twenty minutes every week, and taught a new tune by pattern from the modulator. The mistress in the intervening days kept the new tune in memory of the children, and taught them the words. So that Mr. Miller could hear the last week's song before he gave the new one. In the second case the mistress carried her pupils through the same process. In both cases the softness and life and naturalness of the songs were exceedingly charming. Mr. Luther Mason's hints on the "Projection of Tone," above, p. 30, and on "Quality of Tone," p. 187, will interest our students. Mr. Mason's words carry authority, because he has long been the Trainer of the Primary Schools in Boston, U.S.

DR. STREETER.

839.—Children's voices require greater care and skill than those of adults. They are more delicate at that stage of development; they can safely use but a very limited compass, and that for a short time only, except in some particular cases.

Concerning the voices of children, we are astonished at the course pursued. In our view it is an outrage which should receive the severest censure. Some teachers oblige the children in the public schools to sing at a destructive pitch. There are those, we are happy to say, who show better sense in their teaching, and so avoid lasting injury to their pupils. The former class insist upon it that these little voices shall be obliged to sing notes at a sharp concert pitch, upon D, E, F, G, and A, above the treble staff! The mere sounding of some of these notes by the children, would do no harm, did their vocal apparatus admit it. But as a very general rule such is not the case. Adult voices themselves cannot continue this sort of practice a great while at a time, and many of them need careful teaching to enable them to reach some of those upper notes even when they are fairly within their scale. What, then, must be the inevitable effect upon the delicate organization of young children, of that instruction which older, better developed pupils can scarcely endure!

It is wholly certain that no one can surely predict which child, or which children, if any, will possess a fine voice when arrived at years of maturity. Whatever influence the voice may exhibit in the child, that guarantees nothing in the adult voice; and this is another reason, in our opinion, for developing these delicate organs in children in the most careful manner. Children will, when pleased and not restrained, shout and sing to the extent of their power. They will, almost, "roar like young tigers." But if this is not acceptable in adult voices, if pure tone and pure articulation of words is desirable in older students, it is much more so with children. Voices are not alone concerned in this matter. Health itself demands more sensible treatment, and those who violate these healthful demands should be made responsible for the injury done in this most unscientific manner.

We cannot too often remind pupils not to advance too rapidly, and above all not to attempt using the organization to its extent of either compass or power, particularly in an upward direction. Progression is nature's law, and we cannot force a vocal, or a human, or any other organization into a healthy condition. "Early maturity is," positively, "early decay."—"Voice Building," pp. 69-63, and 36.

MR. W. S. TILDEN.

839.—From the very outset to the end of the year, and indeed through the entire course, the greatest care must be exercised by the teacher in the management of the voices. All the songs and exercises in the book are restricted to a suitable range for the average voice. Rough, screaming, throaty, nasal, and otherwise improper tones must be corrected, and in their place, pure, soft, and musical tones substituted. Let teachers take good care that their examples are given softly, and the tones brought well forward in the mouth. If scholars are to learn by imitation, set a good model before them.

Besides attending to the matters of voice and intonation, the foundation for good rhythmic training must be laid. The exercises and songs are mostly written in short phrases, to accommodate thebreach capacity of very young scholars. For the same reason a somewhat more rapid movement is required with children than with adults. It is of the greatest importance that the phrasing and accentuation be properly given from the very first. If the movement is too slow these will be lost. A very slow movement is also conducive to bad quality of voice and slovenly articulation of words. Rhythm, in the largest and best sense, is felt in well balanced phrases and proper accent,—not only in these simple beginnings, but in all music. Hence we teach, in this initiatory stage, with reference to that fact, rather than to proportionate duration of sounds and the consequent system of beats and measures.—"American School Music Reader," p. 3.

MR. MILLER.

831.—Mr. Miller then gave a lesson to a class of infants who were present. To this class he himself devoted only a quarter of an hour a week, but the teacher of the school had taught the words of the pieces, and practised the little ones in the tunes he had introduced them to. He was careful not to strain their voices, and made them always sing softly. His practice was to teach new tunes from the modulator, patterning phrases of two or three tones each. They should not be bothered with theory, but should learn to sing as they had learnt to speak—by example. Words which they could understand were very important. The children sang several pieces very prettily. Mr. Miller then introduced a class of boys, who sang the thick and thin registers at command—the thin being obtained by ordering them to sing "like the girls," or if that failed, by letting the girls sing them a pattern. The boys were tested by several teachers in modulator drill, copying by ear, and in time exercises by Mr. Miller, who, telling them to write down "2" for ta-ta and "1" for taa, made them take down the time of a simple phrase, and afterwards sing it. After this, they sang several pieces at sight.—"Tonic Sol-fa Reporter," 1875, p. 245.

839.—Mr. Miller then read a paper on "The Infant Class," illustrated by a small class of little ones brought by their parents. He spoke of the importance of the Infant Class, from the neglect of which all the school will suffer. The songs should be explained and even made into object lessons.
They should be used as a means of imparting information on natural history, &c. Voice training could not be attempted, but voice destruction might be prevented. Soft singing was the cure for all the ills of the vocal organs. Many voices were spoiled by the use of unsuitable tunes. The compass must be attended to, with very young children it should not exceed a 5th or 6th, but it would vary with sex, age, and training. Children’s songs should be simple in structure, and good in melody. Mr. Miller taught the class a tune by pattern in short phrases, and also gave a modulator voluntary. The best teachers for children, he said, were either children themselves, or a lady with a contralto voice, because she would not be tempted to sing high.

The class then sang from the pattern of two of their number who followed Mr. Miller’s pointer on the modulator. It was charming to listen to these pure infant voices, and to look into the eager faces. We only wished the treat were longer.—“Tonic Sol-fa Reporter,” 1874, pp. 25, 26.

833.—Junior Schools. The remarks just made about soft, quick and unstrained singing apply in a large measure to the Junior School also. In justice to the little voices, however, it is now necessary to divide them into two “parts.” The pure light sopranos should not have their higher tones mixed with and concealed by the strong cutting quality of the contralto voices. It would also be unjust to keep the naturally low voices strained to high tunes while leaving their own proper low tones uncultivated. The hints given above, p. 176, with reference to the classification of voices in adult classes will apply equally to children. In fact, the instructions in “Standard Course,” p. 29, will be sufficient for the teacher. In testing voices it is better to bear in mind that the tendency of sopranos, who talk in the thin register, is to carry its tones (with, of course, a poor quality of sound) down over the region of the upper thick. Therefore, in testing the voices downward, let a fresh breath be taken and the singing be made specially soft and natural for each tone below G. We should also remember that the tendency of contralto voices, who speak in the upper thick register, is to carry that register down over the proper region of the lower thick. It is better, therefore, to approach this register by a leap and with a fresh breath, though always softly and naturally.

834.—One very important thing for a Day School teacher to know is this, that if he once gets the elder pupils into the habit of using the proper registers, their example will influence the whole school. The school will imitate whatever example the higher forms adopt. The pupils will thus glide into the proper natural use of the registers without ever knowing what registers are. Mr. Evans’ paper on Boys’ Voices, p. 307, will assist the teacher.

835.—In organising the teaching of singing in Day Schools I cannot too strongly urge the importance of dividing the work into two, three, or more classes, arranged according to the musical ability of the pupils. If the whole school is taught by one teacher, even if it be the Head Teacher, the very forward and the very backward are a musical hindrance to each other. Those who are forward do all the work for the backward ones, and are kept back on their account, while the backward ones simply follow the lead, but have no chance of gaining independent power. Such a mutual hindrance plan would not be endured for a moment in the teaching of arithmetic or reading. Why should it be tolerated in the teaching of singing? If a school is so badly off that there is only one person in it who can teach singing, and he cannot possibly take more than one class, let him take the higher class, picking out for this purpose, not the best voices but the most attentive pupils. The pure and exact singing of this upper class will, as I have said already, permeate the whole school, and the class itself will be able to advance much further and do their work much better than if they had a crowd of inattentive little ones hanging upon them. The little ones have, nevertheless, been listening all the while, and they will need very little elementary teaching when they are permitted to join the singing class.

836.—Where, however, there are pupil teachers and class rooms it is better that the children should
be taught in graded classes, divided by the certificate examinations. I once knew two teachers of similar and great ability, with schools of similar size, competing for musical results. One was so determined that everything should be well done that she taught the whole school herself; the other, equally anxious, divided her school, for singing purposes, into three or four classes and placed them under as many pupil teachers. The results were carefully tested, and were very largely indeed in favour of the classified system.

837.—The pupil-teacher age—from 13 to 18—is the best age for learning the art of singing. I have attended several of Mr. Longbottom’s classes, under the West Ham School Board, and was delighted beyond measure with the aptitude of the pupil teachers. Their attention, their intelligent perception, their discipline, their pleasure in learning, were beyond anything I had seen in large classes before. These young people were learning in order that they might teach, and this thought seemed to stimulate and inspire them through every engagement of the class. In this, as well as in similar classes under the London School Board, three points were kept in view. A more constant use than ordinary was made of the Hand Modulator, see p. 104, so that the young teachers might be ready at pointing. A more vigorous attention than usual was given to the preparation for certificates, so that the young teachers might possess that thoroughness and “all-roundness” of skill which their work requires. And the very same exercises and songs were used which had immediately to be taught in the schools, so that the young teachers might have every help in their first attempts to teach. It follows from all this that the quickest way to introduce singing to the schools of a town is to train the pupil teachers. Head masters and mistresses are very much more slow to learn, and at their age are unwilling to begin at the beginning.

838.—The more I observe of the teaching of singing in schools, and even in private families, the more I am convinced of the importance of working for the certificates. I know it requires trouble on the part of the teacher, but the trouble will pay well. The examination can in some cases be conducted before the whole class; in others it can be done separately. In all cases the pupil should pass the examination of the Deputy (the pupil teacher) before he comes to the Teacher, and the Teacher should examine only on one point—that point, as a rule, which the Deputy deems the weakest. See above, pp. 273 & 279. This plan systematically carried out will not increase the labour of the teacher, but will lessen it. I should also advise the head teacher not to confine the granting of certificates to himself, but to recommend his assistants and pupil teachers as approved examiners to the College, as soon as they have taken the requisite certificates. It is better that these young people should be rewarded by the honour of being examiners, for the work they have gone through.

839.—The use of Charts, of which I have spoken above, p. 53, is even more important in schools than in evening classes. Mr. Evans tells me that those schools in which the Charts are habitually used are always the best taught. If the teacher has only the books he is tempted to help the children over a difficult passage with his own voice, to save the time of directing them to the point required; but if the Charts are at hand he can just as easily point to the proper place and get the pupils to correct their own errors.

840.—Of the adaptation of words to the school age I should like to speak more at large; for I think that songs should be made a means of cultivating right tastes and sympathies and good moral feelings in a school. In the selection called “Songs and Tunes for Education,” I took great pains to provide for this kind of training systematically. The teacher sometimes finds it difficult to fit-in the educational wants of the singing course with the demands of moral training. With some care, however, he may provide songs to enforce the sentiment of his oral lessons, in a manner which will be delightful and impressive. But in any
case the style of thought and sentiment and observation should be broad and bold, so as to suit the spirit of average children between eight and eleven years of age. I have heard boys of this age set to sing that exquisitely delicate piece of music, linked to a fine poetic sentiment, "Departure," by Mendelssohn. What could be more absurdly unsuitable? It is like dressing the same youths in the ruffs, and frills, and silver buckles, and silk stockings, and powdered wig of an old-fashioned courtier. It commonly happens that the teachers who do this have also the bad taste to permit a loud and coarse use of the voice, and that what murder to Mendelssohn's music! And yet there are men who think that this is a cultivation of taste! See above, p. 302.

841.—Mr. Evans' plan of work for sixty lessons (see above, p. 249) will be found of great service to the school teacher. He need not adopt it exactly, but he can guage his own work by it, and see whether his children are up to this average. It will also suggest and keep in mind many things which might otherwise be forgotten. With a little care the teacher can adapt this "plan of work" to other exercise books. He will have to notice what new thing is introduced at each lesson, and select his exercises accordingly.

842.—Mr. Evans' First Report to the London School Board. I have now visited all the schools—most of them twice, and many three times. In seventeen schools I found singing was not taught at all. Three of the teachers could not teach it; most of the others had only just opened their schools.

In seventy-eight schools the children were only taught to sing a few hymns or school songs by ear. Five schools had just begun teaching by the Tonic Sol-fa method. In one the children were being well taught to sing by notes on that method, and had made good progress. The Tonic Sol-fa method is the only one used in any of the schools where the children are taught to sing by notes. The singing, generally, is fearfully coarse and noisy, the boys especially singing with all the force they can command. Certainly, in many schools, the material to be cultivated is very, very raw indeed, and much time and labour will be required to get anything like good singing; but with intelligent, earnest teachers, properly supplied with suitable materials for teaching, I am very sanguine as to results.

