CHAPTER IV.

ADDITIONAL HINTS TO TEACHERS

PHYSICAL EXERCISES.

890.—Both singers and public speakers often suffer in consequence of going to their work straight from some sedentary employment—some employment in which the muscles of the chest and neck have lain unused, and in which there has been no call for that extra filling of the lungs, which the singer and the public speaker require. See pp. 163, 164, above. Any preliminary exercise which will call those muscles into play and fill those air cells will be of vast advantage. The singer instead of getting his suppleness of muscle when half way through his work, will enjoy them from the beginning. Hence the importance of those breathing exercises, which are described above, pp. 164, 165. To these may be added the following exercises taken from Mr. Monroe’s “Physical and Vocal Training.”. They can be easily used in schools and do not require additional space for each pupil. As far as possible these exercises should be used in adult evening classes. Three or five minutes thus spent will give a freshness and an ease to the singing which is very delightful. The earlier exercises awaken and strengthen the muscles of the chest, and get the shoulders into their right position, and the last exercise puts the head in a proper posture for open upward singing.

891.—When books are used, pupils must form a habit of holding them high, and in order that they may do this and yet see the conductor, he himself should stand high and look down upon them. This high placing of the conductor is not practicable in orchestras, and may not be necessary in intermediate or advanced classes, but is very important in Elementary classes, in which the habit of lifting up the head has to be formed. Looking down on a book prevents the chin having free motion, forbids the proper opening of the mouth, and so spoils the proper quality of tone. See above, p. 184.

892.—The teacher will simply announce that he requires a certain exercise, Percussion or Expansion, and so on, and then give his orders “First,” “Second,” &c.

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Percussion of the Chest.

Place the hands on the chest with the forefingers just below the collar-bones, fore-arms horizontal. Take a deep inspiration through the nostrils. Hold the breath.

1st, Strike on the chest rapid percussive blows with the flat of the fingers; the wrists being slack. Time, four counts.

2nd, Give out the breath through the nostrils,—two counts. Inhal a deep breath,—two counts. Repeat from first movement.

The blows must be light and gentle for the first few weeks of practice; and may be gradually increased in force, but must never be rigid and jarring.

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Chest Expansion.
894.—Elbows sharply bent and close to the side; fore-arm horizontal; fists clenched, palms upward. Take a deep inspiration. Hold the breath. 1st, Extend the arms full length forward, relaxing the muscles and opening the hands, palms downward. 2nd, Bring the arms energetically back to their former position, endeavouring to expand the chest as much as possible. 3rd, Expel the breath through the nostrils, two counts; take a fresh inspiration, two counts; and repeat from first movement.

**Shoulder Movements.**

895.—Clenched fists at the side of the shoulders, palms forward, fore-arms vertical. 1st, Bring the open hands, palms inward, so as to touch each other about three inches in front of the chin. 2nd, Throw the fore-arms back to the side as in the commencing position, fists clenched, palms outward. Repeat. 3rd, Change the breath as in the preceding.

**Circular Movement.**

896.—Touch the shoulders lightly with the tips of the fingers. 1st, Bring the elbows forward in front of the body. 2nd, Lift the elbows as high as possible. 3rd, Throw the elbows back, the fingers still touching the shoulders. 4th, Carry the elbows around to the commencing position, meanwhile expanding the chest.

**Head and Neck.**

897.—1st, The chin, without any change in the position of the body, is gently moved downward and forward, till the face forms an angle of forty-five degrees with the trunk. 2nd, Raise the head slowly upward to the vertical position. 3rd, Move the chin gently upward and backward till an angle of forty-five degrees is formed. 4th, Return the head to position. Give the time of two counts to each movement, and remain fixed during the third and fourth counts.

**How to Awaken Interest.**

898.—First, remember that although you are interested in the method as such, the general public will not care for it. It is only a means to an end. Our end is People’s Music. I think it was Lord Lytton who said “results not processes are for the public eye.” Let us, therefore, show results as soon as possible, and make it evident to all that it is “music among the people” we aim at, and that we seek it in the easiest, cheapest, and truest way.

Second, Be yourself fairly fit for your work. Take as high a certificate as you can, at least the Intermediate. Let your neighbours see that you understand what you are doing.

Third, have a plan of campaign before you. A vast amount of energy is often wasted for want of this. A great deal is said and done, but it does not lead to anything. Give yourself plenty of time, say two months, for the process of “awakening interest,” but at the end of that time have an opening lecture planned and arranged—the time fixed, the room, the lecturer, if possible, the class to illustrate, all engaged. Arrange also for a class or classes to follow, so that when at the lecture the people’s interest is at the highest, you may be able to say at once “Come and join this class.” Not to “strike while the iron is hot” is a great waste of energy. This will give directness to your appeals and a constant excuse for introducing the subject.

Fourth, Visit, on a systematic plan, every clergyman in the district, of whatsoever denomination, and however little regarded in the world’s eye. For our movement is for all. Wherever God has given a vocal organ and a human heart there we go. Ask respectfully for the interest of ministers of religion in the forthcoming lecture. Urge the importance of more general singing in the schools and congregations. As to our “method” of securing this, we know it must be easy, it must be cheap, it must be true, otherwise it will be of no use to the masses of the people. You will not detain the clergyman; his time is precious. The “poster”
you learn will show the testimonies, the "Story" will show how our movement began and has grown, the "Account" will give sufficient initial explanations, and the "Handbill" will give particulars of your Lecture and Class. Ask for announcements from the desk, and for permission to place notices on the church doors. Be earnest but brief. Promise to send a reminder a few days before the time.

Fifth, Visit in the same systematic way, the Day School Teachers of the district, male and female, leaving "Posters," "Story," "Account," and "Handbill," as before. Offer to give a lesson or two in the school, and especially urge that pupil teachers (see above, p. 304) should come and learn so as to teach in the schools. In the same manner visit the Sunday School Superintendents, the Organists, and the Preceptors. Ask for young men and women to come and learn, so that they may teach the Sunday School children. (See above, p. 296.) Show to Preceptors and Organists the advantage to them of all the people being able to sing. (See above, pp. 318 to 325.)

Sixth, Visit the editors of local newspapers. Ask for preliminary notices of the lecture, with quotations from testimonies, &c. Have two or three ready from which he may select. Take care that they are well written, both as to handwriting and grammar. An editor is always glad to be spared trouble. He is glad for other people to do his work on one condition—that they do it well. It is so also with reports of lectures. Spare no pains to get a good report. The usefulness of a lecture is often tenfold by a good report in a local paper. If newspapers do so much for us it is only fair that we should advertise our meetings in them.

Seventh, Remember that this personal work is the real power by which movements are carried on. Pamphlets and handbills are useful only as aids to other efforts. They create no interest, unless it is felt that there are loving hands and hearts working with them. Only life creates life. Therefore let not our friends shrink from this labour. For the last fortnight they will have to put much other work aside, in order to do this well, but they will be well repaid. Mr. G. J. Chapple's paper contains a number of very sensible suggestions on this subject. So also that of Mr. G. I. Venables below.

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Mr. G. J. Chapple.

890—Practical hints on starting classes.

Mr. President and fellow students of the Tonic Sol-fa College, my office tonight is to speak a few words of experience and advice as a member of the "great middle section" of Tonic Sol-fa teachers, and to endeavour to assist the extension of the method by offering inducements to recruits who are willing to join the still enlarging ranks of Tonic Sol-fa singing-class teachers. By the middle class of teachers, I mean those who are semi-professional (for they charge for giving lessons) and semi-amateur (for their chief business in life is entirely distinct from musical tuition), the majority being, I believe, clerks or handworkers. The extremes on the one hand is the amateur who entirely refuses to receive reward for musical labour, preferring to pay with hard work this homage to the art he loves; and on the other hand, the professional musician who has made choice of music as his business in life. Strangely both ends of the line meet with objections; for it is felt by the professional that the amateur who works without remuneration tends to lower the value of his labour; and it is a general weakness of men that while they agree with the principles of free trade in all matters where they are consumers, they are rigid protectionists in those things in which they are interested as producers. On the other hand, the amateur has been heard to take exception to the doctrine that a teacher can have any feeling of devotion to his art, or ever be inspired by philanthropic feelings, if he is rewarded by a fee. This objection is as unfair, as one-sided as the last. It is a coincidence worth noticing that the only two large independent Sol-fa choral societies in London formed upon an enduring basis—the Stepney and the South London—are conducted by one of the most prominent members of each class, and similar success seems to attend the amateur and the professional. The class which I now represent does not come in for the full brunt of these criticisms, but encounters a milder attack from both sides. This class is perhaps the one to whom the Sol-fa method is doing most good. Professional teachers would succeed under any system; those who wish to teach without pay would always find scope for their proclivities; but a popular, cheap, and easy method is needed for men of one profession to quickly master a means of increasing their income by another. This "middle" class of teachers is continually changing its personnel. It is a happy fact for the method and the teachers that the mechanics, clerks, and tradesmen who join our ranks are the men who from time to time are compelled to relinquish teaching by increase of business, or promotion to higher posts, which necessarily absorb the whole of their powers of labour, mental or physical. Thus society becomes permeated with musical knowledge and power. There are, I am often informed, a large number of educated young men in London who
are most inadequately paid. Amongst these there are many who are in every way qualified to become teachers of Tonic Sol-fa classes; and I was driven through the disagreeing reports of some friends (who stated at a recent meeting that a Sol-fa class was the most expensive luxury a man could indulge in) to show that, properly worked, the conducting of evening classes on the Tonic Sol-fa method was an easy means of augmenting a small income, or of providing the funds for continuing musical studies. Convinced that the spread of the method is fraught with nothing but good, and that it depends on the number of teachers engaged actively in its propaganda, I hope to benefit both method and teachers.

It made up your mind to cross the Rubicon, you seek for the best place in which to begin your labours. As a preliminary, it is worth while to try yourself on a small private class, teach a few children gratuitously, or offer to take a friend's class when he is unwell or going out of town. My first essay was as supply for a fortnight, and I got two or three more invitations, when it was found that I did not break down, or drive away the singers. Teachers may assist in the extension of the system by an occasional, cautious step in this direction. If a member of the choir finds that he can conduct some evening when you are absent, he will soon wish to teach on his own account. In choosing the room and time you must be guided by local and personal circumstances. Keep near home; you can work a class better in your own neighbourhood. You avoid travelling expenses, unnecessary fatigue, and exposure to the weather; added to which, if you are worthy to be a teacher, you will have some little local reputation that will assist you. Do not be afraid of opening because there is another class in the neighbour- hood, it is wise and indulgent of the teacher work in connection with it if you can. The more classes there are the more desire there will be amongst those who have friends in these classes to see another commence, that they too may acquire the knowledge of which their neighbours and relations are the envied possessors. I am speaking from experience when I say that every pupil who joins a class is an advertisement and recommendation to all subsequent elementary classes. After joining my first class I sent three members of my family to a neighbouring teacher who commenced a few months later. You are also assisted by the announcement of previous classes, for in these days it is the repetition of advertisement that attracts the eye and remains in the memory.

The time of commencing is not so important as is generally thought. My largest class was started so late that according to theory I ought to have had no singers at all. It was so long getting arranged that people got talking about it, I expect, and somehow the cards of membership were numbered up to the figure which for a class opened in the last half of November, was entirely regardless of what ought to have been. I fancy a class started shortly after Christmas would have some hope of success. I am willing to try, if I get a good chance. [Summer classes are often very successful.—Ep.]

The admission is the most important part of the commencement. By a careful, judicious outlay you may obtain better results than by undirected extravagance. It affords scope for business-like arrangement, and talent for organization. Some bills are plainly an advertisement of Mr. The Teacher, whilst others are a public announcement of his want of modesty, taste, and education. To make a secondary statement prominent surely shows a want of discrimination; yet we see bills headed, "Tonic Sol-fa," and worse still, "The singing class;" the teacher being evidently forgetful of the fact that it is a singing class or a concert that is the end to be attained, the notation and arrangement being the means. Of course, the advertisement would be incomplete without the mention of the Sol-fa method, though it is a point which our Staff Notation rivals avoid. They assume that there is no doubt of the method to be used. Again, some teachers "star the fees," as though they should say, "You have no right to refuse so small a demand." The bill should not look as if it were printed to carry the name of the teacher, while all else is done for the good and benefit of the teacher. The essential of Mr. The teacher starting another class. Nor do honours or titles of which the world knows nothing add to the strength of the Teacher's claims upon the musically ignorant. There is a confidence inspired by the simple and plain announcement of a name; and this is increased by a sentence in parenthesis stating that the teacher is holder of the Intermediate Certificate, of Honourable Mention in Analysis of Musical Form and Expression, and Certified Examinet for the Elementary and Junior School Certificates, &c., &c. &c. You may think these trifling matters, but remember "How to Observe Harmony" tells us that the ear takes the first major chord heard, "the chord of the first impression" to be the tonic chord. In this case, the impression of your poster or window bill, the first impression you make on your strange pupil, will be his "dominant" idea in connection with you.

Having your bill carefully drawn up and tastefully printed, a little care in the delivery will make a few as effective as a larger number ill-distributed. The best number of print must depend on your natural boundaries and local circumstances. I am confined by the Thames, so that a half-dozen bills in the windows of the shops at the foot of two bridges is certain to catch the eye of all the folks who come home to tea that way. I don't expect any one to come across St. James's Park, and the bridges over Grosvenor Canal enables me to make the same use of that as I do of the Thames. I can set the window! I find a sheet folded into six parts, with the printing the long way of the paper, is best for all purposes. Distribute the bills yourself to all the tradesmen you know; they will take more care and show more interest in the class when they are thus personally asked to assist, and will be ready to speak on the subject if spoken to by anyone. A civil friend or pupil will always help you in this matter. To employ an advertisement contractor who rents hoardings and rejoices in the title of Champion Bill Poster, would be a waste of money, for his price is high; but there is generally some person in the neighbourhood who is glad to earn a few pence by sticking bills, and who knows all the available places for the greatest number of your locality. You might ask about this when you are about the town.

Next to window bills (partly to save the expense of posting) some teachers prefer handbills. But their fate is usually to be rolled up and thrown aside. I find that a card has many advantages. In the first place, you can't get so much printing on it, and "brevity is the soul of Serenity." I find it best to, it won't crumple up, so if one throws
it down another will, out of curiosity, pick it up and read it. Then it is easily put into the gentleman's pocket, or if the lady, grasp it, and so turns up again, and is read a second time, and conveniently kept for reference. It is also more easily carried and distributed. A small white card (technically "3ds") can be had printed for 1s. a hundred, or 7s. 6d. per thousand, and I, think, the best means of advertising. These cards are best distributed by the members of your class, if you have one, or among the audiences at penny readings, and to the older scholars and teachers at Day and Sunday schools in the neighbourhood, anniversaries and tea meetings, &c. On your perseverance during the fortnight before starting, much of the success of the class depends.

If you find only a small number attend the first night do not be disheartened; urge them to bring friends, and revisit where you went before.

"The class is open" will bring some whom "the class is going to open" did not affect. I can remember a class of fifty members over six classes that opened with ten members this season soon grew to nearly forty.

Towards the close of the first quarter urge your pupils to bring in those who know something about the method,—and send to all who have joined and left your previous elementary classes. If you know your business you will have kept their names and addresses. Some of these, while they object to begin at the beginning, will often be glad of a chance to go on from where they left off. And your own improvement in teaching will render the new class more attractive than the old.

It is time to briefly show the probable cost and the result of such efforts. The principal item of expense is the rent. You may be fortunate enough to have a room lent free. If so, work hard and spend a little more in announcements, and prove yourself worthy of your good fortune. I have been so lucky as to be rent free twice. Rents of suitable rooms vary from one to two pounds a quarter. I always decline if asked more. I will take half way as the average. A small gratuity will be needed for the hall-keeper. The cards of membership and this item will amount to 5s. more. 250 window bills will cost with the posting (and a few stamps if you write to any one, or "Lecture Slip") if you use them, will absorb 15s. more. 1,000 small cards will be 2s. 6d., or 1,000 white ditto, 7s. 6d. Let me average them at 5s. This is an average of 2s 15s. (A mini-


**Expenditure.**

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<th>Receipts.</th>
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<td>36 Children at 1s.</td>
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<td>36 Adults at 2s.</td>
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<td>Deduct expenses</td>
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This is nothing extraordinary; but 210 per annum is an addition worth adding to any income under £100! But we have also to take into consideration that such employment is an education of great value, and an antidote to habits and scenes of extravagance, while the knowledge thus gained makes you of more value in connection with all psalmody, Sunday school, temperance, reformatory, and educational work. You will be fitted to occupy the post of preceptor, or other remunerative offices where the instruction in music is paid for and honoured, and you will be able to accept engagements where committees or patrons are anxious to employ you and pay you a fair fee. I can confidently urge young men who are qualified, or determined to qualify themselves, to adopt this means of augmenting their income, assuring them that failure can only be the result of a want of foresight, adaptability, or business talent. Let musical success be your first aim, and do not object to expense if it promises a fair return.

Let me say that I was favoured with a peep into a ledger this morning, which showed a balance of something like £30 for an average of two nights per week during the year, and not a half-penny arising from concerts. No concerts were given to save advertising expenses. Monsieur Le Baton told me that he gave ten concerts, but none for personal profit. Eight being for charity, one for the class (the returns being spent in a soirée), and one to supply a choir and conduct for a professional friend, for which a fee was offered and declined. The societies he sang for must have benefited to an amount at least as much as he earned by teaching.

This showed that had the teacher been greedy he would have made his profits larger.

Lastly, if in spite of all, your class is not large enough to make it wise to continue it—close it, and do your utmost to persuade all your pupils to join some neighbouring teacher. Carefully discover the reason of your failure; if curable, start anew with the determination to be more successful next time. You will find a reward later on. Many schools, choirs, and classes will show the...
results of your work, and you will rejoice to know that the world is wiser, better, and happier, from your having lived and worked in it, and that your work is at once profitable to yourself and a blessing to all wherever its influence shall extend.—Read before the Christmas Convention of the Tonic Sol-fa College, 1874.

HOW TO GIVE AN OPENING LECTURE.

900.—First, make sure of a class to illustrate. Let it be a certificated class—1st, To uphold and "put honour" on the certificates, and, 2nd, to give both you and them confidence in any tests in singing at first sight and copying by ear which you may employ. Do not let them sing too many pieces. The mental act of listening to a concert is more lax and lazy than that of listening to a lecture. It is the difference between the passive and the active. Too much listening to music, therefore, will put your audience into the wrong mental attitude. Two or three pieces at the beginning and two or three at the end will be enough to show what Tonic Sol-faists can do. Whatever they do let it be with the utmost finish of "expression," and with a beautiful quality of tone. For these are the points which the outside public have been accustomed to appreciate, even where they cannot appreciate our singing at sight and our copying by ear. It would be well if on these crucial occasions our classes would learn their pieces by heart, so as to have heads upward, and eyes only for the conductor. Take care that your audience have the words in their hands, so that your singers may take the sympathies of the people. It is the words that give worth. If you need rest in the middle of your lecture, in order to think over what you have done, and what more remains to be done in the brief time allotted, you can have one or two pieces in the middle, but in that case let there be fewer at the opening and close. It is, however, better not to remit your audience back into the concert frame of mind till you have done with them.

901.—Second, Give your audience something to see,—diagrams, hand-signs, modulator, or charts. See above, pp. 52, 53. A popular audience likes to be shown something in a patient, clear, and direct manner. It delights also in the sense of "togetherness" in the act of perception and apprehension. See above, p. 70. Professor Tyndall is reported to have said, at the opening of a lecture, "That in the philosophy of Locke, an idea was defined as a mental picture, and in all his (Professor Tyndall's) teaching of science, he had always attempted to give clear ideas—resting upon a physical basis—of the phenomena presented, avoiding all vagueness of phraseology, and in pursuance of this plan he would show a few experimental facts as a basis from which to start."

902.—Third, Give your audience much to do. Show them that they will understand your method of teaching best by kindly assuming that they are your pupils for the moment. You know that most of them do not need teaching; they only wish to see how we teach. Ten minutes exercise will explain this better than an hour's talk. With a little patience and good temper any audience can be encouraged to imitate your pattern, to answer questions about mental effect, and so on. If you have had an understanding with a few young people in different parts of the room beforehand, their prompt example will lead the rest, and thus much time may be spared; for in some neighbourhoods people are very shy of letting their neighbours hear their voices, and it takes some time to coax them into the right mood for pupils. When, however, this is done, it is the most effective thing that can be done. Many of the audience find in such exercises the development of a new power which they did not know they possessed; and there is nothing more delightful or more convincing than this. What we see with our own eyes and hear with our own ears is very convincing to us; but what we actually do with our own voices is more convincing still. Hence it
is that a “first lesson” often does more than an introductory lecture. It is well, however when, after the various illustrations, tests, and teachings of an introductory lecture, you can announce that a first lesson will be given next week, and will be open to all.

903.—Fourth, Introduce sight-singing tests and ear exercises, not because people generally value them, but because you wish to make them valued. And be careful to explain briefly but distinctly what these tests mean. A sight-test, not properly introduced, has often been mistaken for a part of the programme of prepared pieces, and the people have thought that it was not quite such pretty music, nor quite so well done as the rest.

SIGHT-SINGING TESTS.

904.—The singing of a piece of music at first sight bids fair to become a regular part of Tonic Sol-fa concert programmes. To those who have attempted or mean to attempt such a demonstration, we wish to utter a word of caution without a word of discouragement. First of all, the sight-singing test is, in the present state of things, entirely a gratuitous exhibition. No one expects it at a concert, as, for instance, the singing of the “National Anthem” is expected. This being the case, when a choir announces a sight-singing test, they undertake a self-imposed work, and by doing it throw down a gauntlet to every critic in the neighbourhood. This makes failure a double humiliation, and shows that wisdom would go to any length on the side of simplicity rather than risk the chance of disgrace. Then again, apart from the difficulty of the music, the test is a very crucial one. The singers are excited,—the audience is excited. It is in fact a very severe examination. Many a piece of music which the class would have got through at first sight at an ordinary practice, they will fail to accomplish at a concert. This shows that allowance must be made on another score. And lastly, sight-singing is a power which must be gained by practice just as the power of understanding the voice or any other power is gained. The class should have a few nights of sight-singing as preparation for the final test. Care must be taken that the sight-singing test contains such difficulties as the class can conquer, but no others. Let no elementary class have a minor passage, or a transition beyond the first remove, or a chromatic phrase, or anything difficult in time. But a fugal phrase, if the points are not taken up on half-pauses, helps to show off the independence of the voices. So also with a duet passage, or any other such simple contrivance. In trying other sight-singing tests at rehearsal, let the conductor give the key-tone in exactly the same way, allow his pupils exactly the same time, and otherwise conduct himself, exactly as he means to do at the performance. As soon as the pupil gets his paper, let him look at no part but his own, first glancing at the transitions and then at the fugal points in his own part. After that at the words. Thus a few precious moments will be well used. The audience should, if possible, see the music that is sung.—From the “Tonic Sol-fa Reporter,” 1899, p. 66.

LETTER TO A COMPOSER.

905.—As a sight-singing test for elementary pupils, on whatever system they are taught, I certainly should not dare to venture upon the composition you so kindly send me, unless I had the class all to myself and not in presence of the public. The presence of the public makes a vast difference. I am sorry to confess, that I myself have been at times totally disconcerted and overthrown by it.
First, when pupils are very nervous and anxious about striking the right notes, they cannot easily attend to tune; therefore I should recommend that public sight-tests for elementary pupils should always be in common rather than triple time.
Second, the Rhythms should not be complex, and the natural accent of the words (where there is any complexity of Rhythm) should not contradict the accent of the music. The following verbal accents, though quite allowable in anthems, would sadly “put out” any sight-singer. “Therefore can I lack” “Feed be in e green.”
Third, According to the common theory F major and F minor are the same key. But they are very far from being the same to the first-sight singer when he passes from one into the other. Whether you call it a “Transitional Modulation of three flats remove,” or a change of mode in the same key, the thing itself is exceedingly difficult, when you have not the mechanism of an instrument to guide you. With that it is quite easy. You have made it, in this case, as easy as it could well be for unaided voices. But your return after “shadow of death,” not to the original key, but to its first sharp key, would be extremely difficult to unaided ears. We never expect our elementary pupils to get further in this direction than a transition of one sharp or one flat, or a cadence in the relative minor.

Your letting the Soprano and Contralto, and afterwards the Tenor and Bass go together without the other parts is a very good idea for a sight-test; it shows the independence of the singers. I should go further and let each part have a phrase or two quite alone. If you give independent entries to the separate parts, let it be by fine steady tones.

It would show our Tonic Sol-fa virtues a little better if you were to put the sight-test in a key with four or more sharps, or four or more flats in the signature.—J. C.

906.—Fifth. In planning and studying your lecture keep in mind the suggestions at pp. 44 and 46, 47 above. The care required in preparing a lesson is yet more necessary in preparing a lecture. Be careful to ask yourself—What are the most important things to be said? And then plan how you will say them and how illustrate them. Do not be led astray by something
SOCIETY OF ARTS' LECTURE (1854).

097.—Sr.,—I feel it an honour to connect my name, by the present lecture, with an Educational Exhibition so open, free, and cosmopolitan as this. There is no recognition here of sect or party—religious or educational. The only questions put to a lecturer are these two:—"Are you a lover of education?"—to which you answer, "Yes, it is my delightful study." "Are you, also, quite sure that you have something to say for the public good?" "I believe I have." "Then, say on," replies the Society of Arts. And so, the first Educational Parliament is opened. I wish we could have such a free conference of teachers every year. The Society of Arts has done great service to their country. The teachers of England are proud to acknowledge the debt.

In lecturing on the Tonic Sol-fa method of teaching to sing permit me first—to disclose the character of one who would force pupils of all ages and of all classes through precisely the same course of discipline. I believe that the infant must be taught to sing in one way, the child in another, and the adult in another,—that the Mechanics' institution class will require one mode of treating our subject, and the Congregational Psalmody Class a different one,—that, in schools it is best to follow Pestalozzi—to analyse, elementarise, and develop as faithfully and closely as possible,—but that in teaching a Popular Adult Class, with a brief course of lessons, you will be obliged to dogmatise, although even then I would give you leave to be as Pestalozzian as you can.

But I also believe that, apart from the circumstances and peculiarities of our pupils, there is a certain course of treatment proper to the subject itself on which we teach, and that its general outlines and principles must be retained amidst all these various modifications and adaptations. It is to such guiding principles alone that I refer, when I speak of the Tonic Sol-fa method of teaching to sing.

How slow I was in finding those guiding principles—how I stumbled and floundered until I did find them—and, therefore, how well I may be excused for "making much" of them I hope you will allow me to show by a brief detail of my own singing experiences. I am the more emboldened to ask this liberty, because I believe that my first difficulties have been for many years, the common difficulties of unmusical people who in England have tried to learn to sing. [See "origin and history" below. But each lecturer should tell his own experience.] In teaching to sing, the teacher has four objects in view,—first, the cultivation of quality, power, and flexibility in the voice itself,—second, the establishment of a sense of time, and the development of the power of singing in time,—third, the training both of ear and voice in connection with the element of tune or melody,—and fourth, the exercise of all those faculties of discrimination and vocal delivery, which relate chiefly to the force and manner with which a musical tone or passage is sung, and which are commonly referred to under the term expression.

In promoting the fourth object named "expression," our plans do not differ materially from those adopted by others. Every thing here depends upon the good taste of the teacher himself. The lectures given to our Tonic Sol-fa Association, by Mr. Lowell Mason, of America, stimulated greatly the attention of our London teachers to this subject, and we hope, by frequent exhibitions of good singing, at least, to maintain it not to raise the standard.

On the subjects of the cultivation of voice and the treatment of time as a distinct element of vocal culture, I need not now speak. It is enough that we adopt the best plan we can find. I must pass on to describe the distinctive features of the Tonic Sol-fa method—that from which it gains its name, and in which resides its chief power of usefulness.

I refer to its treatment of the subject of Tone. Here it recognises the Tonic or keynote of a tune as the starting point of interval, and it uses the seven Sol-fa syllables as singable names by the help of which the intervals—measuring always from the keynote—are individualised and fixed in the memory.

For the sake of my who do not understand music, I ought, perhaps, to explain—that, before any tune can be created, a certain sound must be chosen and fixed as the governing or keynote of the coming tune. Immediately according to those laws of nature by which God has tuned our ears and souls, six other tones spring forth, at measured distances from the keynote, claiming the sole right of attendance upon it. The common ear, throughout the world, is pleased when these sounds attend that keynote, and is displeased when other sounds are used in their stead.

Now, the great fact which simplifies must is this—that although the key-
tone of one tune may be quite different from the key-tone of another tune yet the relative distances of the six accompanying tones remain always the same. So that if you properly know these six tones in one key, you know them in all the others.

It is well understood, then, that this subject of Keys or the Pitch of tones may be viewed in three ways,—that of Absolute Pitch, that of Absolute Interval, and that of Key-relation. I may try to recognize tones and fix them in my memory as C, E flat, G sharp, &c. That would be learning to sing by the Absolute Pitch of tones. Or I may try to recognize Intervals as of Absolute or such as a major, minor, or fourths or sevenths,—absolutely, that is without considering their place in the key,—so that when I strike a new tone it will always be by remembering the last tone I struck whatever that may have been. That would be learning to sing by "Absolute Interval." Or I may try, when once I have found the absolute pitch of the key-tone of any tune, to have the mental effect of its six companion tones so clearly in my mind, that I can strike them at will. This would be learning to sing by mental effect or by Key Relation.

It is obvious, that of these three qualities by which tones are distinguished, the good teacher will make use of that which most strikes the ear,—which is most quickly recognized—and gives the best help in the reproduction in memory as C, E flat, G sharp, &c. and advocate Relationship to the key-tone as the best fitted for this office.

First, notice that on the principle of Absolute pitch, your pupil has to individualise and master a large number of tones, flat, sharp and natural,—some say 72 in the octave, others 94, and others 92,—while on the principle of key-relation your pupil need only master one pitch-tone (C') from which he easily pitches his tune in any key, using natural and related tones. Even numerically considered his labours must be less.

But our chief advantage arises from the fact that the effect which a tone produces on our minds actually arises more from key-relation than from any other cause whatsoever. The absolute pitch of a tone or its absolute interval from the last tone may remain the same, but a change in the key-relation will alter its effect upon our minds.—but if the key-relation of a tone remains the same, a change in its absolute pitch produces, comparatively, but a slight change in its mental effect. Thus it is universally admitted that we may have the same tone in several different keys. In other words, the tones in the several cases, shall be totally different from each other in absolute pitch, and yet the human ear regards them as the same because the key-relation is unaltered.

Indeed it would not be difficult to prove that each tone of the scale has, especially when sung slowly, a distinct and easily recognizable mental effect of its own, pointed out to the ear, by the voice, pointing on modulator and singing words, as in "Account of Method," p. 5, or pp. 110 to 112 above.] Will you allow me to illustrate this point by asking you to discover and describe the mental effect of the tone which we call 3. (We change 3 into 1 for the sake of simplicity, the first initial letter.) Listen. Exercise in key C, sol-fa'd and pointed on modulator—

\[d : m | s : d | t : s : t | s : t | d : s : 1 | t : 1 | d : s | 3 : 1 | 3 : 1 | 3 : 7\]

Now I will sing to figures, and you shall take me on which figures I sang the "piecing" tone.

**KEY D.**

\[m : 0 | s : d | t : d | s : d | t : s | t : s | \]

Five, you say. How did you find that out? By its mental effect, and in no other way. Moreover, mark that in each case I took care that the interval was different, the syllable was different (I used figures), and the absolute pitch was different (I changed the key every time). Only by key-relation this point by the same. Who, now, can doubt that it is key-relation which carries mental effect! As in the art of Form, then, each pupil must learn the absolute inclination of any line or curve to the plane of the earth's horizon, but its relative position with the lines and curves immediately around it, which produces mental effect,—and as in the art of Colour, it is not the absolute depth and purity of the colour itself, but its harmony with other colours near it, which suffices to produce beauty,—so is it with musical tones. The relative and immediate gives a stronger impression than the absolute and the distant.