All the teachers prefer to teach by the Tonic Sol-fa method. Most of them were of opinion that it would be of no use to attempt to teach their children to read music by any other method, as it would take more time and labour to gain the results you desire than they could afford to give to music. Here I may say that I was very careful to inform every teacher that, although you recommended the Tonic Sol-fa method, you had given me no instructions to enforce it, and that I hoped every teacher would let me know what method they preferred, and by which they thought they could best succeed, and all preferred the Tonic Sol-fa method. Most of the teachers were anxious that teachers' classes should be opened, that they may have an opportunity of learning it thoroughly, and also see the best way of teaching singing to children by it.

All the teachers were very glad to be guided in the selection of proper material for teaching. I have adopted the same book of Exercises and School Songs for all the schools, and the same set of Charts for class teaching. This will enable me to compare progress in the different schools.

In order to help the teachers and to secure good teaching, I am using the same book and charts in the Teachers' classes. This arrangement the teachers are much pleased with. I have recommended many of the teachers to alter their time-tables so that instead of having only one lesson a-week of an hour or three-quarters long, to have at least two lessons of half an hour each, in which to teach the children to sing by notes.

I have also strongly recommended them not to attempt to teach as many were doing—the whole school at once, but to classify the children according to ability in singing, remembering that in every school there would be about one-third who would learn to sing quickly, and the other two-thirds slowly, and that they would be able to teach the whole much quicker, and with far less labour, by having two classes, and that they would thus provide for new comers as well as for quick and slow in learning to sing. By this arrangement they would be able more successfully to train the voices, and establish in their school a good quality of tone, and also effectually to break down that fearfully noisy and coarse singing, which is not only doing their voices a serious injury, but destroying that tenderness and fineness of feeling which music ought to produce.

Most of the schools are now furnished with all that is necessary for teaching singing, and commencing the work with more or less earnestness and promise of success. I have arranged to visit all the schools as often as possible, and take the singing lesson myself for the chief of the time, and note the progress made since my former visit. After some months' teaching I shall be able to classify the schools as to progress, and say how many are fair, good, and excellent.

I have succeeded in organising three Teachers' classes. The interest and earnestness manifested in each of the classes, as well as the progress made, is very pleasing and encouraging.—I remain, Gentlemen, yours obediently, John Evans.—"Tonic Sol-fa Reporter," 1872, pp. 345 & 346.

843.—At the Christmas meetings of the Tonic Sol-fa College, Mr. J. Evans, Music Instructor to the London School Board, read a paper on "The present state of Singing in Schools.

One hindrance was that parents and school committee had not yet recognised singing and given it a proper status in the work of the school. They say that there are so many
essentials to teach that no time is left for singing. Mr. Evans' reply to this was that singing was a help to other subjects, and especially, that those schools that were incessantly working at "essentials" made no more progress than those in which the attention of the children was taken off by occasional singing. We must show parents and committees that singing makes school attractive, and that it is like the oil which helps the educational machine to work easily. Another hindrance was that so few teachers can teach the subject properly. This was largely due to the neglect of the subject in the Training Colleges, where the students should be trained in giving lessons on music. He agreed with what Mr. Curwen had said, that no one should teach without mastering his subject, yet, circumstances as he was, he had encouraged many teachers who knew but little to begin to teach, teaching coming off the head of their pupils. Another hindrance was the absence of systematic teaching. Teachers took collections of pretty tunes, and really did no more than use the guitars to teach by ear. The use of the Modulator and the Pattern, though it was only a modified form of ear-teaching was far preferable to this, because it familiarised the eye with the scale, and prepared the way for future instruction. This was the process he had recommended for the infant schools under the Board. The Tonic Sol-fa Association had done a service to systematic teaching by requiring the School Certificate from all who sing at their concerts. Another hindrance was the loud and coarse way in which boys had for so long been allowed to sing. Some teachers thought this natural, and looked upon boys who sing softly as possessing differently formed voices. Long ago he determined to have sweet and soft singing or no singing, and to discourage the forcing up of the thick register. They had partly succeeded in driving this sort of singing from the Board schools, but it left a long-felt effect behind. Their experience of the real "gutter" boys was that, whether owing to the straining of their voices in noisy talking, or to other causes, they possessed very little musical tone. Having now spoken of the hindrances he would turn to the helps, first among which he must name the publication of the Blackbird and Charts, which had brought music within the reach of all schools; for those who could afford music might use the Charts, and do as a teacher of his acquaintance does—give the words as a dictation lesson.


and tell the children to take them home and learn them. He had found that you can teach a lesson from the charts far more quickly than from Mr. Drage's books. The Manual Signs were another help; he had used them in Voice, Tuning, Mental Effect and Vocalising exercises. The Time names were another help; he believed them to be the shortest, safest and best way of teaching children to sing independently. A teachers' class was another help. He felt that now was the time to put forth a vigourous effort to establish singing in our schools, and if it succeeded they would raise an enduring structure on which teachers of evening classes might build.


CROYDON BRITISH SCHOOLS.

844.—On the 19th ult. I had an opportunity of witnessing the Tonic Sol-fa teaching in the boys' British School at Croydon. The school, under the control of Mr. Drage, has long held a high character for discipline and teaching, and Tonic Sol-fa is no new thing there; for it is many years since Mr. Drage, having taken his boys through Wilhem's sixty sheets, gave up that method in despair and adopted our own. The present singing music master is Mr. W. G. McNaught, who attends once a week; his teaching is continued by the assistant masters from day to day.

The whole of the boys—some 300 or 400—are in one long room, sitting in three divisions, upper, middle, and lower. Each division is taught singing separately, the "Nightingale," "Blackbird," and "Limer," being the respective class books. "Can the other divisions work while one is singing?" I asked. "Nothing is more easy," Mr. Drage replied. "They are used to it, and we have no trouble. Many teachers say they cannot divide their scholars because they have no experience of music; to them Mr. Drage's experience may be useful, for if singing is ever to be properly taught, the scholars must be divided.

Mr. McNaught began with the upper division in the middle part of the room. The boys followed the Manual Signs with perfect readiness; they then sang from the Extended Modulator a voluntary with many changes of key, and this with few mistakes. After this came ear exercises. A hymn tune of four lines, with wide intervals, was copied without mistake from one hearing by twenty-eight boys, and with more or less errors by the rest. The "Elementary Rhythms"

were practised to tattai and laa, and then, the work over, the recreation of song-singing and learning new pieces began. "The sounds of the singing school," a round—"Hark! how the very one—in six parts, was sung with gusto. After it came a number of pieces from the "Nightingale," which were studied for expression and phrasing. I was struck with the intelligence of the boys, their good knowledge of notation (measures, time forms, &c.), and their evident enjoyment of the work.

We passed on to the middle division, where the boys sang from the signs and "signed" for themselves very readily—did an easier modulator exercise, and sang a few pieces from the "Blackbird." The lower division sang with laughing eyes, how "Doctor Foster went to Gloucester," and the misfortunes that befell him. The little fellows also gave us "Jack and Jill," but though they began right they managed to finish in the "Doctor Foster" tune, which is somewhat like "Jack and Jill!" Mr. McNaught beat time with his left hand, and gave the time signs with his right, the boys singing simple time-divisions very readily. The singing is taught in these schools in an intelligent way, and the mental discipline required for the various processes is described must be invaluable as an educational agent, apart from the value of the singing as a moral discipline. Of course there are schools where our system is taught with similar thoroughness, but there are thousands where the singing is merely a parrot-like task, making no demand on the higher powers of the children.—J. S. Curwen, in the "Tonic Sol-fa Reporter," 1874, p. 63.

BOYS' VOICES.

Mr. Evans has kindly supplied the following paper:

845.—Boys' voices without training and especially either thin and feeble or noisy, rough and unmusical; they are also very limited in compass, and when left to themselves in singing are soon flatten in pitch. These defects I have found mostly among the lowest class. What teachers want to know, especially those who have to instruct the children referred to—and indeed all children—is, can these defects be removed. I believe they can, and that it is possible even in the most unpromising schools to have purity and sweetness of tone, flexibility and good compass in most of the voices.

The next important question is how it is to be done. I answer, it can only
be done effectually by regular and careful voice drill, the proper training and management of the voices in the singing lessons, and by a good classification of the voices. The following are a few hints:—

First, there should be five minutes voice drill each day. This will be found far more effectual than a much longer time twice a week at the singing lesson; it can be done after one of the changes. The hand signs will be sufficient so that no talk is required. Occasionally the voice of any one who cannot imitate your pattern and put them in the front row near to you to listen for a lesson or two. Sing the Tonic Chord softly; sing it in the keys C, D, E, F and G; sing it slowly and carefully. Notice the voice, patterning and repeating till you improve them. Sing in keys C and D at once, with a new voice holding on the upper doh. When the tones in these keys are sufficiently good proceed to E, etc. The same to laa at every lesson. Increase the force a little at every lesson but only as you can keep the same quality of tone. Quickly the speed to give flexibility. Exercises 23 and 24 in first "Blackbird" may now be learnt and sung as voice drill. Sing d m d s to one breath holding on d to aa. Sing the scale first to notes, then to laa then to aa to one breath, &c. In the Modulator practice and exercises from Charts and books be just as careful of the voices. Never let them use their voices improperly in singing. As the children's voices improve in quality and compass let them have voices like girls and that you want them to sing like girls. If you do this and insist on soft singing for a time, and all singing alike they will learn to sing in the proper register.

When you have established the right quality of tone you can in the manner I have described in my lesson on force increase the volume of tone, and give strength and vigour to the voices safely.

Lesson 1.—To the class.—Stand like me. Hands by your sides. Listen to me while I sing one tone to aa (G). Now you try and sing it as I did. You would sing it better if you opened your mouths as I opened mine. Look at me while I sing it again. Now you try and sing it. You opened your mouth better, but you sung it louder than I did. You must have no loud singing. Listen and I will sing it again. Now sing with the mouth open like mine, but softly, like my pattern. Now let me hear this half the class—now the other half—now altogether. I have noticed three or four boys whose voices don't sound like the others—they sing a lower sound. I want them to come and sit in the front near me—they must listen for a lesson or two and then they shall try again. I will now sing an another sound (A). Now you sing it. Sing it very softly. Sing it again a little louder. That will do for to-day.

Lesson 2.—How are you to stand for singing? Aaa. Upright. Let me see how you place your hands—that is right. Remember what I said about your mouths so that the sound does not strike against the teeth. Sing doh to my hand signs, softly, like my pattern. Sing again as long as I hold my hand. I like long tones to begin with. Repeat it as often as I move my hand. While I walk about looking at you and listening to you I cannot hear some of you and I want to hear all. Try again. That is better. Listen while I sing d s. Now you sing them to my hand signs. Sing them again several times as I move my hand. Listen while I sing d m s. Now you sing them. I heard a few boys singing louder than I did and louder than the others. Sing again very softly. Now a little louder. We will sing like that several times; look at my hand. Sing again and repeat the six times. Your voices are a little better. I shall soon be watching and listening for the best voices, and the best voices must have the chief places in the singing class. That will do for to-day.

Never put boys or girls to sing Alto unless you think they have alto voices. When separating your voices consult "Standard Course," p. 29. When you have separated your voices, drill each part separately, and together. Never teach them foreign notes beyond their proper range. Take care especially that this is not done in the infant schools. In voice-training and singing as in other subjects you will have to exercise much patience and perseverance; you must not be discouraged if the results you desire do not come as quickly as you expected. They will come with regular and systematic work.

For further information on this subject and exercises consult "Standard Course."

TASTE GROWS.

846.—"The Tonic Sol-fa Reporter," referring to those who urged us to sing more "classical" music, said:—The critic has probably committed the common mistake of mere musical men: we mean that of supposing that children generally can be taught to sing well with their voices, without their hearts, like some poor, miserable, artistic chorister-boys in cathedrals, or the fainting charity children in St. Paul's! No; if you want children to sing well you must give them words which will stir a child's heart, and music which will suit a child's voice. Let us also remind our musical friends that taste grows: we must train it. We cannot make it start up into perfection at one. The jingle of the nursery rhyme trains the young to appreciate, after a while, the more delicate cadences of Milton and Pope. But Milton and Pope would offer very wearisome cadences to the child at first. The story, the table, and the parable, must first break that virgin soil of imagination which may afterwards receive as seed the refined imagery of Shelley or of Tennyson. The uncultivated mind, which looks uninterested on a picture by Raphael or Turner, might be delighted with some "rough outline" or "plain daub." But the discovery of whatever truth and beauty there may be in the "rough outline" or "plain daub" is the first step, and a necessary step, towards the true comprehension of such complex beauties as are in Raphael and Turner. So, many a Tonic Sol-fa youth, who commenced with the simple music of our dearly honoured friend, Lowell Mason, is now longing for Handel and Mendelssohn.—* Tonic Sol-fa Reporter, 1869, p. 135.