This study also leads to an exercise of great use and advantage, which we call "telling by ear." It enables a pupil, after a little practice, to copy a tune which he hears for the first time. The pupils present shall illustrate this. They are, of course, only at the initial stage. [Pupils gathered from various schools were tested in this exam.]

Let us now give you another proof of the advantage of studying the individual character of tones on the principle of key-relation. We shall distribute to the children a piece which they have not before seen. I shall read one verse of the words. [Pupils sol-fa'd and sang at first-sight the "Emigrant Ship," then just published by Mr. Tillicand.]

Now, as these results which I have shown you spring all from the study of key-relation and mental effects, one would expect that a tone's relation to the key would be the thing first taught to the pupil—first shown in the notation—and the ground-work of all other music-teaching. You know it is not so now. But, before finger-boards ruled music, the old English teachers used their truer principles and plans. [Illustrate as above, pp. 88 and 98.]

**THE MODULATOR.**—[Illustrate in "Account," or above, pp. 104 to 98.]

The Memory-helping syllables.—See "Account," or above, p. 90. Children tested by a voluntary on the modulator.

Permit me now to conclude this lecture, by referring to three points in the process of teaching. First, the Pattern; second, the Elementary and Interpreting Notation; and third, the introduction to the Established Notation.

The Teaching by Pattern. — See "Account," and above, pp. 98 and 95. Mind's-eye Modulator — See "Account," or above, p. 107. You have not yet that mental modulator, but with the help of the blackboard, you will easily sing whatever I point to by writing on the blackboard. [Gives to audience key-tone and chord, and then lets them sing the simple chant, as he writes the initials on the blackboard.] You see that to our pupils the new notation is so simple and natural that we can scarcely be said to teach it. It springs up in our path towards Music, and offers itself as our guide to the mysteries of the established notation.

Cheapest of this notation for the poor.

Let it be distinctly understood that although a new notation is employed by us to facilitate the progress of the pupil, our method can be used (and sometimes is used) in connection with the established notation from the beginning, and that the object of our method is to enable the pupil, more speedily than is usual, to sing at sight from that notation. We do not, however, recommend possession of the common notation till the sense of tunes and time is well established in mind, ear, and voice. [See "Account," and above, p. 251.] To illustrate thoroughly the will notation.

No other association of music teachers makes so many readers of the staff notation as we do.

I have thus, Sir, set before you, as briefly as I knew how, the Tonic Sol-fa Method of Teaching to Sing. I must refer you to the pamphlets here ready for distribution, for further information. This method does not seek to monopolize either music teaching or music publishing for the people. But it does seek to infuse its great principles into every method, and to carry its influence into many a publishing house. It would kill our movement to try to make it a monopoly. Our work is a great and laborious one. We must not quarrel with our fellow labourers. It will require the united cordial efforts of many toiling hands and heads to fill all England with the blessings of song. But then, to think of every fireside able to raise its chorus of happy sentiment and sweetest music—and every congregation of worshippers lifting up from true hearts one unfeigned voice of lofty praise,—this shall nerve our energies! This shall crown our work! [The pupils sing.]—Outline of Lecture at the Society of Arts' Educational Exhibition, Aug. 22, 1854.

LECTURE TO SCHOOL TEACHERS (1854).

908.—Please in meeting so brotherly and spirited a band of teachers. Through ordinary school teachers the people of England must learn to sing.

1. They can send out a good portion of their scholars as sight-singers, with little trouble. By giving a quarter of an hour a day, or half an hour three times a week. Particularize plans.

2. They can teach evening classes in psalmody and in recreation music more easily than others.

3. It is a healthy exercise for them. It is a recreation (who despises recreation?) from their school duties. It brings them into contact with friendly pleasant people. School-masters are too much shut up from society. It often adds considerably to their income. This is according to their own skill and opportunities.

4. No one can teach even music so well as a teacher. Nägeli found it so in Switzerland.

I beg to be excused to-day from defending the moveable Doh against the fixed Doh. I did so at the Educational Exhibition at some length, and in fact, wherever I go now I find no one to oppose me on this point. If any, however, wish for information, they will find it in the pamphlet "The Account of the Method."

I propose first to describe our own principles and mode of procedure, and then to show some of the advantages which we think we possess over other Tonic Methods.

Our method varies in its appliances according to the length of the course of lessons we are able to give, and the objects we have in view.

There are some plans and principles, however, which we use in every case. These I will mention first. [Explain and illustrate method, as in Lecture.] (Compare ours with other methods, as below.) [Ask for discussion. This is for teachers most important.]—J. C.

POETRY AND MUSIC.

909.—"Most persons say, that the only purpose of music is to amuse; but this is a profane, an unholy language. To look at music as mere amusement cannot be justified. Music which has no other aim, must neither be considered of value, nor worthy of reverence." (Plato, as quoted in Dr. Mainzer's "The Music and Education.") Thus spake the ancient sage; and his opinion is shared by those who are striving to spread music among the people in the present day. The music, for which we contend, is linked with poetry, and employed to carry to the heart some cheerful sentiment, some lofty thought, or some ennobling emotion. The importance, for education of music thus understood, cannot well be overrated. It occupies ground, in some degree peculiar to itself—ground, when rightly studied, to intellectual pleasant song; the language of some good emotion or some noble sentiment, and, almost insensibly, he is won to join in the feelings he finds so pleasant to express. Music which thus is felt by us all, and which is greater than many arguments to the child. That which the teacher's moral lesson has explained and enforced, the moral song shall impress on the memory and endure to the heart. In a similar manner do music and poetry contribute their aid in directly religious education. They impress more deeply truths already taught; they give a language to the faith, and hope, and love, and joy, of pious piety; they elevate the mind, and help to raise the heart to God. 910.—In Physical Education the careful recitation of poetry, which is essential where vocal music is rightly
taught, occupies a place by no means unimportant. It promotes the right use of the organs of voice, and helps to improve the pronunciation. Its measured rhythm gives time for a clear and distinct delivery of syllables, and favours the acquirement of a more telling and effective elocution. The power of easy, correct, and agreeable speaking is a most important, and delightful accomplishment for the poor as well as the rich.

Singing, as well as the useful practice of reading aloud, promotes a healthy action of the lungs and of the muscles of the chest, most important in a country where consumption lurks for its prey. It is ascertained by statistics that the professions of public singer and of public speaker are more favourable to long life than any other. Music is well known to possess a direct, though unexplained, influence on the human nerves. It soothes the weary or the excited frame. It promotes the health by recreating the mind. And not the least of its educating advantages is this, that it oftentimes preoccupies and redeems hours of leisure, which might otherwise have become hours of idleness or sin. Mr. Hickson states that the love of song has proved, among the German people, a very powerful antagonist to the drinking customs which formerly prevailed. How good for body and mind is the song round the cottage hearth, when the hours of labour are over! God has made our cheapest pleasures to be our best and purest.

911.—In Intellectual Education, music, studied on the method described in this book, will bear no unworthy part. It will cultivate the habit of attention and the powers of perception and imitation, and it will teach, by example, "how to observe" in musical phenomena, and how to reason upon them. Every subject should be so taught as to improve the pupil's thinking powers, and music gives better scope than is usually supposed for such an exercise.

The habit of learning poetry, which must always accompany the extended and varied use of vocal music has a direct tendency, especially where there is an able master, to promote a correct knowledge and a good usage of words—most important helps to Intellectual Education. One who was both a poet and a philosopher, defined poetry to be—"the best thoughts in the fittest words." It may be easily noticed that nearly all children speak well who have been in the constant habit of repeating poetry with any degree of propriety.

The same practice, when properly directed, helps to refine the imagination.


And here on Sabbath evenings,
Until the stars are out,
With a little one in either hand,
He walketh all about.

For though his garden plot is small,
He doth it satisfy;
There is no inch of all his ground,
That does not fill his eye.

Yes! in the poor man's garden grow
Far more than herbs and flowers,
Kind thought, contentment, peace of mind,
And joy for weary hours.

Who would speak lightly of little songs,
Full of "the sunshine of the heart,"
Like those which open with the following verses:

"Butter-cups and daisies,
Oh, the pretty flowers,
Comes ere the Spring-time,
To tell of sunny hours."

"The flowers are blooming everywhere,
O'er every hill and dell,
And oh! how beautiful they are!
How sweetly too they smell!"

"Behold a little baby boy!
A happy babe is he;
His face, how bright! his heart, how light!
His throne, his mother's knee!"

912.—In Moral and Religious Education, we find the beauty of the poem linked with the charm of the music, winning a welcome for the constant recitation of true and holy sentiments, and making them the sweetest stores of memory for use in future years. Kindness to animals, the infant imbibes from the spirit of his pretty songs, "I like little pussy," or "I'll never hurt my little dog." The elder child feels the power of the same sentiment, while he yields to the enchantment of that song,

"The dew was falling fast;"
The stars began to blink;
I heard a voice which said,
"Drinking, pretty creature, drink!" &c.

Sentiments of sympathy and compassion are excited by such songs as "I'm a poor little beggar: my mother is dead," or—

"Oh! say what is that thing called light,
Which I must ne'er enjoy?
What are the blessings of the sight?
Oh! tell a poor blind boy!"

The inspiring language of decision and diligence is learnt in the songs "Try
again?"  "Begone, dull cloth!"  "Work while you work, and play while you play!" and in that which has for its chorus, "Never fail, sir, to strike while the iron is hot." God's holiest words, and the blessed staff of hoary age, the Guide of early youth.

"Our fathers were high-minded men, Who firmly kept the faith, To freedom and to conscience true, In danger and in death."

"My English home! My English home! O'er land and sea let others roam; I bless my God who placed my birth On this most favored spot of earth."

"And not this land alone, But Thy mercies known From shore to shore, Lord, make Thy nations see That men should brothers be, And form one family."

The wide world over.

Then there are songs which will invite our little ones to seek to behold and love the works of God. "I am very glad the spring is come," or—

"Tis summer bright! 'Tis summer bright! how beautiful it looks! There's sunshine on the old gray hills, and sunshine on the brooks, or that beautiful song:

"God might have bade the earth bring forth Enough for great and small, The oak tree and the cypress tree, Without a flower at all," or that song of musical rhythm and most inspiring thoughts, which throws a spell even on childhood's ear, as it tells of the "spacious firmament" and "spangled heavens."

"What though, in solemn silence, all Move round this dark terrestrial ball? What though no rest sound or music, Amid their radiant orbs be found? In reason's ear they all rejoice, And utter forth a glorious voice; For ever singing as they shine, "The land that made us is divine."

Bible narratives, with their interwoven lessons, are fixed on the memory and heart by such songs as, "Good David, whose psalms have so often been sung," or that vivid picture of a child's emotion:

"When little Samuel woke, And heard his Maker's voice, At every word He spoke, How much did He rejoice! O, blessed, happy child, to find The God of heaven so near & kind!"

"Lo! at noon, 'tis sudden night! Darkness covers all the sky! Rocks are rending at the sight! Children, can you tell me why? What can all these wonders be? Jesus died on Calvary."

The sense of responsibility is made familiar to the mind, by—

"God entrusts all, Talents few or many, None so young and small, That they have not any."

The essence of gospel truth is printed on the memory by these condensed and touching lines, which tell us why it was that—

"Jesus, who lived above the sky, Came down to be a man and die."

The emotions of childhood's pietà find expression and sweet relief in the hymns—"Now that my journey's just begun," or "Lord, teach a little child to pray," or "What is there, Lord, a child can do?"

Heaven is presented in vivid pictures, which are most delightful to children, for they have not become so earthly as we. That vision attracts them which has been used in the triumph of simple faith by many a Christian infant on his dying bed—

"'Around the throne of God in heaven, Thousands of children stand, Children whose sins are all forgiven, A holy, happy band—Singing, Glory, glory, glory," or they listen to the song—

"Oh! happy land! Oh! happy land! Where saints and angels dwell."

"If they feel this earth, with all its pleasures to them, to be indeed a "desert in comparison, and delight to think themselves "little pilgrims" to a better world. Even children love this hymn.

"I am but a stranger here; Heaven is my home! Earth is a desert land; Dangers and sorrows stand Round me on every hand, Heaven is my fatherland, Heaven is my home!"

Imagine all these beautiful songs heightened in effect by the varied delights of music, whose accents are wont to linger on the ear, and to invite to frequent and willing repetition. Imagine these impressions made in the fresh and happy days of childhood; and then consider how great must be the power and the blessing of Music and Poetry rightly used in Education!—Introduction to the old "Grammar of Vocal Music."

LECTURE ON POETRY AND MUSIC (1853). 918.—The influence of poetry and music in education is founded on two principles of human nature.

1st. The principle that sympathy is richer and more powerful with the young, than argument.

2d. The principle that thoughts and feelings obtain a power of recurring promptly, vividly and influentially to our minds, in proportion to the frequency and the pleasantness of the impressions they had before produced.

Of the first principle—Sympathy—Mr. Jacob Abbott gives a striking illustration. He supposes a father and his boy taking a walk on a winter's morning. They see a bird on the snow. The father picks up a stone and says, "Wait a minute and see how I will knock him over." The boy has had a lesson in cruelty. Another father would have said, "Look, John, do you see that Red-breast? He is hopping about on the snow to see if he can pick up a crumb or two to take to the little ones in his nest at home." And that boy would have had a lesson in kindness. In both cases it was not instruction but sympathy which gave, or rather took the lesson. Take a little child in your hand to visit some poor or sickly person. Show freely your own feelings and you leave impressions that bear fruit in after years.

Then let us in the same way, use the sweet winning sympathy of song. Let us open our hearts to our children in song, and they will not forget. An old man with white head and tender heart was walking with his two little grandchildren, when he stopped to move a worm from the path, lest it should be trodden under foot. The children felt sympathy with the act and immediately began to say aloud as the suggestion of the moment—one of their school songs:

"Turn, turn thy hasty foot aside, Nor crush that helpless worm—The form thy wayward looks adorn, None but our God could form."
That song had been a living power within their memory, and spoke its message to their heart at the right moment.

The second principle—Frequency and pleasantness—is one of the foundation principles of mental philosophy. To these sturdy boys, twins. One was brought up by a Christian lady, taught to sing merry but good school songs. The other was neglected at home, was companion of the stable boy—a youth of bad character, made his lips familiar with immoral songs. Constant repetition of bad feelings—what a power for evil it is! When, after two or three years the second came to live with his brother, the lady was afraid of his influence. A teacher of 400 boys said, "I cannot thank you too much for the school songs. They have changed the moral tone of the school, and have driven the street songs out of the playground." I shall never forget, at a tea-meeting of parents, when the arithmetical and the good writing of the scholars had been praised, how one parent rose with eagerness and said, "But my value most is your school songs. When I get home at night I take Ben on one knee and Mary on the other and my wife sits with the other boy on the opposite side of the fire and we sing these songs. How beautiful they are!" He began quoting them and telling of their power for good. The other parents sustained his testimony.

A beadle-and-ditcher at Basingstoke, where I first taught singing, said, "I used to know when the school-boys were coming along the lanes by the sound of quarrelling and cursing and swearing. Now I hear them much farther off. But it is only by these pretty songs."

The chief power of music, then, is that it adds a new and appreciated charm to the noble sentiment of the hymn or song with which it is linked. If you wish to impress on the heart of the people some beautiful and vital thought, it is a poem. The charm of the poetry will win a place for it in a thousand hearts. If you wish every heart of that thousand to repeat the poem often—to linger upon its thoughts with quiet but unceasing delight—then fill that shrine with song.

If you wish the Sabbath School child, to think of the school with pleasant associations and sacred memories let him take away with him the power of song.

If you wish your own children to carry though life bright recollections of "evenings at home," let them have to remember the family song and the beaming of happy love with which it was lifted up.

If you wish to give to the working man an attraction to keep him from the ale house, show him how to sing, and give him music which he can enjoy.

If you would give to the ragged school child and to the degraded classes of society some amusements which are consistent with order, and patience and harmony,—Oh! teach them to sing cheap music and worthy songs.

Let us illustrate our meaning by example. [The choir sings two or three songs, the words being read to the audience.]

But while we have been describing and illustrating the advantages of music, many perhaps have been saying—"It would be well indeed if the classes of whom you speak could learn to sing like these! But how can more than one in a hundred master the difficulties of that most mysterious art—the art of reading music?" Well may that objection be raised, for the art is the most difficult indeed. [Describe common difficulties as below.]

The old man at his spinning wheel, and the old man who has been known to take his own children and the beaming peace of sleeping infancy—his heart is stirred within him! And if in these other recreations of the evening we may add (in thousands of instances), religious thoughts and exercises, then we may well exclaim, "See here the use and dignity of recreation. The labourer has grown into a man!"

And if on special evenings this man's wonder, memory, judgment are called forth by some pleasant book of travels, history, or poetry, or he spends an hour to gratify the moral nature in quiet conversation with a friend,—or he unites with others to elevate his imagination, his taste, his best moral feelings in singing some pleasant song, must we not still cry of him, "He is awakening the dormant chords, tuning the harp of his being. He is recreating the faculties which God has given him. He is keeping the time, for the days are evil."

And why, among the faculties with which we are endowed, should the Christian man neglect those which are most agreeable to the exercise of taste and the appreciation of beauty?

"The magnitude of God's works," says Mr. Beecher, in his wonderfully powerful book on "The Voice," "The magnitude of God's works is not less admirable than their exhilarating beauty. The roughest forms have come to beauty. The roughest strength is graced with some charm. The very pins and rivets and clasps of nature are attractive by qualities of beauty—far more than is
necessary for mere utility. The sun could go down without gorgeous clouds; evening could advance without its evanescent brilliance; trees might have flourished without symmetry; flowers might have existed without odour, and fruit without flavour! When I have journeyed through forests where ten thousand shrubs and vines existed without apparent use, through prairies whose undulations exhibited sheets of flowers innumerable, and absolutely dazzling the eye with their prodigality of beauty—beauty not a tithe of which is ever seen by man—I have said, *It is plain that God is himself passionately fond of beauty and the earth is His garden, as an acre is man's.* God has made us like Himself—to be pleased by the universal beauty of the world. He has made provision in nature, in society, and in the family for amusement, and exhalation enough to fill the heart with the perpetual passion of delight.*

It is not enough, then, my friends, to add to our labour food and rest. God calls us, on every side, to the pleasant and unfatiguing exercise of those faculties which our daily employments would leave uncultivated and waste. This we call recreation. And if now we are asked, *What has a Christian man to do with recreations?* we must answer, *He has to use them—to use them wisely and in the fear of God.* He has to remember that He who spread the flowers and lifted up the spangled sky, who feeds the ravens, who counsels even the servant and the slave, in their menial work, to "adorn the doctrine of their Saviour God in all things," will not disdain to bless, with his own presence and smile, those wholesome recreations to which, by Nature and Providence, He invites us. A true religious life does not consist only in the divine exercises of religious worship and service. "Whether we eat or drink, or whatsoever we do, let us do all to the glory of God." Those are enemies to religion, who would separate it either from our daily duties or our occasional amusements. There may be some here to-night who do not wish God behind the counter with them, and least of all would they desire His presence in their amusements. I am not here to preach a sermon, or I could remind them of the happiness they lose,—that thrilling peace of mind and heart which is better than all their gold and all their false delights. I would remind the earnest Christian man, however, that in reference to every recreation he must remember its true end, and he must ever ask these two questions—*What is its tendency?* and *What is its cost?* *What is its tendency for mind and morals?* What is its cost in money and in time? Your recreations will be the more exhilarating and delightful for being wisely chosen and duly controlled.

We have now to consider some of the advantages for true recreation which music possesses. Music, especially when connected with poetry, possesses power of appeal and offers means of recreation,—to the Nervous, the Memory, the Imagination, and the Heart.*

(Dr. Mainzer, in his admirable book, *Music and Education,* shows the power of music on the nervous system, by quoting examples of dogs, lizards, crabs, and other animals, ruled by the power of music. He mentions also some remarkable cases, as that of Mozart, in which the sound of a trumpet or a particular chord has been known to produce startling effects on the human organism. And he cites two cases like that of Saul, in which the cloud of deep depression or mental derangement has been lifted by this influence alone. For the effect of music in connection with poetry, see above, p. 307. To know the present condition of the uses of music in recreation a lecturer would have to visit some of the dancing saloons in some of our great towns, or the Sunday evening tavern entertainments. But I am happy to think that since this lecture was delivered, the increase of people's concerts and singing classes has done much to draw away young people from these dangerous—ruinous attractions. For this purpose a class is better than a concert, because it preoccupies a larger portion of recreation time, it gives the young people something to do, without putting upon them anything burdensome. It gratifies the social sentiment without bringing them into evil company, and it combines as true friends those seeming enemies, Discipline and Delight.*—J. C.

PSALMODY LECTURE.

915.—God's free gifts of Providence and Grace cry aloud in our ears, "Let the people praise Thee, O God, let all the people praise Thee." And yet when we go to church we sometimes find that the response of the people to this call is very meagre and heartless. What are the causes of this? The first is want of religious happiness—want of habitual gratitude. The world wears down the spirits—draws away the heart. There is forgetfulness of God. In every revival of religion singing of praise is revived, and in heaven itself glad hearts express themselves in song.

The second cause is, want of religious taste among the leaders of psalmody. This is especially shown in the choice of tunes, which are either unsuitable to the character and spirit of the hymn, or musically impracticable by the mass of the congregation. Illustrate as above, p. 325.

The third is, the neglect of the art of singing among the people as a religious duty. It was not so in Reformation times or in Queen Elizabeth's days. Difficulties of the Staff Notation as a teaching instrument.

Show the scale of all nations and all times—its universality—ears, voices, and minds fitted to it—its structure—its mental effects.

Our method of teaching has the three essential elements of a singing movement among the masses of the people. Describe our plans as above.


HOW TO ORGANISE A CLASS.

916.—In the learning of any art the power of frequency is very great. When a ball is once set rolling it is easy to keep it going if you give it a new impulse before the last has spent itself. But if you let the ball stop before you give it its new impulse you have continually to renew your first effort, and to overcome again and again the old forgetfulness and the old inaction. See Emerson on Drill, p. 260 above. Thus, frequent small efforts become more powerful than slowly delivered
great efforts. Hence it is that in schools it is universally found that a quarter of an hour a day, in singing, for six days of the week gives much better results than half an hour three times a week, and that even this last gives better results than an hour and a half once a week. In the same manner it is found, wherever the two plans are tried, that an elementary evening class meeting twice a week for a quarter of a year will do incomparably more and better work than a similar class meeting once a week for half a year. There are also many, who for the purposes of psalmody, are anxious to learn part-singing, but who cannot give their attention to it for a lengthened period. They will go in for a quarter's hard work but anything beyond alarms them. Not only so but the pleasure derived from this continuous work is very much greater. I remember a class of Sunday School teachers in Birmingham which met at six o'clock every morning for three or four weeks. The manner in which the pupils felt their progress was something delightful to see. I have also heard of similar classes in country places in Scotland held every afternoon and evening, the first class for children the second for adults. Great was the joy of many of these people when they were able to say "Three weeks ago I knew nothing of music and now I can take my part in a plain psalm-tune." I therefore strongly recommend daily classes wherever they can be carried out, and twice or thrice a week classes where better cannot be done. I should be slow to adopt the once-a-week class for elementary purposes anywhere.

917.—The Quarterly payment of fees is very well for a certificated choir or association, though even for that, payment by the season is better; but for an elementary class, quarterly payment is unwise and dangerous. It tempts the teacher to admit new pupils at each quarter—who become a drag on the rest and are themselves discouraged. It also allows many to say that they have attended a quarter's Tonic Sol-fa lessons without being taught to sing. If this quarter is a once-a-week quarter then let me say emphatically that it is a great injustice to our method to give any pupil the opportunity of doing this. The Tonic Sol-fa method was never put forward by us as a royal road to learning, which would require no trouble. A few rare individuals may learn much in twelve lessons, but the average Englishman should not expect to learn to sing, even in the humblest manner, in less than twenty-four or thirty.

918.—The waste of pupils through removals, change of employment, &c., in our intermediate and advanced classes is much greater and more rapid than is generally thought. See "Statistics" by Mr. John Spencer Curwen, below, p. 386. And for this the teacher should be prepared. It requires, on an average, one very large or two smaller elementary classes to make up the waste of an upper class. It is the self-indulgent musician not the true teacher who neglects his elementary work. The conducting of a choral society does not require finer skill and is not to the "true teacher" more enjoyable than the training of an elementary class. Alas, hundreds of upper classes have wasted away simply through the teacher not understanding this.

919.—An important hint to the teacher of elementary classes is, that he should change his book season by season; because as we teach by real tunes rather than by drill exercises, those tunes get known and made familiar in homes and streets through the whole neighbourhood. They thus lose their freshness and interest and teaching value for two or three years. If you have used "The '61 Course," try next year "The Singing Class." If the tunes of that book have been worn out in your neighbourhood, try the "Elementary Secular Course" or the "Choral Singer." If your neighbourhood is so saturated with Sol-fa in its schools that these courses are too easy, take "The Elementary Standard" and carry your pupils through thorough work and drill.

920.—Classification of pupils is a great principle of the teacher's art, and should be kept constantly in view. The certificates (see above, p. 262) are
the main instruments of classification. But in addition to them the earnest teacher will find other opportunities of employing this principle. For example; a number of newly certificated pupils have entered an intermediate or advanced class and the old members are beginning to be discouraged because a piece which before took the class twenty minutes to learn now requires half-an-hour. If this state of things continues, the best singers will leave and join some better choir. The teacher seizes the opportunity to give some separate and extra drill not only to the new comers but to the most backward among the old members. Another example is that of a teacher who has a very large elementary class, and finds that a considerable portion of them are quick in ear and voice. Indeed it is found both in schools and in young people's classes, that, on an average, about one-third are thus naturally endowed. The teacher examines every voice and divides the class into two. He allows the lower elementary class to stay and listen to the higher one which meets at a later part of the evening, for it is wonderful how much we learn by listening. But he does not require the higher class to attend the slow progress of the lower, and would not allow them to join in the exercises. They would only help the others to become dependent singers instead of allowing them to go alone.

921.—The Class Secretary has been referred to above, p. 67. Mr. George Venables has kindly given me the following paper describing the principles and details of this important office. His large experience through many years of devoted and generous work well qualifies him for the task.

The Secretary.

292.—(Mr. George L. Venables, in sending this paper at my request, says "The importance of a fixed plan in teaching cannot be too strongly urged." He speaks of "classes periodically formed for the purpose of assisting at demonstrations"—and for that only. Such classes, for want of an organized plan, which must include a yearly set of elementary classes soon fall off. "This sudden uprising and downfalling of classes does," he thinks, "much serious harm." It gives a false idea of the system—as a thing of mere amusement without work and without progress. "We are continually," he says, "receiving pupils who say they were in a class of this sort a few years back, but they only practised pieces,—and their astonishment at our method when systematically taught is unbounded. How many such pupils must there be, who, after such an experience of non-progress classes, never summoned up courage to try again?" A more diffuse writer than Mr. G. Venables would have enlarged on each point he names. Every working Secretary will be ready to do this for himself.

His Duties.

To introduce new members.
To register the members' addresses.
To collect subscriptions, which should be paid in advance.


To keep an accurate register of attendance and to read the same at the close of every quarter. The class will be more efficient without the members who might feel offended and leave.
To arrange and superintend the distribution of announcements.
To act as Treasurer unless the choir is very numerous.
To issue music and receive payment for the same.
To register carefully the particulars of all Certificates held by the members.
To pay all accounts, see to the printing, hire of rooms, purchase of music, &c., &c. It will be necessary at times to expend largely to reap an adequate return.
To carry on all correspondence, except that relating to the engagement of Solosists or Band which is best left to the Teacher.

His Rules.

He should be neat and cleanly in dress, thus setting the fashion to class members who are ever ready to copy,—for it is well to remember that the members should show respect to their fellows by making a respectable appearance.
He should be pleasant and obliging, of good address, and with a ready flow of conversation, and above all be energetic, persevering, and hardworking. Let him be particular to shake every member by the hand at each practice; for who can tell the value of a hearty grasp of the hand, and an earnest "How do you do" in cementing the friendship of a pupil? It is commonly undervalued, but it is the Secretary's Touchstone of success.
He should be present, together with the Teacher, at least half-an-hour before the class is announced to commence.
He should not permit members to be absent more than twice consecutively, without enquiring by letter or otherwise in a kindly manner, the reason of the absence.
He should purchase sufficient music for every member to possess a copy and should not allow "looking over;" it is the bane of good singing.
He should be in constant communication with the Teacher, who on his part should make him his best friend and confidant. The Secretary should always endeavour to learn the feeling of the members on every matter; he thus becomes invaluable as an adviser to his Teacher.
He should be a musical man, and should make it his aim to obtain a superior Certificate to the members, for two reasons,—1st, That he obtains respect for his opinions when they are asked for by the members. For the members off-times prefer rather to take counsel of the Secretary, with whom, of course they are very friendly, than of the Teacher. 2nd, He is thus...
able to help the Teacher very materially in the numerous examinations. He should take the tunes and perhaps one or two movements, then allow the Teacher to finish and sign the Certificate. He will often encourage the faint-hearted to finish their Certificates, and only one thing is required—Patience; of that he should lay in a good stock. He should never lose his temper.

He should never write communications of a private nature upon a postcard. Post-cards should be reserved for more notices of meetings, &c. Members like to receive letters particularly if the paper and envelope bear the impressed stamp or printed name of the Choir upon them.

He should always give his careful attention and consideration to the arrangement of the choir at a Concert, and be mindful that it is a matter which requires great skill and judgment,—or dire offence will be given to the members.

He should never be absent from his post unless he can find an efficient substitute, and that only upon urgent occasions.

He must be prepared to do anything and everything, even to sweeping out the class-room, and lighting up inside and outside. He should carefully arrange the seats having regard to the number in the class, for it is a good plan to encourage members to retain a particular seat.

He should never appear in a hurry to close the class-room. Friends do not like to be sent away, and if he leaves twenty or thirty minutes after closing time, it is soon enough.

He should be of a communicative nature and in his conversation should prefer the plural pronoun we instead of I which is so commonly used;—because the first implies co-operation and expected assistance, whilst the latter is too exclusive to obtain much sympathy.

He should remember that there is much in appearances. Therefore he should see that his table is covered with a cloth or baize, and upon it should be displayed, neatly arranged, his class-books, &c., as detailed hereafter.

He should never hold a different opinion from the Teacher, before the members, but should support him in every way. The difficulties also that frequently arise between members should be carefully smoothed over by the Secretary.


The Elementary class Subscription and Attendance Book.

This book for taking the attendance is made of six or eight leaves of plain foolscap in a cover of brown paper, two thicknesses—one large sheet folded and glued in the room. Pages 1 to 3 ruled with 1st, a column for the number; 2nd, for the name; 3rd, cash columns for the amount of subscription; 4th, one to show by whom the pupil was introduced, or whether circular or poster was the means of inducing him to come; 5th, fourteen narrow columns for marking a quarter's attendance. The remaining pages divided each into six portions by horizontal lines for the purpose of registering the addresses. Thus—

Mr. James Smith,
6, Bird Walk,
New Road.

The register of the first half of the six months' course cannot be otherwise than incomplete, and is therefore looked upon as a trial. But at the end of the second quarter a larger form (like the above, omitting the cash and introduction columns) is filled up and exhibited in the room. In taking the attendances some secretaries use the numbers—each member giving his number as he comes in. But secretaries like Mr. V., will know every face and name and character, and will find no difficulty in marking the attendance. Where the plan of giving numbers according to the seats is adopted even a less able secretary would see at a glance which seats were vacant. A difficulty however arises, in adapting this plan to elementary classes, from the fact that the "places" are not finally fixed till the end of the first quarter.

The Certificate List.

This should be placed in a conspicuous part of the class room whilst the members are taking the Certificates. For every requirement passed give a tick. Emulation sets in, which is the very thing you wish to provoke, and the pupils will then come up for examination without any persuasion. The specimen sent contains a column for the Name—the Tunes—the Rhythms—the Voluntaries—the Sight-test—the Ear Test—the No.—and the date of completing the Certificate. This is intended for the Elementary Certificate, but the Intermediate should be ruled in a similar way, and headed according to the requirements.

The Choir or Association Subscription Book.

The books, needed for this and other purposes, of cream laid paper ruled with faint blue lines and bound in limp leather, may be obtained from any respectable bookseller for about 3s. each, and for 1s. 6d. the name of the choir, &c., may be stamped upon the cover in gold letters.

The books must be afterwards ruled by hand according to their several uses.

The Subscription Book is intended to register member's subscriptions when card receipts are used. The card of Membership which Mr. Venables endorses has the title of the Association engraved on the top, the subscriber's name at the bottom, together with the following particulars at the bottom of the card—

Quarter ending..............
Voice..................
No.........................
Hon. Sec...............

The specimen page of the Subscription Book is of the size called Large Post Quarto. The page is headed "Quarter ending 31st March, 1875." The first column contains the date, the second column (a narrow one) the number consecutively as the subscriptions are paid, the third column (a wide one) contains the name, the fourth the initial of the certificate as, for instance, M, and there are three remaining columns for Cash. The page has twenty-three blue lines across it for entries. Mr. V. suggests that the quarters should correspond with the proper divisions of the year, that is, end of the first three months, end of the second three months, and so on. Some teachers prefer not to give the pupil a number until they have settled his seat and then let the number correspond with the number of the chair. See "Localizing," above p. 69. But this may not always work in with other arrangements.

The Account Book.

On the left hand side write the word "Receipts," and on the right "Disbursements," and enter your cash accordingly. At the end of the quarter carry your balance to a profit and loss account at the end of the book. If there is a debit balance, place it on the right hand side, if a debit balance place it on the left.
Your concert accounts should be kept separate from the current quarterly account and the balances transferred to profit and loss account as above and you will then have at a glance your transactions. The specimen page has columns ruled first for the date, next for the entry as "Subscriptions," "Books sold," &c., &c., and then for the cash. It is of the same size as the last, and has the same number of lines for entries.

The Certificates and Address Book.

The specimen given will illustrate the entry of Certificates with the date at which they are taken. Notice that those passed by other teachers are entered in a manner different from your own Certificates.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Name</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elementary</td>
<td>Mr. William Smith</td>
<td>June 11, 1872</td>
</tr>
<tr>
<td>7</td>
<td>Intermediate I</td>
<td>Miss Alice Robinson</td>
<td>May 1, 1869</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Mr. Walter Johnson</td>
<td>June 11, 1872</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Miss Mary Wheeler</td>
<td>1878</td>
</tr>
</tbody>
</table>

The portion which contains the Addresses of those who hold Certificates will require carefully cutting, so as to open alphabetically. Allow two leaves to most of the letters. Enter the names thus—

Smith, Mr. Jas., 6, Bird Walk, New Road.

The Concert Ticket Account.

Tickets for Concerts should always be liberally issued to members, on Teacher's Manual.

"Sale or Return," said a fortnight at least allowed for settlement. The specimen page of this book shows a wide column for the Name, columns for the one shilling tickets "Issued," "Returned," "Sold," columns for the two shilling tickets "Issued," "Returned," "Sold," and cash columns for the total received.

At the close of your account cast up the returned and sold tickets and the number will agree with those issued, and your cash with the total number sold.

The Music Account.

A small memorandum book will answer your purpose better than anything. Cut your book at the side very carefully and print the alphabet so that you may open it at any letter required; then rule it throughout. Leave a space for the name and fill up the remainder of each page with close columns. At the top of each column write the name of the piece or pieces which you have on sale. Opposite each name and in the right column put a tick when the music is purchased and paid for. The total amount received each evening to be posted to the credit of the general account.

You must be satisfied in issuing music to a large choir, if it pays for itself notwithstanding the Discounts obtained, and your Music Secretary will have to be very vigilant to make it do that.

Application Forms.

Mr. Veinesha sends two forms of application which are distributed at concerts and other meetings to those who are likely to apply. The first is for an instruction class, the second for the advanced choir. A slip of paper which only requires filling in with pencil or otherwise and laying on the Secretary's desk, or sending up to him is a more easy way of committing yourself to a new class than having to face the Secretary at once or waiting to take your turn for registration. Besides this the slip of paper gives the Secretary the name and address at a glance and so saves trouble. The Instruction Class form of application, after the title of the Association, says "Sir, please enter my name as a member of the Instruction Class forming at " Then follow the name and address. The "Advanced Choir" form is necessarily more particular. It first gives the Rules with other particulars which are as follows:

1. That the choir shall consist of not more than 150 Members, comprising 48 Sopranos, 30 Contraltos, 24 Tenors, 48 Basses.

2. That the possession of the Intermediate Certificate, and a voice approved by the Conductor, be the qualification for admission.

3. That Members absent three consecutive practice nights without giving notice to the Secretary, or who allow their subscriptions to fall in arrear, will be considered to have forfeited membership.

4. That applications for admission (whether from members of the Intermediate Choir, former Members, or others), be made to the Secretary, by whom a register is kept, vacancies being filled according to priority.

5. That the arrangements of the Choir be under the direction of the Committee.

The Subscription is One Shilling and Sixpence per Quarter in advance, which must be paid not later than the second Practice Night in each Quarter. The ordinary Practices are held on Friday evenings, from Eight to Ten o'clock, at — — at — — —, and each Member is requested to be punctual and regular in attendance, and to remain the appointed time.

It is expected that every Member will give the heartiest support and assistance to all the undertakings of the Association, of which the distribution of announcements and presence at all public appearances of the Choir may be mentioned.

Each Member must have copies of the music in practice, as lending or "looking over" is not permitted.

The services of all concerned are entirely gratuitous; the Officers are not exempt from payment of Subscription, and the whole of the receipts are devoted to the advancement of the Association.

Then follows this statement, "I hereby agree to observe the rules and regulations of this Society to the best of my ability," with lines for "Name," "Address," "Voice," " obtained from Certificate," "Examination on Date of passing Certificate," and at the bottom a note of when the application is registered and wait for admission, with the signature of the Honorary Secretary.

NOTES UPON CHOIR-RAISING.

A good Choir can only be raised by constant constant work on the part of both Teacher and Secretary; and I cannot too strongly urge the importance of the latter office, many classes fail through the Teacher's oversight in obtaining a companion to work at one end of the class, whilst he is working on the other. Most Teachers' idea of a Secretary, is a
person to collect the subscriptions,—
the receipt being a common printed small slip of paper, whereas the manual in name is written with lead pencil in a hasty business-like way.
Who can wonder when the office is treated so lightly, that persons cannot
be found, other than mere boys, to undertake the work. Then, the first step in the formation of a Choir is to obtain a Secretary, and let your choice be carefully made, according to the foregoing.
The selection made, proceed to find a room, the cleaner the better, even if you have to pay a high rent (classes cannot afford more than 30s. per Quarter for one night per week); that accomplished, order 200 or 300 folio posters, but do not allow your printer to use notes of explanation thus—Music! ! ! unless you wish to be laughed at. Let the reading be modest, without promises of Grand (?) Concerts every month from the time of starting. If you should be a Member of the College, say so, but do not use initials only, thus M.T.S.F.C., or your readers will take you for a musical poster, to be looked at and not imitated.
Presuming that it is now the last week in September, and your posters are ready to be distributed, obtain the assistance of your newly fledged Secretary, and this is a crucial test, to leave the bills at all the likely shops in the neighbourhood at the same time asking the tradesmen to display them. Give about 50 to a good and adventurous hill-poster, and he will do as much with them as if you gave him 300. If your Secretary is the man he will do his work well, and obtain friends to help him, who will afterwards join your class when they see you mean it. Do not think it beneath you to do your share of the distribution; you will thus gain the personal regard of your co-workers, and what is a better augury of future success?
Your posters have now been out a fortnight,—in the interim you have
have time, accept them. When your applicants are taught they will help to fill up the gaps in your Choir which are sure to be empty.
The following October prepare to form another Elementary Class, and now engage the whole assistance of your members to bring friends and advertise your work. Take care to have your Elementary Class upon another evening either in the same room or elsewhere close by. It is unwise to have both Elementary and Intermediate classes on the same evening. When the Elementary class time is up it is very difficult to clear the room in time for the Choir, besides which the early arrivals of the latter body will much impede your work with laughing and talking. But beware how you check even this, lest you either lose your members or they become late and careless.
In the following January devote a few evenings to the study of the requirements of the Intermediate Certificate, and tell your Choir that next March twelve months you expect all of them to hand in this Certificate; but, failing that, they would be requested to join the Intermediate Choir which you hope to form out of your next Elementary class to meet in the following October. When that Choir meets your educational plans will be complete with Elementary, Intermediate, and Advanced Instruction.
Experience will teach you that for every 50 members a Secretary will be required, and for a Choir of 200 members of all grades of efficiency, four Secretaries will be necessary,—and as your work progresses you will find one or two of them ready to help you in the Elementary work, for the larger the Choir the greater the necessity for continued efforts. Relax your exertions for a year in Elementary teaching, and in eighteen months your Choir will suffer most seriously. Bear in mind to retreat is to be lost, advance always, and success will be your reward.

HOW TO CONDUCT A CHOIR.

923.—This subject is a very large one and I have thought it best to present it in various points of view by means of the following papers. It may be interesting to note that the practice of conducting by means of a wand or baton is a modern and a foreign one. Pelham Humphreys is described in Pepys's Diary as introducing it from the Continent, but it was long before it obtained general acceptance. Mr. R. E. Jones (Reporter 1865, p. 140) reminds us that even so late as 1835 Mr. Ayrton, in the supplement to the Musical Library, speaks of the plan with evident disapproval, as the "introduction of the foreign system of conducting by some one with a baton super-

robining the Leader in his important duty." Mr. Jones is undoubtedly right in describing the change as a necessity arising, 1st, from the vastly enlarged size of our orchestra, 2nd, from the augmented strength of our orchestras, and 3rd, from the greatly increased attention now paid to expression. But this shows us also that when we have to do with a quartet or double quartet or any very small number, the Baton is out of place, and the old plan of an understood and quietly recognised "leader" may be resumed.

LETTER TO A LEADER.

934.—In your rehearsals let me first recommend you to be master of the room, or nothing. Whispering between the pieces should be absolutely prohibited, and remember that it is more easy to maintain an absolute than a partial prohibition. When once the attention is allowed to be relaxed and scattered, it takes much time and effort to gather up the reins again. Besides that, the whispering plan breeds disrespect to the Leader, and is more fatiguing to the nervous system of everyone present than ten times the amount of singing. I need not tell you that it is quite unnecessary for you to think lightly of the members of the choir, or to hold yourself in pride above them, in order to maintain the discipline of which we speak. You might be in many respects the humblest man among them, and yet it would be your duty to maintain the authority and dignity of the Leader's office. Take care to gratify neither personal pride nor official pride in doing this; but strongly impress upon your own mind the absolute necessity of rule and order for the proper conduct of your work, and for the great end you have in view. The original contract of a Leader with his choir demands forethought, skill, and vigilance from the Leader, obedience and attention from the choir. Listen, therefore, to counsel and advice from the members of the choir with care and respect, and when you go to a meeting, after the meeting, and, if necessary, in the interval, but distinctly, though gently, rebuke any interrupter in the midst of your work. Private admonition, however, is better than public rebuke, whenever the circumstances will allow you to choose. Make it your business, before the commencement of each meeting, to go round and administer the various words of warning, suggestion, and encouragement, which you think needful. It is better to do this before the meeting than after, because both you and the members of the choir are soberer and wiser then afterwards. This frequent personal intercourse, having a direct relation to the business in hand, will greatly strengthen your influence; it is only a careless and slovenly "familiarity which "breeds contempt."

I will not now speak of the manner in which the choir should be arranged, or the proportion which the various parts should bear to each other. Nor need I consider at length the comparative advantages of the leader standing with his face or with his back to the choir. As in leading you wish to employ your sense of hearing intensely, and without distraction, it is better that your eyes should be as little employed as possible. The nervous excitement which comes through the eye gazing, however listlessly, on a multitude of upturned faces, is much greater than we generally imagine. The Leader, therefore, who turns his face away from the singers, and has nothing before him but his book and the wall, or some kindly screen, is able to concentrate his faculties in the sense of hearing, to maintain an enviable coolness. On the other plan, the choir, too, are drawn by natural sympathy to be constantly looking at the Leader's face when they ought to be watching his beating. There is this also to be mentioned, that the man who stands at the head of his choir, looking in the same direction as himself, always can turn round and face them, or any part of them, when he pleases, and, the human countenance "divine," however homely its features, must always carry an inspiriting influence. May it not be wise to keep this influence in reserve for special occasions? As the Leader, during the time of performance, possesses but few means of indicating his will to the choir, and of inspiring them with his own feelings, it is important that he should learn to husband those resources, and to use them in the most effective manner. These observations perhaps apply more to the performance than to the teaching of a tune. I have seen this plan used and have used it myself with good advantage, but in conducting those styles of music in which "points" have to be taken up by the different parts, the plan of facing the choir will be preferred. In reference to those silent but well understood signals by which, in "performance," the Leader inspires the choir with his own mind and feeling, and guides them to their own will, every man must, to a certain extent, invent those which are most natural to his own character, and best understood by his choir. But some general rules, arising from the nature of the thing itself, you will allow me to indicate.

First, let me speak of time beating. I will take for granted that you are able to keep time with precision and constancy. If not, you must practice with the silent metronome or pendulum—making each of your beats correspond with the moment of its reaching the lower part of its arc—then occasionally turning your back to it as you continue beating for a short time, and turning round again to compare your pulses with those of the imperturbable pendulum. This sense of regular and absolute time is necessary, as the foundation of all the variations which expression may require you to make.

In beating time for a choir it is necessary to establish the rule, that the points reached by the baton are the object of attention, and not the passage of the baton between those points. Singers should understand that the moment the baton reaches one of these points, that moment their sound begins, and as long as the baton remains there so long must their sound be held out. The passage, therefore, from point to point should always be given rapidly, whether in a slow or a quick movement, and the "points" of the baton should be distinctly marked and firmly held. With this end in view you will find it important to handle your instrument with the thumb upwards, to move it almost exclusively by the wrist, and to keep the elbow near your side.

It is a natural suggestion that, when you would have the music go slower, you should make the distance from point to point much shorter than usual. The lengthened stay of the baton at each point will, almost without explanation, convey the idea of slow and quiet motion. On the other hand, when you wish to quicken
the time, it is equally natural that you should make the sweep of the baton longer, and of course its motions quicker. So marked a change will convey the meaning almost by intuition. It is advisable to let the general range of your beating be about the level of your elbow. You will then be able at any moment to draw special attention and spirit from your singers by raising your baton to the level of your head. But an habitually high range of beating prevents the free flow of blood in the arm, and makes you unsteady and nervous.

The signals for piano and forte must necessarily be given with the left hand. The holding up of the finger is a well-understood signal for quiet. Do not usually hold it higher than the shoulder. Then, with an obedient choir, you will be able to soften and shade off even a single sound, by the degree in which you raise it higher. The motion of the left hand accompanying that of the right in beating is another natural sign. It betokens energy and force and would naturally call forth a full power of voice from your singers.

If the words of a note, at the Leader's will, is most naturally expressed by the continuance of the baton at the point to which the note belongs. An ab libitum rest is also naturally expressed by the withdrawal of the baton from your beating, point being turned inwards towards the chest. You will often find it useful thus to withdraw your baton, and to create a momentary pause, when you wish to attract attention to some change in the style of beating, which is to follow. The eyes of the singers will wait upon you with renewed attention, and they will enter with spirit into the new "expression" which you wish to convey.

In your ordinary rehearsals, if your "beat" or any other signal is not promptly obeyed, promptly and show the reasonableness, for the sake of unity and effect, of the obedience which you require (of course you will not require attention to a silent baton until the tune is learnt). Never go on with a tune if only three-quarters of the singers give you the first note. It is not only the beauty of a tune, but the courage and confidence of the singers, that is injuriously affected by a bad start. Remember that in this, as in other matters, it is far easier, and less vexatious, to maintain a perfect than a "passable" state of discipline. Except in the earlier stages of teaching a tune, you would do your singers an injury by allowing yourself to follow their time instead of leading it. But in the performance of a tune, when no mistake can be rectified, you must sometimes humour your time to the necessity of the tune, in the case that there be no use beating either quicker or slower than you find your singers will go.

In reference to the starting of a tune in performance, whatever method you may adopt in teaching, I very much doubt the wisdom of "giving out the time," by beating a silent measure, and any portion of a measure which may remain before the start. I have heard so many blunders arising from a misunderstanding as to the manner in which this was to be done, and have been so much amused at noticing Leaders who have been punctilious upon that point, actually changing the time when the singers joined in,—that I decidedly prefer the start on the "point" of the first beat. For when Leader and singers have well rehearsed together, the rate of movement is already well understood between them, and does not need to be newly announced. The start on the first beat is also clearly and unmistakably understood by the other plan, however, take care to be unfailingly perfect in it. The two sharp raps of the concert room, intended to draw attention at the opening of a piece, I dislike, because they are clashing and secular, and make the audience think of the machinery of things. The holding up of the baton should be quite sufficient for an attentive choir. It would be much better for the audience never to see the Leader, and certainly never to hear the baton.

Finally, let me urge you on the day of performance to do everything which will keep your mind cool, calm, and strong. Avoid all fatigue, excitement, and bustle beforehand. Go quietly to your work. Stand firmly, throwing your weight upon the left foot, your left hand resting upon the desk, never throw out energy when you can be firm and quiet. Never be excited when you can be cool. Never look at any part of your choir unless you have something to look for. Never let your own attention and energy relax for a moment. Let not a single "point" go by without expecting it, and knowing how it went. Above all, take the spirit of the words fill your heart and soul. Be inspired by them. And to these great ends I need not remind you, as a Christian man, that bowiness of heart and prayerfulness of spirit are absolutely necessary.


The Qualifications of a Conductor.

925.—In enumerating the qualifications of a conductor, we cannot hope to do more than specify the kind of musical knowledge the most useful in one who has to lead a company of singers, and point out defects and mistakes which are prevalent. Let it not be supposed that the reading of any number of chapters, or the bearing in mind of any quantity of good maxims will make a conductor. The qualities which should underlie and accompany knowledge and experience it is impossible to inculcate; I refer to firmness courteously exercised, to that regard for the feelings of others from which the only "good manners" that are worth possessing spring, to that quiet tact in managing voices without letting them feel that they are being managed, and to that power of commanding respect which an upright, consistent, and self-controlled character always possesses.

Piano-playing. — First among the qualifications of a conductor the maxims of the old school would place the power of playing the piano. The Tonic Sol-fa method of teaching vocal music, which, as the piano makes this accomplishment not essential to the conductor, and we are perhaps liable, for that reason, to undervalue it. To be able when studying a piece to play it over on the piano, or with a better imitation of vocal effects, the harmonium, is most useful. "Hearing with the eyes" is an art which the conductor has to cultivate, but it is much better to hear with the ears. Many points which have not been seen in the score, are revealed to the ear when the music is tried over on an instrument. The sound and the resolution of chromatics or brief entries into related keys is heard and remembered, so that the teacher is able to say which note is out when his choir sings. Besides there can be no doubt that playing cultivates the ear, and a good ear is of all things most necessary to a conductor. It also accustoms the mind to follow several parts at once, and enables the student to hear, however imperfectly, and examine at will, the greatest works.

Harmony & Counterpoint. — The knowledge which a conductor will find most constantly useful is the elements of harmony. He should be able to read the chords of a piece, to see the harmonic contrivances, to note the resolutions, and by that sympathy with the composer which only one who has himself attempted to compose can possess, he should be able to recognize the best points of a composition, that he may
develop them in his choir. The Tonic
Sol-fa College, by its correspondence
classes, places facilities for studying
harmony analysis within reach of all
those who cannot obtain the personal
help of a teacher, and this course should
be followed by one in elementary compo-
station. There is another course, recently
established by the College, in a subject
which it is most important that the
conductor should study. I refer to the
"Elements of Musical Form and Ex-
pression." "Phrasing" is a mark of
the best choral training, and the con-
ductor should understand the punctua-
tion, as it may be called, of music—
the paragraphs, sentences, clauses, and
phrases, to borrow words from the
sister art of elocution—into which
music always divides itself. He should
know how to recognize a fugue-subject,
and make it predominate, in whichever
part it may be heard, to develop imita-
tion and reply, and to take an intel-
ligent view of the proportions of a
piece as to its study. A conduc-
tor who has obtained honourable men-
tion in these three subjects, will
have all the technical knowledge that
is necessary for conducting vocal music
and appreciating its "points." There
is another faculty, related to "hearing
with the eye," which the conductor
should possess and that is, "seeing
with the ear"—being able to follow
and name the progressions of a piece
of music heard, and describe its form
and imitations. A graduated course
of ear exercises in four-part harmony
is the best preparation for this.

Literary Taste.—Some degree of
literary knowledge and taste is of
great use to the conductor, especially
if he wishes to excel in conducting
part-songs. An acquaintance with the
rules of verse, such as may be
gathered, in a popular way, from Mr.
Tom Hood's "Rules of Rythme," will
enrich the graded collection of poetry, and cannot fail to improve
his taste for it. The reading of good
lyric poetry, dwelling on its imagery,
noting its form and diction, will
improve his artistic feelings. The good
conductor will exhibit taste in a hymn-
tune or a school song; he will not
allow the humblest melody to be
mechanically performed.

Solo Singing.—Every conductor who
can possibly do so should learn solo
singing, not—unless he chooses—
for the purpose of performing, but
for the invaluable study of emotional
expression which it affords. The
division between solo and chorus
singing is not sufficiently recognised,
but it may be said that the two are in
essentials the same. The canons of
expression are alike whether there be
one voice or many; it is only the
question how far the chorus-trainer
can follow the path of the soloist.
This qualification for a conductor
would hardly have been needed in the
days of the madrigal school, or even of
Handel, but modern music demands
empathetically the development of this
emotional expression, and the conduc-
tor who is capable of producing it will
always stand high. For the study of
vocal expression there is nothing to
be compared to lessons from a good
teacher of solo singing. Books and
tracts have been written on the sub-
ject, but they are of little use. It is
a matter of imitation and sympathy.
The student who cannot obtain lessons
will at least be able to listen occasion-
ally to a singer of the first rank. Let
him study the phrasing, the accent
and the shape of the tones which he
hears, and see his lips in profile to the
words or music. All that he learns he
will be able to apply to the next part-
song, anthem, oratorio chorus, or
school song that he has to teach. No
conductor should hesitate to learn
solo singing for want of a good voice.
The worst voice one may learn may
be managed well, and it will always be
the better for good management.
Few voices are so poor that no feeling
can be imparted to them, and when
there is feeling the listener forgives the
quality of tone. The control of the
breath, the delivery of the voice, the
shape of the mouth, the attitude of the
singer, are matters that the con-
ductor so constantly has to refer to,
that it is very evident he should be
able himself to afford a correct model
to his pupils.

Musical Memory.—Everyone must
have noticed that perfect precision
in time and attack, and perfect
unanimity of phrasing and expression,
is only attained when the singers look
at the conductor and the singers look
at the singers. On the part of the
singers, looking up or looking down is
ever a habit, which it is in
the conductor's power to control. But
it is to be noticed that few conductors,
even in simple music, are independent
of the score, and look, from first
to last into the faces of their pupils.
We will not demand that the conduc-
tor of an oratorio should bear a full
score in mind—that requires excep-
tional genius; but it is surely not too
much to say that unaccompanied pieces,
which are generally short, ought to be
led without book. Of course conduc-
tors will plead that they are deficient in
musical memory, and speak of this as
a natural gift. It is so, doubtless;
some people remember everything they
hear simply because they cannot help
it. But there are aids to musical as
well as to verbal memory, and the con-
ductor whose memory is bad should
avail himself of the artificial aid of
mnemonics.

The way for such an one to remem-
ber a piece of music in all its parts and
"points" is to fix an image of the
score upon the mind. To do this a
knowledge of musical form is necessary,
because it tells the student what to
expect, and helps him to remember.
To take first a simple example—
"Jackson's Evening Hymn," Add.
Exs. p. 2. The conductor should set
down the "form" somewhat as follows:

Key E♭. Three-pulse measure. Four
verses. Six sections of four measures
each—in all 24 measures.

He should then repeat these particu-
laris until he remembers them, and
shutting his eyes should try to see the
music as he repeats the words, marking
the forestromes, the occasional promi-
nence of a part, and the varying ex-
pression which he has determined to
give. Of course it is easy to conduct
such a plain piece as this from memory; it is
when the music becomes fugal in
style, with detached phrases, that the
memory begins to be taxed. "Awake,
"Eolian Lyre," Add. Exs. p. 62, may
be taken as an example of more
complex music. This might be men-
ionised after the following fashion:

soprano, tenor, alto; pause. "Eolian
piano, and paus. First movement, M. 100,
"and give to rapture," &c. 19
measures. Second movement, largio
9 measures. "Now the rich stream," &c.
Third movement, spiritioso, M. 159,
"Three ardent vales," 23 meas.
Fourth movement, repetition of third.

Having impressed this skeletal plan
upon his mind, the conductor will try
to hear the music in fancy, only turn-
ing to the score when his recollection
fails. By following this plan he will
soon be able to conduct from memory
with certainty, and will con-
duct freely without his book. Apart
from its practical advantages to the
conductor, the cultivation of memory
for music is a valuable discipline to
the student.

The four voices.—A conductor needs
to have a practical familiarity with
the registers of the four voices,—
such a knowledge is got from observa-
tion aided by book study; it cannot be
obtained from books. Let him listen to a good singer of each voice, recognising the registers, and then he will be able to correct a bad use of the voice in any of his choir.

Preparation for the Practice-room.—No conductor should go to meet his choir without having studied the music they are to work upon. No special directions for such study need be given here; for it will bring into play the subjects Form and Harmony, Poetry and Biography, Emotional Expression and Vocal Registers already referred to. "Preparation is absolutely necessary, both as a mark of respect due from the conductor to the choir who submit themselves to his Government, and as a means of enabling him to sustain that collectedness, promptitude and vigilance, on which depends his influence and success."

We have spoken so far of the qualifications the conductor should bring to his work, let us proceed to his management in the practice-room.

Temper.—It may be laid down absolutely as a rule that it is never advisable for the conductor to lose his temper, or even allow it to be ruffled. When attentive pupils make mistakes, it is generally from a "catchy" point in the music. This demands patient explanation and repetition by the conductor. Sometimes, however, mistakes are made from sheer carelessness. In this case the conductor may speak as severely as he thinks the circumstances require, but there is every difference between speaking severely and getting into a rage. Cutting remarks, jeers, or what is known as scolding, should never be indulged in. Pupils need encouragement, for no one can sing who is not in a good humour.

Discipline.—The conductor who is no disciplinarian can never succeed. He must bear master of the room or nothing. Talking and disorder is always the work of the lazy and least useful members. The good singers, on whom the burden of the work falls, are annoyed by it, and the conductor is bound to take their side, at whatever cost. But this discipline must be exercised with dignity and a respectful manner. On this point I quote an admirable paper on "The qualifications of a conductor" by Mr. R. E. Jones (Reporter, October, 1886). "The conductor," he says, "ought to possess great tact and skill in the management of men. He must know how to combine strictness with conciliatory manners. A chorale body cannot be a republic, it must be an autocracy; but the autocrat should not forget that he is such by the grace of his subjects, and not by divine right. An unreasonable tyrant in the desk will soon find out the desertion of his singers, be he never so talented, and otherwise fitted for the post. To combine severe discipline with courteous regard for the feelings and foibles of all; to exercise unquestioned authority without degenerating into a despot; to exact implicit obedience without domineering; is truly difficult, but it is what every good conductor strives to accomplish."

Seating of the choir.—It is the general custom to seat the sopranos on the conductor's left, the tenors behind them; the contraltos on his right, with the basses behind them. This corresponds with the arrangement of an orchestra, in which the first violins are to the conductor's left. As a rule, the singers should be seated as closely as possible, that they may hear each other, and have sympathy from contact. That degree of excitement which is essential to good singing is contagious, and it does not come across his mistakes by a bare floor. The arrangement of a choir in three sides of a square is good—the conductor standing in the line of the fourth side. We have spoken of the choir as seated, but standing is always the best attitude for singing, though in rehearsals it is generally alternated with sitting.

Beating Time.—The sight of a man with his back to an audience flourishing a wand would strike an intelligent savage as peculiar. We have seen a proposal made that at concerts a large shrub should be placed behind the conductor, to conceal him from the audience, and this is not a bad idea. The office, if it is not ornamental, is certainly useful, and the expression which modern music demands makes it more than ever necessary. The first requisite for wielding the baton is a sense of rhythm, which may be cultivated just as a sense of tune may be. Uneven beating and a want of precision will be impossible to one who has an ear for Time. In cultivating this sense, a metronome is useful. As to the manner of beating there is a good saying of Rousseau's that "The more Time is beaten, the less it is kept." A choir can be accustomed to as little or as much action and gesticulation as the conductor chooses, and it is far better for us only enough to produce the required results. The style of beating may be varied to express the form of force that is wanted. A short, nervous beat may mean staccato; a wide, gliding beat legato; beating through a small space may mean piano, through a large space forte, the enlargement of the space crescendo. Some conductors, celebrated in the musical world, beat with both hands simultaneously. They ought properly to have two batons. It is manifestly a waste of power to do this; unless for some special effect, the left hand should be reserved, and its rise should be the signal for piano. Distinctness is the best quality in beating time. Conductors of the old school often beat the phrases that are sung, and describe an airy picture of the rhythmical pattern of the music. All this should be avoided in conducting Sol-faists, who have generally a knowledge of time, and want nothing as much as that each pulse shall be clearly measured out to them. The habit of stamping with the feet at rehearsals—and even at concerts—is not unknown in high quarters. It may be described as a disgusting and unnecessary habit. The sound of a tap from the baton on the music desk or some hard substance carries much further and is more distinctly heard, while it does not offend the nerves of every person of sensibility. Good starts in unaccompanied singing depend first on each singer having a distinct mental conception of the note he is to enter upon, and second upon his having a sense of the time. The first is promoted by the singers inaudibly sounding the note, the second by beating a gentle measure or part of a measure, and getting them mentally, or physically, one may almost say, to feel the pulsation of the music. The separate entry of parts should be watched for by the conductor; nothing gives singers so much confidence as to see that he is expecting their voices.

Singing in chorus.—The conductor should embrace the opportunity, when he has it, of singing in chorus. There is no better point of observation for studying the art of conducting; and it is a question whether under a bad or a good conductor one can learn most of how to manage a body of singers.

Arrangement of a concert.—As very little has been written on the art of arranging concerts, a few suggestions may be of use. The first point is Punctuality. The conductor should anticipate the work of seating the chorus, and see that everything is in place on the orchestra. He should begin to seat them, not at the hour of commencement, but as many minutes
before it as he thinks it will take him to get them in place. The second point is Duration. Most concerts are too long, and the conductor is greatly mistaken if he thinks the wearied audience are grateful for having such a lot for their money. They would be much better pleased, and their recollections of the evening would be much more pleasant, if their appetite was a little underfed. For a miscellaneous concert two hours is the utmost limit; in some cases an hour-and-a-half is enough. In choosing pieces the conductor should have regard to the character of the audience and the size and resonating power of the building. In the open air, an ever large hall, plain sonorous chords tell, and delicate runs are lost. In the case of an (musically) uneducated audience it is folly to give them nothing but music above their power of appreciation, such as scholastic works in the fugal and imitative styles. It cannot do them good, because they do not understand it. Music can be found which they can enjoy without lowering, indeed while improving their taste, and it is better that they should have it. Some conductors appear to impose their own tastes upon their audiences. While seeking to raise the taste of those who are listening there should however be some regard to what they can understand. No one would read Chaucer or Landor’s “Imaginary Conversations” at a penny reading. The effective arrangement of the pieces in a miscellaneous programme is important, and demands some skill. Whether the sacred and secular music shall be separated into parts is a question which is differently decided. The interest of the audience is probably sustained more easily by varying the style, and contrast of sentiment and character helps to set off the music. Of course the contract must be genteel, never violent, or it will be ridiculous. A sad piece should be followed by one of a different kind, this may have as its successor a lively or rousing piece. So a truly sacred piece, such as an oratorio chorus, may be followed by one in which numerous class with may be called semi-sacred,—the words being descriptive, with allusions to sacred subjects. A piece of this sort will generally bear to be followed by one decidedly secular. But a humorous piece should be preceded by one which has no touch of the sacred in it. The first piece in a concert may be reckoned as thrown away; it is best to choose one that will put the voices in tune, containing plain chords and steady

Arrangement of a Concert. Conductors' Difficulties.