UNRIPENESS.

847.—Our Association was formed to aid in promoting the Tonic Sol-fa method as a means of usefulness. Two objects were before us, one benevolently, the other educationally—the promotion of vocal music among the people, and the Tonic Sol-fa method as the only practical means of doing so. The conservation of the purity and truthfulness of the educational means became
thus an essential part of our duty; for this alone could give reality and permanency to our usefulness. Let us suppose three choirs, at three different demonstrations, to sing Handel’s "Hallelujah Chorus" with equally perfect execution, but the third composed mainly of children. Let the second be a choir of adults, some of whom have had a hundred, some, and many only twenty or thirty, of whom have exercised the self-discipline implied in taking certificates, but the mass of which think the certificate "of no use"—their teachers also thinking it "a great trouble."—but a choir, which, being well-drilled up for the occasion, sings the "Hallelujah Chorus" to perfection. Let the third choir be one, the members of which have exercised self-discipline, and have reached a similar and sufficient musical standing by legitimate steps—who feel that they "have a right" to sing the "Hallelujah Chorus."" This is unnatural. Two-thirds of those children would rather be singing "Round the Throne," or "Oh! that will be joyful," and one third of them, being youths and elder girls, while capable of more artistic music, have certainly not reached that full development of heart, and soul, and voice, which the "Hallelujah Chorus" requires." Big boys like to do what their fathers do; but they can only do so mechanically, not naturally. The public generally would say—"Very wonderful indeed—for children—but we would rather hear our children sing, "Little Boy-love," or "The Swiss Toy Girl.", So have said several gentlemen, high in the musical and educational world, concerning some of the best and most popular pieces of our best Crystal Palace meetings. Such a demonstration would lower its promoters in the opinion of thoughtful and earnest men—the class of men who really rule the world. It might do some good but much greater harm. You and I may have erred in the past, through ignorance and force of circumstances; but no force of circumstances would excuse a strong man from falling into that error again.

The effect of the second choir on the elementary pupils which it contains, is to train a number of young people to sing the "Hallelujah Chorus," but not—to sing. It is to give them an insufficient estimate of their own powers, and a false notion that "great things can be done with little labour." All this must have its reversion, must end in disgust. It is the plucking of unripe fruit! As for the impression on the mind of the public, they will soon find out that such a choir have won laurels which they did not deserve.

The third choir, if it makes no hands with that flattering note, a present success, is still a true and right thing. Its members know all about it. They are thoroughly satisfied. Such a choir will propagate itself. Such a choir alone is healthy for the Tonic Sol-fa Association. Such a choir alone can give reality and permanence to our usefulness."—"Tonic Sol-fa Reporter," 1865, pp. 20, 24.

FULL TEACHERS.

48.—On the 18th May, by order of the School Board for London, the pupil teachers' class which has been taught during the winter by Mr. Evans, Music Instructor to the Board, gave a rehearsal in the Field Lane Schools, before an audience of school managers and teachers. Mr. John Macgregor ("Rob Roy") presented. A brighter looking company of young people can hardly be imagined than the class, as they sat ranged in four ranks on one of the large galleries. There were about one hundred in all, and of these three-fourths were girls, the boys, for some reason or other, being in a destined minority. This reason we have since learned to be that the boys are nearly all at the age at which their voices are weak. In this particular way Mr. Evans disclaimed any attempt at a concert. The object had been to fit the young people to teach school music. The pieces sung would therefore be such as were used in schools, and the programme would include the various processes of teaching the Tonic Sol-fa method. The following was the programme:

From the "Blackbird."—Home is the best. The coral insect—My own native land.

Example of teaching Time from the Modulator.

Example of teaching Time by the Time Names.

From the "Blackbird."—Stealily the clock goes—Which way does the wind blow.

From the "Nightingale."—Put your shoulder to the wheel.

Example of teaching Time and Voice Exercises from the Manual Signs.

Singing at sight. To show their power of reading music, the class will sing from notes a tune not seen before.

From the "Nightingale."—Nelie love is the winter king-Star of peace—Farewell to study—Good night (round)—National Anth.

Not only Mr. Evans's thorough teaching, but the careful way in which he had planned the work of the evening, was apparent from the first. Neatness was the characteristic both of the singing and of the general arrangements. The class passed from one topic to the next easily and without effort. They stood up to sing, sat down again when they had done, with precision. The first notes of each piece were sounded softly and briefly, and this was followed by a start in which all the voices were heard together. However loud or soft, the final notes were ended triumphantly, at the conductor's signal. We mention these little points of neatness, because in schools the music lesson may be and should be, made a discipline, encouraging habits of order and method in the children. A slovenly style of singing is not only musically bad; it encourages lazy habits. The pieces from the "Blackbird" and "Nightingale" were all capital; they seemed to us the perfection of school singing. There was no bass; only the sweet-toned voices of the lads and lads were to be heard in treble and alto. Mr. Evans had marked the words for expression, and real pianissimos were frequently obtained, as well as very vigorous fortissimos. The time was also slackened or quickened occasionally, in accord with the words. The pronunciation was clear; we could follow the words without book; the h's were all in their places; and the breathing was taken in the right spots. The holiday song, "Farewell to study and to books," was sung with a verve that deserved all Mr. Macgregor's praise, and was highly effective.

In this Modulator Mr. Evans took the class through the three steps to transition and the minor, they following with great readiness. The example of teaching Time consisted in singing several measures variously divided; two rather long Time exercises stencilled on a sheet were also produced, and the pupils sang them off at sight. The audience seemed taken with Manual Signs, in which exercise Mr. Evans always obtained an instant pace by bringing his left hand near to his right. The sight-singing test was a two-part tune. The class read a few of the accents, ta-ta-a-ta a few paces, and then sang it off with perfect ease.
The exhibition ended with the National Anthem, and Mr. Macgregor expressed his complete satisfaction with the performance.

A very similar gathering, though planned, we believe, in perfect independence, took place at Stratford on 5th July, under the auspices of the School Board of the district; the chairman presiding, and six other members being present. During the winter Mr. Longbottom has been training a class of teachers and pupil teachers from both Board and Denominational Schools, and the object of the meeting was to give proof of work done and progress made. There were twenty-four schools represented among the members. In addition to his weekly lessons to the class, Mr. Longbottom had, at the request of several teachers, paid visits to their schools, and given model lessons, which had been greatly valued. His aim in the class had been to teach as closely as possible what had to be taught in the schools, and several of the members had adopted the plan of reproducing to their children the lesson they had received. The number of Elementary Certificates granted was forty-three, and four Intermediate, out of a class of ninety. Thirteen of the members possessed certificates before entering the class, so that the proportion granted was a very good one. Mr. Longbottom had adopted the plan of allowing the masters and mistresses of the schools to examine their assistants. Those who passed then came up to him and took one requirement chosen by lot. If they succeeded the certificate was granted—


MUSIC AND INTELLECT.

830.—Consider what music requires from its votaries, and how the great mental powers of attention and abstraction are developed by its study. Let us glance by way of illustrative proof at the various things required by a musician, a violinist for example. He has in playing each note to place a particular finger on a particular string. On this he has to draw the bow most carefully to produce the required sound. He has then to turn his attention to the written marks before him by which the notes are indicated. He has to ascertain by these marks the kind of note (i.e., its pitch) he is to produce, and also its length. Now, these difficulties—with many more details—are surmounted so that an ordinary performer can play a dozen notes in a second without apparent effort. The same may be said in regard to piano-forte playing, and almost as much in regard to singing. One may, indeed, wonder how the human mind can operate so rapidly, and the bodily powers obey its behests with such marvellous promptness. But setting aside this great development of executive power, what we affirm is, that music demands and commands perfect and sustained attention. Let a class be singing from notes or any signs appealing to the eye, and inattention is out of the question. Eye, ear, voice, and brains are all simultaneously engaged. There is no looking off as from a slate while doing a sum. No talking to John on the left or to Tom on the right. Attention is fixed, and kept so, to the subject in hand, and this without seeming effort, certainly without painful effort. There is no hint of carelessness arising from the close study of other subjects, simply on account of several faculties being engaged at once, and thus sharing the mental pressure, instead of its being sustained by one faculty, and tiring that as painfully as a heavy weight placed on any particular part of the body tires and pains that particular part. Thus the great value of music as a means of mental training consists in its securing such perfect attention as that nobody while singing or playing can do anything else. I need not stay to point out, that all this is as pleasant as profitable. There is no feeling of lassomeness or drudgery. The work itself gives pleasure. All goes on happily and as the song says, "All without hurry," and yet without delay or pause of attention, for every pause of sound demands as much—perhaps more—attention to measure the rests. —T. Crampton, in the "Tonic Sol-fa Reporter," 1871, p. 198.

850.—Senior Elementary Schools, or the higher classes of our best elementary schools, including pupils from 11 to 13 years of age, should have poetry in which the "childish" element finds no place, and even the "child-like" begins to disappear. At this age the ambition to be men and women has sown its seeds in the young heart, and the social sentiments are growing strong. But the "taste-cultivators" must have patience; we are not even yet ready for Tennison and Barrett and Browning. Let us have a course of Cowper and Longfellow first. We want no deep and delicate meanings—no refined sentiments, at this age; everything must be open and direct. Let us give Taste time to grow. Let us not force it faster than the Feeling and the Culture which are needed to make it natural. The music also may be more difficult, and even three-part singing may be encouraged occasionally, when the melody lies high, and there is room for the two parts beneath it. In the "Nightingales," and the later "High School Vocalists," we have tried to meet these requirements.

851.—Against two misuses of Harmony, in these classes, let me earnestly warn the Teacher. The ambition to sing "grown-up people's music" leads some Teachers to take tunes arranged for four parts and sing them in two. In common four-part harmony, the two parts which can best afford to go alone together are the soprano and bass, but these Teachers choose the soprano and contralto. Now the contralto is somewhat careless of the soprano when it has to adapt itself also to tenor and bass; it often stands off at the interval of a hard "fifth," or a negative "fourth," or a blank "octave." But, when it has only the soprano
to consider, it is a very attentive and pleasant attendant, omitting no courtesy which harmony can show, and suiting all its paces and movements to its more honoured companion. It is this latter kind of contralto part which alone should be used in two-part singing. A good performer on piano and organ, accustomed to hear and enjoy full chords and good progressions was once heard to say, "I do not like two-part harmony in schools." On enquiry it was found that it was only this false two-part harmony which he had heard. Four-part glees and part-songs had been selected for the school, and the compromised contralto had been sung. No wonder that his good taste had revolted from such hard harmonies and bad relative motion of parts! He should have made for the school an independent two-part arrangement, or better, should have recommended more suitable music properly prepared.

852.—The other misuse of harmony is, I am sorry to say, very common. It is the singing by children of all the four parts of a mixed voice arrangement, the tenor and bass being taken an octave higher. I have known schools in which the pupils take in monthly and delight to sing the new music in this manner. A strange mystic confusion of parts it makes. The consecutive fifths thus created by the inversion of two parts may not be very noticeable because the voices who take the tenor and bass are few. But the want of clearness and meaning and chordal effect in their harmony—the disorderly crossing of parts—and the constant effort of this false tenor to lead the mind away from the air were very disagreeable and certainly not likely to promote a true taste for harmony. In the cases I have mentioned it is the very facility of reading music at first-sight given by our Tonic Sol-fa method which enables the pupils to commit these errors.

853.—High Schools, by which I mean those which contain young people rather than children, require a distinct effort on the part of the Teacher to cultivate taste for a high class of music. Such an attempt is now suitable to their age and their natural ambition. This taste can be cultivated partly by allowing the pupils to hear and sing such music, but it cannot be perfectly done without training them to clear perceptions of Harmony and of Musical Form and of Expression. The Tuning Exercises and the hints on Form and Expression in "Standard Course" suggest elementary notions of these subjects, and the Standard Charts give facility for their exhibition. The Fourth "High School Vocalist" also has a course of harmony for "equal" voices. Both these sets of exercises can be used for men's voices. But in those colleges where no treble voices can be obtained the Men's Voice Course should be used.