Teacher’s Manual.

926.—I belong, in common with I presume a large proportion of those present, to that in some respects unfortunate class of individuals which the Tonic Sol-fa Movement has contributed so much to increase. I say unfortunate because I imagine that there is no mortal who has so many opposing interests to reconcile, such heart-burnings to quench, or such a diversity of tastes to please, as the conductor of a choir, unless indeed it be that perfect martyr of an Official, the Home Secretary.

To that section of my audience who are passing the ordeal I hope to be of slight assistance by enumerating some of the difficulties I have met with, and the means by which I have endeavoured to overcome them. To any members of choirs who may be present I address my remarks urging them in their relations with their conductor to make ample allowance for the difficulties of his position, and to always give him credit for a disposition to work for the general good. To any ladies and gentlemen of the company who may never have associated themselves with a local choir or similar gathering, I believe I shall a tale of woe unfold which will draw a sigh from their compassionate hearts, and lead them to look with a pitying eye on the man who wavers the wand.

Let us picture to ourselves a beau ideal conductor. He should have a highly intellectual appearance (this goes a great way with the public). Some persons consider a man not equal to his task unless he has unmistakably professional hair. His knowledge of everything and everybody connected with the "divine art," should be perfect. The quantity at his command of that faculty generally known as "human intercourse" must be equal to every emergency. His manner must be pleasing, taste correct, grammar irreprouachable, private life open to
the strictest scrutiny and his enthusiasm in his work unbounded. Finally, he must be studiously attentive to the lady members of his choir, for who shall predict his fate (in a musical sense) if he be not popular with them.

If all these are the qualifications of a conductor one can readily assign it to be a presumption for any man to undertake the duties. To some extent it may be so, but it must be remembered that it has been predicated for our deficiencies in one sense or quality to be compensated for by the possession of others in larger proportion. Hence it is that a man whom we may think woefully deficient in many of the qualifications enumerated, does assume conductorship, and, in the face of adverse criticism, succeeds. The "funny" man is at a loss to understand how the "serious" man can interest his auditors—how he can get through a practice without the aid of a few venerable jokes. The "serious" man affects contempt for the puns of his comic rival. The man full to the brim of Fugue, Counterpoint, and twenty averse stricken to ascertain that men can become good and successful conductors who have never even studied Albrechtsberger's method of harmonic memory. We shall probably feel that all are using the abilities with which they have been endowed, and that we have only to be earnest in one aim to be successful in our practice.

Conductor's difficulties! What a task to attempt a description of a tithe of the difficulties which beset his path. He is absolutely steeped in them. If he be acting in a public capacity his actions, motives, and what are imagined to be his thoughts will be freely criticised by his opponents and "candid friends." His band or choir will be according to one section of his community, rapidly deteriorating. His tastes will be too much for the music of the Future for this division of his supporters, not progressive enough for the other. He has his committee to please, his members to conciliate, his public to satisfy. Poor fellow! I have a suspicion that if Life Societies knew all they would not accept him at the ordinary premium.

An amateur conductor fares, if anything, worse. He is presumed not to have studied his subject to the same extent as his professional brethren and consequently is a fair butt for the shafts of the "knowing ones," who abound in this as in every other phase of life. Probably his foremost difficulty is to preserve diplomatic as well as musical harmony in his forces. The "unprepared forestrokes" (and a few sidestrokes) which he has to bring to a satisfactory conclusion would pluck the most promising candidate for Higher Honourable Mention in Elementary Composition. Even his "by tones" will be caught up and have to be apologized for, while his "consonant passing tones" to this or that member of the choir may bring about a "surprise cadence" of proportions most alarming to the continuance of his musical movements.

That I am not over stating the difficulties of conducting and managing a choir may be proved by the regular perusal of any musical paper. A short time since at a Church Congress at Brighton a musician gave utterance to an epigrammatic sentence which confirms what I have advanced. He said "the government of a country is easy compared with the government of a choir;" and although there are likely to be few persons who have had experience in both, it is easy to perceive that the duties of a conductor bear great resemblance to those of a Prime Minister. They both must profess to study the interests of their people while at the same time they know their duty compels them to study their country, or public, as the case may be. Once is an endless source of trouble. Allow me to give an illustration.

I have arranged to give a concert. The solos I consider ought to be taken by members of the choir. My choir consists of the usual percentage of singers without voices, voices without knowledge, and members who possess neither but believe they have both. How can I satisfy the audience and keep peace amongst my members, for singers are the most sensitive—I had nearly said the most jealous—people in the world. My first thought is to divide the solos upon the fashionable "Pro Rata" system, according to the certificates held. Upon an examination of the question I find certificates to be of little service in testing merit in solo singing. My highest certificated member very likely "is so nervous," my next considers it beneath his dignity as a member of the Tonic Sol-fa College to devote much time to the preparation of his part; a third my tallest gentleman and sweetest tenor excels only in songs of the "Put me in my little bed" type. I fear that I shall offend these if I ask my Intermediates, but the audience alone must be considered, so the deed is done. I make my selections with only one view—to obtain the best singing, and I explain to the choir the points which he to be regarded in such cases. Try as I may to satisfy everybody, the result will inevitably be great discontent amongst those who have not been asked, especially if they are members of long standing. Sometimes help may be obtained from the register of attendance preference being given to those most regular in attending the practices. Notwithstanding all my arguments and resources I am sure to get into that comfortable condition termed "hot water" with either pupils or their friends, not unfrequently with both.

The remedy I would suggest to those conductors who aim at a high standard in their concerts, and who yet wish to develop any talent for solo singing which may exist in their pupils, is to institute an annual solo singing evening—it might be called a competition—and invite as many of your pupils as possible to the benefit their fellow students, the latter recording their opinions of the relative merit shown by a system of marks according to the manner in which they succeeded in Conventions with reference to competing compositions. A double benefit will accrue from this exercise. It will afford to the members a healthy stimulus to private practice of voice and style, cultivating their perception of what constitutes excellence in solo singing; and it will relieve the conductor of much of the onus of making selections, for, when he requires soloists, he can revert to the decision of the members thus placing upon them the chief responsibility. Seldom will this collective judgment fail to be correct.

The graded certificates which Mr. Curwen has incorporated with his method have been referred to. I cannot in my poor way express too strongly my sense of the value of these certificates to the conductor of a choir. Let him at the very earliest opportunity fix the qualification of membership as the possession of the Intermediate Certificate. This is as high as he can go; but many who have been led to taste the suceed of musical knowledge thus far, rush into its preserves of their own accord. Their appreciation of the art has so much increased that they will find a way to satisfy their musical appetites, and many will study for, if they do not all obtain, the Members' Certificate.
It may be asked, "What is a teacher to do with the pupils who have successfully worked through an Elementary Course, if he does not admit them to his practising, or set it usually termed. "Advanced Class"? The answer is, form them into an "Intermediate Choir," in which music of a suitably progressive character will be practised, and the study of the requirements of the Intermediate Certificate be a chief feature. A teacher who devotes three evenings a week to public classes does infinitely more good to the cause of music by adopting the maxim of our President to give paramount attention to educational plans, than by starting classes in his neighbourhood and that locality, wherever he may get the offer of a room, without the slightest consideration of the purpose of his teaching. No small harm has been occasioned to our movement, more perhaps in large towns than in villages, by this spasmodic upstarting and fading away of classes. A Tonio Sol-fa class is, in some places, looked upon as a freak of fancy—a method of killing time instead of keeping it—from which no practical good is likely to proceed. It is uphill work to attempt the establishment of a choir in places which have been once or twice visited with specimens of such ephemeral teaching.

A short account of the classes taught in connection with the choir which I conduct may emphasize my remarks upon the value of the Certificates, and the reward of continued work upon a settled plan.

The South London Choral Association was ushered into the musical world in February, 1889, with few members, but great resolutions. Our first quarter found us with 15 members, all told. At the end of that year we had granted 51 Elementary Certificates, and 37 Intermediate Certificates.

In 1870 we had 1 elementary class of 74 members; granted 22 Elementary Certificates and 22 Intermediate Certificates, the choir costing £24 1s. 3d. and the elementary class £10 10s. 1d.

In 1871: 2 elementary classes; 84 members; granted 36 Elementary Certificates, 1 Intermediate Certificate, the choir costing £22 11s. 8d., and the elementary class £11 1s. 6d.

1872: 2 elementary classes; 85 members; granted 44 Elementary Certificates, 35 Intermediate Certificate, the choir costing £24 1s. 3d. and the elementary class £13 7s. 9d.

1873: 4 elementary classes, 100 members; granted 50 Elementary Certificates, 11 Intermediate Certificates. (In each of the preceding years a short course of lessons (8) in the requirements of the Intermediate Certificate had been given in August and September. This year we were able to complete our plans and establish our intermediate choir, starting with 45 members.) The choir cost £78 17s. 8d., and the elementary classes £31 9s. 6d. 1874: 2 elementary classes; 140 members; granted 81 Elementary Certificates, 91 Intermediate Certificates; the choir costing £91 11s. 1d., and elementary classes £20 19s. 8d.

These figures show the work which our choir has necessitated, and the expenses incurred in putting the Association on its present footing. As a summary it may be stated that in six years we have undertaken 12 elementary classes, have granted 312 Elementary Certificates and 223 Intermediate Certificates, and have kept the advanced and intermediate choirs continuously practising at a cost of £341 2s. 11d., our present strength being—learners, 140; Elementary Certificates, 84; Intermediate Certificates, 143; Members' Certificates, 6.

Many teachers complain of the time required for the examination of pupils for the certificates, and plead that as an excuse for their neglect in insisting on the possession by their members of a certificate qualification. One of the best expedients for lightening the labour of examinations is Mr. Long's long plan of appointing deputy-examiners for several of the requirements, taking care to select those who show especial aptitude in the particular subject intrusted to them. Thus a pupil who has a perfect perception of rhythm could be chosen for the "Time" requirement; one who has an accurate ear for intervals, the "Minor Mode Phrases," and so on. Much time is also saved by the preparation of a sheet ruled with columns for the candidates' names, and for each of the requirements, the necessary particulars being entered as required. The various sheets of exercises, Rhythms, minor Mode Phrases, Specimen Sight-singing Tests, a Card Modulator, &c., bound together, form a useful companion to the certificate list.

The question, "Where there is a will there is a way," appears to me to have never been more true than in the case of certificate examining. Upon the subject of certificates I would only add that I consider whatever success has resulted from my brother's and my own work in the Tonio Sol-fa movement to be due to the assumption of very great measure, to the hearty and unfinishing use of the Elementary and Intermediate Certificates.

A test of the musical abilities of a conductor is generally supposed to be found in what is called his "reading" of a composition. Every conductor, therefore, feels called upon to in some degree remodel the composer's work. So much is this the fashion with some of us that, before practising a piece of music in our choirs, we devote some time to "improving" it. Upon this exhibition of our profound musical instincts our members are struck with admiration at the ability of their conductor to improve Handel or modernize Bach; our audiences like novelty so we are applauded by them. Some of us again are constantly treating our choirs to short sermons, poetic effusions, theories of harmony, and similar means of self-gratification.

I would not by any means restrict the conductor to the "letter" of musical compositions. I am of opinion, however, that the "spirit" of them is very often disregarded in the improvements with which they are visited. Why should a musician's work be less sacred to us than a painter's, a sculptor's, or an author's? The very fact that the musician's labours are so much at the mercy of its exponent should lead to the most conscientious endeavour to present his ideas in an unsullied form. Fancy a portrait of Gainsborough's being treated to a new hat every few weeks in order that we might gaze upon the picture as it would have been painted had the artist lived in our times. Yet this absurdity is constantly committed in "readings" by conductors, soloists, pianists, editors, and the like, who reduce all compositions to the dead level of their own tastes, and take credit for their alterations in the assertion that the composer would have written it thus if he had lived in this generation.

If we were asked to say which I considered the most difficult of a conductor's duties, I should reply, "To properly conduct himself." Constant self-examination before a mental mirror is necessary to prevent him falling into habits of exaggeration of expression, excess of action, complete satisfaction with the result of his labours.

Who of those frequently attending choral concerts have not been annoyed by what has seemed like an elephantine metronome performing its allotted task, the explanation being that the conductor had allowed his feet to usurp the power due alone to his arms. The "fantastic" school of conducting also has its advocates. This method of attracting the attention of both choir and audience consists of certain extra-
ordinary evolutions of the arms in conjunction with the head, body, and even legs. Against the latter style I advance the plea that the music may be enjoyed without the disturbing element of music; say, between the "parts," when the choir were partaking of refreshments. All ostentation bears the stamp of personal vanity, for a well-trained choir already has no grotesque signs to remind them of how to render their music. Perhaps the object is to impress people with the idea that he is able to extract—to literally wring—expression from his forces, that he is the possessor of a fervent musical soul, is a born conductor, is master of musical expression; and per contra, those who conduct themselves in a quiet manner are mechanical, and wanting in musical soul. No greater authority for quiet conducting could be adduced than the example of Mr. Henry Leslie, for expressional part-singing; and Mr. Barnby for orchestral and oratorio music.

Tact! Why this is every qualification of a conductor summed up in one word. Tact is necessary to the success of the ablest musician; its possession leads many men of inferior technical attainments to a considerable distance along the road to fame. On public occasions, in ordinary practice, in private conversation with members, in the management of the many details connected with a choir—tact is alike indispensable. What is "Tact?" It is easier to discern the result of it, or of its absence, than to accurately describe it.

Now I approach a vital question—"How is a teacher to retain his members?" Apart from those who take offence, and leave, from causes before adverted to, there is always a reduction taking place from illness, removals, marriage, and want of interest in the music or the particular sphere of the choir. With regard to the first (illness) we can only deplore it. The second (removals) gives us an opportunity of exercising our charity. We cheerfully recommend to other teachers the members we cannot ourselves keep. The reduction by marriage is a feature upon which the contemplative mind may wish to dwell. Many marriages are contracted through the medium of singing classes. Persons of similar tastes, but opposite sex, are brought into frequent harmonious contact: what more natural than, that they should resolve to share life's pleasures. The conductor receives the inevitable packet, fondly imagining (selfish man that he is) how much better the practices will be upon their return; for, as he argues, two heads have always, been considered better than one in the elucidation of a knotty point, therefore I shall have no trouble in the future so far as their parts are concerned. He little thought when he smugly approved of his manifest bass exchanging pleasantries with his most promising soprano how soon, when their destinies were united, they would forget the debt they owed to the choir which brought them together. Quitting the region of fancy, it is the universal experience of conductors that after these matrimonial alliances they seldom see their former pupils again taking their places in the choir. Whether this result may be traced to the necessity for their submitting to an hour and a half's separation, or—sad reflection—to their want of interest in the institution which introduced them to each other we cannot tell.

Over the reduction of members due to want of interest in the work of the Society teachers have some control. In London large numbers of those who study music for its own sake leave our ranks because we fail to provide for them the highest musical fare. The large and influential Societies draw some of our best blood, and then reproach us with our artistic poverty. Time will not permit us to discuss this question. Members' interest in the choir may be sustained by neatness of purpose on the part of its leaders. A public recognition of the value of members' regular attendance has great weight; therefore the secretary should read a quarterly report, giving the number of attendances of each member (excepting those who have been present only a few times) with expressions of regret upon the absences caused by ill health, &c., a list of those who have distinguished themselves by taking certificates, newspaper notices of any of the choir's undertakings, and, in short, anything which may collectively interest them. By far the greatest element of success in retaining members is the assistance of a good secretary. He has many more opportunities of making them comfortable, and thereupon the conductor, contented with his own efforts, can leave the leeway to the organiser. Let the teacher who has a good secretary take note of it. A common point of failure in keeping up interest is the breaking of a whole-some rule never to practise any music without an object in view. The custom of practising a quantity of pieces, or indulging in a public rehearsal of, as we sometimes read, Handel's "Messiah," Mozart's "15th Mass," Rossini's "Stabat Mater," Romberg's "Song of the bell," and monthly "Reporters," without ever contemplating a performance of either, can only lead to slovenly execution. Before determining upon a programme, the conductor should make a careful estimate of his numeracy, no less than his musical strength. It is killing work to practise an oratorio of the "Israel in Egypt" class with but a few voices to a part, not to mention that they may be all good singers.

A word or two upon choir discipline. No personal vagaries of members must be allowed; such, for instance, a soprano taking a fancy now and then to sing contralto, or vice versa. The "part" intruded upon will certainly take offence at the inference that they are incompetent to hold their own in the practice. Insist on all present singing, in their commencing with their "part" and at the instant, not submitting to their sliding in when they have finished a chat with a friend a row or two from them. The teacher should give courteous attention to all his members indiscriminately, and must especially avoid any appearance of rushing to greet a new member, even if she be the leading soprano from the Polyphonien or any other "crack" choir. Even when the choir, the conductor's word should be law. He will have a sorry time who allows any kind of discussion to take place during the practice hours. In consideration of the cheapness of Tonic Sol-fa music "looking over" should not be countenanced. Make it a rule not to consent to members practising from O.Z. copies, unless you are professing to use that notation, then with equal firmness object to Sol-fa copies. A mixture leads to immense confusion. I have known several Societies attempt to use both notations and not one has thrived.

My last topic shall be "Committees." Most teachers when they come out in full blossom as conductors, add to the dignity of their undertakings by forming committees. The professional conductor is usually engaged by a Society which has its constitution, committee, and offices already established. With the amateur it is a case of rearing, not merely of adapting, to the necessities of the occasion.

I will suppose a teacher to have brought his pupils to the "Choral Society" stage. He new feels that he
must be strengthened by a committee. The whole of his enthusiastic gentlemen would form too strong a committee, and the certainty of those not asked being offended deter him from making a selection. Happily thought! He will call a meeting of his supporters, they shall frame rules, elect officers and committee. He is satisfied that his Society will thus be placed upon a firm foundation—his path henceforward will be strewed with roses. The meeting is—of one mind: a rule is framed to meet every contingency, and amidst the sweetest concord, Rule 101 is “unanimously carried,” which provides—

That the foregoing rules shall not be added to, altered, or abrogated, except at a general meeting of the members; and that one month’s notice (in writing) shall be given to the secretary of any proposed resolution or resolution affecting any of the said rules.” “Alas! how soon our towering hopes are crossed.” His committee, feeling the importance of their position as the representatives of the members, attempt to assume the entire management, dictating to him what he shall and what he shall not do. Every member who has a desire to rise into eminence detests a flaw in the rules, and, by virtue of the aforesaid Rule No. 101, calls a meeting. The members are consequently kept in a perpetual state of excitement, the end of which is that the music-lovers leave the field in the sole possession of the disputants, the committee, treasurer, librarian, choir, secretary, general secretary, deputy, assistant, and other secretaries, who have fought for their official existence with a vigour worthy of a grander cause.

The alternative I have to offer for such a state of things is for the conductor to constitute those his committee who at his request and make any decision connected with the choir. Where a teacher has founded a Society he should reserve to himself the right to select his committee, and if he establishes this principle from the first no one will object. The committee of the South London Choral Association is constituted in the following manner:—There is 1st, a permanent section of seven members, which consists of the founders of the choir and the members appointed by them to fill vacancies; 2nd, an annually appointed section which comprises the teachers and secretaries of elementary classes and all others who undertake official duties connected with the choir. The 2nd section are selected by the first-named body and serve a year from the date of their appointment, or so long as the duties they have undertaken continue. Some of the advantages of this kind of committee are thought to be—(1) that the choir is under the control of those who are working hardest for its success; (2) that all the disturbing elements of an annual election of officers are avoided; (3) that the energy and perseverance of the founders, aided by those they may select, will receive no check from inexperienced persons or designing agitation mongrels who may become associated with the choir.

It is pleasant to turn from the difficulties of conductors and to contemplate what genuine pleasure they derive from the knowledge that they are confiding to the members of their Societies the means of intellectual as well as physical enjoyment, that they are cultivating a language which appeals directly to the heart’s emotions, and that they are contributing in a material degree to the world’s happiness. An additional pleasure results from satisfying the thirst which every musician feels for a knowledge of the discoveries that are constantly being made in the science, that is, the art, of conducting. The conductor who ceases to be a student will be unable to retain his position.

Finally, let us beware of accepting as a dogma the opinion recently expressed that “Conductors—like poets—are born, not made”; and of imagining that we come within that category. Those who labour unremittingly and earnestly will assuredly prove successful. Rather should our motto be, “Conductors—like poets—are made, not born.” made by their own exertions—made by a determination to accomplish their work in a manner worthy of our President’s example, and of the Tonio Sol-fa College.—L. C. VERNALLY.

Read before the Tonic Sol-fa College, Christmas, 1874.

CONDUCTOR’S STYLES.

927. Sir M. Costa’s manner, as more familiar than that of the others, we may dismiss with a word. There is no anxiety in it. His baton glides through the air, with a wide but gentle sweep. Reading the score attentive, he always looks up just before the entrance of a part. The figures described by his baton are not regular; often they give the rhythm pictorially.

Most energetic of all was M. Pinsuti. Before commencing he “cleared the ground” by removing his desk to a retired spot on his left, and relied entirely upon his memory of the music. Then holding his baton erect at arm’s length he looked carefully round at the chorus, and satisfied that all was ready, took a commanding swing on every side in turn, and the conductor’s whole body was pressed into its service. Every entrance, every passage of expression was anticipated by an appropriate gesture. The chorus were coaxed into their work, and it was remarkable how they seemed to counteract the activity of their conductor. Wielding the baton with M. Pinsuti is verily a work.

Like him, M. Gounod discarded the score and kept his eyes upon the orchestra. But M. Gounod’s style was calm and dignified. More plain and distinct beating we have not seen. In the common time there was the straightforward “down, left, right, up” of the instruction books. The conductor was never frantic and never tame. Depend upon it, this, and not fantastic figures in the air, is the beating which curbs and governs a body of singers. Specially noticeable was the way in which at the commencement M. Gounod stood erect as M. Pinsuti had done, glaring round, as it seemed, at every eye, and at last starting the music. The memory which in a varied mood could be broken into part, excite, or soothe the executants at the proper place, indeed carry every line of the full score—is a truly remarkable one, and hardly to be put in comparison with that of ordinary men.

Dr. Ferdinand Hiller’s composition was for instruments only, and did not therefore call for the fullest energies of the conductor. Nor was there anything remarkable in his style of beating, which was uniform and temperate.

There was little action in Mr. Sullivan. He was much occupied in reading the score, and seemed content with half his mind to jerk his baton through a small space. It is, in fact, impossible to fix upon any one style of conducting as absolutely the best. Choirs and bands vary, and so should conductors. Old and well-drilled staggers, as they are more self-reliant, so are they less dependent on the conductor for inspiration. Few conductors are as inactive as Mr. Henry Leslie, and yet from his choir comes some of the most refined expression in the world. The Leader of a popular class, on the other hand, will find that everything depends on
THE ART OF MAKING A PROGRAMME.

928.—A Public demonstration of the usefulness of our method should always be prepared with great care. The means of awakening attention to it have already been described above “Awakening Attention.”* In planning the engagements of such a demonstration we have to bear in mind that the audience will be attracted to the place by the beautiful music we have the character of singing. We must therefore please them well in this. But we must also remember that “got-up” pieces can be presented by almost any choir, and that our method demands from us fuller demonstration than this. Without, then, wearying a popular audience we ought to introduce singing at first sight, copying by ear, and other exercises.

* p. 328.

ART OF MAKING A PROGRAMME.

929.—Without pretending to particular excellence in the construction of programmes, it will be obvious to many that we, as Tonic Sol-fa Teachers, have not given sufficient attention to the subject.

We have seen lists of pieces for performance that must have been planned on the lottery principle, the whole giving evidence of having been tumbled together as though tossed from a hat,—sacred and secular, serious and comic, all peppered in and out upon the page, in defiance of all ordinary rules of order and effect. Perhaps this has not been duly considered, or if so, esteemed as quite unimportant, but we hold that a good selection of music badly arranged may prove a failure, while an indifferent set of pieces, arranged with thought for effect, and made the most of by the power of contrast and relief, may prove a success. Visit Mr. Dapper Draper in the morning, as he exhibits his goods; is he satisfied with having a stock of rarities, hung up on nails or packed on shelves? Look at his window. How gracefully gravely he changes article after article, and views them from various points! Or peep into Madame Bazaar’s yonder, and see if her trinkets are shot in a heap, or her ornaments and vases placed, to use her own language occasionally, “higgledy piggledy!” Or let us listen to Professor Rhetoric, as he addresses the council; does he fling his thoughts into words just as may happen? Not so. How calmly he begins! How secure his propositions! How he supports them with patience and illuminates them with illustrations so full of variety! Is this chance? Then the growing warmth, and the stroke of humour, the fire of passion and the flash of wit, all arranged with such care, that enchanted, enchanted, and conquered the applauding auditors are in his power!

And is it not so with us in our concerts and demonstrations? Have we not customers to get and keep? Have we not audiences to woo and win? If so, like skilful generals, when we have secured the best munitions available, we should by strategy and a good disposition of resources seek to subdue, to secure, and to satisfy, those for whom we cater. To this end we would first observe, that for ordinary concerts for entertainment, we deprecate the mixture of sacred and secular in one programme. But when for purposes of illustration or education, it is deemed advisable thus to bring them together, they should be so arranged that both do not suffer by their injudicious admixture. Amongst the more general cautions which suggest themselves we would say—

1st. Avoid giving the audience too much. A long bill of fare is a weariness, and it is far better to dismiss our friends with an appetite for more, than with a feeling that they are crammed and bored.

2nd. Avoid making comic or inferior music the prominent feature of the programme. The humourous should be looked upon as the dessert after a feast, and should no more come first than sweet pastry at a dinner. There is a great inclination among audiences to cry for this sort of thing, which they applaud with delight, and re-demand with enthusiasm. Comic songs and comic singers, with black faces, and with very free illustrations of look and action, are a reproach of our time. Let us give our audiences what is good, and no more feed them with comic music, than we should a child on jam tarts. We must not humour them at the expense of their mental and moral health.

3rd. We should avoid violent changes of the emotions. Especially should we be careful that those feelings that may be called religious (and which belong to the spiritual experiences of our higher nature), should not be outraged.
by any sudden alternation, with trivial or more frivolous sentiments, or more earthly sympathies. Should we expect our audiences to sympathise properly with expressions of devotion and worship, immediately after a jovial Glee, or tripping Song? This has been done too often for our reputation for good taste and judgment. For example, the quiet of Home might be contrasted with some merry laughing chorus, when the "Rest of Heaven to contrasted, should be deemed an outrage of good taste.

In preparing a programme for a concert, I would suggest, first proceed to its arrangement with a complete list, both of pieces and performers, and give thought and time to its construction. A sportsperson may have a good gun, well loaded, and bear up good game, but what is all this without a good aim. Now this is preparing your aim. A well-known professional Teacher informed me that her first programme occupied five or six hours in arranging, and this with the advice of a Preceptor of the highest reputation and experience.

First.—As to the performers. If there are Soloists, these should be considered not only for their own sakes, but for the general effect of the programme. Thus voices of the same kind should never follow each other, or be too near. The Bass and Alto should alternate with Soprano and Tenor. Again, it is not well that voices of similar nature should be brought into juxtaposition. A bold stirring tenor is more set off by a gentle mezzo-soprano than by a piercing brilliant soprano. Like the arrangement of colours we must make each to enhance, not to kill its neighbour.

Then in commencing the order of the pieces, I would say begin well. We all have heard of the effect of the first blow in an encounter. Also we attach importance to first impressions. Then to begin without a safe piece. Look upon the audience as an instrument, and strike a good chord at first. If possible, I should say, let the opening piece be something that will command attention, and sympathy, and at the same time be certain of successful performance. How common is it to commence with long pianoforte pieces, which (alias for the player) has almost degenerated into "playing people in," as the National, she has played them out." Then support this by a judicious contrast, equally sure; and thus, when attention and respect is won, never pieces may be introduced.

the programme should be the best, so as to work up the audience.

In reply, Mr. Proudnan said that he thought the comic songs were better last year, as the audience was ripened and incapable of appreciating higher music. As to the question of keys, he thought it unimportant, as solfaists can change them with perfect ease. — J. Proudnan. "Transactions of Tonic Sol-fa School," 1896-6, pp. 23-25.

A DEMONSTRATION.

390.—At the invitation of the committee of the Tonic Sol-fa Association, about 150 certificated school teachers assembled at the London Tavern, on Saturday, November 20th, 1899.

Godfrey Lushington, Esq., was called to the chair. In a few opening remarks he referred to music as a substantial part of education, as it exercised the eye, the ear, the memory, and the voice. He advised teachers to learn the system, for as sure as anything, all school teaching would some day be by means of it.

Mr. Curwen began by explaining the tests to which he proposed to subject some of those present. Messrs. Bond, Oakley, and Roberts and were now sung over by a quartet, and afterwards played on the piano by Mr. Jarvis. The boys were then practised in telling by ear, and a gentleman present played some phrases on the piano, all of which the boys interpreted correctly.

Mr. T. Heller, of the Lambeth Parochial Schools, admitted that music could only be taught with success tonally, and that Tonic Solfaists had done more than any other to popularise vocal music during the last twenty years. He sang through a tune by old notation score of the three hymn-tunes, he said they thought they were exceedingly creditable, but he would not like to undertake to write a tune in the time allowed, although he had had considerable practice.

The keen interest of the certificated teachers was something delightful to witness. It was a comfort to feel, as the chairman expressed it, that we were not afraid to stand a thorough sitting. The Tonic Sol-fa Association deserves great credit for the style and manner in which this conference was carried out.—From the "Tonic Sol-fa Reporter," 1899, p. 183.

"THOROUGH!"

391.—Archbishop Laud used to call his policy the "Thorough," and we think the name not unsuited to describe Mr. Stone's mode of examining his pupils, an account of which we quote from the Bristol Daily Post of October 16th. The school referred to is Queen Elizabeth's Hospital at Bristol:

"On Monday evening last the school concert, which had been given by the boys on the previous Tuesday before the Charity Trustees and their friends, was repeated before the parents and friends of the boys. The programme was the same as on the former occasion, and the youthful singers got through their work to the great satisfaction of an audience which was so numerous as to crowd the large dining-room of the school to overflowing. About the middle of the performance, Mr. Stone, who conducted the proceedings, explained that although 100 boys had been under his instruction, only about 40 were singing, because he had laid it down as a rule that no boy should take part in the concert without first passing an individual examination in sight-singing. Only about 40 boys came forward to pass this examination, but the conductor declared he would at any time prefer 40 singers whom he knew to be efficient, to a larger number with perhaps half of them 'dummies.' To prove that the whole of the singers had been really taught to sing at night, they were first required to sing to the teacher's pointing on the "Modulator," a diagram containing the syllables "Doh, ray, me," &c., in which the Tonic Sol-fa system are applied to the sounds of all scales alike. The key-note, or doh, being given, the lads followed readily with their voices the movements of the pointer, which were made at great speed. They sang with the greatest ease and accuracy, the sound corresponding to any syllable pointed to, and executed the most awkward intervals with perfect correctness. The conductor then said that, to prove that the boys had not been depending on a few 'leaders' amongst them, he would choose one boy by lot to sing alone. He had brought cards with the boys' school numbers upon them, and these being tossed together, a lady in the audience was asked to choose one. The lot fell upon No. 68, and this severe test was quite successful, for the lad went through alone the same exercise which had been sung by the whole. The next test was for the boys to sing from copies brought for the purpose, a tune which none of them had ever seen before. This was about the length of a psalm-tune, but contained intervals of much greater difficulty than an ordinary tune, such as octaves, major and minor 7ths, and even the skip of the augmented 4th. This was done as readily and as correctly as if the tune had been well known. The last, and perhaps most interesting exercise of all, was writing down the notes of a new tune from hearing it sung. This was done by one of the smallest boys, the teacher giving the key-note and singing the sound of the tune. Another boy, who in the meantime had left the room and gone out of hearing, was called in, and at once sang the tune correctly at sight from the copy his schoolfellow had made, persons in the audience being provided with copies, so as to test the correctness of the per-
IMPORTANCE OF WORDS FOR THE AUDIENCE. THE STAFF NOTATION.

Performances. These repeated tests of musical skill, which would undoubtedly have taxed the ability of many adult singers to the utmost, were gone through by the boys much to the gratification of the audience, who greeted the success of every trial with the heartiest applause. Altogether, this musical examination was one of the most extraordinary which has ever taken place in this city, and it afforded abundant proof that by the Tonic Sol-fa method a great work in musical education is being successfully done in schools—greater than years ago would have been thought at all possible. — "Tonic Sol-fa Reporter," 1885, pp. 158 & 159.

WORDS FOR THE AUDIENCE.

932.—Having always noticed the doubled pleasure with which a concert is received when every member of the audience possesses a book of words, I determined on a recent occasion to make a trial of the plan you have often recommended of making such a book the ticket of admission. But when I came face to face with the arrangements, I confess that my resolution almost vanished. It was evident that an even sum, such as 6l., 1s., 2s., &c., must be charged for the various admissions to my concert. Whether, then, I admitted the audience by a little piece of card, which cost a penny, or by a book of words which cost a penny, I could not vary the rate, so that in reality the cost of the book of words had to come out of the profits of the concert instead of the pockets of the audience. Now profits were a desideratum, as they often are, and I had almost given up the plan, when another view of the case presented itself. Will not the distribution of the words, I thought, for a week or ten days before our performances, advertise it in a most complete and effective way? And is not such advertisement worth its cost in the increased numbers of auditors it will bring? Am I not, besides, very deeply concerned, for future purposes, that every one should enjoy the concert as much as possible? Is it not to my interest to place the means of so doing before them in the shape of a book of words? Besides, I must deduct from the expense of printing it the sum I should have paid for tickets and handbills, which the book of words will supersede. I soon felt that these considerations quite outweighed the smaller one of immediate economy, and in short, all my expectations of it were fully realized. The members of my choir carried the books of words for sale among their friends in all the district round, I know that people were persuaded to come by a look at the poetry to be sung. The words were read through by many more. I saw a railway porter spend a leisure quarter of an hour in reading them from first to last. And I need not describe how when the evening came, the downcast eyes of the audience as they eagerly followed the music, shewed the success of the plan. Most remarkable was the case of one of the pieces of which I had omitted to give the words. It fell totally upon the audience, and from its character I am sure it would have been rapturously received had the words been in the hands of all.

I commend this use of Books of Words as tickets of admission to the notice of concert-givers everywhere. With different coloured papers for the various classes of seats, all opportunity of misuse is prevented. The plan, though generally approved, has been very little adopted, from a feeling that it is cumbersome and expensive. But my experience has taught me that it is neither. — A Teacher. — "Tonic Sol-fa Reporter," 1871, p. 159.

CONCERT LOSSES.

933.—Several of our friends have recently met with heavy losses in their endeavours to promote our Tonic Sol-fa cause by means of public concerts. Some unexpected counter-attraction, or a wet night, have kept the public away. This is distressing, not only to these friends, but to all who sympathise with them, especially if they are able to give little, or it may be no help. It is most painful to see noble, generous endeavours thus required. How can we prevent the recurrence of these discouraging disasters? We cannot wholly prevent it but we can surely prevent their becoming so discouraging. The cure seems to us to lie in this motto, "Depend on your choir for your audience." If there is any pecuniary risk, let the members of the choir share it, as many as possible putting down their names for a guarantee, that is, undertaking to bear five pounds worth down to one shilling's worth of the loss. Then if the concert should prove unsuccessful, a "call" can be made of so many pence in every shilling as are necessary to make up the loss. Let the sale of tickets, also, be chiefly, if not entirely conducted by the members of your choir. Your choir are able to bring you a more appreciative audience than public invitations to pleasure-seekers can possibly bring. Besides this, the audience they bring are more likely to be interested to join new classes than any other audience, because there will be added to the natural influence of a good concert, the personal persuasions of their friends. We have studied the history of concerts for many years, and are convinced that those established upon this plan are always the most fruitful. The pupil who passes through a course of vocal training under the stimulus of some great concert for which he is being prepared, gains an advantage compared with which the class subscription is ridiculously small. No one gains so great an advantage as he gains. It is utterly unreasonable that the teacher should bear the brunt of these risks and losses. We know no Tonic Sol-fa pupils who would not cheerfully take their share in this sort of enterprize if the case were fairly laid before them. Let our friends ponder these things, and trust less to the great shifting uncertain public. Let them be content to work well in their own circle, and have patience to see that circle gradually widening. — "Tonic Sol-fa Reporter," 1897, pp. 82 & 83.

DEFECTS OF THE STAFF NOTATION.

934.—The Staff Notation has grown—grown with the theory and practice of music. It is not an instrument made for teaching purposes, governed by some one intelligible principle which will guide and help the learner, but an aggregation of contrivances which have in the course of years grown into great complexity. Even up to the time of Queen Elizabeth—if we may judge from the music with its few keys, and the plan of sol-faing attached to the old Bibles—it remained more a
tonic notation than one of absolute pitch. But since that time organs, harpsichords, and pianos have made the finger-board the thinking instrument of many musical people, and they have tried to look at everything in music from an absolute-pitch point of view. Every step in this direction has closed the door of music to thousands of would-be singers. It is remarkable, however, that the progress and development of modern music is quite in the contrary direction. Not only the compositions of the latest writers, but such instruction books in Harmony as those of Goss, Richter, Macfarren, and Stainer, all point to a keener and more constant recognition of the key— in chord progressions—in the use of discords—in transition—in modulation—and even in chromatic resolution. Everything is, therefore, ripe for the breaking up of the old finger-board tyranny. See above, pp. 18, 94. Under the head of "Unmarked Accidentals," in my "Staff Notation," there are some curious illustrations of this subject—see pp. 27 to 30. The following quotations will supply other suggestions.

OLD GRAMMAR.

395.—The physical organs and aptitudes of ear and voice required for vocal music are still very generally regarded as peculiar endowments, rare gifts, possessed only by a few; whereas, in truth, they are the very same as those used for speaking and hearing, the common inheritance of mankind. Every child, not born deaf or dumb, is born with the organs which may be taught to sing as well as to speak. It is by the teaching of example that the child attains the power of speech, but the same opportunities are seldom given to develop the faculty of song. When this teaching has been neglected till advanced age, the vocal organs become less flexible and less obedient to the will, and the art of singing increasingly difficult to commence. But even in these unfortunate cases we have seen enough to prove that patience, effort of mind, and a good method, will awaken to creditable use the neglected faculty. There is, doubtless, a great difference in the physical constitution of individuals, which gives to some a much greater nervous susceptibility and consequent delicacy of ear and voice than others; but all mankind are endowed by the Creator with that natural faculty of song, which he has made it our duty to improve for his praise.

There is, therefore, no deficiency of natural voice or ear to account for the common neglect of music, nor is there any general lack of interest or unwillingness to learn among the people, for music is beautiful and attractive to all; nor can any difficulty in the nature of music itself be pleaded, for considered as an art it is certainly more easy than reading, writing, or drawing, and as a science it is most simple in its elements, however rich and varied in its combinations. The one great hindrance to the popular and easy use of music, is to be found in the complex and heterogeneous system of notation by which it is commonly presented to the eye. This notation crowds so many unnecessary difficulties on to the threshold of the science as to discourage the majority of learners, and fails so entirely to render obvious and prominent its leading principles, as to conceal the real simplicity of music and veil the wondrous beauties of its inner temple. The best authorities are agreed in this opinion. A writer in the "Quarterly Musical Magazine" (1824), quoted by Miss Glover, says distinctly: "Anyone who acts himself seriously to consider the present complex system of musical notation, easy as it may appear to those who have gradually mastered its difficulties, must, independent of all historical information, be convinced that its basis was laid in the infancy of musical science at a time when the attainments of musicians bore no proportion to those of the present day. So many characters have been from time to time added, to keep pace with the improvements of different ages, that Guido himself, were he now to arise from his grave, would not recognize what is usually set down as his handy-work. The world will not much longer agree to be trammelled with the arbitrary characters of a barbarous age, bearing no analogy to the things they are employed to represent." Dr. Burney, also, in his "History of Music," speaks of a more perfect notation as a thing to be desired. He says, "Guido declares that he writes merely for the Church, where the pure diatonic genus was first used. Transposed keys, however, from C natural major and A natural minor, which are only imagined to change their pitch, when represented by other sounds in the same relation to the key-note, and all the accidentals to which modern modulation is subject should be provided for. To do this in a clear, simple, and practicable manner, would require great meditation. It has frequently been attempted by men of science, as well as by practical musicians, who, though they have obviated former inconveniences, and supplied a few of the defects which have been complained of, have generated others that have been found far more difficult to vanquish,—so that the business still remains to be done."

The Philosopher tells us that the symbolic signs, as well as the technical terms, of any science should be based on its most important truths, putting them forward as helps to thought and memory—that each sign should have one distinct meaning, lest the learner's attention should be distracted from the path itself, which he travels by the difficulty of interpreting his guides— and that every mark or term should have a direct reference to some truth or fact of the science itself, and should not be merely the corrective or completion of some other mark or term, lest the learner be condemned to wander in the mazes of notation and nomenclature instead of roaming the fresh fields of truth and knowledge. It is easy to see that any technical notation which is deficient in these respects must become a clog to progress and not a facility, and that, to those who have not yet explored the science to which it relates, it must be like a clouded glass instead of a telescope of power to direct the eye and to promote the clear analysis of truth. In every point the old notation of music is most deficient. Every one knows the advantage we possess in the beautiful notation of Number which the Arabians have given us. It proceeds on one simple uniform
principle, is easily recognised and easily combined; while the old Roman numerals adopt various and heterogeneous contrivances for denoting numbers, expressing some by the direct symbol, others by a multiplication of symbols, and others again by a curious sort of subtraction and addition of symbols. The old notation of music is of kindred structure with the latter. Heterogeneous and indirect, it exhibits the pitch of notes partly by the inaccurate pictorial appearance of the staff, and partly by the symbols of flat and sharp; it shows the length of notes sometimes by one symbol, and sometimes by another, without any direct relation to the recurring accents, which are the only true measures of time; and, instead of making obvious and prominent the simple and beautiful relationships of key, on which the whole framework of music rests, it shrouds them in mystery, and keeps them in constant subjection to the incomparably less important indications of pitch. Now, let the reader think, what would become of arithmetic if we were compelled to work all our sums by help (!) of the old Roman numerals! Would it not be made, like music, the possession of the few to whom lengthened practice has given a facility, which is the fruit more of instinct than reason, instead of being, as now it is, the common attainment of the people? What would be said of the signs of Algebra if "plus" were sometimes represented by a cross, and sometimes by a round O—that same round O, moreover, being occasionally used for "minus"? And yet this is just the position of the sharp," "flat," and "natural" in the old notation! But it is chiefly the good teacher—more anxious to teach things than words or signs—who experiences the difficulties of old notation, and he feels them to a degree which the amateur or the professional singer cannot appreciate.

Those who have studied much the art of teaching will readily acknowledge how very important it is, both for facility of communication on the part of the teacher and for quickness of apprehension on the part of the scholar, to have one distinct and appropriate term for each fact in the science which is taught. Yet will they fail to recall how often an ill-defined or double-meaning word has seriously retarded or painlessly misdirected the progress of a pupil. It is an imperfect notation that has brought with it an imperfect system of technical terms. The teacher who examines the ordinary nomenclature of music will find it to be such a jumble of unfixed, equivocal and barbarous words as almost to defy any useful selection, and he will be glad of any means of teaching the facts of music, apart, for a while, from its ordinary misleading terms.

The teacher, moreover, finds it important to remove every unnecessary difficulty out of his pupil's path; for, while he would encourage the strenuous exercise of mind in seeking a clear comprehension of truth after truth, he is anxious that whatever difficulty his pupil has to encounter shall be a difficulty of the thing itself which is taught, and not of its mere signs and terms. But, alas, the pupil cannot take a single step in the practice of music without plunging into a needless jungle of sharps and flats and clefs and variable scales. The understanding is at once overburdened and confused. Instead of one thing at a time, the very first piece of notation he uses requires him to know many things at once.

The good teacher is also anxious to found his methods of teaching as directly as possible on the nature of the thing taught. Dr. Bryce has well shown how our methods should be founded on the nature of the thing taught, and how relation to a key is the first thing in music. [See above, p. 3.] But the old notation gives "pitch" the forward place and makes key a mystery. Neither by the shape of a note, nor by its position on the staff, can we tell at once its relation to the key. That is left to be found out. But its place in pitch is made plain as possible! As a consequence of this, most elementary books confine the majority of their exercises within the meagre limits of one key.

Again, let us apply the same rule of the true teacher to what is called the practice of interval, which aims to teach the ear a command over the voice, so as to be able to produce by ear the interval indicated. It is manifest that this must be done by first establishing in the ear a clear individualised perception of the given tone, and then practising until the voice can produce at bidding a sound, which shall have the peculiar musical character and mental effect thus recognised. Now the most recognisable quality of tones—that effect on the mind by which they are most easily distinguished one from the other—does not arise from their absolute pitch, for the same sound, when it is the fifth above the key-note, will leave a very different feeling on the mind from that of the same pitch produced, in another tune where it was the fourth. Nor does it arise from their distance

above or below the preceding note or the absolute interval, for the same interval which produces a given effect when its tones hold a certain relation to the key, will produce a very different effect, in another tune, where its tones hold a different relation to the key. Thus the perfect fourth formed by the dominant and the tonic above (oh doh!) has a very different character from the fourth which is formed by the leading tone and the mediant above (tie me), and is much easier to sing; and the fifth produced by the tonic with the dominant (doh soh) is totally different in its effect from that produced by the submediant with the mediant above (lah me), and very much easier to sing. That quality of a tone, then, by which we most easily "individualize" it, so as to know it again, or to reproduce it with the voice, arises from its relation to the system of tones called a key, which has been previously established in the ear. But this principle of key-structure, so essential for the practice of Interval," is the very thing which is rendered the least obvious in the old notation. Hence we find most elementary books filled up with the most dry, tedious, unmusical, and unprofitable exercises on thirds, fourths, fifths, &c., in which, to make confusion more confused, the major and minor intervals are mixed up together! Thus is the teacher hindered at every turn, and singing made almost worseless thing, by the stereotype faults of the old notation. And yet it cannot be entirely laid aside. It must be taught. For the works of all the great masters are printed in it. We must give our pupils access to them. Then let it be laid aside only for a time, until, by some simpler means, the real nature of music itself is understood, just as, in Pestalozzian schools, the notation and the figures of arithmetic lie untouched till the pupil has obtained a clear idea of Number itself, and is able to perform some of its simpler operations intelligently by the help of the bead-frame or the abacus. It will be all the better if the notation thus used as the simplest possible introduction in our first acquaintance with music, since it is so facile a guide in the rest of our journey, and so useful an interpreter in the higher departments of musical science, as never to be entirely laid aside. A most skilful invention is the old notation for the times in which it was framed; it is full, moreover of ingenious contrivances for amendment of its own defects; but let us not, as many do, treat those defects as virtues. It is
only by exposing them that we can vindicate that simplicity and beauty in music which its notation so unworthily represents. It may be long before another notation is perfected which serves the purpose of instrumental music better—[written in 1845]. In instruments themselves, as well as the methods of teaching them, must be wonderfully altered, and more nearly conformed to truth and science, before that time. But let not the human voice, "the most perfect of all instruments," remain in shackles with the rest. Let us welcome for it any notation which, combining simplicity with scientific truthfulness, will enable us to unlearn the intricacies of the old one, and carry us forward on a well-lighted path to the knowledge and enjoyment of music. Grammar of Vocal Music," pp. xvi to xx. SUMMARY. 396. —I cannot better summarise the educational difficulties of the Staff Notation, and the advantages of the Tonic Sol-fa Notation, than in the words of Miss Glover's "Scheme for rendering Psalmody Congregational" (Norwich, 1855) :—

"1st: The inadequate representation of the scale on the staves, no difference being made between the whole and half-tones. 2nd: The incurrence of non-accidental sharps and flats which embarrass the practice and perplex the theory of music, rendering some keys much more abstruse than others, though the construction of all of them is equally simple. 3rd: The confusion arising from the contrivance of clefs, by which device, characters varying in appearance, are used to express identical names and sounds. 4th: The needless variety and (in some instances) complexity of characters employed to represent notes, differing in nothing except the octave where they occur. For example—observe the entire absence of analogy in the representation of five out of the six C's on the pianoforte. I hope that the Sol-fa Notation not only provides a remedy for these defects, but adds the following advantages. It defines rhythm more clearly, it characterises each interval of the key, marks the mode, expresses the relationship (generally) existing between keys where modulation occurs, renders transposition perfectly easy, and furnishes a set of syllables favourable to good intonation. The tendency is, I think, to lead the pupil to sing better in tune, sooner and with more spirit, and to imbibe more correct notions of the theory of music."—* The Present Crisis of Music in Schools.*


COMMON CHORUS SINGING. 397. —"Can the advantages of the Tonic Sol-fa method be obtained by the older notation?" The question is not clear, for it mixes up two distinct things, method and notation. Does it mean "Can the advantages of the Tonic Sol-fa method (of teaching) be made available in singing from the old notation?" If so, the reply is, undoubtedly they can. But if it means (and this seems more probable) "Are the advantages of the new method and of the new notation, obtainable by the old methods of teaching and the old notation?" then the answer is, they are not, and they never can be. This is the testimony of many who have taught on both systems, and have discovered, in the actual work of the class-room, the superiority of the new system for all teaching purposes. Those who dispute this conclusion, should, in common fairness, point to some one person, at least, who after a similar amount of experience, takes their side in the argument. But no such teacher can be found. In default of this, it seems to be allowed that results afford a fair test of either method. Method of what? Of teaching to read music. But what is reading music? Upon this, it is again insisted, the whole question hinges. For if reading music means holding up a book and singing music learned previously by help of other voices or an instrument, there is no need of pursuing the matter further. Upon this plan people can and do "read music" without any method. But, of course, what it really means is individual independent power of singing at sight. This is the fundamental advantage of the new system, and from it other advantages, which are simply "endless," follow. That these advantages cannot be equally well obtained by the old system, the prevailing ignorance of music plainly shows. If they can, why doesn't someone produce them? Where are we to look for the sight-singers? Amongst cathedral and church choir boys, who have the music drummed into them in the way already described! amongst ladies in drawing-rooms, some of whom, says Mr. Macfarren, can play any number of notes per second, but cannot name an interval or distinguish a key! at gatherings like the Handel Festival, where, notwithstanding the help of the chorus, from the two opera houses, black and blue, the whole of the distinctive notes of a modulation, and turn entire phrases in the minor mode, bodily into the tonic major! Are there half-a-dozen choirs in the kingdom, membership in which is a real guarantee of ability to sing at sight even the simplest tune? The sight-singers are the few and not the many. Hence the prevalence of some very vicious customs in connection with chorus singing, of which the worst are, learning up music by the help of instruments, putting "leaders" in each vocal part, to give confidence to the rest, and even in some cases of oratorio performance putting instruments to play the actual notes of the voice parts.

The state of things here described proves (unless the bulk of the teachers can be charged with incapacity or something worse) that the advantages of the new system cannot be produced by the old. After spending half a lifetime over the old it presents no difficulty whatever. But to make the truths of music plain to beginners by means of it, is a task of enormous difficulty, unless the teacher be a man of uncommon genius, and his pupils possessed of uncommon perseverance and powers of attention. The notation itself is illogical, clumsy, and complicated, and the methods of teaching are, almost of consequence, irrational and uneducational. The opposite of all this is found in the Tonic Sol-fa system, and this accounts for its extraordinary success, a success gained in spite of the bitter prejudice of so many, and the unreasoning opposition of so many more, and in spite too of the fact that nine-tenths of its teachers profess to be only learners themselves.—A. Broze.


398. Having been, for several years, accompanist to the "Erato," a singing society for mixed voices in Nimesglen (Holland), I am thoroughly acquainted with the difficulties which the conductor of a choir of amateurs has to contend with.

After comparing what I have seen of the method of teaching from the Tonic Sol-fa Notation with the old way, whether on the Continent or in England, I am obliged to acknowledge that the latter is all a "getting up" of pieces some how or other. First the tune is drummed into the ears of the singers by the accompanist with his instrument, which cannot be dispensed with; after that drudgery the conductor can begin to call attention to expression, &c. Not so with the Tonic Sol-fa Method. The accompanist and his instrument are no longer indispensable. The instrument hangs up against the wall in the form of
Modulator, which guides the singer far better than a piano could do; he no longer sings after the instrument, but sees the intervals himself, and is not easily thrown out by sudden or strange transitions. He no longer gropes in the dark, but the indications of the Modulator become so clear to his mental eye and ear, that he is sure to pitch the right tone. In short he sings intelligently and no longer mechanically as is the case with so many amateur singers.

This is the experience I have gathered while twice present when Herr Behnke was training, not cramming his choir. Being so well acquainted with the drudgery of the old way, I could not help being struck when I witnessed the simplicity, ease and thoroughness of your system. I declare myself perfectly converted to it, and consider it the best way of teaching music systematically and of rendering it popular.

—Tonic Sol-fa Reporter,* 1870, p. 375.

SINGING BY GUESS-WORK.

939.—Sir: I hope that we, as Tonic Sol-faists, shall always endeavour to gain experience from those who don't belong to our ranks. For my own part I am always glad of the opportunity, when it occurs, of listening to the practice of an old notation musical society. I had such an opportunity the other day, and if you will give me room, I will relate my experiences, and the impressions I formed. Of course I shall not say to what town the society belongs; enough that I was taken to it by some friends with whom I was staying. Its members are drawn from the wealthy classes, and pay a subscription of a guinea for the fourteen lessons that are given fortnightly during the winter. The conductor is a graduate in music of one of our Universities, and a professor of high standing. The accompanist is also paid. All the ladies, and many of the gentlemen, have been taught to play the piano, and to sing drawing-room solos. In fact, conductor and singers may be regarded as the finished product of modern professorism; if “taking lessons” is the road to musical proficiency. What have they not undergone in this direction! If we could count the money spent on piano and singing lessons for one of these young ladies, from the time she first climbed the music stool to the day when her last master will leave her, what a sum it would be! It is surely reasonable to expect the best results from a training so early begun, so steadily and so long continued.


The singing opened with two new part-songs, seen for the first time—Henry Smart’s “Are Maria,” and Finsit’s “The sea hath its pearls.” These were studied after a fashion of this kind: first they were “tried through.” The pianist hammered out the notes in a way that shook one’s nerves; the conductor, following the notes, waved his baton and his left hand vigorously, and the singers, with eyes on book, made a praiseworthy effort to find and keep their places. The piano was always there. Thud went the hammer on the strings, producing a jangling noise that made one’s ears tattle. Meanwhile the sopranos, whose bodies beat time to the music, were heard in fitful gusts of sound. The alto appeared occasionally; a high note ever and anon told of the existence or revived animation of the tenors; and a lowing sound, as of distant cattle, were assurance that the basses, if a little wandering in their minds, were at least full of the best intentions. The music having thus tried through, the singers were supposed to possess a “general idea” of the piece, and the parts were heard separately. Strum, strum went the piano, as soprano, alto, tenor, and bass was fingered over in turn, the voices following as best they could. When they broke down altogether, struck a wrong note, or put semitones in the wrong places, the conductor stopped them, and they “tried again.” This second process took a long time; at last, however, it came to an end, as all things do. Then the piece was once more tried with the piano, and then the instrument was silenced, and like a building from which the scaffolding has been removed, the vocal harmony was heard. This process was pursued with each of the two pieces, and it was an hour and a quarter before it ended.

I am not going to say that the pieces, when the scaffolding was taken down, were badly sung. The voices were good, and there was enough individual taste among the members to keep them free from egregious faults. They took breath in the proper places; they had an instinctive regard for phrasing; they gave fair heed to the expression marks. But the process of learning the notes had taken so long that no time was left for the conductor to develop the higher points of choral training. The “Are Maria” is an easy piece, and the notes were correctly given. But “The sea hath its pearls” was still a good deal of uncertain intonation wherever a chromatic interval or a change of key was encountered.

I had heard the results of orthodox English professional teaching at its best, and were they satisfactory! The material was excellent; the singers were persons of culture and leisure, of artistic temperament, accustomed all their lives to listen to the best music, and many of them to play the piano. They sang, as they could hardly help singing, very sweetly, when they had thoroughly mastered the notes of a piece. But of the power to read music they had none. My observation convinced me that they learned a piece by blindly following the piano, aided by the instincts of a cultivated ear, which guided them in their guesswork. They were like people groping in the dark, finding the objects of their search by feeling and by sight. All was tentative; every step was uncertain; and as a consequence the intonation in difficult places was often confused.

Is this state of things satisfactory? Ought singers to be turned out, after the highest professional training, utterly unable to read music! Is the independent reading of music possible, or are we to have no powers or thoughts apart from the pianoforte? That is the issue that is placed before us. If we are to depend entirely on the piano, let us do so honestly and boldly; if not let us free ourselves from the instrument in our practices. It may be said that these singers sang by absolute pitch. That was not the opinion of several of them, who told me in answer to my question "On what plan do you read," that they possessed no power of reading, and could only learn a piece by picking out the notes on the piano. Besides, if they sang by absolute pitch, and possessed that discriminating power for grave and acute sounds which, if it is to be acquired, their years of piano playing ought to have given them, why did they need the piano! With all the sounds of the chromatic scale in their minds they ought not to have needed the sounding of the first notes, much less the perpetual strumming of the pianoforte. We who believe in reading from the key-notes may fairly say that "absolute pitch" reading shall be as independent of instrumental aid and as certain as our own. No, they were not reading by absolute pitch or by any method whatsoever. After years of training, they were on a par with "the eloquent speaker who cannot read his own language, or the reciter who has to get a friend to read to him, over and over again, the poetry he wants to learn."

I will dwell but briefly on the con-
SUPPLEMENTARY AIDS TO THE STAFF NOTATION.

GUIDO, NAGELI.

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trasts with our own method which presented themselves to my mind. I do not wish to blow the Tonic Sol-fa trumpet. After all, finished singing is the ultimate end; and Tonic Sol-faists, who read so easily, have need to remember that when they have read a piece correctly they have only begun to study it. Reading is only a half step; it may be used to inculcate the general public will always have to study it. Reading is only a half step; it may be used to inculcate the principle that the singer should not only read and sing, but that he should also be able to write music. I am not a Tonic Sol-faist, but I am a believer in the system of Guido d'Arezzo, and I believe that it is the best method for teaching music. The system of Guido d'Arezzo is the basis of all modern music notation. It is based on the idea that music is a language, and that the symbols used to represent music are like the symbols used to represent words in a written language.

GUIDO.

941. — Guido was a Benedictine monk of the convent of Arezzo, the ancient Arretium. His duty was specially to attend to the music, and train the choir. In his retirement, be says, he had been deeply considering the subject of music, particularly the system of the ancients, and how to reform their methods of notation. He adds that the difficulties in the instruction of youth in music were so great that it took ten years for them to learn to sing the "Canto fermo," or plain song in the church service.

He was the first to apply the principles of mnemonics to music; he observed how a certain series of names or syllables was fixed upon the memory of the boys the sounds of the scale. These names were the first syllables of each line of the hymn to St. John, Ut, Re, Mi, Fa, Sol, La. To which he added, "To the boys all the sounds of the scale, let the music be in the lines which his syllables or vocables were only six, and constituted what is called the hexachord, in itself incomplete, but he adopted the expedient of writing it in two tetrachords, and thus completed his octave by adding Ut, Re, Mi, Fa, to the hexachord."

942. — So great was the influence of this great singing teacher that his memory-aiding sol-fa syllables remained for six centuries, in all parts of Europe, the only aids to the singer in using the Staff Notation. For six centuries his appears to have been the only system of teaching to sing. It was essentially a Tonic Sol-fa system.

943. — In the middle of the eighteenth century Rousseau invented the system of teaching to sing by figures, the figure "one" representing the major tonic, which was represented by Ut in the Guidonian system. He also pointed out that a separate notation might be built upon this use of figures. But Rousseau took no care to spread his system.

944. — At the beginning of the nineteenth century, in 1809, Pfeiffer (a clergyman fond of education) and Nageli (a music publisher, composer, and conductor) of Zurich in German Switzerland, took up Rousseau's idea, and soon began to exercise a marvellous influence, by their teachings and their books, on the whole of Germany. They used the Figure Notation as an introduction to the Staff Notation, and sang the figures. They analysed music into Rhythms, Melodies, and Dynamics (Time, Tune, and Force), and taught each element
separately. This great step in advance they owed to the great Swiss teacher, Pestalozzi.

945.—Meantime Guido’s hexachord had undergone two changes in opposite directions. It developed in our own country into the two systems which I have named the Major Third (sometimes called the Lancashire) System and the Complete-scale (sometimes called the Yorkshire or old English) System. The Complete-scale system adopted the proposed change of ut into doh, and also the addition (which came, I think, from Italy) of the syllable si for the seventh of the scale, so completing the octave; while the Major-third system omitted the lower part of the hexachord, and contented itself with fa sol la repeated, and mi put in wherever there was anything like the seventh of the scale. Both these plans made good sight-singers, and on the former of them our own method was afterwards founded.

946.—In 1817 Mons. Galin, in France, commenced the Galin-Paris-Cheve method which, curiously enough, combines the two “supplementary aids”—writes the figures and sings the sol-fa syllables.

947.—In 1822 Mons. Jeu de Berneval, who was a pupil of Galin, and became professor in our own Royal Academy of Music, while continuing to use the sol-fa syllables, introduced a new aid to the sight by altering the shapes of the notes on the staff to suit their “character” or mental effect. Mons. Jeu did not continue the advocacy of his system, but it was made widely known by Mr. Hickson, the father of school music in England. And in America at least two systems of the kind, called Patent Note Systems, have been extensively used,—one founded, like the Lancashire system, on the Tetrachord, and the other founded on what we have called the old English system, the same as Mons. Jeu’s. Moreover, although our Tonic Sol-fa system has not adopted his “monogamie” (one scale) signs, yet it has profited increasingly by his suggestions on the proper character belonging to each tone of the scale. I had felt this truth and used it in teaching before I saw his work. But his book taught me much and gave me confidence, and our Tonic Sol-faists have welcomed these teachings and have carried them out into the more advanced regions where he was afraid to use them.

948.—In 1834 a great singing movement commenced in the United States, when Dr. Lowell Mason, with the help of Messrs. W. C. Woodbridge and W. S. Porter, published the Manual of the Boston Academy of Music for instruction in the elements on the system of Pestalozzi. From that time till his death in August, 1872, he ceased not, by publishing, by lecturing, by holding Conventions of teachers, and above all, by his own rare skillfulness in teaching to propagate the principles of Pfeiffer and Nageli which had caused the regeneration of people’s music in Germany. With him worked heartily Messrs. Woodbury, Braulby, Root, and Seward, so that the States are filled with the Pestalozzian doctrine. Dr. Mason required his pupils to sing both the figures and the syllables. So slow are improvements in passing from one country to another, and so small and unnoticed at that time was any original literature (except in Theology) of the United States, that neither Miss Glover nor I came to know of these systems. It was not till I was publishing the second edition of my “Grammar,” in 1848, that I learnt through Mr. Graham, of Edinburg, something of the Nageli and Galin systems, and then very little. We now take pains to gather hints from every quarter, and the United States has become distinguished for its skill in the art of teaching.

**THE OLD GRAMMAR.**

949.—Nearly forty years ago the principles of Pestalozzi’s general method of instruction were applied to music and taught in several Swiss schools. The system of musical instruction in these schools was drawn up by Pfeiffer and Nageli, of Zurich, and published in 1839. The principles of this new method consisted “in laying well the foundations of the science and of the art—in giving, at the commencement a little at a time—in well separating and simplifying the elements—in rendering them familiar one at a time—advancing
constantly, though by insensible degrees—and in building little by little the science, as the practice is well established in the mind."