854.—We have the same fault in these High Schools and Colleges which we meet in the others. The desire of notoriety and of appearing to accomplish wonderful feats leads the proprietors and teachers of these establishments to promote the singing of anything that has a name. Hence we hear in Ladies' Schools and Colleges of choruses from Handel, Haydn, Mozart, without tenor or bass, but with a dim pianoforte accompaniment. Such misrepresentations of the works of the great masters are like some optical contrivance for showing all the lights, without any of the shadows, of a great picture. Such blurred and broken performances cannot really cultivate taste. It is essential for the cultivation of true musical taste that the music should be really arranged for the kind of voices which have to sing it. When a school of boys is made to sing, however perfectly, the soprano and contralto of Stevens's glee, "Blow, blow, thou winter wind," with a feeble and unnoticeable accompaniment of tenor and bass, they are made to do an injustice to the composer and an injury to their own taste. They are breaking a beautiful statue in pieces and showing only its fragments. They are learning to be content with this fragmentary performance, and careless about completeness and unity and suitability in music. There is now so large a supply of music—yes, and classical music—prepared for

PHILANTHROPIC WORK.

855.—The power of song for philanthropic objects lies, humanly speaking, 1st, in its associating pleasure with moral and religious poetry; 2nd, in its delaying the attention on the words; 3rd, in its making the repetition of these words agreeable, and 4th, in the sense of fellowship which it inspires. But we should always remind ourselves that these are great forces only when wielded by a truly earnest man.

856.—Ragged, Reformatory, & Industrial Schools, Refuge, &c. In institutions of this kind, especially where the pupils are frequently changing, it is difficult to maintain anything like systematic teaching. In such cases I recommend the teacher, whatever parts of our method he is obliged to drop, not to drop these three—the Pattern, the Modulator, and the working for certificates. It would be sad even in the lowest classes if there were not some whose ambition might be stirred to take the certificates, and the working for them gives aim and directness to the teaching. The worse the class the better must the teaching be. The use of the Modulator is especially important in the roughest classes, because it occupies eyes as well as ears, and pictures the movements of mind and voice. It is only in peculiar imitative phrases that words will answer so well as syllables for pattern, besides that the syllables grow in power. See above, pp. 90, 91. Singing with the pupils may seem for a moment the easier method, but it is neither so easy nor so interesting as teaching by pattern, and the softness and sweetness of the pattern is specially needed amongst the less cultured classes. See above, pp. 93, 95, 96.

857.—Mission Singing. Mr. Sankey has, in all the great towns of our land, shown the value of solo singing as a means of religious usefulness. The first requisite for effect in this as in other things is truth of heart and the power of concentrating both heart and mind on the subject before you. But looking to the instrumental and subordinate means employed, we notice that the voice may be an uncultured one, the modes of musical expression only common-place, but that the one essential element of a missionary singer is the power of clear enunciation. This power is marvelously illustrated in the case of Mr. Sankey. The lifting of the head, the free and wide and rapid movement of the lower jaw, and the vigorous action of the tongue, remind us of what is said on "the glide" in "Standard Course," p. 61. And I hope that this example will show my readers that if they wish to make their singing audible to great multitudes they must practice the same art. I hope they will also be convinced that I have not given too much attention in this book and in "Standard Course" to the secrets of pronunciation. Remember also that a whole chorus of missionary singers can, with proper training, make their words heard as well as a single missionary. The following quotation will show the application of our Tonic Sol-fa method to this work.

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MR. SMITHIES' TESTIMONY. — A DUTY IMPLIES A FACULTY.

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588. — Open Air Psalmody. — The monthly meeting of the members and friends of the Open Air Mission was held on August 28th, in the Lecture Hall of the Sunday School Union, under the leadership of Mr. Robert Griffiths, illustrated by some capital singing, the subject of the address—"The use of music and singing in open air services." Mr. T. B. Smithies, of the "British Workman," occupied the chair, and the address was to have been delivered by the Rev. John Curwen, of Piaistow, but as he had been called away to Scotland, he had committed his address to paper, and deputed his son to read it.

The Chairman, in briefly introducing Mr. Curwen, junior, related some facts from his own experience of the power of music in the spread of religion. A missionary had failed to make any impression on the inhabitants of a certain court in one of the poorest parts of the Sunday School Union, and was invited to preach or attend his indoor services. He determined to try what music would do, and having trained a number of children on the Tonic Sol-fa system he marched them one Sunday afternoon into this court, where they began to sing one of their hymns. The first chord was only struck when heads began to appear at the windows, and before the singing was done windows and doors were full of eager listening faces. The mission—"would you like another?" and there were shouts of "yes" from all sides of the dingy court. Another and another piece was sung, and then the missionary spoke for a few minutes of the gospel truth, with all the fervour he could command. Another hymn was sung and the missionary said "Would you like us to come again next Sunday?" Again every one cried "Yes," and so began a work in that court which bore good fruit. Mr. Smithies said, too, that on one occasion he was at Mr. Spurgeon's Tabernacle and met a young man who was a student in the Pastor's College. He had been in a military band and was a good player on the flute. Mr. Smithies asked him if he had ever used his talent in evangelistic work. He replied that he had been his custom to go into the bye streets of London and play some pretty air on his flute. Soon a crowd began to gather round him, and when the air was finished he would speak a few words to them. Then he would play another tune, to be followed by another short address. In this way he was always sure of a congregation, quickly gathered. Mr. Smithies' last story was of John Wesley, one of the most successful open-air preachers there has been. Wesley arrived in a town where, as rarely happened to him, he failed to get a congregation. After dark he walked through the streets thinking what was to be done. He listened at the public house doors. They were all full, and from nearly all there came the strains of a tune which seemed wonderfully popular, and which went to the words "Merrily danced the Quaker's wife." An idea struck Wesley. He went home, sat down, and wrote a hymn for the song, the words of which are now in his collection. Next evening he took his stand in front of one of the largest public houses, and in his clear loud voice struck up his hymn to the familiar strains of the popular song. The curiosity of the people was thoroughly roused. They came from the tap room and parlour and from the streets, and stood around him as he sang, listening to the strange new words. Thus did the great preacher reach the hearts of these people by the golden key of Music. This story he had been told by one of the old Wesleyan ministers.

589.—The following was the paper by Mr. Curwen read at the meeting:—

Dear Friends,—I am glad to have the opportunity by your kind invitation, to bring before you the subject of music as an assistance in evangelising efforts. We see from the Word of God how much music has been used from the earliest ages to assist the progress of religion. I was very early in life convinced that God would not have made singing a duty unless the faculty of song were common, and that the art of singing was an essential requirement. But as soon as I began to promote the practice of singing in Sunday Schools and congregations, I was met with many difficulties both in the current methods of teaching to sing and in the common way of writing music. At one time these difficulties did not exist. Even in the days of Queen Elizabeth the modes of teaching music and the modes of writing music were more simple and more easily understood by the common people than now. Time would fail me to enter into all the reasons for this change. One undoubtedly is the attempt to adopt both the notation of music and the methods of teaching it to the exigen-

ears of the people. His latest effort had been a hymn to be sung at weddings, and he had, with a true Scotch spirit, set this hymn to the song “Jock o' Hazeldean.” I know the objection which many people raise to this practice. They say that the music has been so constantly associated with secular words that they cannot help thinking of the old words while they are singing the new. I think that this is more an imaginary than a practical objection, and that the value of a popular, taking tune for missionary work ought to outweigh such an objection, even if it were heavier than I think it. But to meet objectors of this kind the Christian missionaries of America have given great attention to the preparation of original religious ballads. In these the music can have no secular association. It is newly composed, by religious men, to meet the requirements of the case before us. The Sunday School Union not long ago introduced many of these ballads to the country by the agency of Mr. Philip Phillips, who has been called the Singing Pilgrim, and who has certainly stirred many thousands of hearts by the unpretinging earnestness of his songs. I shall to-night ask the choir to sing a few pieces of this kind, taken from a new selection which happens to be at my own disposal. Copies will be given to you this evening in order that you may be able to follow the words of the singers.

[The choir here sang several pieces from the “Golden Chain.”]

880.—Second, as to the manner in which you can best prepare young people to assist you. I think I hear some of you saying “Oh that we had a choir like this to help us in our out-of-door services.” To which I answer, “Why should you not?” The members of this present choir are from your own sort. They come from the Sunday School Union. The young people in your Sunday Schools can be easily moulded into such a choir. It will pay you well to take the trouble of teaching them. Teaching to sing is not so mysterious and difficult an acquirement as musicians pretend. The moment we return to the natural principles of music which God has established, difficulties and mysteries vanish. We have only the seven tones of a key to teach, and we teach by simple pattern, not by singing with our pupils. The best illustration I can give you of the means by which a church such as you need for your purpose can be made, will be to ask you for a few moments to become pupils of Mr. Griffiths. He will teach you the refrains of two or three more of these ballads, and when you have learned to sing them you will be able to join with the choir in their closing illustrations. [Mr. Griffiths here taught the chorus of one of the pieces from the Moderator and by pattern. The choir then sang the piece and the audience joined heartily in the chorus. A second piece was learnt in the same way.]

881.—In conclusion I would draw your attention to two important facts. First, that this teaching from the Modulator is incomparably easier for the teacher, as well as better for the pupil, than the ordinary practice of teaching by ear. This is the common testimony of those who have tried both ways. I myself began to teach singing in the laborious method of shouting at the top of my pupils’ voices, and know how much easier the work becomes when I adopted these simple plans. And almost daily I receive letters from school teachers who are passing through the same experience.

Second, that while beautiful melody attracts the ear of passers by, simple harmony has a much greater charm. I have seen persons affected to tears by the mere singing of a chord by children’s voices. Harmony, too, sounds along the street and reaches further than mere melody. But harmony, to be heard at a distance and to touch the feelings of the common people, must be plain and full. It is with this view that the musical arrangements to which you have been listening have been made. I rejoice, honoured friends, in the great and bold and blessed work in which you are engaged, and it will be a joy to me unspeakable if I can learn that my labours in restoring music teaching to its old simplicity have contributed anything to your service. —“Tonic Sol-fa Reporter,” 1871, p. 275, 276.

882.—Foreign Missions. In the adaptations of our method to Eastern languages, especially the Arabic and the Chinese, I notice that missionaries have used the large spreading letters of those nations for the notation. I may be mistaken, but I think that before long, all these nations will use the Roman letters, and read from left to right, as the foremost nations of the world already do. These letters are also so much more easily and cheaply printed than those before referred to, that I think the Eastern nations will themselves prefer to use our notation as it stands. There is one point of more serious importance to which I would attract the attention of missionaries in Eastern countries. It is the fact that those nations are not confined to our doh and lah modes, and that we must expect to find amongst them tones founded upon ray or me, or so, as the principal or keynote. I have printed a large number of these in my “Historical Specimens.” The principles on which these modes are founded are shown in “Standard Course,” pp. 83 to 86, and in “Musical Statics,” p. 75. Most of these modes could not agree with the harmony of the Western nations (see “Statics,” p. 87), and we cannot wonder that the Eastern nations generally despise harmony. Their ears are, nevertheless, finely endowed both for Tone and Rhythm. Harmony should not be forced upon such a nation, and full use should be made of their old musical modes. Other nations like those of Africa and the South Seas, take easily to modern harmony. The Mission Presses in Madagascar and other parts of the world now print our Sol-fa music.

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MADAGASCAR.

935—We can well understand what Mr. Richardson says about the practice of adding twirls and twists to the tunes taught by the missionaries. We have examples of it in the early history of European music, and the Highlanders of Scotland continue it to the present day, not only ornamenting their old tunes, but doing it with great nicety and precision, every precentor having his orthodox way of accomplishing the feat. It is the first attempt of the human mind to add beauty and variety to the plain song of the people, in times and places where modern harmony is not understood,—but what need there was to add ornamentation to "Cranbrook" we cannot understand.

For Mr. Richardson's report about the weakness of the sense of time among the Malagash we were not prepared. We thought that the rhythmical sense was common to human nature everywhere. We never knew a child who was not delighted with the drum, and we supposed it was the rhythm of the noise which gave the pleasure. We have had wonderful accounts from Indian missionaries of the delicacy of the rhythmical sense among the Hindoos, who will sit for hours listening to the tapping of their little drums played by the fingers. But the Indians are, in their way, a race highly cultured, especially in musical matters, and nations differ much in their aptitude for different branches of music. For example, the earliest indications of natural harmony (we mean singing in thirds) come from South Africa and the South Sea Islands, while the whole Eastern Hemisphere of the earth hates harmony.