In 1817, Pierre Galin, professor of mathematics in the Lyceum at Bordeaux, opened a class for teaching music by what he called "the method of the meloplast." This meloplast was a board with ruled lines and without notes. By means of two wands, M. Galin pointed out two places for notes at once; and the pupil, divided into two classes, and following these indications, thus sang in two parts. He also taught his pupils a current musical hand, in which, from dictation, they could write down any melody without the aid of ruled music paper.

In 1822, M. J'eu de Berneval, then a professor of music in Paris, "modified Galin's method", and introduced, among other improvements, what he calls the monogamic signs. These are certain shapes given to the heads of notes, in his earlier exercises, by which their place in the key may be distinguished. Thus, the tonic (Do) is represented by a square head, open for a minim, filled for a crotchet—any note which may be the dominant (So) of the key in which it occurs is distinguished by a square stop in the same system; the mediant (Me) is round like the ordinary crotchet or minim—the subdominant (Fa) is triangular with its point downwards—the leading note (Re) is also triangular, but with its point upwards—the supertonic (Ray) has a crescent shape—and the submedian (La) a diamond form. Those who have studied the real qualities of notes will perceive with what ingenuity and propriety some of these shapes have been selected. "The Monogamic method," says M. J'eu, "is distinguished from all others by several characteristics. The first that will strike you is that, instead of beginning, as other methods generally do, by the study of the [absolute] intervals, our system commences with the properties of the sounds themselves. There are only seven sounds. Each of those sounds differs from all the rest in its manner of affecting the ear: therein consists its property. There are consequently only seven properties to study, and we in nowise trouble ourselves with the [absolute] intervals, whose number of major and minor combinations are interminable. The properties of the sounds are to the ear what those of colour are to the eye. * * * There is but one Gamut or Scale, for all are constructed after the same model. Our knowledge of one applies to all the rest. Once acquainted with the properties of the tonic, the mediant, the dominant, the leading note, &c., you know all the scales, since, however nuanced such scales they be, their sharps and flats, the same seven properties are therein reproduced at corresponding degrees of pitch. Music remains no more, and changes the name as you please, the fact remains the same. * * * I cannot but repeat that the Gamut contains only seven properties; however disguised by various names, we can never meet with anything but tonics, dominants, &c.; and again, no matter what be the interval, major or minor, dispersed or close, that may lead us from one tone to another, we have still but a known property to reproduce. Thus, instead of having to become acquainted with two hundred different intervals, our labour is reduced to the study of seven properties, which are easily impressed on the ear." M. J'eu reminds us that, in education, theory and practice "should ever go hand in hand. Without theory practice gropes along blindfold, and loses time first in committing errors. Again, without practice, without giving the pupil a repertory, the result is not more satisfactory: the pupil is lost in a maze of conflicting systems. In the ordinary methods of teaching, however, "the theoretical developments of the art, so conducive to its practical performance," are necessarily laid aside in the first stages (where they would be most useful) on account of the difficulties of notation, and "after six months' application the pupil is mortified to perceive that, when alone, or without the assistance of an instrument, he is not able to make out the most simple tune, and still less to write his own ideas or such melodies as he may hear or remember."

Three difficulties, he says, "are generally presented simultaneously to the learner—reading, intonations (or the art of striking the notes correctly), and time or measure." In the Monogamic System, as in our own, each difficulty is met separately before they are met combined. The causes of hesitation and fatigue are removed, and these advantages arise from "each note being in its appearance as distinct from the rest as if its name were written in full, and the respective forms being such as to convey to the eye a recollection of those essential properties which must ever be present to the mind."

The principle of relationship to the tonic or tonality (the "Common Scale") he describes thus: "By Tonality is meant the assemblage of all the properties of the gamut. It is Tonality which enables us not to confound one note with any other, and which causes us to appreciate the functions performed by every sound, whether with more or less sharpness, as the principal sound, to solve themselves finally into that one, namely, the Tonic." "Tonality," he says, "must be our support and the property of sounds our clue. The tonic must constantly resound in our ear as well as the dominant. Without the tonic no dominant can exist. Without the tonic and dominant you have no tonality. The more you advance the more you will feel convinced that, unknown to himself, the most routine music-reader clings to its "first lesson", without even being acquainted with the tonal system, and that it is only made to catch the popular taste and to improve it. These, with his very felicitous adaptations of words to popular airs, produced an impression in favour of music on the English mind, more widely spread and more deeply felt than with any other. His "Society for the Promotion of Vocal Music" had commenced by declaring a fair and open competition for all methods, when his progress was interrupted by the sudden tide of fashion which set in with the Government Singing Book.

To Boaquillon Weldon, who was appointed under Louis Phillipe, "Inspector General of Singing" for all the Public Schools of Paris, employed in teaching his pupils, what he called "L'indicatif Vocal." This Vocal Indicator had been, it seems, employed in the sixteenth century by Scauld Hayden, in whose very rare book, which he said he found the method which he adopted. It is thus described:—On a board are drawn horizontal lines in imitation of those on ruled music paper. Upon one of these lines, Weldon, in teaching, places a clef, and when he or one of the monitors touches a line or a space with the end of a wand, the pupils represent to themselves a note at the point touched by the wand, and immediately give the name and the sound of that note as if it had been
drawn on the board. By changing from one line or space to another, all the intervals are brought out, and the whole class is exercised in reading and singing without having any piece of music before their eyes. It is curious to hear the voices of the children follow in unison the gestures of their master, who thus runs over all the parts of the board." In order that the pupils, when out of the great room, may exercise themselves, M. Wilhem shows them that they always carry about with them a "vocal indicator;" for when the hand is open, the five fingers placed parallel, imitate the five lines of a musical staff. This is what he denominates the "musical hand." It is only a revival of the old Guidonian hand of the eleventh century.

This method of M. Wilhem's was adapted to English use by Mr. John Hullah, a gentleman known before as the composer of an opera, and whose excellent voice, good talents, and good disposition seem to be highly appreciated by all parties. It is generally understood that he was aided in this work by Dr. Kay (now Dr. Shuttleworth), whose private indefatigable efforts and generous sacrifices in the cause of Education cannot be too gratefully acknowledged by parties of all parties. The book thus produced was ushered into public notice with all the eclat which was naturally attached to the first singing of a great government in the art of education. Mr. Hickson, in the Westminster Review for January, 1842, thus gives his opinion of the Government plan:—"This art of teaching does not lie so much in the methods employed, as in the ability to correct the mistakes of a pupil when they occur, and explain at the moment how they are to be avoided. This art Mr. Hullah eminently possesses, and he is therefore deservedly popular with his classes. No person who wished to improve himself in the knowledge of written music, if gifted with sufficient perseverance to go through a very dry course of exercises, could fail to profit by joining Mr. Hullah's class. At the same time we would caution him against the method described in Mr. Hullah's book, as one which will necessarily fail in the hands of ordinary teachers, and which is about as ill adapted to the instruction of children as any method yet devised."

To the same opinion of the book our own previous examination had promptly and decisively led us. Those who have studied the nature of music and the principles of teaching as applied to it, and have noticed what advances had already been made towards the emanation of the art, as indicated above, will regret that M. Wilhem should have taken the pains to build so elaborate a system upon unsound foundations.

Its most obvious and disastrous fault is the adoption of the French method of sol-faing, which makes the syllables do, re, mi, &c., nothing but substitutes for the letters c, d, e, &c., and uses them to represent fixed sounds, instead of the English method which makes them synonymous with the technical terms Tonic, Supertonic, Mediant, &c., and thus establishes a connection with the science of harmony, and renders prominent the relationships of key. It is sufficiently unfortunate for us that the common notation omits this great error of preferring Pitch to Key—but, to have forced upon us also a system of tone-naming, which instead of guiding us through the mystery, plays as much at cross purposes with music as the Old Notation itself—this is unfortunately indeed. "But," it is asked, "is there not an advantage in learning to recognise the sounds of absolute pitch?" For the mere purpose of pitching the key-note of a tune, it is, no doubt, useful to remember the absolute pitch of each note in the Standard Scale. But this knowledge of pitch is "not essential" (we use the words of Dr. Rye) "either to the perception of melody and harmony, or to their execution, and it may be acquired with far greater ease after the mind has learnt to feel the relation of the notes of the scale to one another," which is essential both for melody and harmony—both for perception and execution. But are we not, by that means able to attach to each place on the staff the idea of its own proper sound, and so to read at sight any music placed before us? To which we answer:—Suppose each degree on the staff had its own proper sound of a certain pitch—and you could strike a musical note in time with the mechanical accuracy of an instrument—would it not puzzle you to find that same sound, out of your own throat, even after you had once struck the staff note?"
the memorable thing in a tone. This principle of mental association, which is so important in all education, is abused even in connection with the favourite theory of absolute mental tone. For instance; through about thirty lessons the pupil labours to associate the syllables Doh Me with the accurate intonation of a Major Third, and then discovers, to his dismay, that he will have to sing them, in half of the twelve keys, as a Minor Third! But is it not easier to sol-fa upon this plan than that which moves Doh with the key-tone? Yes, easier to sol-fa wrong, for you have no fixed mental association to guide you. It is true that you have a more direct and easy correspondence with the fault of the Old Notation; but we hold a direct and simple relation to the truths of music itself, and we always find that practice the most satisfactory, and therefore the easiest, in which intelligence bears us company. Your easy road leads to perplexity. Our apparently more difficult path brings us sooner to the end, and gives us a better view of the country by the way. Of course we move, Doh! is not difficult to teach by absolute Sol-fa Notation. We simply mention its pitch in the signature. And even when applied to the Old Notation, on the plan described in the second appendix to this work (and now in No. 9 "Reporter," and "Staff Nota- tion," all difficulty vanishes; the relative position of the syllables on the staff are really learnt as quickly as their absolute and unchanging places on the other plan, and when once learnt, they apply to all keys alike.

The other prominent defect of this method, which, like the preceding one, it has in common with many other methods, is the development of intonation by means of "absolute interval," beginning with seconds, thirds, fourths, &c., instead of using the principles of "key-relationship," and beginning with those notes whose consonance with the tonic is most easily recognised. It is obvious that the voice will be most correctly tuned by studying first, those intervals which the ear can most easily and with the greatest certainty recognise, such as the perfect concords—the octave, the fifth, and the third from the key-tone. The frame-work of the scale being thus firmly put together, the other tones can be easily attached. But to begin tuning the voice by means of the worst of the discord—the second—is preposterous indeed, and it appears still more so when you consider that, in scientific accuracy there are three different sorts of seconds in the scale, besides that two are "semitones," three of the "whole tones" are much larger than the other two. The first second below the key-tone (Re), and the first above it (Mi), lead to the most difficult tones of all the scale. What a strange standard of accuracy is this, to guide the pupil in his first efforts to attain perfect tone! We need not wonder at the harshness and untunableness of voice which commonly results from this system.

Mr. Hickson, in the review above mentioned, has the following admirable remarks on these subjects. "We attach comparatively little importance to exercises of fourths, or sevenths, or any other intervals; they may be learnt by ear as well as nursery songs, and are so learnt in large classes; but the difficulty is in remembering, when fourths, thirds, sixths, and sevenths are grouped promiscuously together, what is the precise sound belonging to each, and to learn this without the incessant practice of professional singers, which makes it an affair, not of mind, but of habit, an appeal must be made to the understanding, and the pupil must be taught to mark the quality of the sounds characteristic of the different intervals. [For the rest of this quotation see above, p. 89."

Dr. Mainzer adopted the same false method of sol-faing. He also employed, in his large classes, the piano, an "imperfect" and "tempered" instrument, to guide and form the human voice, which is naturally a "perfect" instrument not needing "tempera-ment"! There was little of system or method in his plans, but much of generous enthusiasm. His "Choruses," so simple and yet so effective, show how well he understands how to wield large masses of voice; and his recent work, "Music and Education," is full of learning, genius, and poetry.

The Rev. R. J. Bryce, L.L.D., Principal of the Belfast Academy, well known and distinguished as an educa- tionalist, published in 1845, "A Rational Introduction to music"—the word Rational "merely indicating that the object of the work is to explain reasons as well as to make known facts." "The teacher must remember," he says, "that the great secret of success is to call in the understanding to the assistance of the ear at every step." The Principal and Masters of the Belfast Academy had tried the system of Wilhelm, and found it to fail. They gave every consideration to that of Mainzer, and saw no reason to expect better results. It appears that no pupils derive much improvement from either, except those who are gifted with a naturally good ear, and who, therefore, would improve under any system; at least those make scarcely any progress towards the art of singing at sight." Dr. Bryce perceived clearly that interval must be measured from the key note. "If we attempt," he says, "to teach a class by directing their attention to the absolute pitch of the notes, those who have a good ear will unconsciously pick up some idea of the relative pitch, and will thus derive some advantage in spite of the system. Those whose ear is less perfect will receive no benefit at all; except, perhaps a little more relief for music, in consequence of hearing it so much and so attentively. Such is the system of Wilhelm, and such are its results. If, on the contrary, we take a class of the class to the relative pitch of the notes, and make them sing an interval —1, 0 (Doh, Soh) for example—in as great a variety of keys as the compass of their voices will allow, those who have only a tolerable ear will easily and rapidly form an accurate general idea of the relation between the key note and the fifth in all scales whatever, and will be able to sing the fifth to any note that may be given them. Two, three, or four lessons will suffice to give a general idea of the character and effect of the other notes; after which a large proportion of the class will be able to make out for themselves any easy tune without ever hearing it sung or played, while those whose ear is not so good, will be able to follow with a degree of accuracy and confidence not attainable by any other method of teaching.

Dr. Bryce lays aside the Old Notation for the first nine lessons and the first sixty-three exercises. He uses the figures 1, 2, 3, &c. ("one", standing for the key note, and so on), to represent notes to the eye, but employs the sol-fa syllables, as we do, for the vocal exercises. He adopts what we are accustomed to regard as the wrong method of developing interval, and the wrong view of the "minor scale." But the work is distinguished by great conciseness by science, and by teaching skill. We earnestly hope that in a future edition Dr. Bryce will be encouraged to develop more fully in their teachings on the science of music. A friendly criticism in his preface, and kind notice of the former edition of the present work, led to a correspondence from which, as well as from a diligent re-perusal of Dr. Bryce's own book, the editor has very greatly profitted.
and he takes pleasure in thus acknowledging his obligation.

The Rev. J. J. Waite (whose devout and generous labours in all parts of England and Scotland have done more than anything else, in these latter days, for the revival of Psalmody) produces very excellent practical results in his large congregational classes, without much either of theory or system, by leading his pupils in the simplest way to measure interval from the keynote. He uses the figures in his vocal exercises, and the plan which Dr. Bryce learnt, he says, from Mr. James Gall, jun., of Edinburgh, and which we have known to be used by several organsists in Edinburgh, is this: The seven figures, as at first sight, an advantage over the seven syllables, inasmuch as the figures have not to be learned, and this is an important matter in such classes as Mr. Waite has to instruct. But it should be remembered, first, that in seven minutes a pupil may learn the seven syllables by rote, perfectly, both backwards and forwards; secondly, that the figures, especially six and seven, are not so pleasant to the ear as the syllables; thirdly, that the "accidentals" are much better represented by individual names, as Fa, Ti, &c., than by the awkward sounds, "fourth sharp," "seven flat," "five sharp," &c.; fourthly, that, by using the figures in this way we are deprived of the advantage of using them to indicate the successive tones of a musical phrase, as in our ear exercises; and, fifthly, we should add, the distance from the keynote, above or below, which gives a tone its characteristic sound, but which cannot be read from the key-tone, is not alone the measured distance from the keynote, above or below, which gives a tone its characteristic sound, but which cannot be read from the key-tone, is not the principle on which Mr. Waite has worked. We have therefore preferred the system of distinct names.

Mr. Waite does not, like Miss Glover and Dr. Bryan, place the old notation for a time, but he accompany's it, through nearly the whole of his course, with the figure notation as an interpreter. This constantly tempts the pupils to sing from the figures rather than from the notes above, as they find the figures easier. Should they not be taught on this plan, the principle of key relationship, and the "danger of unfitting the child to walk alone by too long a use of the go-cart. We can bow to him to see that his method, especially when the pupil has received the above warning, as a very effective pincer in the glorious Reformation of Psalmody -- Grammar of Vocal Music," pp. xx to xxxiv.}

**THIRTY YEARS OF THE "FIXED DO."**

930 -- It is about 32 years since Mr. Hullagh commenced the apostleship of the fixed Do, and if aristocratic patronage and official authority, without public test and proof, could have availed in England, the fixed Do would have reigned triumphant, but reluctantly, over the schools of the Kingdom. This gentleman had all the advantage of aristocratic patronage. The first edition of his book was issued at the Government Stationary Office. Great social influence was employed in his favour, and the profession of teachers could afford to come to his aid. Nearly all the Training Colleges of the Kingdom are strongly patronised by Government, so that nearly a whole generation of the schoolmasters of Great Britain have passed the usual course of about 100 lessons on this system, and ought to have left their Colleges able to read simple music and able to teach it; and all this with such poor result, as Mr. Hullagh's own Report bears witness to. He says that even pupil teachers entering the Normal School always declare that they have not been "taught to do anything in music." Perhaps I cannot show the failure of the Wilhem method more vividly than by relating an incident which occurred 15 years ago. From the Daily News of November 4th, 1855, it appears that a Conference of about 600 National and British School teachers assembled at the Aldergate Institution to discuss the subject of Music. The Tonic Sol-fa Association invited its members to attend. One of these members -- Mr. W. E. Hickson, the Father of English school music; Mr. Parsons, of the Blue Coat School, Westminster; Mr. Daintree, of Heberley College, Mr. Crampson of Brentford; Mr. Murby of the Borough Road Normal School; Mr. Tilsley, of the Frivy Council School; Mr. J. G. Martin, who are not advocates of the Tonic Sol-fa method, took a principal part in the discussion. Part of my speech is reported thus: - In his recent visits throughout England and Scotland he had noticed that the advocates of the fixed principle were becoming fewer and fewer. Wherever else Mr. Hullagh, in his system might thrive, it did not thrive in schools. (Hear, hear.) There it assumed the shape of certain sheets which remained in dusty cupboards and drawers. He was speaking to an assembly of teachers, and if what he had said were not true, let them say so. (Cries of "It is true!") Among some 200 musical Day School teachers there was not one dissentient voice. I need not say that what was so entirely dormant in Schools 15 years ago, is now dead. It lingered longest in the Training Colleges, but only a few of them now adopt it. The only power it possesses comes from the old halo of official approval, which still gives it the right to close thousands of school doors against other and more practicable systems. Slowly, indeed, but recently with marked success, Training Colleges and Schools have welcomed the moribund Do and the Sol-fa systems, but now, all that mighty force of Government patronage, of official mould which has checked the growth of school music for 23 years past, is again breaking loose on the wrong side. I believe it is the rally of a "forlorn hope," but it will require the best efforts of the friends of true teaching to defeat it. The Committee of Council did not know what they were doing. As statesmen their intention is to deal fairly with those methods which are really and actually doing the work of school music in England at the present time. If, being ignorant of the state of things, they appointed an educational opponent of the chief workers to the post of Inspector, it was only an error of judgment, and, if Mr. Hullagh had used his power as an examiner of results, like other Inspectors, and not as a judge of methods and notions, as indeed he promised, there would have been some chance of fair play.

**Teacher's Manual.**

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Of Mr. Hullagh himself I wish to speak with the respect due to a cultivated musician and a noble mind who has a real desire to promote the music of the people. * * * * * * * * * * * *

His method had a ready success for the first season wherever classes were established, because his Part I. is all in the key of C, and the sol-faing was therefore sol-faing from the tonic, but when in a second and a third season, Part II. he changed the key, the strong association of syllable and interval which he had established in the first course became a hindrance to him in the absolute pitch sol-faing of the new keys. Hence it came to pass that the same Part II. was insisted on by the teachers, the more as they met away his second movement, commencing in 1847, reached the hey-day of its metropolitan prosperity in 1850, when there were at St.
ADVANTAGES AND DEFECTS OF THE MAJOR THIRD OR LANCSHIRE SYSTEM.

Martin's Hall (built largely by the subscriptions of Mr. Hull's attached pupils), 450 pupils in his First Upper School, 290 in the Second, and 700 in the various Elementary Classes. After this it declined in London as it had already done in most of the provincial towns. It was in 1858 that the schoolmasters gave the testimonies mentioned at the beginning of my "Reply." But I gladly acknowledge his long service to the public at St. Martin’s Hall, when, at great risk to himself, he led the way in that system of making the people acquainted with good music, which is now so generally and even profitably carried out in the popular evening concerts. I also think that great usefulness to the cause of popular music has sprung from his little volume entitled "The History of Modern Music," which is, next to Kiesewetter's, the best I know in the English language for showing the progress of music itself, as distinguished from the exhibition of musical curiosities and the retailing of musical gossip. — "The Present Crisis of Music in Schools," by John Oarens, Pp. 1, 2, & 86, 90. Published Oct. 20, 1873.

THE MAJOR THIRD SYSTEM.

961. — This system is called the old Lancashire system, because Lancashire singers have made it famous, and Mr. Pawlett, of Bolton, taught many pupils by means of it. It is easy to see how it must have sprung from the way in which Guido's "hexachord" was used in the sixteenth century. The scale came to be represented by Ut, Re, Mi, Fa, Sol, La, Mi, Fa. See above, p. 363. Having thus got Fa for the upper octave of the tonic, the Sol, La naturally followed. And as the delicate and beautiful arrangement of tones within an octave which we now call The Scale, was but little understood at that time, some one probably came to the conclusion that the syllables Ut, Re, were of no use, and that the scale might as well be represented thus, Fa, Sol, La, Re, Fa, Sol, La, Mi, Fa.

This done, it was found that Mi always stood at the top of a semitone, and that Fa always stood at the bottom of one,—one being the downward leading-tone, the other the upward. This gave to each of these two syllables a recognisable character, or as we should now call it, a mental effect; and when the learner was able to place these syllables properly on the Staff, he knew something of the effect his tones were to produce. So this way of teaching a sense of mental effect must also have attached to the syllables of the recurring major third, Fa, Sol, La, Re, Fa, Sol, La. For although, in the lower major third, the properly "desolate and awe-inspiring" Fa would have given to it the mental effect of our "strong and firm" Do, the "grand and clear" Sol would have the effect of the "rousing and hopeful" Ray, and the sorrowful La would have the effect of the calm Me,—yet these effects are, at least, not contradictory; there may be some similarity between them. I think that these Lancashire syllables could not have rendered the aid to singers which they did render if they had not associated themselves in the memory with some perceptions of character and effect. Indeed Mr. Pawlett recognises this at p. 40.

They find the advantage of these sharp and flat effects in sol-faing transitions. In transition to the first sharp key they had only to set up a new Mi, and in passing to the first flat key they had only to start a new Fa. Thus—

\[ \begin{align*}
    Fa & \rightarrow Di \rightarrow Fa \\
    Mi & \rightarrow Re \rightarrow Fa \\
    La & \rightarrow Do \rightarrow Sol \\
    Sol & \rightarrow Di \rightarrow Fa \\
    Sol & \rightarrow Do \rightarrow Fa \\
    Re & \rightarrow Mi \rightarrow Fa \\
    Do & \rightarrow La \rightarrow Fa \\
\end{align*} \]

Would be sol-fa thus—

\[ \begin{align*}
    sol & \rightarrow sol \rightarrow fa \\
    sol & \rightarrow sol \rightarrow fa \\
    fa & \rightarrow fa \rightarrow sol \\
    fa & \rightarrow fa \rightarrow sol \\
    la & \rightarrow la \rightarrow sol \\
    la & \rightarrow la \rightarrow sol \\
\end{align*} \]

See Pawlett's "Lancashire Vocalist." The Rev. W. Woodman, however, in his larger work. "Singing at Sight made easy," would express mere passing or cadence transitions by Fa, as we do. See p. xx. The following—

\[ \begin{align*}
    & \rightarrow - \rightarrow \rightarrow - \\
    & \rightarrow - \rightarrow \rightarrow - \\
\end{align*} \]

Would be sol-fa thus—

\[ \begin{align*}
    fa & \rightarrow fa \rightarrow sol \\
    fa & \rightarrow fa \rightarrow sol \\
    la & \rightarrow la \rightarrow sol \\
    la & \rightarrow la \rightarrow sol \\
\end{align*} \]

Two sharp removes, thus—

\[ \begin{align*}
    & \rightarrow - \rightarrow \rightarrow - \\
    & \rightarrow - \rightarrow \rightarrow - \\
\end{align*} \]

Would be sol-fa thus—

\[ \begin{align*}
    fa & \rightarrow fa \rightarrow sol \\
\end{align*} \]

Or in extended transition thus—

\[ \begin{align*}
    la & \rightarrow la \rightarrow sol \\
\end{align*} \]

Two flat removes, thus—

\[ \begin{align*}
    & \rightarrow - \rightarrow \rightarrow - \\
    & \rightarrow - \rightarrow \rightarrow - \\
\end{align*} \]

Would be sol-fa thus—

\[ \begin{align*}
    fa & \rightarrow fa \rightarrow sol \\
\end{align*} \]

Four flat removes, thus—

\[ \begin{align*}
    & \rightarrow - \rightarrow \rightarrow - \\
\end{align*} \]

Would be sol-fa thus—

\[ \begin{align*}
    fa & \rightarrow fa \rightarrow sol \\
\end{align*} \]

The defects of this system are—1st, It can have no unchanging association of syllable and interval, and the syllables alone would suggest no picture of interval to the mind's eye. At the side is a three-column modulator with the Lancashire syllables in italics by the side of our own letters. From this it will be seen that the syllables Sol, Fa

are sometimes used for a downward step, sometimes for an upward step, without any octave marks to distinguish them, and so on. In the same way the syllables Fa, La, are sometimes associated with an upward major third, and sometimes with a downward semitone; while we have in the above examples (taken from Mr. Fawcett's and Mr. Woodman's books) two cases of Fa repeated. In the first case, the second Fa is a greater step below the first, and in the other case the second Fa is a major third below the first! The association of mental effect with the syllables is more important than that of interval. This it possesses in some degree, as I have shown, and this alone accounts for the measure of success which the method has obtained.

2nd. Its syllables ignore the scale, and, by the help of the unfixed Mi, twist its major third about, in the key or out of the key, it matters not which. Now the key is the first and principal thing which a musical student has to understand, and to help the memory and the thought, it is necessary that each constituent of it should have its own syllabic name. It is a great mistake to think that the fewer the names the simpler the system, unless there is first a name for each important, distinct thing. Mr. Robert Griffiths well said in an old controversy on this subject: "As soon as you will show me that it is better to call seven members of one family by three names used twicer ever, and one only once, then I shall be content to call the seven tones of the scale by these four names thus curiously distributed among them." This weakness of the system as an indicator of musical truth is shown by the fact that Mr. Woodman, when speaking of the tones of the scale is obliged to use the roundabout language, the "Tonic Sol," the "Subdominant So," the "Dominant Sol," the "Supertonic Sol," etc.

3rd. These syllables have no meaning apart from the Staff Notation to which they cling. They cannot be used as a language of music. They necessarily begin with the simple heterogenous intricacies of that notation as a burden on the teacher. See above, p. 338.

THE COMPLETE-SCALE SYSTEM.

952.—This is often called the Yorkshire system, because the Yorkshire singers have made it known, and Mr. William Jackson, of Masham and Bradford, taught it very widely. It is the system of Ford, Webbe, and other English teachers. It uses the same syllables which we employ, except that we have changed the Ti into Te for the sake of the initial, and so completes the scale. The Complete-scale sol-faists, as long as they adhere exclusively to the Staff notation, find great difficulties in transition and modulation, because they must first know the music—harmony as well as melody—so as to see where the key is changed. The Major Thirdists have the advantage over them in this respect, because they can move their Mi and Fa about, just as the accidentals come, without understanding the change of key. The Tonic Sol-faists have the advantage over both, because the change of key and mode through which the music is passing, is faithfully reflected in their notation. Their notation tells them what the others have to find out by a careful study of signatures, accidentals, and chord progressions.

THE GALIN-PARIS-CHEVE SYSTEM.

953.—See a number of interesting notices of this system in the "Tonic Sol-fa Reporter," 1861, p. 75; 1867, pp. 191, 147, 163, 166; 1874, p. 173; 1875, pp. 94, 123. This system is used not only as an introduction to the Staff, but as an independent notation, although at the present time very little literature has been published in it.

MR. CACHEMAILE.

954.—The following is a brief description of the system as applied to Vocal Music. As to Tune.—The seven names of the scale, bearing the French names Ut, Re, Mi, Fa, Sol, La, Si, are represented by the numbers 1, 2, 3, 4, 5, 6, 7. For the lower octave, these numbers have a dot placed under them, for the upper octave, a dot above. It should be understood that the notes are called by their names; but when written down or in any way represented to the eye, they are known by the numbers.

\[ d' = 1 \]

This is taken as the model of all sharps, which are represented by a downward stroke from right to left through the number belonging to the note. In like manner m' is taken as the model of all flats, which are represented by a similar stroke from left to right through the number. In naming a sharp, the vowel of the note is changed to e, thus Fa, Fa; in naming a flat, to eu, thus Mi, Meu; which we call Meu.

In transition, the bridge-tone bears the amalgamated names of both notes; thus, what we should call s'Doh is ut, i.e., sol and ut; what we should call d'Sinh is e, i.e., ut and sol. The transition itself is represented to the eye by the two numbers of the bridge-tones with a stroke between them; to this is added the name of the bridge-tone, and an arrow to tell the singer whether the next note be above, in unison with, or below that he has just been singing; also the name of the new key.

The Minor is built upon So, or number 6, just as in our own system.

As to Time.—Only the strong accents are marked, by bars, not the separate pulses; but each note-number standing by itself is understood to fill a pulse, a dot represents the continuation of a note through another pulse or part of a pulse, and silence is represented by zero. For the manifold divisions of a pulse the same symbols are used, but all that belong to one pulse are tied together by a bar over them all. Under one whole-pulse bar there may be various subordinate combinations of two or three, respectively tied together by shorter bars under the long one. Thus a number standing by itself is to be held a pulse, and any collection of numbers, dots, or zeroes—provided they are tied together by the horizontal bar—are to be held the same time.

The Staff Notation is taught much as in Mr. Curwen's Treatise. (Chevy Preface continues.)—Here I must, in passing, refute a most specious but most absurd objection. I give it in all its force:—"You begin to teach music by means of symbols different from those in ordinary use, but later on you teach your pupils to read those old symbols which you declare to be bad. Why not then begin with the old symbols, since you are obliged to come back to them at last? Why waste your time in learning symbols which are of no use, and which you must at last throw aside?"

Certainly this seems a crushing objection, yet there is really nothing in it. For what does the student desire? He wishes to know music; that is to say, 1st, That on looking at a page of music he shall be able to sing it in time and time. 2nd, That on hearing an air he likes, he shall be able to write it down without having to pick it out on an instrument. 3rd, That on looking at a page of music he shall be able to analyse it, as regards either melody or harmony.

Now it is a notorious fact, that by using the ordinary musical notation, very few persons indeed reach the three results just mentioned, and one of the chief reasons for this failure is, that the ideas are so hidden under the symbols which they can be discovered only with extreme difficulty. This is the key theory. Whereas, on the other hand, if use is made of the new symbols,
which are perfectly good, and which may be mastered in a few moments, one can very soon learn all the ideas of Tune, Time, and Theory; then there only remains to discover well-known truths under bad symbols. Now any one who does this, whereas very few can master unknown facts only by means of bad symbols. By making use of correct symbols music is rapidly learnt; and when music itself is known, it can be read from the notation still in common use.

But I hope the day is not far distant (says Chevè) when all vocal music shall be printed in the Figure Notation. Then everyone will be able to learn to read music with ease and confidence. Then the poor also will have his music, and at a very small expense will be able to form a valuable musical library, which will be a solace in his troubles, and a useful and pleasant companion in his leisure. The public houses alone will lose by it, but what an immense influence for good will be exercised on the masses of the people!

Finally, I repeat, that for the problem proposed to be rightly solved, it must be put in easy reach of the working-man, without any loss of the time he has to rid himself of this knowledge. There must be neither laborious process nor loss of time to discourage him; and music must cost him no more than the pages of any other popular publication. I feel confident that the labours of Galin and of his school lead directly to that end, so important and so much to be desired."