The practice of responsive singing, the low voices answering to the high ones, is very common in all parts of the earth, especially among maritime people. The quiet rowing of a boat almost naturally suggests this kind of responsive singing. We have some beautiful samples from the South Seas and from the River Nile, and there are hints of it in the song of Miriam, in several of the Psalms, in the poetical parts of Prophecy, and in the accounts which remain to us of the singing of the early Christians. We don't see why this practice should be entirely discouraged by the missionaries, or why missionary singing in all parts of the world should be entirely framed on European models. There is one point about which we should like to be informed. We mean the use of the Ray Mode, that vigorous old minor which is still rung out among the hills of Scotland and through the length and breadth of Wales. We have remnants of it in all the old European music, and in many of the Indian tunes. But we believe that in South Africa and in the South Sea Islands it is quite unknown among the natives. Handel and Bach tried to harmonize it, but it eludes harmony, and was invented long before it. Harmony only clouds and mystifies its touching manly mournfulness. Our honoured friend, the Rev. John Parsons, has taken the most popular Indian tunes, written in various modes (chiefly in the Doh mode, but largely in the Ray mode, and frequently in the modes of Lah, Soh, and Me), and adapted them to the purposes of psalmody. This is exactly what Luther did, and what is done in every great revival of religion. The songs of the people are taken and dedicated to sacred use. Why should not missionaries make a study of these things? Why should the music of religion be always made foreign in its style and character to the people. Only the other day we heard of certain missionaries in South Africa have for years enforced upon their converts a most unpleasant and unreasonable thing. The rhythm in which the Kaffirs delight is the trochaic (like "May the grace of our Lord Jesus Christ be with you," and they do not like the soft iambic opening of the lines like, "Sweet is the work, my heavenly King," therefore, their hymns are nearly all written in the bold trochaic. But the missionaries have been making them sing all these years the iambic tunes, which they themselves happen to know best. This is like a party of missionaries coming to England and teaching us such combinations as this:

\[
\begin{align*}
\text{Guide} & \quad :m & \quad \text{O thou} \\
\text{great} & \quad \text{Je ho vah} \\
\end{align*}
\]

So that the poor Kaffirs have had to abuse their own language in every religious service, always contradicting its natural accent. The missionaries, however, did their best. Oh, that one of our young Tonic Sol-fa composers had been among their number.—"Tonic Sol-fa Reporter," 1870, pp. 200, 201.

936.—Sol-fa and the Missionaries.

Sir,—The letter from your correspondent "G," stating that the Tonic Sol-fa method is being introduced into Burmah, leads me to think that a few particulars of the employment of our system by missionaries may be of interest.

It is most extensively used in Madagascar. Here five or six missionaries are teaching it. Every month the mission magazine, Tsy Je, contains a page of Sol-fa music. Tune and anthem books, a course of musical exercises, a certificate card, &c., have been printed, and by the last mail we received a copy of the "Pilgrim's Progress Service of Song," so well known to English Sunday scholars, translated into Malagash with Tonic Sol-fa music.

"The natives," says one of the missionaries, "think it something beyond belief that they can sing from a book as they can read from one." In Cape Colony a tune-book has been printed for the Kaffirs, and the spread of our system among them is remarkable. A missionary writes that the difficulty is not to teach the tunes, but the hymns; the natives learn to read music much more quickly than to read their language. In the same colony tune-books have been printed for the Dutch Lutherans, and at least twenty-four Sol-fa teachers are at present at work among the English, Dutch, and Kaffirs. At Cape Town a picture book, "The Bible in Tonic Sol-fa," and a "Basuto Hymn Book" in Tonic Sol-fa, have been published in Chinese Tonic Sol-fa. We have a tune-book in Arabic Tonic Sol-fa printed at Beirut, in Syria, and used in the schools there, and at Mount Lebanon. When the Crown Prince of Prussia was there, a band of Arabic Sol-fa children sang "God save the Queen" to him. In the Fiji Islands the Wesleyan missionaries are teaching the system, and are preparing a collection of tunes and exercises. At Kuruman, South Africa, a tune-book with Bucanua words, has been prepared for the natives; the system is taught at the native girls' school at Calcutta, the Medical Mission at Trivancore, at Sharanpoor, Bombay (we have a photograph of a native choir here), and at Secunderabad. In Barbadoes a really great propaganda has gone on for fifteen years or more, and the natives now know the system very generally. At Trinada and in Jamaica it has also been taught to the coloured people. Among the far-off places it has reached are Japan, St. Helena (where not long since there were five classes), Norfolk Island, and Chile. Mr. Armstrong is using it in his evangelistic work in Spain, and says that every missionary, every
ADAPTATION; TEMPERANCE MEETINGS. YOUNG MEN’S ASSOCIATIONS.

Schoolmaster or mistress for Gospel service, ought to know Sol-fa,” because, as he explains, it is the best means of spreading psalmody, and psalmody is necessary in every reformation. A medical missionary in India writes that it would amply repay the societies if they were to send out musical missionaries, who should sing and teach singing.

In most of the colonies our system is now well established. Several years before the Privy Council at home had recognised us in schools, Tonio Sol-fa had been adopted by the Government of New South Wales, and South Australia and Victoria have since followed suit. In New Zealand, Canada, Queensland, in the Nelson Gold Fields, the Cape Diamond Fields, &c., classes are using it more or less extensively. Many years ago, in Salt Lake City, the children of Brigham Young were taught it by their schoolmaster, and the propaganda still continues.

As at home, so abroad, the system is utilised by all denominations, not excluding the Roman Catholics. In the Jews’ Free Schools in Spitalfields nearly 3,000 children are learning it systematically and most thoroughly, and it is most impressive to hear the elder boys of this school, with covered heads, sing the “Hallelujah Chorus” to Hebrew words.—J. B. CUSWEN in “The Christian World,” Feb. 1875.

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865.—Temperance Meetings. For such meetings among adults the “Templar’s Course,” “The Temperance Course,” and “The Templar’s Lyre,” have been provided; and among children “The Crystal Spring.” In these meetings the prime object is the promotion of Temperance, and the managers will not be shackled by any of the conditions which our regular Courses and our Certificates impose, unless they can see that they will promote their object. Hence it is that the Band of Hope Union have only slowly and from experience come to use our Certificates for the bass, tenor, and alto parts in their great Crystal Palace demonstrations. They found that they thus secured, in the easiest possible way, reliable singers, and also saved themselves much trouble. I should therefore strongly urge my friends to adopt a systematic course, wherever possible, and to promote by all means in their power the certificating of the willing and the forward. Besides this, at all events, keep up the constant use of the Modulator and pattern. See above, pp. 90, 91, 93, 95, 96, and 000. We may be sure of this, that the more thorough and complete the teaching which we can get our Temperance friends to receive, the better they will like it and the more good it will do them.

866.—Young Men’s Christian Associations. In these Societies the same “mashshift” arrangements of music are commonly used which we found hindering the formation of good taste in Ladies’ Schools. Harmonies intended for mixed voices are used by men alone. If an attempt is made to put in the inner parts, the tenor and contralto, the same miserable confusion results which I have mentioned as sometimes found in common schools. If mixed voice arrangements must be used, it is better to employ only the air and bass, entirely omitting the inner parts. But there is no reason why a taste for real harmony should not be cultivated among Christian young men, especially as a proper course of training will really give less trouble than the loose and careless training they now receive. Mr. Callaway, of Birmingham, who has taught a number of students’ classes with great care, provided the exercises in the Men’s Course, “Reporter,” 603, 604. When once you have persuaded the young men with anything of a tenor voice to believe in their thin register (sometimes called the falsetto or woman’s voice), and really to work the exercises on pp. 7 and 9, there is no difficulty in singing proper men’s voice music. The third part of the Men’s Course (“Reporters” 609 to 614) contains Psalm-tunes, Chants, and Anthems, specially provided for Young Men’s Christian Associations, and for men in Theological Colleges.

867.—Soldier’s and Working-men’s Singing. It is a mistake to suppose that soldiers require their music to be chiefly of a martial character. They are young men far from home, to whom are denied many of the pleasures of life. The soldier’s heart is the same as ours. He likes the religious and the sentimental as well as the bold and martial. It is the same with working-men in pits and quarries and wherever they sit together for their mid-day meal. They enjoy the stirring march as well as the love-song and the hymn. To them the large
collection of music in Vols. XXV and XXVI, of the “Reporter” may easily be made a fund of enjoyment. But the tenors must be willing to go through that course of exercises for the revival and strengthening of the much neglected thin register, of which I have spoken above. What a vast field is here for Tonic Sol-fa usefulness! See “Men’s voice singing,” above, p. 176.

868.—Women’s Singing in Factories and Workshops. In neighbourhoods where part-singing is taught at school, this comes naturally, and is very delightful. Where this is not the case a little separate training, encouraged by the master, using such books as the Third and Fourth High School Vocalists and the Nightingales, will soon enliven the workshop with gentle song. Care, however, should be taken that, however noisy the machinery, the singing should be soft. The employer need never fear that song will hinder work. It may, however, sometimes hinder gossip. Many ladies who have learnt to sing by our method will, I trust, hang up a Modulator, and make singing open the door to a good work among the young women of our factories.

869.—The Blind. Miss Glover, among her other good works, took great interest in teaching music to the blind at the Asylum in Norwich. She adopted, if I remember rightly, the plan of prickling the letters, which is used in some of the Institutions. She also embroidered a Modulator for one of her favourite pupils. In the “Reporter” volume for 1867, p. 183, and 1868, pp. 5, 52, 165, there are accounts of other efforts for the same purpose, by Dr. Foulis, Mr. Bruce, Mr. John Moir, Mr. Hocking, Mr. Morgan, Mr. Alfred Stone, and others. A small fund was raised, and placed into the hands of Messrs. Linder, Ashcroft, and Starling, with which to purchase a set of punches, and matrices for the embossing type. I have supplied my printing office with a set of types from these punches and matrices for embossing on the plan described below, and have published twenty sheets, containing Modulators and a set of exercises corresponding with the Wall Sheets. But twenty sheets are soon used, and gratifying as the results have been, our movement for the blind still languishes (1875)—1st, for want of more literature, and, 2nd, for want of labourers in the field. As our letter notation enables us to print music for the blind very cheaply, and as we can teach them harmony on a very simple plan, I feel anxious that the blind should reap the full fruit of our method, and trust that some earnest friends will take up this cause. Any Blind Asylum, or any printer, can obtain the same types by applying to Mr. Ashcroft, St. Peter’s Chambers, Cornhill. I hope the blind will soon be able to emboss music for themselves.

MISS SCOTT.

670.—Some time ago a young blind lady found her way into one of Mr. Dobson’s Tonic Sol-fa classes at Finchley, and possessing a quick ear, soon learned to join in the singing. She succeeded so well that Mr. Dobson and her fellow members in the class wished her to sing in the performance of the “Flower Queen.” But there was this difficulty, that she did not possess a certificate, and it seemed impossible for a blind person to take one. Under these circumstances, Miss Scott (a lady who has interested herself strongly and intelligently in the progress of our method) brought her friend Miss Rogers down to Finchley to petition for a relaxation of the rule which excludes uncertificated persons from any concert which is to be mentioned in the “Reporter.” The relaxation was freely allowed, and the blind lady did impersonate in true and simple manner one of the flowers which helped to crown the “Rose.” This occurrence suggested to Miss Scott to try whether, notwithstanding all difficulties, she could not enable a blind person to pass the Elementary Certificate. She gave Miss Rogers six lessons on our method, using no other Modulator than could be touched on her pupil’s elbow, arm, wrist, and fingers. The elbow stood for doh, the wrist for sol, the first finger joint for lah, and so on. She then, with great pains, constructed an extended Modulator with raised letters. She was then enabled to pattern any musical phrase, and require her pupil to feel it out on the Modulator as she sung. The pattern could afterwards be imitated in the usual manner of Tonic Sol-fa learners. This process was not absolutely necessary with such a pupil, because her ear and voice were already cultivated. After that Miss Scott made various tables of the measures, the time exercises, and a number of simple tunes, all with the ordinary letters, only raised. In this way seven or eight more lessons were given, and the certificate was taken with great cheerfulness and accuracy. On the 18th ult. Miss Scott brought this young lady to Mr. Curwen for examination. He tested her in pointing on the Modulator, in copying by ear, and in singing at first touch, and then had the pleasure of adding his signature to that of Miss Scott on the
ADAPTATION; AN ELEMENTARY CERTIFICATE A BLESSING FOR LIFE.

first Tonic Sol-fa certificate issued to the blind.

We were surprised to find that this lady, instead of being a partizan of some one of the ten notations for the blind, very much preferred for musical purposes, to use exactly the same letters and symbols which are employed by "the sighted"—as she called all those gifted with vision. At first we differed from her in opinion, and thought that it would be better to use some letters of simpler form—Moon's, or Lucas's, or Freer's. But she said that the blind had a pleasure in using the same things with the sighted. It gave them a wider companionship, and they could talk with the sighted about the things or signs they were using together. — "Tonic Sol-fa Reporter," 1867, pp. 182, 183.

MR. CURVEN'S TYPE.

671.—I have been making many enquiries among the intelligent friends of the blind as to the best method of using the funds now being collected for this Purpose.

1. I see nothing to shake the conclusion already arrived at, that the letters used in embossing for the blind must be as nearly as possible the same which are now used for the sighted. There are three reasons for this. The different Blind Asylums use so many different systems of letters, that they are more likely to unite with us, if we use the common letter (which the blind must learn when they learn to write) than if we became partizans of any one of their systems. Besides this, the blind will by this find more teachers than if every sighted person had to learn a new alphabet before they could teach the blind to sing. And yet further, the blind would then possess precisely the same musical language with the Tonic Sol-fa sighted, and could talk with them on all musical points.

2. It seems also clear that it will be better to emboss from moveable type than from stereotype plates made of block tin with wire letters fastened on them. We can thus obtain a greater variety of music in small quantities at the least expense.

3. The common type would turn the letters the wrong way for embossing. Special matrices will therefore have to be cut out for the purpose, and type cast.—"Tonic Sol-fa Reporter," 1868, pp. 52, 53.

672.—I felt it an anxious responsibility, which was laid upon me, to decide the manner in which this first attempt should be made. I sought counsel in every direction, but it was both very conflicting and very urgent. Those who had become blind in middle age, and whose sense of touch was not delicate, wished the simplest possible symbols to be adopted, but all others were very anxious that the signs used by the "sighted" should also be used for them. The blind delight in anything which brings them into fellowship with the sighted. They would like a sighted child in the same family, for example, to sing with them from their own copy. They would be glad of the sympathy and help of every Tonic Sol-faist they might casually meet with, and who might not have the time or patience for studying a new notation for the blind. Nevertheless, as the letters "t" and "r," "i" and "l" are very easily mistaken by the touch, it was important to find a found in which all the letters were as distinct from one another in shape as possible. This was more difficult than an well be imagined. I have at last decided to adopt a "script" found, an imitation of the letters used in writing. Even these I was obliged to alter slightly in form, in order to make them more open. The accent marks for dividing the pulses will be made by dots, and will thus stand distinguished from the notes, which are made by lines. The octave marks will be made by lines. Possibly improvements may be suggested as we go on, but I have done the best I can, feeling deeply the responsibility of so important, so sacred a work.

The first thing I propose publishing will be a Modulator, mounted on a print of wood, so that the blind may cover the octaves with their eight fingers, holding the Modulator like the neck of a violin, only with both hands. This is the suggestion of Mr. Alfred Stone, who has already commenced teaching his own blind organ-blower with a few of his blind friends. Immediately will follow sheets containing exercises like those on the Wall Sheets, and then, if we find encouragement, harmony exercises. If still better encouraged, we should proceed to publish all kinds of music that may be in demand, each part on a separate sheet. But others will have equal facilities of printing with myself, and as many blind institutions have embossing presses at their own disposal, it is quite likely that they will obtain the type, so as to enable them to print a tune whenever they want it.—"Tonic Sol-fa Reporter," 1868, pp. 165, 166.

PSALMODY.

873.—The Tonic Sol-fa method was born of Psalmody. The supply of healthy recreation for young people, the familiarising of right thought and feeling in day schools, and the provision of happy religious songs for Sunday Schools are worthy objects of our work. But Psalmody is its highest end. My earnest hope is that Tonic Sol-faists may be always distinguished by the intelligent use they make of Psalmody. They cannot do this without considerable study and practice. There are very few Tonic Sol-faists who have not, at some time of their life, the opportunity of aiding Psalmody. It may be by making singers, that is, teaching and certificating among the humblest of the congregation. It may only be by the help of their own voice, firmly and quietly taking their "part." But it may be also in the precentor's post or in that of the organist. I hope that the last words of "Standard Course" will be accepted as ruling the spirit of Tonic Sol-faists, in their own religious circles, so that there may never be anything in word or conduct from them but

what is kind and helpful, and that they may be content to wait for the "come up hither." There is always work for them in "making singers," for every certificate granted means a new psalmody singer for life. But if they are called to higher posts, then I hope that the following hints will assist them to understand their work.

MUSIC IN WORSHIP.

874.—Musical Forms.—The musical forms in which these poetic forms are to be clothed are not set forth in God's Word. They are naturally moulded by the state of musical skill and knowledge in each particular nation and church; likewise by the one thing essential for true public worship—true "common praise." It is that all can join. Directly we lose this fulness of feeling, we lose our songs, and lose the electric force. The form must be suited to the people's taste, must be welcomed by them, as well as be in keeping with the service. In India, for example, I think it would be wrong to tease the Hindoo converts about singing in public. The Hindoos dislike harmony, but they appreciate a refined rhythm, and a delicate, expressive use of the ancient modes. Let missionaries therefore study these things, and adapt the musical forms to the native tastes. On the other hand, in South Africa and in the South Sea Islands the use of harmony falls in with the old instincts of these races, and there missionaries should employ harmony. So also, in a simple, uncultured, rustic congregation you would not try to introduce the quaint, indefinite melodies and recombinant harmonies which satisfy the ear of the more polite. It is not only of no use, but it is a great spiritual injury to force on a people tunes which the great mass of them cannot or will not sing. May I not also insist on the converse of this? It would be unjust to a highly-cultivated musical congregation to insist on their singing the same sort of tunes which best bring out the voices of the humble people.

875.—As for the musical form of the responses, let us all agree that they should be as like speaking as possible,—more intonations than songs. The oldest natural intonations are also the newest. I have heard the natural intonations of a Quaker's prayer corresponding exactly with some of the old Gregorian tunes. If congregational tunes should any one use that fine collection of habitual petitions called the "People's Litany," it would be well for them to use the simple Gregorian mode, which is older than all the Popes—are, in fact nature itself. But never let us commit the incongruity of dressing these grand old intonations of the common voice in trickish modern harmonies, and getting them sung by a choir.

876.—The original musical form proper to the Psalms of the ancient church was that set down by David and the other writers of Psalms. We only know that, but with other musical accomplishments it was taught with constant pains in the schools of the prophets. Oh! that our present form of the psalms would take only a little pains in this matter.

The plan recommended by Archbishop Crammer at the Reformation, and carried out by John Macebeck (the author of the first concordance to the English Bible), commends itself to my judgment. Instead of the multiplicity of Anglican chants which were afterwards invented, and are now used, he recommends that all the Psalms, both morning and evening, and every day, should be sung by all the people, not to a tune, not even to a formal chant, but to the simplest musical intonation that is handed down to us from ancient days; and I know well how much attention must be given to the words when many Psalms have to be sung—and worshipfully sung by all the people—would be quite content with easy music. But if something more solemn is needed, then let us take care that the reciting tones of the Anglican chant come well within the reach of each voice, and that only a few simple chants are used; because in chanting, the music should be known by heart, and the whole study and feeling of the people should be given to the just expression of the words.

877.—Although the first Hymns (those framed on Hebrew models) were not true Hymns, yet early in the Church's history they took this form, and a considerable collection of Greek and Latin hymns still remains. These hymns were often introduced into the services of the early Christian Church. The regular pulsations of their metre almost dictated a distinct and steady march of their music, and adapted them peculiarly to the voice of a multitude. It was this aptitude of the hymn-tune for a people's service, which made Luther and Calvin it up, and magnify its importance, until it became almost the only form of music employed in the Churches of the Reformation. Even the old psalms themselves were rendered into metre in order to suit this popular shape of musical expression. I trust that the plain syllabic hymn-tune, which we thus inherit, will never be lost to our churches. It is well-fitted for the full-voiced, conscientious utterance of praise and adoration. But I think that some recent attempts to tie down our liberty to one simple style of syllabic, two-pulse psalm-tune, have often been inept. I have known some few congregations in which these well meant efforts have silenced the mass of the people's voice, and have left only dull, decorous monotony in its place. I think that at the present moment we greatly need the following testimony of Mr. Henry Ward Beecher:

"The tunes which burden our modern books by hundreds and thousands" (he is referring to American tune-books), "utterly devoid of character, without meaning or substance, may be sung a hundred times, and no person in the congregation will remember them. There is nothing to remember. They are the very emptiness of fluent noise. But let a true tune be sung, and every person of sensibility, every person of feeling, every child even, is aroused and touched. The melody clings to them. On the way home smatches of it will be heard on this side and on that, and when, the next Sabbath, the same song is heard, one and another of the people fall in, and the volume grows with each verse, until at length the song, breaking forth as a many-rilled stream from the hills, grows deeper, and flows on broad as a mighty river. Such tunes are never forgotten."

If we would carry the masses of the people with us in our song worship, we must also, I think, make a partial return to the best and simplest of our old repeat tunes. Mr. Havergal and Mr. Waite banished them because they had long been injuriously used—used out of their place—compelling us to repeat unsuitable and sometimes ridiculous combinations of words or syllables. But there are many hymns and spiritual odes in which the last line or two of each verse is the same,

ADAPTATION; ANTHEM. RELIGIOUS BALLAD. CHORAL. SPECIAL TUNE.

and expresses some sentiment which invites repetition, such as “The blood of Christ, and that alone, has power sufficient to stone.” His loving kind-}

ess, oh how free!” and so on. Even Mr. Waite has been known to repeat the last two lines of such inspiring hymns, singing away as his heart bid him, and leaving the organ to follow.

878.—If I may again plead for variety, while keeping within the range of what is practical, I should ask for the occasional use of the fugal form—that is, for the entry of voices one after the other. Few musical forms better express the rising emotion of a multitude than this. The first psalmists of the Reformation wrote many tunes in this shape. They called them tunes “in parts.” But these “reporting” tunes were of the simplest character, only a few were used, and these would easily be learnt by heart. They are admirably fitted to express some of our best known doxologies. But in considering this, as well as all other styles of music, let us study our own congrega-

tion, and never go beyond what the people can do. It is not fine music in the church of brick or stone, but fine music out of the living church that we want. Let us never be content with anything a choir does. “Let the people praise Thee, O God. Let all the people praise Thee.”

The Spiritual Ode does not demand a separate musical form. It naturally clings to the more emotional style of metreical tunes, such as “Sweet Jesus, when I think of Thee” to the emotional tune “Rockingham.” “On Jordan’s stormy bank I stand” to “Philippi,” and “Thou, dear Rede-}

demer, dying Lamb!” to the soft and sweet tune “Harlow;” or it may take the shape of the “congregational anthem,” as in “I will arise,” or the carefully chosen repeat-tune, as in “Dear Lord, remember me.”

In conclusion, honoured brethren, let me intreat the musically minded among us to avoid different harmonies, however “fine,” and artificial modern minor, however “weird,” and delicate rhythms like those of Bishopsthorpe and the tunes of all other psalmists, which a great congregation cannot sing; in fact, to do without seeking their musical pleasure in the house of God. They with their fine taste want a concert-room for that. Let me entreat musical Christians to use their talent, not for their own pleasure but for the pleasure of helping and teaching others. Some of us have very little other talent to use. Then let us employ our one talent well, so that we may give account to our Master soon.

—from a paper read before the Congre-
gational Union, by Dr. Curwen.

FORMS OF PSALMODY.

879.—There are three forms of Church music for Congregational purposes—the Chant, the Anthem, and the Psalm-tune. The Chant is the simplest of these musical forms, and is capable of the least special expression of senti-

ment. But it is very useful for the three psalms, which cannot be sung at length in any other form. It is also of use for any long hymns which require to be sung quickly. The Anthem is made for “special expression.” It takes only a few words, but it expresses and develops and repeats its sentiment in every suitable form of which music is capable,—the chorus-solo, the chorus-duet, the “fugal entry,” one “part” following another. The repetition of words is therefore proper—almost essential—characteristics of the anthem. Words on which all this art is expended should be choice and precious. The Psalm-tune, being adapted to the regular rhythmic forms of poetry is capable of more music than the chant, but as it must be used to a great variety of hymns it cannot possess the special adaptation to the sentiment of the words which belongs to the anthem. It is important that each of these musical forms should hold its own place, and that any attempt to join chants together in the hope of making an anthem, or to reduce the anthem for the sake of making it more congregational into a long psalm-tune with short words, or to make the psalm-
tune into a little anthem with solos, and duets, and fugues, and repeats, should be discouraged.

Psalm Tunes may be classified, in relation to the style of their music, as Revival Tunes, Common Church Tunes, and Chorals, although many tunes may exhibits the characteristics of two of these classes.

The Revival Tune (or Christian Ballad) must have a pretty emotional melody, which will readily lay hold of the popular ear. It is of no consequence if the ear grows tired of it after a time. It need only answer a passing purpose. It is suitable for family singing and for revival meetings. For the regular public worship of an established Christian congregation a style of tune—purer, simpler, stronger, and more earnest, is necessary.

The Choral is the German Church tune. It is always steady—sometimes sweet—sometimes strong—sometimes eloquent. It is commonly diatonic (pauses from one tone of the scale to the next), and nearly always has its phrases in good musical relation to one another. It is also, in Germany, sung very slowly.