Having thus set forth the views of Galin and his fellow-labourers, I, (says Chevè) will offer a few concluding observations.

Here is a method, in principle almost identical with ours, and very similar in detail; developed by able men, and widely adopted in a neighbouring country; officially recognised, and proved capable of producing remarkable musical results. Surely it is a satisfaction to see that the principles for which we contend are so sound in themselves, are established on such solid foundations, and stand the test of such extensive experience. But this immediately suggests the question—Which is really the better of the two methods? To answer it fully would require a minute examination of both, which time will not allow; but, admitting the similarity of the two in principle, I think we may justly claim some solid advantages on our side.

In Galin's method the notes of the scale are represented by numbers. This is easily accounted for, inasmuch as the whole system has been developed by mathematicians. But each note also bears a name by which it is called. Now our method is simpler, and therefore easier for beginners. We have but one and the same symbol for both purposes,—for the name of the note and its representation to the eye. The name Doh is the same as appears on the Modulator, and is printed in our music books.

Again, though Charts are used for pointing tune, they resemble our Harmony Chart rather than our Modulator; for they contain only the tonic chord in the centre column, and a related chord on either side, there being a separate Chart for each set of three chords, major and minor. Nowhere in the Instruction Book, nor in the interesting account in the "Reporters," for June 15th, 1874, can I discover that accurate and beautiful panoramas of Tune—the Modulator—showing a complete scale, with all its related scales. It appeals directly to the eye, and, as we all know, is the easiest and most reliable means of accurately teaching musical interval. Now the Modulator is the very backbone of our system, the very foundation of our teaching. The merest tyro, if only he stick to the Modulator, cannot go far wrong; the most advanced teacher, if he neglect it, cannot do good work.

Moreover, though constant reference is made to the tonic chord, yet as Galin deduces the theory of the scale from major and minor seconds, the teaching is stepwise, gradually widening the intervals, rather than by separate chords and mental effects, as with us.

We have borrowed from the French school that admirable invention the Time-names, whereby the sense of rhythm can be so readily developed, and even the minute divisions of a pulse so easily learnt. But in the representation of time on paper, our notation is far more pictorial and accurate of the two. With us the length of a note is represented to the eye by the corresponding portion of the pulse or pulses it fills. But with them, the shorter the note, the more elaborate the symbol to represent its duration. Thus 5 stands for a full-pulse sol; but suppose the sol is to be only a quarter-pulse note; you have first to place a zero to the left, and a bar over this 0 and 5; then again a zero to the left of that double symbol, and a bar over the whole, thus 0 0 5. The first 0 on the left represents the silent half-pulse, the second 0 represents the silent quarter-pulse; the long bar covers the whole pulse, the short bar the half-pulse. Thus, in order to express that this sol was only one-fourth the length of the former sol, no less than four other symbols have been added, and the whole now fills at least three times the space which is taken up by one whole pulse.

When the time divisions are more complicated, the symbols are still more elaborate. In all this, too, a separate and zero—three to represent silence; whereas with us absence of sound is represented in the simplest manner possible—by absence of note. We have good reason, then, to sing to our excellent Time Chart, which so clearly represents to the eye all the divisions and combinations of Time.

As to the results aimed at, or attained, it is well worthy of remark how, throughout this Instruction Book, the being able to read the Staff notation in any key or clef is considered an essential part of musical knowledge. And rightly, too; for the greatest masters of the art have used it to express their ideas, and in it the immortal creations of their genius are couched. The one who can justly claim to be a musician who is unacquainted with that notation. Accordingly, devices without number have been employed that the other method, for enabling persons to use the Staff while singing on the movable Doh system. But they are worth comparatively little, and when the device is removed, the learner finds the Staff and its keys and clefs little less perplexing than before. It is infinitely better to learn music itself with a simple notation, and to get firm hold of musical facts and truths; then learning the Staff notation is merely the passing to another set of symbols. This doctrine is held alike by Chevèste and Sol-faists, and is abundantly confirmed by experiment. It is a perfectly fair question to ask of us, or of any who claim to have developed new and better methods of teaching—"Can you read the works of the great masters in the notation in which they wrote them?" And reformers must be ready at any time to show not only that they know music in their own particular notation, but also that they are as much or more at home in the Staff notation as are those who refuse to recognise any other system of noting down musical truth.

It appears that the Galin-Paris-Chevè method in France is publicly and officially recognised, and has moreover the hearty support of a large number of leading musicians. But it has won this position by its own merits, and by its students beating the students of the ordinary methods on their own ground.
In public competitions the Chevèists undertake to read in any key and any key, and to write down in like manner from dictation; in short, they claim to have thoroughly mastered all the difficulties of musical notation. We, too, can produce like results, and with our still better method, must take care not to rest content with being known only as Sol-faists, but must show that our musical knowledge is not tied to one particular set of symbols. Public competition has done a vast deal for the French method. Let us, then, gladly avail ourselves of all similar opportunities of submitting our own system to the judgment of the intelligent musical public. We have no need to shrink from the test proposed in Chevè's Preface. He supposes that the persons are gathered at hazard, but then they are willing to learn. This is an essential qualification, and in it lies the secret of success. Each person in the class is to have about 150 lessons on the whole, at first in private, then in public; moreover, each student is to supplement the class instruction by half-an-hour's work at home daily. That number of lessons represents at least seven of our ordinary Elementary Courses; and with this time at their disposal, there are not a few amongst our skilled teachers who could take in a worthy band of competitors. Be this as it may, let us take care that we aim at individual excellence, as promoted by our system of Certificates. We need not abandon Sol-fa for Chevè, only let each Sol-faist faithfully endeavour to cultivate and improve to the utmost the musical talents God has entrusted to his care.

ALTERATIONS IN THE STAFF NOTATION.

955.—Since the wide spread of the 'Tonic Sol-fa movement has called general attention to the deficiencies of the Staff Notation many attempts have been made to amend it, and some of these have had considerable acceptance. Mr. Brechin's was the first. It altered the heads of the notes on the Staff into our Sol-fa letters, using capitals, and employing open letters for minims and closed ones for crotchets and quavers. Next came Mr. Young's. This indicated the place of the key-tone by means of a dotted line, or of two dotted lines if the key-note were in a space. In transition the places of these dotted lines could easily be altered. After this came the Combined Notation, much used for a time by one of the Scottish publishers. It placed the Sol-fa letters by the side of the notes on the Staff. Others have adopted the plan of placing the Sol-fa letters above the notes. And the Union Notation places them within the heads of the notes. Several others have proposed to alter the Staff itself, adopting some modification of Mr. Lunn's plan, described above, p. 99. Mr. Sedley Taylor, in the Transactions of the Musical Association, has proposed a plan by which the place of the key-tone was indicated by waved lines; and Dr. Stainer, in the same Transactions, proposes to "do away with accidentals and key signatures by using diamond notes for sharps, round for naturals, square for flats, leaving the rest of our musical notation untouched." I cannot doubt that this indicates the beginning of some great and useful changes in the Staff Notation. But, even supposing the best that we can wish, it seems to me that our Tonic Sol-fa syllables and our bridge-tones in transition must still be employed for the sake of their mnemonic power. I also think that even if a satisfactory Staff Notation were invented the Tonic Sol-fa Notation would still be needed. 1st, For the sake of its cheapness; and 2nd, For the sake of its educational simplicity. The various Letter-note, Combined, and Union Notations, seem to me, as introductions to the Staff Notation, to go too far—to tell too much; and, as substitutes for the Staff Notation, not to go, in the way of improvement, far enough. It is very note-worthy that those who have "gone off from us," rejecting our method, but holding our notation, have prospered more than twice as well as those who have rejected our notation while valuing our method.

INTRODUCTORY AND CONCURRENT NOTATIONS.

957.—The Tonic Sol-fa Notation (like that of M.M. Galin-Paris-Chevè) does not propose to alter or supplant the Staff Notation, neither does it merely supplement it. It seeks to be true to music itself,
and so to become the best and readiest interpreter of all notations. But it is also, more than any other at the present time, a concurrent notation. It cannot compare its literature with the vast stores of the Staff Notation, to the mastery of which it presents a key. But, as a notation from which so may thousands of the people habitually sing, and in which some 40,000 or 50,000 pages of music are already printed and in common use (1759) it may be fairly said to run along by the side of—to be concurrent with—the Established Notation. The following extracts will show how we justify the existence of this notation. An admirable article by Mr. Merryees, in "Reporter," 1873, p. 259, illustrating the common prejudices against our method and notation, is also worthy of study.

**The Tonic Sol-fa Notation.**

957.—The general reader will wish to know why we adopt a new notation—adopt it exclusively in our early teaching, and concurrently even in our latest instructions. Perhaps this can best be shown by the following quotation, from a recent scientific work, entitled "Sound and Music," by Mr. Sedley Taylor, late Fellow of Trinity College, Cambridge, a practical musician as well as a man of science.

"(P. 298). "The musical notation in ordinary use evidently takes for granted a scale consisting of a limited number of fixed sounds. Moreover, it indicates, directly, absolute pitch, and only indirectly, relative pitch. In order to ascertain the interval between any two notes on the stave, we must go through a little calculation, involving the clef, the key signature, and perhaps, in addition, 'accidental' sharps or flats. Now these are complications which if necessary for pianoforte music, are perfectly gratuitous in the case of vocal music. The voices want only to be told on what note to begin, and what intervals to sing afterwards, i.e., it is concerned with absolute pitch only at its start, and needs to be troubled with it no further. Hence, to place the ordinary notation before a child who is to be taught to sing, is like presenting him with a manual for learning to dance, compiled on the theory that human feet can only move in twelve different ways. Not only does the established notation encumber the vocalist with information which he does not want; it fails to communicate the one special piece of information which he does want. It is essential to really good music that every note heard should stand in a definite relationship to its tonic or key-note. Now there is nothing in the established notation to mark clearly and directly what this relation ought, in each case, to be.

"The essential requisite for a system of vocal notation therefore, is that whenever it specifies any sound, it shall indicate in a direct and simple manner, the relation in which that sound stands to its tonic for the time being. A method by which this criterion is very completely satisfied shall now be briefly described. * * * *"

"I have enjoyed some opportunities of watching the progress of beginners taught on the old system, and on that of the Tonic Sol-fa, and assert, without the slightest hesitation, that, as an instrument of vocal training, the new system is enormously, overwhelmingly superior to the old. In fact, I am prepared to maintain that the complicated repulsiveness of the pitch notation, in the old system, must be held responsible for the humiliating fact, that, of the large number of musically well-endowed persons of the opulent classes who have undergone at school an elaborate instrumental and vocal training, comparatively few are able to play, and still fewer to sing, even the very simplest music, at all. See an average young lady to accompany a ballad, or to sing a psalm-tune she has never seen before, and we all know what the result is likely to be. Now, there is no more inherent difficulty in teaching a child with a fairly good ear to sing at all, than there is in making him read ordinary print at all. A vocalist who can only sing a few elaborately prepared songs ought to be regarded as on a level with the schoolboy who should be unable to read except out of his own book. If evidence be wanted to make good this assertion, it is at once to hand in the fact that the youngest children, when well trained on the Tonic Sol-fa system, soon obtain a power of steady and accurate sight-singing, and will even tell you whether a new tune pleases them or not, after merely glancing through it, without uttering a note."

958.—"It will interest my readers to see how other men of science—being at the same time musicians—look at the problem which they see Tonic Sol-faists practically working out. It should be remembered, however, that men of scientific studies know the value of accurate naming so well that they never have any prejudice against a new notation as such. Chemists, mathematicians, and others, gladly welcome a new notation if it gives them the least help in teaching, in remembering or studying a science. General Thompson, author of the "Theory and Practice of Just Intonation," as well as of the "Anti-Corn-Law Catechism," says:—"The great engine of their success is their notation, by which the key-note, second, third, &c., is always represented by the same symbol. Nothing is easier than to read the Old Notation with constant reference to the places in the key when the habit is acquired. But the question was how to acquire the habit, and this is what the Tonic Sol-fa Notation teaches.——"Just Intonation," p. 97.

"Professor Helmholts, whom Professor Tyndall speaks of as "the best head in Europe"—a Musician, as well as professor of Physiology and Natural Science at Berlin—says, in Appendix XIV to his "Theory of the Sensations of Tone, as a physiological foundation for the theory of music":——"It cannot be denied that this notation has the great advantage of giving prominence in teaching singing to what is of the greatest importance to the singer in determining the tone—notably, the relation of the tone to the tonic. Only a few persons of extraordinary powers are able to fix and recognize an absolute pitch when other tones are sounded near it. Now the usual musical notation only directly gives the absolute pitch, and that only for a tempered intonation. Any one who has been used to sung at sight, will know how much easier it is to do from a pianoforte score in which he can see the harmonies, than from a single-voice part. In the first case it is easy to see whether the tone to be sung is the fundamental tone, third, fifth, or dissonance of the chord struck, which is a sufficient guide; in the second case the singer has only to take the required intervals up or down as well as he can, and trust to the accompanying instruments and
other roles for forcing his own voice into the proper pitch.

"Now the facilities which a singer, well acquainted with musical theory, derives from the pianoforte score, are immediately presented by the Tonic Sol-fa Notation, even to the un instructed. I have convinced myself, that the use of this notation enables a person to sing from a single-voice part much more easily than if it were written in the ordinary musical notes, and I had an opportunity of hearing more than 40 children, between 8 and 12 years of age, in one of the working-class schools of London, go through singing-exercises, with a certainty in reading the notes, and a justness of intonation which astonished me."

In a paper read before the Society of Arts, April 20th, 1870, A. J. Ellis, Esq., F.R.S., says:—

"The established musical notation, which every one recognises as necessary to be learned, was invented for a system of temperament now known as the unequal or old organ tuning, which is practically obsolete. It is ill adapted even to the present finger-board and tuning of the piano and organ. But for singing it presents such difficulties that amateur singers at sight were practically unknown. It also presents great difficulties in the theory of harmony, while it is helpless in representing just intonation. To obviate these difficulties Miss Glover invented, and Mr. John Curwen, with extraordinary perseverance and success, has worked out an entirely different system, known as the Tonic Sol-fa Notation, which enables the pupils to understand the thing music and the thing harmony, and has made sight-singers and practical harmonists plentiful. More than this, owing to the common relations of the scale, it was found that those who had thoroughly mastered the Tonic Sol-fa Notation, without any further instruction, to read the Old Notation in their own sense, and hence to sing at sight in any key or clef, a feat thought to be impossible on a large scale."

"The friendly appeal is as follows:—

"Dear Mr. Curwen, will you allow your American friends a frank word on this subject? The real issue between Mr. Hullah and yourself is no Notation, but something far bigger and more vital, in which you are so right and he is so wrong, that in a fair way one could not stand a moment; but what a disadvantage your Notation places you at! What could Mr. Hullah have done had
your work been in the usual notation of the world! Surely you will not so dare to say they could not have learned it, for the same work, essentially, is being done in the usual notation all the time, just as popularly and just as well as you do it, as we think you know.

The difficulty in England, when you began, was not notation, but disorder in the elementary principles of music and in vocal culture.

If a new notation helped you to get the ears and hearts of the people, it has served its use, and we heartily wish you would drop what, we are sure, never can become the musical notation of the world."

When an honest "coach," who has driven the public for a number of years by the best route he knew of to some important town, hears a friendly voice saying, "Your route is a very good one—much better than that of the opposition coach—but that tramway you employ, what a disadvantage it places you at, he begins to ask himself, "Is this true? Have I not the ability? Why do I use this tramway at first, and, after all these years' experience, what is my honest testimony about it? When in 1843, after having printed a book of Sunday School tunes in the Sol-fa notation, and having made my pupils copy many more,—having also previously taught hundreds of children with the Staff Notation,—why did I commit myself to the Sol-fa Notation so entirely as I did in my first book of instructions for singing in schools and congregations? I believe that my chief reason for preferring this notation was its cheapness. It occupies only one-third, or one-fourth of the space which is occupied by music of corresponding visibility, in the Staff Notation. I had learnt, in the school of Charles Knight and the Useful Knowledge Society, 'the power of cheapness.' I had taught something of the zeal with which these men, as well as the Messrs. Chambers, of Edinburgh, were striving to make all good things cheap. I had been solemnly commissioned by a conference of Sunday School teachers to find out the cheapest and best way of propagating singing in schools and congregations. I felt it a solemn duty which I owed to the poorer people of my country to make the method cheap. The choice so early made has been amply justified by the result. The penny and half-penny books have carried not only our music, but part-song down to the lowest rank of society—down to the Ragged Schools and the Reformatories—whenever faithful (even though humble) teachers can be found.

It was this cheap notation which only last year enabled fifteen thousand children and young people of the Bands of Hope to sing in parts, at the Crystal Palace, besides the many thousands of other societies, and of the poorer classes, who availed themselves of the same advantage. This argument of 'the power of cheapness' is not so important in 'the States' as it is with us; but there is a vast poor population at the South, possessing with the most musical voices the fire of passion and an instinctive delicacy of feeling, and surely it would be a great national boon to give to these new citizens an easy and cheap road into the truths and beauties of music. If I were younger and richer I should 'go South' and teach them.

But I soon saw other reasons for adhering to the new notation. The Modulator—with its picture of three related keys, showing the places of the semitones, and naming every note—Miss Glover's beautiful combination of picture and symbol, on the use of which the eye has been so much enchanted. In using it I discovered the advantage of teaching by pattern rather than by singing or playing with the pupils. I saw indeed that this principle of teacher and pupils taking turns to sing and listen, might be used with or without any notation, but it could not be accompanied so easily by an exact measurement of interval to the eye and a syllabic aid to the memory without the Modulator. So strongly is this felt that I have known many teachers in England who use the Modulator constantly, although they will not encounter the prejudice against a new notation. But pupils have no prejudices, and they prefer the notation which keeps the familiar Modulator always in mind. When also I discovered the importance in elementary teaching, of individualising the proper mental effect of each scale tone, I found the great advantage which the Modulator has in presenting not only the notes but their names and their true (not proximate) places in relation to the key. This teaching by Pattern and Menial effect forms an essential part of the Tonic Sol-fa method. I have shown that it can only be well carried out by means of the Modulator and the notation which springs from it. Closely connected with these educational habits is the order in which we develop the scale. We do not teach the scale stepwise until each of its tones has been recognised as a part of a chord, and having a distinct mental effect. To uncultivated ears and voices this stepwise teaching (or teaching by seconds) is a great cause of flattening. It is a teaching by discord instead of concords. But it is in the major chords well, to distinguish them as Tonic, Dominant, and Subdominant, and to make their different menial effects easily recognised, some scale like the Modulator, which shows the difference between the Major and Minor thirds, and suggests a distinct name for each of the chords, is absolutely necessary. The Staff Notation is dumb upon both these points. The Musical Ladder or Staircase used in several books with figures and Sol-fa notes placed upon it, would partly answer this purpose, but it generally contains only one octave. Undoubtedly we could teach these things from the Modulator, without afterwards using the notation, but the notation is so closely related to the Modulator, and the Modulator by constant use so thoroughly prints itself on the mind's eye of the pupil, that it would require a strong reason for us to throw it aside, even if there were not other reasons for holding fast to it.

Back on my own experience of the Tonic Sol-fa method, I think that the next thing which occurred to strengthen my opinion of the notation was its usefulness in Transitions and Modulations. First,—the Modulator kept constantly before the eye, I found to be an admirable means of explaining change of key. Mons Jeu de Bern given ideas of a "change of effect" were easily shown from the Modulator. Neither the Staff nor the Ladder nor the Staircase offer any means of showing this. Next, and chiefly when we came to the writing of Transitions or Modulations, after their principles had been clearly understood, we found that the Staff Notation is not at all explicit on these points, in fact, that it requires from its reader a large amount of musical knowledge, before it allows him to know what Transitions or Modulations are meant by the composer. It was long before I myself found out any reliable grounds for the interpretation of keys, beyond the most simple changes. The ordinary books of musical science were then, and still are, silent on the subject. Only from an American translation of Gottfried Weber's great work on music did I obtain any light. I know also that this was the critical point for my old friends the Moveable Doists of the Staff Notation. That notation does not show changes of key easily and quickly enough for them to change the Do, so that they come to sing Oratorio Choruses or difficult glee
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IT'S VALUE IN EXPRESSING TRANSITION, AND IN THE STUDY OF HARMONY.

difficult music in which changes of key become a principal source of beauty. And as soon as we do that, our pupils require a notation which shows the Transitions plainly. Even those of them who have become so familiar with the Staff Notation that they have been admitted into the highest choral societies of the land, such as the Sacred Harmony, Henry Leslie's, and Charles Halle's, may be seen using their Sol-fa copies to help them over the difficult places of the music. Our notation shows them where they are.

The programme of the recent Crystal Palace Concert of the Tonic Sol-fa Association, showed how much our notation of transition is prized by us. It included besides Handel's "Lift up your heads," "May all the host," and "Then round about," with other pieces which contain frequent transitions of one remove, Mendelssohn's "See what love," Laurent de Rille's "Martys of the arena," and Adolphe Adam's "Les Enfans de Paris," which contain transitions of two and three removes. Our pupils also frequently perform the choruses of Israel in Egypt and Elijah. No doubt these pieces, like everything else, can be taught by ear, and sung with the help of instruments, but at ten times the cost to teacher and pupils, and without increasing the independence of the singers. I will not dwell on the advantages of our notation in teaching instrumental music, especially in the blotting out of that mere dead and non-significant relation of each digital on the finger-board to a fixed place on the staff. Chiefly through lack of funds we have not been able to do much more in this direction than to prepare books of instruction. I will not dwell upon what I hope, but on what I have known. There is another branch of musical study in which our notation has proved of pre-eminent importance. I mean the study of harmony. The tendency of all modern harmony is towards greater clearness of key, even its chromatic chords tend to establish the key. A purely Tonic notation, therefore, enables the language of modern harmony to every singer's eye. Every chord pronounces its own name and tells of its relations. Taking hints as to the nomenclature of chords from Weber, Schenieder, and Gersbach, analyzing extensively the compositions of Handel, Haydn, and Mendelssohn, and following out the principles (though not the theory and nomenclature) of Richter and Macfarren, we have now a graduated system of Harmony Analysis and Elementary Composition, which has won the highest honours in the Society of Arts' Examinations, and this system would be nothing without our own or some other Tonic Notation.

But let it not be supposed from this that we are enemies of the Staff Notation. We use our own notation concurrently with it, and as its interpreter, especially for transitions and harmony. More than two-thirds of our pupils who take the Intermediate Certificate, prove also their power to sing at sight from the Established Notation, and in one institution (Anderson's University, Glasgow), during the last four years, two hundred and ninety of our students have worked through the exercises of Harmony Analysis in both notations. We have also recently established a system of graded exercises in the Staff Notation which teaches the pupil the interpretation of keys and pursues the intricacies of the notation into the hidden places of "unmarked, accidental." This course is now pursued with great eagerness by our older pupils. And I believe that through it the difficulties of the Staff Notation will be more perfectly mastered than before. The fact is, we get on in the earlier steps so much more quickly by not having to confuse our pupils with clefs, and flats, and sharps, and naturals, that we have plenty of time to spare afterwards to learn any notation you please. It requires, indeed, very little time; for notations are quite easy when their subject matter has once been made clear and familiar. Perhaps I can best illustrate this by referring to the effect of our movement upon the music trade in England. A Staff Notation publisher of popular music told me that whenever the Tonic Sol-fa method was first introduced into a town, he found that he sold less of his music there for a few months, while the excitement of studying a new method lasted, but that afterwards he sold very much more of his music than he had done before, because the Tonic Sol-faists were constantly creating new readers of music. New strata of society are thus continually opened to the enterprise of the music publisher. Several of the leading London publishers have shown that they regard a Tonic Sol-fa edition of their music as likely to promote its sale in the Staff Notation.

Our American friends will thus see how it is that we continue to use our treasury. We and they travel by the same line of road. But in all the delicate and difficult places,—in those crucial first steps of the pupil, over a
the bridges of Transition and Modulation, and through the grand forest of Harmony,—we have the advantage of our tramsway. We also travel faster in the time, and our horses are fresher at the end.

I have thus laid before Mr. Root six points of advantage which we gain by using the Tonic Sol-fa Notation:—I. the power of cheapness; II. The easier and clearer teaching by pattern, by chord, and mental effect; III. The great facility of dealing with transitions and modulations; IV. The clear light which is thrown upon the whole subject of harmony; V. The more thorough grasp of the Staff Notation and its mysteries which we gain; VI. The higher styles of vocal music to write notation. I hope he will some day come to England and test us in these things, and then he will be tempted to withdraw the sentence beginning, "Surely you will not," &c.

Nearly all our best teachers are those who were movable Doists from the Staff Notation before they knew our method. Little girls belong to the City Charity School; but while the system was in its infancy I found difficulty in obtaining leave to occupy the time of children who attended school with my experiments; some persons thought that the attempt to teach music by a notation of letters was chimerical; on the other hand, some thought that a plan to teach music scientifically to children in a Charity School was dangerous. The best patronage I met with in early days was from the Rector of Pakefield, in Suffolk, who not only suffered me to instruct his school on this system, but liberally printed for my use a hundred copies of a set of psalm-tunes in the new notation. At another time I obtained some pupils in the Norwich Workhouse, and as opportunities occurred, made experiments elsewhere. In the mean time I had been endeavouring to improve the system. I formed a little pasteboard ladder containing three octaves of pitch-notes, with a sliding major-scale on one side, and a sliding minor-scale on the other, which aided me in teaching beginners their intervals; but the machine was sometimes out of order, and when I wanted to express modulation I was obliged to sacrifice the time of a tune, while slipping the scales from one pitch-note to another; these inconveniences led to the construction of the 'Table of Tune' (see Table at the end of the 'Scheme'), which contains twelve columns of scale-notes, arranged in the order of the keys in

**HISTORY AND STATISTICS.**

960.—I fill up the pages of this book with some particulars of personal interest which will be valued by those who like to trace the struggles—

**Teacher’s Manual.**

I selected for my purpose the last twelve letters from the alphabet, and attached them to the twelve semitones contained within an octave; these I expressed underneath the reply by a higher octave above this line; which series of 24 semitones sufficed for the melody of a psalm, and was purely a pitch-note notation. I then the experiment succeeded, but ere long I was dissatisfied with the representation of a tune solely by the barbarous terms I had given to the notes, O, P, Q, &c., and thought it would be an advantage to the singer if I placed beneath these pitch-notes the initials of the movable syllables of the scale used in genuine solmisation, thus enabling the pupil to sol-fa the tune. My sister told me that when she used my notation she looked only at the last described letters, viz., the scale-notes; this observation led me to discard the pitch-notes, except when they were wanted to designate the pitch of the key-note, or the pitch of a scale-note at the beginning of a line; this literal notation, thus became essentially a sol-fa notation of music. I have lately discovered that the principle of it curiously accords with that adopted by Lyng-jun, when the Emperor Hwang-ty directed him to reduce music to a system. (See quotation from the French Encyclopédie in the "Scheme for Rendering Psalmody Congregational," p. 30.)

The proficiency made by my first pupil was not of a brilliant description, yet on the whole it encouraged me to proceed; besides which, the increasing interest I felt in the theory of music, while viewing it disencum-
Kollman's 'Circle of Modulation.' The 'Table of Tone' enabled me to trace changes of key on the same principle. I conceive, as that on which Guido's mutations were managed, (see Diagram in Sir J. Hawkins, Vol. I. p. 434.) I found it would be difficult to establish the system permanently anywhere without the constant superin- tendence of an experienced musician, or the aid of a musical instrument which should affect a fixed standard of tone, and be of such a construction that a child acquitting only with the sol-fa notation of music, might play it. This desideratum has been admirably supplied by Mr. Reuben Warne, of Norwich, who manufactures Sol-fa Harmonicons, which unite purity of tone with excellence in tune, and cheapness with durability. The instrument contains 25 glasses in one row, answering to two octaves of semitones; behind which is a roller containing twelve rows of scale-notes, and above the roller one row of pitch-notes; the price is 21 1s. 6d. Experience also taught me that it would be difficult to render the cultivation of the new notation sufficiently general to make it practicable permanently in any school, unless I employed it as an introduction to the usual notation by points. Some of my best pupils had proved derectors, having shown a degree of musical talent: they were thought worthy of tuition by instructors who taught them the old notation; but in such a way as to make no use of their previous acquaintance with musical signs. The pupils concluded, I believe, that the old and new notation were totally at variance; and very naturally regarded the literal notation as baby-ish and unduly-like in comparison with that used by their teachers. In order to counteract the progress of this evil, and to qualify girls the better for aiding the patroneses of schools to introduce Psalmody into their course, I generally taught a pupil to Sol-fa the Old Notation, when she had the prospect of a situation in a lady's family where teaching singing would form part of her occupation. Afterwards, to save myself the trouble of doing this individually, and in compliance with the change which was taking place in public opinion, I made arrangements for a regular introduction of this information into an upper class, by means of diagrams, shewing the correspondence between the two notations.

The system has now been established, in some stage or another of its existence, nearly twenty years, in a Girls' School, situated on the confines of the two parishes of St. George's and St. Clement's in Norwich. During the last five years it has likewise been in operation in the Diocesan Central Girls' and Central Boys' Schools, and it has been adopted in other schools also, in this city. Ladies, who have interested themselves in the promotion of Congregational Singing have cultivated the system here with much success. By degree it has been introduced into various counties in England, chiefly through the instrumentality of schoolmasters who have acquired it in Norwich, or by patrons and patroneses of schools whose efforts have been aided by girls educated in a Norwich school.

Instruction in the system may now be divided into four grades:

1. The intervals of the scale are taught from a Ladder of letters which are the initials of the Italian syllables, Do, Re, &c., called Scale-notes.

2. When the pupils are familiar with the intervals represented in the ladder, they are introduced to Canons and Psalm Tunes, expressed in scale-notes in the little Sol-fa Tune Book.

3. When versed in the Sol-fa Tune Book, they proceed to diagrams which contain a combination of the two notations.

4. They Sol-fa music expressed in the Old Notation and then apply it to it. — Circular published by Miss Glover in 1841.

VISIT TO MISS GLOVER'S SCHOOL.

962.—This is an infant school at Norwich. It does not differ in its general aspect and arrangement from other infant schools. The daily employments of the children, their average age, and their appearance, correspond with what may be seen in most schools of a similar kind. But in one thing they are remarkably distinguished from all other schools that we have ever seen. These little children conduct their singing exercises with so much facility and delight, and, at the same time, with such accuracy both of time and tune, as to fill with astonishment all who hear them. Our readers will readily believe that this must be the case, when we tell them that, in the course of our visit, we heard the children sing canons in four, six, and even in eight parts, with great precision and beauty of execution. This was done from notes, without any instrument to lead them, and only in one case did the voices falter and in that case only by half-a-tone. To those who have been accustomed to the singing of young children, this will appear indeed astonishing; but we shall astonish them still more when we say, that the training which has produced such results does not occupy more than two hours in the week—a length of time not greater than is given to singing exercises in every infant school in the land! Whence, then, arises the difference? From this cause—that, while in other schools, the time is loosely spent without plan or design, and consequently without improvement; in Miss Glover's school the time is husbanded by a carefully arranged method. But this is not sufficient to explain all; it is necessary to add, that the method itself contains more of true science, and less of technicality, than any other method now taught in England.

We will first describe the system as we saw it in operation, and then examine briefly its principles.

As we entered the room, the soft and regulated tone, and the sweet blending of the voices, such as take not the ear by force, but steal on the senses as by some magic spell, assured us that music, real music, with all its subduing power, dwelt there.