A degree Common Church Tune is British. It is generally distinguished from the Choral by its wider intervals and its quicker motion. A French gentleman once said, after his first Sunday in England, and after hearing such tunes as Winchester and St. Stephens, “I could tell the character of your English people by the tunes they sing at Church. They are Open, Bold, and Pure.” [Such may our nation ever be.] There is one great defect, however, in our inferior church tunes. It is the want of musical relation between the phrases (or lines) of which the tune is composed. One phrase does not remind the other. There is no similarity of rhythm, no relation of melody. Take this for example.

KEY BB.

:1 | d | i | d | : \ | s | : m | r | t | d | i | 1 | [\ | d | r | m | r | t | 1 | s | : \ | | 1 | 1 | : | t | m | \ | d | f | r | : \ | | s | m | f | m | r | d | : \ | : ||

The first two lines are good, but the third line bears no relation to them. It does not heighten their effect by further development or by skilful contrast. It is the intrusion of a foreign and discordant thought. The former lines, changing into this, are like a gentleman suddenly assuming the gait and look of a clown. But the good tunes possess this quality of melodic unity in a high degree. Trace the melodic relation (the way in which the lines of melody imitate each other), by contrary motion, or similar motion, or transition, or rhythmic form. Say which phrase answers to which other phrase.

Special Tunes.—A certain class of hymn-tunes stand by themselves. They are adapted to special hymns, and are therefore allowed some latitude of repetition and alternation of parts which are suitable to every verse in their hymns. Hymns with a “refrain,” like “Thy will be done,” “Thy loving-kindness, Oh how free,” “Who is a pardoning God like Thee,” &c., claim “special tunes.”—“elementary Sacred Courses,” p. 34.
THE MODERN MINOR. DISCORDS. CHROMATICS. THREE-PULSE MEASURE.

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MUSICAL DIFFICULTIES.

880.—Adopting the principle that we need not go to study music, or do musical pleasure, and that we can willingly do without any beautiful meditation, or any fine progression of chords which is not easily taken by the half trained or untrained ears and voices of the congregation, let us notice two or three cases.

Those who have studied carefully the origin of the modern minor, in "Standard Course," pp. 88 to 86, will well understand how this attempt to adapt the ancient L ambiguities of music to practice what is unattainable to the ear. There is no difficulty in the ancient modes themselves, as long as they are without harmony; for they are still sung in Wales and Scotland. But the altered tones (sharp 6th and 7th) of the minor mode must necessarily puzzle the common ear. And yet those of us who are the most anxious to keep the style of psalm tunes within the reach of the common voice, not to go to do so would not get into an occasional cadence in the relative minor, as in the ordinary harmonies of the third line in the well-known tunes St. Michael's, beginning—

$s, d : m : ! r : m : - ] ||$
or St. Ann's, beginning—

$s, m : ! s : d', d : t, d ' ||$

Let, therefore, the minor mode be introduced only in its easiest forms in our people's psalm tunes. And for tunes wholly in the minor, I would recommend them to be avoided for Congregational use, unless there is an organ. The organ compels the keeping of the pitch, and forces the puzzled ear into what is wanted. A notable instance of this is in Jacob's To Deem, where there is a charge of three removes to the minor of the same tonic ("Standard Course," p. 129). I have never succeeded in getting this well done by congregational voices unaided, but when there is an organ to give them over the bridge, there is no difficulty. I think, however, that for Congregational purposes all difficult transitions (except for the popular effect of sequence, "How to Observe," pp. 87, 85) should be avoided, and very little use should be made of the modern minor. In Wales and Scotland (and why not in England also?) the grand old prayerful Ray moe may be very helpful to our worship, when used in a union of all the voices, and without harmony even on the organ. "Myths," for example, would be set beneath the strong effect of awe, or of confusion, like "Our God, help our days last," "Amen! and did my Saviour bleed," "God, how infinite art Thou," or "Thee we adore, Eternal Name."

The fulness, the force, and the grandeur of a chord, depend on its consonance (See "Sta risen," p. 34), and therefore consonance is the chief thing to be enjoyed in great masses of voice. But we must also remember that dissonance is the chief "moving power" in chords (See "Sta risen," p. 79), and therefore it cannot be entirely omitted even in congregational harmonies. We have, however, to guard in the use of an organ may play them, the voices of a congregation naturally shrink from them. It is not the sign of a bad ear, but of a true friend of People, who observes, that a singer, ignorant of harmony, shrinks from a dissonance. We have heard even a finely trained choir like Mr. Henry L. Leigh's give beneath the strong effect of some uncommon dissonance. In some cases, the resisting tone and the dissonance are not clearly marked. The whole beauty and moving power of the dissonance is gone, and there is nothing left but a blurred and blunted place in the music. But there are some six or seven dissonances which are incomparably more natural to the ear and more easy to sang than others. Of all the dissonances which actually occur in any good collection of vocal music about 90 per cent. are repetitions of these common ones. What makes them more easy and natural is explained in "How to observe Harmony," pp. 90 to 95, and "Sta risen," pp. 65, 66. I think that dissonances, in which unenlightened voices and ears have to partake, should be less common than those which I have included in the first part, or pass stages, of "How to observe Harmony."

Chromatic resolution of altered chords is a modern invention (see "How to observe," pp. 95, 112, &c.), and, as Mr. Henry Dear, Principal of the Royal Academy, has been the first to explain the effects of these resolutions, they are just now very much used. Their proper effect depends upon their not carrying us out of the key, as we should naturally expect them to do. They must necessarily, therefore, be disapproving and purifying to the uncultured ear of a congregation. The organ will give the progression beautifully, but listen to the choir. You can hear even from them nothing but an uncertainty, a confusion of harmony, in that place. How much worse will it be with the congregational part-singers! There are a few of these chromatic resolutions very much more common than the others. (See "How to observe," p. 112.) These only should be used in psalmody—and used but sparingly. I mention these things to assist the Tonic Sol-fa precentor in choosing his tune-book, and the Tonic Sol-fa harmonist in arranging tunes. It is pitiful to examine some of the tune-books, and to see how entirely they are built upon what the organ can do, instead of being founded on what can be done by the living voices and sensitive ears of a common congregation.

See, for some other points, "Standard Course," pp. 144, 145.

J.C.

OBSERVATIONS AND RECOMMENDATIONS.

881.—Three-pulse measure in psalm-tones, is strongly objected to by some of the true friends of People. Psalms, who are most jealous of anything that would prevent the easy unity and simultaneousness of the whole vocal mass. It is true that two-pulse measure is more easily sung by a congregation, than three-pulse measure. The regular march of its rhythm is more easily appreciated by uneducated ears. But when three-pulse measure can be sung somewhat quickly, and the congregation can be taught to throw only a light accent on the weak pulses, the three-pulse measure then becomes like slow two-pulse measure, with the abundance of triplets used in this plan, "Fulneck" (see below) would be sung thus—

$\dot{d} | i : \dot{d} : r : f | m | : m$

| $1, r, f, \dot{d}, \dot{d}, i, i, \dot{d}, \dot{d}, | s, | s, | s, | o, | o, | o,$

Where such tunes can be sung in this way, we have heard them go with the full swing of the congregational voice. After any of these tunes into two-pulse measure, and you will find that while their general character still remains, their beauty and union is gone. Try "Fulneck" thus—

$\dot{d} | s, \dot{d} : r : f | m : m$

| $1, t, i, \dot{d}, i, s, \dot{d}, \dot{d}, | s, | s, | s, | o, | o, | o,$

Why should congregations who can sing three-pulse tunes be forbidden to enjoy their elegant and touching expression when adapted to suitable words?

882.—Slurred Tones are objected to, both as being unsuited to the congregational voice, and as being in bad taste, i.e., unsuited to the proper character of sacred music. If tunes are thought of, in which it is difficult for even a culti-
vated voice to take breath properly, so as to avoid breaking the sense, or if slurred tunes applied to very solemn hymns are referred to, then the criticism is undoubtedly just. But is not a quick slur on an equally divided pulse quite natural as expressive of joy and triumph? Sing the following to "University."

Beyond the glittering starry sky,
Far as the eternal hills,
You heav'n of heav'ns, with living light,
Our great Redeemer fills.

**Key D. University.**

I recommend that slurred tunes should only be used when they undoubtedly answer some good purpose, as in the cases named. If we wish our psalmody to be popular it must be as varied as possible within due limits.—J. C.

**Analysis of Metres.**

883.—The Metres of sacred poetry will require careful study.

1st. Count the number of lines in a verse or stanza.

2nd. Notice how the accents run. Thus, "Come, let us join our cheerful songs" is of the Iambic (or weak—strong) measure. "Children of the heavenly King" is in the Trochaic (or strong—weak) measure. "His love is as great as His power" is in the Amphibrachic (weak—strong—weak) measure, and "Brightest and best of the Sons of the morning" is in the Dactylic (or strong—weak—weak) measure. Do not be put out by the natural reading of the words and the irregularity of the poet, which sometimes put a Dactyl at the beginning of an Iambic line. Thus, even the line just quoted might be better emphasised "Come, let us," &c. 3rd. Count the number of syllables in each line.

4th. Notice how the lines rhyme with one another, thus in one case, "alternate rhymes," in another case two rhymes, two rhymes and two rhymes, or in another case three rhymes and three rhymes. The best way to familiarise yourself with the metres is to take a hymn-book and analyse the hymns upon this plan. For example, the following verses would be analysed thus:

No. 1.—1st, Eighth. 2nd, Alternante Trochaic and Iambic. 3rd, Alternante 7s. and 6s., with the exception of the third-last line, which has eight syllables instead of six. 4th, Alternante rhymes. The short name for this is the "Madan Metre."

1 Lamb of God, whose Needing love
We now recall to mind,
Send the answer from above,
And let us mercy find.

Think on us who think on Thee,
And, with every burdened soul release.
Oh remember Calvary,
And bid us go in peace.

I add in each case a suitable tune.

**St. Hilar.**

**Key E.**

I add in each case a suitable tune.

**Teacher's Manual.**

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**Teacher's Manual.**
SPIRIT OF METRES. BALANCE OF RHYTHM. CHARACTER OF TUNES.

KEY B?

FULNECK.

La Trobe.

[Music notation]

No. 4, 1st, Six, 2nd, Four first four lines
Lambie, the last two Trojan.

Emotional Character of Tunes.

Choosing Tunes.—In choosing tunes for hymns it will be a great help to the composer if he classifies the tunes under each metre according to their emotional character, and learns to recognize and remember such a tune as of such a "character." He has found when he comes to the hymn, only to ask himself, 1st, Of what metre, and 2nd, Of what character is this hymn?

In constructing such a "character." He has found in 1849, 1850, I found that the hymn easily arranged themselves under the following classes. First, those which, full of joyful thanksgiving and triumph, invited a bold and strident musical expression. Next, those which were expressive of cheer and emotion, as gratitude and love. Then, the largest class (more than twice as large as those which have preceded, and a third larger than that which follows), which are sometimes descriptive, sometimes declarative of truth, often changing the character in the course of the hymn, and requiring tunes of a general and "impersonal" expression. We called them DIDACTIC.

The remaining hymns were of a BOLEM Character, full of confession, prayer, and holy desire. Among these were distinguished a very small number uniting Grandsire with solemnity.

The spirit of metres.

894—The meaning and spirit of different metres are explained with some fulness in "Construction Exercises," pp. 78 to 89. It is enough to say here that when one or more lines are shorter than the others it is to give a pause to the thought—a moment for reflection on what has just been said, or what is called a Pause of Emphasis. The best hymns, with few exceptions, show clearly that this is the intention of the short lines. On the other hand, the long lines coming together, without suggestion of pause, are intended to aid the excitement and quickening speed of the words. To understand this, read aloud No. 4, making a "Pause of Emphasis" at the end of the first and second lines, but at the end of the longer third line hastening on with heightened feeling as the words suggest. You will find that you have thus made the metre help the sentiment. Thus far we have the ordinary form of "Short Metre," but here two other lines are added of the bold and stirring Trojan measure. Thus, "Common Metre" will be found to have convenient pauses, which, with its quiet Lambic rhythm, adapt it to a great variety of sentiment. It is pleasant and slightly varied, and is well called (from its general usefulness) the "canon" metre. "Long Metre," without pause, is best adapted to the expression of one complete idea in each stanza. Moving on unbroken it has no emotion, except that when slow it is solemn.

"Short Metre," as shown above, lends itself to that abruptness of expression which suits both joy and grief. "Sevens Metre," which has a pause of emphasis at the end of each line, and strong accent at the beginning, naturally expresses "bold and ardent emotion," or if delivered slowly and softly "quiet emphasis." Every good metre has, in this way, its proper emotional character.

BALANCE OF RHYTHM.

885.—The musical way of giving the "Pace of Emphasis" is by lengthening the final or other notes, or by pause, or as in the case of this last "Hallelujah," by repetition. See the tunes above.

Now that tunes are sung rapidly, so that the form of one line can be compared with that of another, the ear requires a certain "balance of rhythm." The quickly moving psalm-tune comes under the same necessities of the common ear as the march and the dance. The lines of the music must be of equal length,—just as the lines of the poetry naturally become so when the "pauses of emphasis" are taken into account. Wherever there is lively singing rhythm must be studied. The tune books commonly used adopt no principle in this matter, sometimes employing the old heavy senseless "gathering notes" at the beginning of each line, sometimes making no pauses at the ends of lines and occasionally treating the tune as a continuous whole with proper balance of rhythmical parts. It is, however, to be observed, 1st, that the tendency of congregations and even of an organist and choir is to put the lengthened tones or pauses in their right places in whatever way the music is written, and 2nd, that the newest tune books, and those of best musical authority, are very careful to maintain this rhythmical symmetry. By the advice of Mr. George Hogarth, I adopted this plan in my "People's Service" in 1800.

J. C.
are framed with smooth intervals so as to move quickly, and their cheerfulness often breaks out into a pleasant ta-ta-ta. "Battishill" has only five out of sixteen accents on d m s, and it moves quickly.

**Key G. Battishill.**

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Children of the Heavenly King, As ye journey sweetly sing, Sing your Saviour's worthy praise, Glorious in His works and ways.

"Worcester" (somewhat less bright) has only six out of fourteen accents on the strong tones, it is smoothly written and moves quickly.

**Key G. Worcester.**

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What shall I render to my God For all His kindness shown My feet shall visit His abode My songs address His throne.

"Harlow," above, has more than half (nine out of fourteen) of its accents on d m or s, and would be "bold and spirited" if it were not for its bright and cheerful stanzas. And "Philippa" also, above, has even ten out of its fourteen accents on d m or s, but is made "cheerful," instead of bold and spirited, by its six-pulse measure, and the smooth soothing style of its third line.

All these tunes must be sung quickly—in order to produce the "cheerful" effect. When sung slowly they change into solemn, and when the "leaning tones" predominate, into prayerful tunes. Test this by singing "Battishill," above, slowly to—

Lord, come before Thee now. At Thy feet we humbly bow; Oh do not our suit disdain Shall we seek Thee, Lord, in vain. Or sing "Worcester," above, to—


Dear Lord accept a sinful heart, Which of itself complains, And mourns with much and frequent smart The evil it contains.

This relation between the cheerful and the prayerful tunes should be well understood. I was once rebuked at a public lecture for singing the tune

**Key F. Rockingham.**

| :d | m | f : r | d | : s : | l | s : |
|---|---|---|---|---|---|---|---|
| s | d : : t | l : t | s : f m | m : r |
| r | s : - t | l : s | s : m | f : e |

very slowly as an illustration of the sad and sorrowful effect of the leaning tones, as indeed it is commonly sung in Scotland and some parts of England, to such words as—

"Twas on that night when doomed to know The eager rage of every foe; That night on which He was betrayed The Saviour of mankind took bread.

My monitor had been accustomed in Yorkshire to hear the tune always sung quickly to such words as these—

Oh happy saints who dwell in light And walk with Jesus clothed in white, Safe landed on that peaceful shore Where pilgrims meet to part no more.

3rd, The didactic, or unimpassioned tunes, are those which have no marked predominance either of the "leaning" tones or the "bold" tones, and especially do not often come upon them with a leap. Their great characteristic is their moving, for the most part, diatonically or stepwise like most of the German Chorals. Take as an example the tune

**Key F. French.**

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it is suited to any hymn which is not distinctly a hymn of praise or of prayer, but which is narrative or reflective, or which varies in its character. Thus the hymn which begins—

Far from the world, O Lord, I flee From strife and tumult far From scenes where Satan wages still His most successful war.

is partly descriptive and partly prayerful. By singing this tune to it sometimes softly, sometimes loudly, sometimes quickly, we get an elasticity which suits the hymn. This elasticity is however limited. These unimpassioned tunes will not suit the passionate hymns, whether of joy or prayer, as well as the proper tunes. Thus let us try the prayerful words "Dear Lord," &c., above, first to this tune French and then to the really prayerful tune

**Key G. Farrant.**

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and you will feel how flat the prayer is in the hands of French and how impassioned when under the influence of Farrant. These tunes are therefore elastic, but not like the cheerful tunes, convertible. Other illustrations are the well-known common metre, Tally, and the German Choral—

**Key F. Bistreich.**

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4th, The solenm and prayerful tunes are distinguished by the emphasis they throw on the emotional or leaning tones, often coming upon them by leaps and always placing them in important positions. A beautiful illustration of this kind of tune is St. Hilary, above. Of its 29 accents 15 are on the tones of the tonic chord, but f, l, and t are placed in very effective positions.

As we found the cheerful tunes to be convertible, by change of speed, into the solemn and prayerful but not into the "solenm and grand" styles so these prayerful tunes are convertible, by quick singing, not into the "bold and spirited" but into the "cheerful" style. For illustration St. Hilary slowly to "Lamb of God," &c., and then quickly to the following—
Meet and right it is to sing,
In every time and place,
Glory to our heavenly King,
The God of truth and grace.
Join we then with sweet accord;
All in one thanksgiving join;
Holy, holy, holy Lord!
Eternal praise be thine.

But if you sing it ever so quickly to the following "bold and spirited" hymn you will find that its emphatic emotional tones and its want of leaps on to the bold tones spoil for this purpose.

Rise my soul and stretch thy wings!
Thy better portion trace;
Rise from transitory things,
Towards heaven, thy native place.
Succors," pp. 94 to 130 that I need only say here:—Let the people mark their hymns for "expression" either as directed, "Standard Course," p. 30, or by drawing single lines for piano, or double lines for forte perpendicularly.

Gently translated, they
Pass out of sight,
Gone as the morning stars
Flee with the night.
Taken to endless day,
So may I fade away
Into Thy light.

Ex. 3.
Summer suns are glowing
Over land and sea,
Happy light is flowing
Bountiful and free.

Light of Light! shine o'er us
On our pilgrim way;
Go Thou still before us
To the endless day.

Ex. 4.
Art thou weary, art thou languid,
Art thou sore distressed?—coming,
"Come to Me," saith One," and
Be at rest."

Ex. 5.
All my heart this night rejoices,
As I hear, far and near,
Sweetest angel voices;
"Christ is born!"' their choirs are singing.

Till the air, everywhere,
Now with joy he ringing.

Ex. 6.
O Lord of hearth and earth and sea,
To Thee all praise and glory be;
How shall we show our love to Thee,
Giver of all!

Ex. 7.
The spring-tide hour
Brings leaf and flower
With songs of life and love;
And many a lay
Wears out the day
In many a leafy grove.

Ex. 8.
The shadows of the evening hours
Fall from the darkening sky;
Upon the fragrance of the flowers
The dews of evening lie.

Before Thy throne, O Lord of heaven,
We kneel at close of day;
Look on Thy children from on high,
And hear us while we pray.

The brightness of the coming light
Upon the darkness rolls;
With hopes of future glory shine
The shadows on our souls.
Ex. 9
It is not death to die,
To leave this weary road,
And, midst the brotherhood on high,
To be at home with God.
Jesus, Thou Prince of Life,
Thy chosen cannot die;
Like Thee, they conquer in the strife,
To reign with Thee on high.

Ex. 10.
The precious seed of weeping
To-day we sow once more,
The form of one now sleeping,
Whose pilgrimage is o'er.
Ah! death but safely lands him
Where we too would attain;
Our Father's voice demands him,
And death to him is gain.

Ex. 11.
Christ, whose glory fills the skies,
Christ, the true, the only Light,
Sun of Righteousness, arise,
Triumph o'er the shades of night:
Day-spring from on high be near;
Day-star, in my heart appear.

Ex. 12.
Praise, my soul, the King of heaven,
To His feet thy tribute bring:
Ransomed, healed, restored, forgiven,
Who like Thee His praise should sing?
Praise Him, praise Him,
Praise the everlasting King.

Ex. 13.
Father of all, whose wondrous power
Doth time, and change, and things control,
Rule Thou each impulse of my soul,
And keep me near Thee every hour.

Ex. 14.
To-day on weary nations
The heavenly manna falls;
To holy convocations
The silver trumpet calls,
Where gospel light is glowing
With pure and radiant beams;
And living water flowing
With soul-refreshing streams.

Ex. 15.
In the lonely pilgrim's heart,
Star of the coming day!
Arose, and, with Thy morning beams,
Chase all our griefs away.
Bid the whole earth, responsive now
To the bright world above,
Break forth in rapturous strains of joy,
In memory of Thy love.

Ex. 16.
Lowly kneel and softly tread
Round the Saviour's Saviour's bed;
Whatever grief or strife
Thou hast ever known in life,
Bring it to this garden ground,
Where His sepulchre is found.


WHAT TO DO.

880.—What can a Tonic Sol-faist do
for psalmody? If he means by psalmody, "good musical sounds within a church building," he must wait till he is influential enough and clever enough to organize a choir, or rich enough to offer a large subscription for an organ and for hired singers. If he means by psalmody, "singing," he must first do all he can to spread around him a grateful, loving, trusting, joyous spirit, and then set to work finding for that spirit a song. He will find that it is poor "melody of the heart" which never tries to "sing," and that "singing" is often God's appointed means of awakening the "melody of the heart."

With this definition of his object strongly impressed on his mind, he need not wait for wealth or influence. He will feel excitingly that every single friend—every child to whom with a modulator, he can communicate the art of singing, is a gain for life to psalmody. Every person whom he leads up to the Elementary Certificate he will have made capable of a new pleasure, and of a higher worship, through all the years of his life. This apparently humble work among the individuals is the real work, the great work. Many a large public class has seemed to do great things while together, which, on dispersing, has not left behind it the blessing for life which springs from the taking of an even one certificate—has not given a single person a musical independence for life.

Next he may gather a class—a little class—and teach it, always using well the Modulator, always working up to the certificates. If he does no more than this all his days, he will tune many voices for the service of song. After a time—it may be a long time—as "work gives influence," he may have influence with the minister, the preacher, or the organist. Let him use that influence to secure:
First, that every man, woman, child,
And visitor in the church is supplied
With a hymn-book, for that alone will
Make a change in the singing.

Second, that all who can sing have a
Hymn-book.

Third, that if possible the hymn and
Hymn-book be in one.

Fourth, that no tunes—however exquisitely beautiful—be used in the church which are not in the church's book, else the people will cease to bring their books.

Fifth, that new tunes be sung frequently
When first introduced, and that no good
Old tunes be allowed to drop out of use.

Sixth, that the Sunday School children learn, by heart, some of the hymns and all the tunes that are used in the congregation—the true bond between church and school.

Seventh, that the spirit of the hymn
And the spirit of the tune are always the same, else the earnest people will not sing.

Eighth, that the art of singing at sight be taught in day-school, Sunday-school, and young people's class, and a congregational practice be held once a week.

Ninth, that within the church, some arrangement be made so that those who can sing well and easily, should be able to aid with their ministering voices those who cannot.

The best plan undoubtedly, is that of persuading the whole people (as far as possible) to sit in small "groups" of trebles, contraltos, tenors, and basses.

In no other way can the "strong" so effectively help the "weak."

Another good plan is that of Rotation choirs—each choir officiating for a month in rotation, while the others are distributed through the place helping their neighbours with their voices.

Every Tonic Sol-faist should train himself to be, as far as in him lieth, a minister of song in the sanctuary—always doing his best cheerfully whether he likes the tune or not, and submitting to the "powers that be."

If he should himself be called to the sacred duty of precentor, let him always come prepared, always study his hymns, and try to make the people feel them, always pray for a "heart to praise his God."

Let him labour in the week to secure confederates in all parts of the congregation who will especially sustain the melody, and help him in his work of calling out the voice of the people. If the roof of the church is high or if there are several roofs so that sounds do not communicate well, and it is difficult to keep the congregational voice together, his confederates should watch the movements of his book when they do not hear his voice.

Let him keep up the pitch by a constant effort to do so—especially caring to be sharp enough at the close and the opening of verses, putting in a and clear tone wherever the "part" he sings will allow him.

Let him keep up the speed, by occasional prompt staccato singing, always remembering that whoever is heavy, or careless, or flat, he must be alive and in earnest. Happy the man who, at the close of the Lord's day, has really led the soul of the people in song.—

"Elementary Sacred Course," pp. 41,42.