On the gallery were seated all the younger children, with heads erect and shoulders back, singing (with the Sol-fa syllablis), and as they sung, eagerly looking towards an upright board which stood at a little distance from the foot of the gallery. On this board were printed one above the other the initial letters of the Sol-fa syllables, showing much shorter distances between Mi and Fa and between Te and Do (the third and fourth, and seventh and eighth of the scale), for in this method Do is always the key-tone; than between the other notes. This Musical Ladder, as it is styled, corresponds with what we call the Modulator. By the side of the "Ladder" stood a little monitor with a wand in her hand. She was pointing to the notes as the children sang them. The very movement of her wand was musical. She also held in charge with her other hand, a little infant, the youngest of the school, who could scarcely stand, but who nevertheless could sing. The children are taught to sing in this way, looking at the exact intervals as depicted on the Musical Ladder, until they enter the higher class of the school. This may be in the course of six months, or in a much shorter time. We did not observe any distinct classification for the singing lessons; they are taken as part of the ordinary routine of the school. The children are thus rendered perfectly familiar with an accurate pro-
The modifications made in Miss Glover's plans. 379

It is due to Miss Glover—the intelligent and noble-minded inventor of this method—to state distinctly the modifications of her plan which have been adopted in this work, and to give sufficient reasons for them. This will be done in the following extracts, from a letter addressed (Dec. 10, 1848), when the last edition was out of print, to one who wished the editor then to lay aside his modifications and to promote the system in its original form.

"I was very anxious that those leading principles of Miss Glover's method, which had been so useful to me, should be popularly known and generally adopted; but my previous experience, as a teacher both of young and old, led me to think that there was no probability that the system in its original form would become so. * * * I still think the alterations too important to be re-adopted. May I ask your kind attention to a few of these?

1. The substitution of small letters in the notation for capitals and small letters mixed. This, besides giving a more even and neat appearance to the music, enables the printer to put a larger quantity into the same space without making it less readable. It thus facilitates cheapness of production—an advantage which should not be thrown away or lightly esteemed in these days of competition—especially in an undertaking which we wish to make as accessible as possible even to the poorest. It also very greatly facilitates the important practice of writing music with freedom, for we can scarcely suppose that children or other pupils would very readily be able to write music when they were compelled to do so chiefly in capital letters; the process indeed would of necessity be much slower than that of writing in the Old Notation.

2. The use of such signs and marks as were more likely, than the original ones, to be found, in sufficient numbers, in every printer's "case," or such as might be obtained at small cost from the type founders. The use of the small letters is important here. This also points to cheapness and facility of production. Illustrations of its usefulness have already appeared. In a large private school, the boys have frequently printed pieces of music for their own use at public examinations.

And on other occasions, in this "Small-letter Sol-fa Notation." A numerous choir connected with a large place of worship in the north of England purchased the Sol-fa tunes for their own use. It appears to me that this sort of free trade in music printing is of the utmost importance to those who wish to throw music open to all. In both of the above cases the cause of music would have suffered, had there been any difficulties in the way of home-printing. Since our Sol-fa publications have become so numerous, home-printing is not so much required, but the missionary stations in various parts of the world could not do without it.

3. The plan of measuring time more distinctly to the eye by means of the accent-marks placed at equal distances along the page. This has been recognised by many teachers as one of the first and most obvious advantages of the New Notation. It gives a distinct pictorial notion of time. But its chief importance arises from its enabling me to provide the next facility for the spread of music; I refer to the introduction of the sol-fa music paper, and the "sol-fa blackboard"—both prepared for our musical shorthand by having the accent-marks ready placed—printed or painted—at equal distances. The children of our day school would indeed feel themselves in a sad plight if deprived of these facilities. The master frequently—as a treat and reward—writes some new school song upon the black-board, in this quick notation, and permits the children to copy it on their music paper. Many of the pieces with which he thus supplies them take from expensive works, which would be quite beyond the reach of the children of the poor except by such means as this. Matthews [now Rev. J. Stapleton], whose time is fully occupied in teaching music, and exclusively on the sol-fa method, informs me that the music paper was generally welcomed by her pupils, as offering great advantages. For myself, I should be without a considerable collection of beautiful airs, which I have picked up, in various places and from a great variety of books and persons, if it had not been for this musical shorthand.

If we were to return to the original capital letters with accent-marks at irregular intervals, we might indeed write music, but this musical shorthand could not exist.

The establishment of a closer relationship with the Old Notation, by retaining the old names of the pitch-

notes $c, d, e, f$, &c., with their sharps and flats, instead of using the new nomenclature of $o, q, v, w$, &c. This makes the transition into the Old Notation very much easier to the pupil. It forms a point of connection between the two systems, which is of great use, especially to those who have been accustomed to the older one. I propose to introduce in my new editions some still further condensations to the Old Notation, which it is in vain for us to attempt to supercede. [This refers to the "imperfect" method of denoting cadence transition. I think the public generally will esteem these the most useful "modifications" of all.]

6. The use of a much more ample and varied selection of exercises, chiefly copied from the first masters. I cannot conceal from you that, without these, I should have been unable to get on at all. A few canons and a small number of psalm tunes would not have been sufficient to interest those whom I have had to instruct, or rightly to form their taste. My anxiety now is to make a yet larger and more lively and varied selection.

7. A full course of progressive lessons on music itself. This forms the body of the book called "Singing for Schools and Congregations." As a book of instruction on the art, and of information on the science, of music, I have found it useful for teachers, and for advanced classes. It is the result of long study and practice, and so far from being able to lay it aside, I am more than ever convinced of the importance of a yet fuller development of the principles of music, and a yet more careful arrangement of progressive exercises and examinations.

Miss Glover's brief "directions for instructing a school," most admirable as they are, could not at all supply the place which this book seeks to fill.

To this list of modifications may now be added, besides some other improvements, 8. The plan of teaching by pattern instead of singing with the pupils. 9. The plan of developing the subject of Tune in the order of the chord of the Dominant. 10. The plan of teaching to sing by Mental Effects. 11. The use of Manual Signs. 12. The Bridgenotes for Extended Transition, without which classic music could not have been printed by us. 13. The new Nomenclature of Chords. 14. The classification of Chords as in the Harmony Chart. 15. The development of the subject of Harmony, and plan of teaching Harmony Analysis. 16. The application of the plan of Construction Exercises to Elementary Composition. 17. The new Theory of Discords and of Transition and Modulation with their scientific basis in Statis, and their practical development in "How to Observe Harmony" and "Construction Exercises." 18. The various plans of teaching Instruments. 19. The system of Certificates on which the College is built. 20. Adaptation of the method to a great variety of purposes, as Schools, Psalmody, Recreation, &c. 21. An extensive Tonic Sol-fa literature. —Introduction to "Grammar of Vocal Music," pp. 30, 31.

MISS GLOVER'S PORTRAIT.

364. —Miss Glover, the lady whose portrait is here given, was the inventor, more than fifty years ago, of that "Sol-fa Notation" (or way of writing music by letters), and "Musical Ladder," and the author of that "Scheme for Rendering Psalmody Congregational," on which has been built up the "Tonic Sol-fa Method of Teaching to Sing." She is the daughter of a Norwich clergyman. Her parents were both fond of music, and she received a high musical education.

The friends of the "Tonic Sol-fa Method," are known as the first who gathered the young people of London to sing, by thousands, on the great Crystal Palace Orchestra, on Sept. 2, 1857. When it was a new thing (nine years ago) people flocked to hear them, to the number of 30,000 at a time; and only last month there were 23,000 present at the concert of certificated singers, although five or six other great concerts had been held in the same place during the summer! On all the first of these occasions Miss Glover herself was present — there in the very heart of that strong of 3,000 people, quartering to see the "music in" of the 8,000 young singers, whom her genius had enabled her teachers to train. She wrote immediately afterwards, "At the conclusion of the concert, we were of one mind: my sister exclaimed, 'There has not been one failure!' We felt that we had very much struck with the elasticity and precision with which the voices might be said to dance simultaneously in the air! And how exquisite were the pieces of the flexible, well-tuned young voices! It is a delightful consideration that the music in your publications is wedded to words of a great patriotic, yet not democratic, joyous without flippancy, and serious without dismality. Who can calculate the amount of benefit resulting to the youthful choirs, from the labour and discipline requisite in schools where such accuracy in time and tune are cultivated!"

Miss Glover still lives in "a green old age," with her sister, the companion of her thoughts and studies, delighting to see the fruit of her youthful toil and skill, and of the care and interest of her riper age. This picture was taken when she was about seventy years of age. It is copied from a photograph which fails to show the fair complexion and the life and benevolence of the countenance which first won the children of Norwich to Sol-fa.

She is represented as holding in her hand that "ladder" which was the original of our well-known Modulator — a diagram which faithfully represents the beautiful and interesting relation-ship of keys in music. She is pointing from note to note as her pupils sing. Her way of writing music is something more mysterious than the letters of this diagram — already familiarised to the mind's eye — written down. From this diagram several hundreds of thousands of people, in Great Britain and her colonies, have first learnt the truths and the pleasures of music: and the way of writing which has sprung from it is now commonly used for psalmody, as well as for glees, and part-songs, and anthems, and oratorios. It is also beginning to be used for all instruments. There must be about 9,000 pages of music already printed in it, and every month, publishers who profess no other than a business interest in the matter, find it profitable to publish their music in the Sol-fa notation. Three editions of Miss Glover's work were sold by her publishers; but she never accepted any pecuniary remuneration for her labours, and since then she has repeatedly refused to receive for work which the friends of Sol-fa have offered to her. May her followers be always influenced by her spirit of self-sacrifice and loving labour. It is now twenty-five years since — strongly convinced that God meant everybody (except the deaf and dumb and imbecile), to sing his praises; and inquiring eagerly for a plan, which besides being perfectly true, would be easy enough and cheap enough for the people and their children — I taught myself Miss Glover's system. I can only say that, like every good system of names and symbols, I have found it helpful in two ways, helpful in thinking and helpful in teaching. Every mathematician and every good chemist understands this. I have certainly had a
large amount of musical thinking and musical teaching to do within the last twenty-five years, all of which would have been and is very well without the simple, truthful instrument which Miss Glover had provided.

In writing recently to me, she says:—

"Your statement that our parents were both fond of music is correct; our father loved it passionately, and at his desire his eldest daughter received her first professional music lesson on the day she completed six years. The professor was J. Beckwith, Mus. Doc., Oxon., organist of the Cathedral Church of Norwich. I think it was from him I received the first idea of a relationship amongst the six related keys. He illustrated the subject to his young pupil in the following playful manner: C is the father of the family; A is the old lady; G is the older son; F is the younger son; E is G's wife; and E is F's wife.

Many years afterwards I had the advantage of knowing personally J. Marsh, Esq., of Chichester, a musical amateur, and a benevolent gentleman who delighted in imparting to others in the musical line, what he had himself acquired from deeply learned authors. I believe his own works may still be obtained in London by enquiring at D'Almaine and Co., Schon Square."

—John Curwen.


DEATH OF MISS GLOVER.

693.—With sorrowfulness of spirit we have to announce the death of the lady on whose works year by year our Tonic Sol-fa method has been built up. She died at the age of 82. She must have been about 25 years of age (in the ripeness of her educated powers), when, in 1812, she first commenced those experiments in simplifying the teaching of music which have since proved so fruitful. It was in the effort to train a young man to teach the Sunday school children of her church, that her first experiences were gained. For a series of years the church at Norwich, whose choir she superintended, owed much of its popularity and attraction to the beautiful two-part singing of the children whom she trained. Clergymen of her acquaintance, as well as strangers who visited the church, began to enquire about her method of teaching. She encouraged them to send young women to Norwich whom she or her assistants might train to teach the choir and the national school in the various towns and villages from which her influence spread.

In a quiet way this good work went on for many years, but it was not until the year 1835 that she first published her "Scheme for Rendering Psalmody Congregational." She would then be more than 50 years of age. All her efforts for psalmody were greatly aided and guided by her natural love for education generally. The labours of herself and sister in supporting schools and promoting the education of the poor were long known in Norwich, and at a time when such devotion to educational objects was very rare. It was one of the infant schools under Miss Glover's patronage that Mr. Curwen (at that time a young minister of about 24 years of age) visited at the close of 1840. Miss Glover must then have been in her 55th year. Although she retained a remarkable freshness, power, and beauty of mind to the last, yet after that age it was not possible that anyone should give very great exertions to the public propagation of a new method. But what she was able to do, Miss Glover, always assisted by her sister, diligently and lovingly did to the end. The kindly interest which she took in Mr. Curwen's labours, as they grew upon him, at first slowly and later very rapidly, will be sufficiently evidenced by some of the following letters.

After a sojourn, which was held in Jewin Street School on April 20, 1855, to welcome her while on a visit to London, Miss Glover wrote to Mr. Curwen:

"It seems to me as if I had been permitted to look down from your platform on a beautiful land of promise. Some time ago I felt depressed in spirit lest the fruit of years of toil should wither away, but looking on your field of labour, I take courage. There I find intellectual young men enshrining the air with the full tones of their manly voices, young damsels piping aloft with delight, and yet with a sedate manner that will become the trainers of children in the narrow path which leads to a land of sober bliss, dear youths looking so guileless, so happy, so intelligent, one cannot help supposing that they derive great benefit from the sympathy and co-operation of their seniors in pleasures which elevate and refine the mind."

Again, to show the interest with which she watched the growth of the movement, we may quote the following letter:

"Dear Sir,—Here, in Cromer, I have resided ever since May, 1851, with slight exceptions; and here the post never brought me a letter which gave me so much pleasure as I felt from reading the letter I received from you yesterday. Here I mourned over the declining state, as I fear of a favourite scheme, which I loved as a child, and now I find that you have been in the meantime nurturing it with so much care and skill that, if you have somewhat shorn its locks, I may well forgive you, in consideration of the flourishing aspect of the creature altogether."

"I admire the plan you have pursued of practising individual classes and of granting certificates of proficiency, &c., and then combining the results of separate industry; it reminds me of the combination of the stones hewn at a distance from the spot where the temple was erected. Surely the unani-vity about which you are so justly anxious may well be prised as a gift from Him who approves 'melody of heart,' beyond any system of sol-faing, but how previously scarce it is in general among those who cultivate music. Is it that music is too good a thing for this fallen world? I once observed to a mistress of the work-house school in Norwich (who was mourning over the silent obstinacy of a boy whom she was endeavouring to tear from her vocal duties), 'Luther says the devil hates music,' 'Ma'am,' she replied with gravity, 'I believe he does.'"


693.—I wish to express my own personal feelings of respect for the pure and beautiful character of the Christian lady who has passed away from us. I have a large collection of her letters. They are such as only a highly cultivated woman can produce, and spake with wit and humour; but their chief characteristics are humility, earnestness, and piety. About two months before her death, I visited her with my son, at Hereford. Our interview was not only pleasant, but sacred. We spoke of the practical usefulness of the Sol-fa method in the schools and the homes of the poor, of the Society of Arts' examination, of the international competition at Paris, and of the sight-singing test at the Crystal Palace. When I made some enquiries as to the history of the notation before I knew it, and referred to M. Roger's imitation of plagiarism, her answer, as was recently mentioned in the "Reporter," was as follows:—"Do not concern yourself to vindicate my originality. Let the question be not who was the first to invent it, but is the thing itself good and true, and useful to the world." When I assured her of my desire always to do her justice, in speaking of the part which she had taken in what I may now call our great
movement, she replied, "You not only do me justice, but you try to make me famous." In speaking of psalmody (and the title of her first work was "Scheme for Rendering Psalmody Congregational"), she expressed her earnest longing for a wider usefulness of the method in the Church of England, of which she was an attacked and devout member. After much pleasant conversation we prayed together for that guide and that favor without which no enterprise can truly prosper, and for those spiritual comforts in her closing days which were abundantly granted. And so we parted. Miss Christiana Glover, the companion of all her sister's labors, and the cheerer of her closing days, after answering a few enquiries, writes to me as follows:—

"I rejoice that you had lately such a satisfactory interview with my dear sister. I have little to add as to her concluding days. They were consistent with her life, and characteristic of her quiet deportment. The last Sabbath spent at Malvern was peculiarly happy. She enjoyed the service at the Abbey Church, and was observed to be deeply interested in Mr. Fish's sermon, taking down notes of it to help her decaying memory. The beautiful scenery about Southgrove [the house of a friend where she was staying] seemed to harmonize with her views of the unseen abiding realities soon to be revealed to her. On the following Monday she came down bright and serene. She united in the domestic worship, joining with her aged voice in the hymn. On rising from her knees she exclaimed, without agitation, 'I am giddy.' On being carried to her room, she was heard to say, 'Let me be quiet.' She had long been looking forward to the delightful state of 'sleeping in Jesus.' This hope was surely accomplished. The paralysis occasioned no distortion of features. She experienced apparently no suffering, and quietly breathed her last at a quarter past ten o'clock on the following Sunday night."

It is sweet and pleasant to think that she, whose genius and whose zeal had carried her to the path to reach multivoiced people's praise, was herself praising her Redeemer with her latest breath.—John Curwen.—"Tonics Sol-fa Reporter," 1867, p. 184.

**EARLY EXPERIENCE.**

987—My own connection with the system has arisen in this wise. I am one who is deeply interested in the education of children. About eight years ago, I became anxious to teach a number of children; they were then under my charge, to sing, chiefly with the design of making them love the Sunday School. Having no natural advantages of ear or voice, I sought help. I learnt a few tunes, and with the assistance of a friend, taught them to the children. We had 200 children for two hours twice a week. By dint of loud singing, we carried the voices of the children with us, and taught them many tunes. We endeavoured most strenuously also to give them a knowledge of crotchetts and quavers, and flats and sharps, and clefs, hoping thereby to give some permanence to the fruits of our labour; but this was in vain. We succeeded, however, in producing most delightful results for a time, although they extended not beyond the particular tunes which we had taught with extreme labour. I remember a husbandman telling me that, before the singing-school was established, he was constantly grieved by hearing little children, as they wandered along the lanes and by the hedge-rows, disputing, quarrelling and swearing, but now he heard, instead, nothing but sweet singing of hymns, of which they seemed never to tire.

For myself, all this while, I could neither pitch a well-known tune properly, nor by any means "make out" from the notes the plainest psalm-tune which I had not heard before. To obtain that moderate ability was the height of my musical ambition. I therefore sought a private teacher who, with the help of a piano, drummed much practice into me, but no independent power. I could run in the "go-curt," but I could not take a step alone. I remember being often told that I did not mark correctly the semitones (between the 3rd and 4th, and 7th and 8th) of the scale, and I thought if those same semitones were but marked plainly on the music before me, I would be able to make them, and I would not be urged to quit the staff when I was singing. In such lessons I would always avoid these semitones. I knew that they were on the staff before me somewhere, but I could not see them. They lay concealed or smeared upon the page, like a snake in the grass. No sooner had I, with great pains, taught my ear an interval, than I found, frequently, the very next example of what seemed the same, to be quite a different thing by half a tone. I longed for some plan by which these puzzling deceivers might be named and detected with equal facility in all their skulking abodes on the staff.

Some time after this, Mrs. Reed, of Hackney, kindly lent me the book describing Miss Glover's system. ("Scheme for Rendering Psalmody Congregational," London: Hamilton.) The first impression was puzzling, but I laid the book aside. But having occasion again to teach children, I thought proper to give it a more careful perusal, and was persuaded to study the science of music itself in the best works I could obtain, especially those of Dr. Calcott and Mr. Graham. I soon found that the old methods of teaching had deceived me with the shell of knowledge instead of giving me its kernel. The thing music I perceived to be very different from its names and signs. I found it much more simple and easy in itself, and incomparably more beautiful than the mere explanation of the signs of the old notation, with which elementary books are commonly filled. I had easily mastered them all, and had also studied a "first book" on harmony, but I seemed to have known nothing of music till then. I now saw that Miss Glover's plan was to teach, first, the simple and beautiful psalm-Music, and to delay the introduction to the ordinary anticipations of music, until the pupil had obtained a mastery of the thing itself. Her method was, beyond all controversy, more deeply established on the principles of the science than any other; and, by giving it a fair trial on myself, and on a little child who lived in the same house, I became convinced that it was the most simple of all—the most easy to teach and the most easy to learn. The methods of teaching which are truest to the nature of the taught, and the least artificial, are always the most successful. In the course of a fortnight I found myself, miracula dictis! actually at the height of my previous ambition, being able to "make out" a psalm-tone from the notes, and to pitch it myself! It was the purifying of the tongue—the opening of a new world of pleasure! A visit to the school under Miss Glover's patronage at Norwich confirmed my impression. As I ascended the stairs, the sound of the infant voices, like that of a musical box for softness, sweetness, and accuracy of tone, I heard there canons in four, six, and eight parts; and after an hour's singing, I found that the little voices had not flattened at the end of a long tune by so much as half a tone.

About that time (the autumn of 1841) I was called to attend a meeting of ministers, Sunday school teachers, and the friends of Sunday schools, connected with various denominations, at
A RETROSPECT OF THIRTY YEARS.


Hull. Much was said on the present state of Congregational Psalmody, and on the importance of introducing some system into the method of studying it. The method should enable all to sing, with ease and propriety, the praises of God as their hearts should bid them. I was there commissioned, and in some degree pledged, in connection with another gentleman, to give attention to this subject. I regarded the object as a worthy and a sacred one, and, as opportunities were given, did not scruple to bestow upon it much earnest study and thoughtful practice. This meeting suggested a series of Lessons on Singing, which were published in a periodical in the year 1842. The cessation for a season from higher duties gave leisure for testing the method and promoting its use more fully—first, by teaching two classes, one of adults, the other of children, and making records and observations of each day's progress—next, by explaining the plan and learning the opinions of intelligent men in various parts of the country—and lastly, by preparing (in the spring of 1845, the first edition of the book, "Singing Schools and Congregations.") After six years more of experience in Bible classes, schools, and congregations, aided by correspondence with some of the most philosophical musicians, and by intercourse with intelligent educationalists, as well as by many critics, both friendly and adverse, another edition, re-written and greatly enlarged, is presented to the public. May it be the means of rendering yet more popular, and yet more widely known, the excellent method to which I have referred. I am quite willing that you should think me in earnest; for I believe that this method, which we owe to a lady's invention and skill, is destined to make the delightful art of music both commonly understood and easily practised—to aid the joy of thousands, and to cause our psalmody to be once more the voice of the people.


RETROSPECT OF THIRTY YEARS.

Yet and now, Sir, I am carried back over the memories of thirty years of struggle—struggle to make a useful thing known and to get it used—struggle against popular indifference, against professional prejudice, against the stern weight of government repression,—and sometimes also against my own ignorance and incapacity. In all these struggles, including the last, you, dear friends, by whom I am now surrounded, and some like-minded who have passed away from all struggle—have stood by my side and helped me. Many who here address me for new enterprises by your sympathy and helpfulness.

A Welsh gentleman—a brother bard —a bard of no mean eminence, well acquainted with his own country, once describing to me the extent to which the Welsh people print Tonic Sol-fa music and use it in their chapels, their mines, and their homes, finished by saying, "You have certainly hit upon a good and useful thing. I suppose it was a fluke." (Laughter.) Just at that moment the train in which we were riding stopped, and my new acquaintance got out. When I got home I consulted my youngest son about the meaning of the word. (Laughter.) I then wished I had said that I did not quite know what a fluke was—but it meant a lucky accident, I did not believe in "flukes." No "fluke." That I know of, ever gave me a lift. I am what Mr. Emerson calls a "cautionist." I believe in fooding things out and in "frying the fish," no more than that; I believe in Providence which helps and stimulates the diligent, the earnest, and the true.

It was at a conference of Sunday school teachers at Hull, in the autumn of 1841—just 32 years ago—that I received my commission for this work. I remember it well. Teachers of all denominations were present. The Rev. T. Stratton was in the chair. Much had been said on the difficulties of securing good and hearty singing in school and congregation. Wonder had been expressed that an art which, in the word of God is so clearly demanded of all, should be really so complex and so difficult of attainment. I had replied that I did not believe it could be so, that what God required is that men and maidens, old men and children, must sing. "The people," from "all the people," must be simple and easy of attainment, if you did but understand the way. I then described what I had just seen and heard at the Infant School patronized by Miss Glover in Norwich. We agreed that the method must be easy, for the people have little time; cheap, for many are poor; true, for the people love the truth. After a little more discussion a resolution was passed charging me, as a young minister, to find out the simplest way of teaching music, and to get it into the schools. I accepted the charge. So, it was not by a "fluke" that I got into this Tonic Sol-fa work.

I spoke just now of Providence which sometimes helps and sometimes stimulates. For some years I kept under the care of a third or fourth rate importance. As a young minister I had—1st, my church; 2nd, my Sunday school; and 3rd, my day school. All these came before my duty to music. I was even so jealous of myself that I would not learn the piano, lest I should be tempted to waste time. But, looking back, I see that I have been gradually forced, sometimes by strong encouragements, sometimes by misfortunes, and more often by the sharpening stimulus of opposition, to put music in the front.

My first stimulus was from Miss Glover herself. Very naturally I sent to her the profits of my first Sol-fa publication. But she returned them, saying that she had never received a pecuniary reward for her work, and did not wish to do so. Of course, this made me determine to invest the money in some fresh effort to promote the system. As I was but a young bachelor then it was no sacrifice to add to it all this own little savings, the fruit of other literary efforts—and to write and publish what no publisher would venture on, and what several printers refused to print—the first edition of "Singing for Schools and Congregations." Thus, by Miss Glover's generosity I was committed to a Text Book on the new system.

And here I should have rested content, thinking my work done, and expecting others to take up and carry on the movement. And thus, indeed, I did rest for five or six years; for the Home and Colonial School Society had adopted the system, and Miss Matthews (our present much honoured Mr. Stapleton) was teaching it there.

But I was destined to receive another stimulus—one of a very different kind from the last. By this time I was married, and my brave wife had seen me lay out all our united savings (and that was a serious thing for a young Benedict with a salary of only $100 a year), our united savings in paying for a big book slowly written and slowly stereotyped. It was the now old "Grammar of Vocal Music." When it was finished, I asked her whether I should bring it out in an expensive form, so as to be repaid early, or in a cheap form with the hope of being repaid at some distant period. She comforted me by saying that she did not think it would ever pay (laughing), but she would like me to do all the good I could with it by making it cheap. For my part I hoped that my wife and little
HELPFUL DISCOURAGEMENT. A PLEASANT STIMULUS.

child would not be allowed to suffer for my love of music, and so made the book 2s. 6d. instead of 5s.

But, alas! soon after the publication, a letter came from Mr. Reynolds, the noble hon. secretary of the "Home and Colonial," saying that their training school was passing under the Government hands, and must adopt the system of singing patronised by the Government, but that the committee were anxious that I should not consider this step as a slight on our method, of which they thought as highly as ever; so that I thus lost at one sweep from forty to sixty school-teachers every year going forth to teach a workable method.

Worse than this, another training school (from which I hoped much), 1st, adopted the system at a public lecture and, 2nd, it has been carried by incompetent hands; 3rd, mixed it up with the Wilhem system; and 4th, cut it adrift as a thing which, after fair trial, had been rejected.

"Fairly tried and rejected—weighed and found wanting"—was that to go forth to the world after all my labour and study—and after my wife's courage in risking our little all! No. It was surely my duty to prevent that. Minister as I was—I might and ought to give a little time to lecturing, and to such correspondence as might arise, for the promotion of my music mission. I did; and at one lecture, conferences, and Tinsbury Chapel meetings sprang out of this "heavy blow and great discouragement." Like Jonah, I needed this sudden plunge into the cold waters of rejection to awake me to a new sense of duty—a new acceptance of my mission.

In consequence of that plunge there came ten years of steady work, and marked success. (Cheers.) Cassell's "Popular Educator," the Tonico Sol-fa Society Association with all its hearty fellowship, Crystal Palace Concerts, the first books of cheap Sol-fa Psalmsody, the introduction of the Method into Scotland, the commencement of the "Tonico Sol-fa Reporter," and the completion of the "Standard Course." We had thus, in the period in which printers refused to print Sol-fa, and proprietors of the principal books of Psalmsody refused to allow their works to appear in so queer a dress on any terms.

Some of my other literary work—which was not connected with Sol-fa—proved profitable, and for about twenty years my wife permitted me to go on investing these profits, amounting to about £300 a year, in the Tonico Sol-fa enterprise, before we saw any dear net return. I often, looking wonder, that she did not call it the Sol-fa well into which we were throwing the money, while four little and mental forces failed me. For several years I felt this humiliation—I thought myself like Neuchanzezzar, sent out to eat grass with the beasts of the field. I wrote no books, and could not preach without trial to myself and greater trial to others. What was I to do?

With the help of my wife's property, and the profits which, after twenty years, the Sol-fa publications were bringing in I was able to live. But it was a poor life merely to live and do nothing. Well, I could not give lectures—I could not write books—for a long time I could scarcely write a letter—but I could look after machinery, look after the details of printing, stereotyping, and binding, and so in this dark season of my eclipse I took to business.

I have sometimes been blamed for this by those who think that "once a minister always a minister," I do not remember the time when I believed that doctrine. When I went to college at sixteen years of age, I certainly dedicated myself solemnly to the service of what I thought good and right in the world, but I said then, as I say now, that there are many ways of serving the koly and the true besides that of the pulpit. I think that indeed the highest service. But a man must serve as he can. If he is shut out from the higher ones he must be glad to take a humbler post.

And this business has proved to me a mighty lever for the propagation of the Tonico Sol-fa method. It has enabled me to produce some costly books, great and small, which must necessarily be unremunerative for many years. It has enabled me to keep a staff of helpers, whose daily correspondence has kept alive the Tonico Sol-fa spirit in all parts of the kingdom and in many parts of the world. In fact, my printing-office has in this way been the stimulus and the support of other printing offices which have employed the Tonico Sol-fa notation.

I am glad to say that the number of such offices in England, Scotland, and Wales, is constantly increasing. A few years ago I calculated that their Sol-fa publications were as numerous as my own, but now a careful computation assures me that they are twice or three times as numerous. And as my own publications are now and always have been steadily increasing year by year, this three-folding of the work by others is a good augury for the future.

My next stimulus came from Scotland. I was taking a quiet month amid the grand scenery of North Queensferry, in 1886, when Mr. Colin Brown startled me by a visit and a message from his friend Mr. Ewing. He was about to endow a Lectureship on Music: would I become the first lecturer, or at all events, take the first session? It was an opportunity, my friend urged, for propagating what I believed to be true musical doctrine among the people. I should find hearty students in Scotland, and many ready to work with me. I pleaded my inability.

A visit to Mr. Ewing, however, settled the question, and I tried to think and write and lecture more. I soon found that the Scotch students demanded something to do. They wanted a Text Book and they wanted Exercises in Composition. I tried to supply their wants. Eminent musicians advised me kindly about a Text Book of Musical Form and Historical Specimens of the development of music itself. I had to work out an Ollendorf system of composition for myself. But these grew into large books, and I was obliged to take my time in getting them through the press, because they were very costly. Tonico Solfa, ready proved profitable in the sense of being useful, and I am beginning to feel very proud of the little company of young composers which we are raising up. Our students in harmony count by the hundred, every year, throughout the kingdom—but Scotland excels all. The Ewing Lectureship which began this movement still stands at its head, and the continued success of Mr. Colin Brown and his co-workers in training those
ward-headed Scotch youths to delight themselves in harmony is something marvellous to me. The good and honored man who established this endowment has recently gone to his rest, but "his works do follow him."

My last stimulus was not a friendly one. But I recognize in it the hand of a good Providence, for it has been very mighty in its influence, and very useful to our movement. If we get our Tonic Sol-fa College established soon, we shall owe it to the stimulus given by Mr. Lovric of the Privy Council. It ought to be a very easy thing in a free country like ours to obtain simple even-handed justice, and if music and the art of teaching were generally and popularly understood. But very few of our Lordships know anything of either. We had reason to expect that, under these circumstances, they would have submitted the question to competent judges, whose great names appended to their opinions would have been a guarantee for honour and truth. But, as I think, to the dishonour of the Department, this was not done. Hence has come to pass that I, this friend, writing to me, thus describes—

"I regret very much the answer of "my Lords" to our memorial, but more for their sake than for ours. It shows that their eyes are not open to the great work which Tonic Sol-fa has done and is doing, so that they impatiently treat as the groundless complaint of a jealous and envious clique, whose importunity would have shown to be not only justly founded, but inspired solely by a regard for the more general musical education of the people."

I am sorry to tell you that this unjust treatment of our Tonic Sol-fa students in Training Colleges continues to the present moment. The questions set at the last Christmas examination are undoubtedly such as must necessarily discourage and break down the use of our method in Training Colleges. The Department held up the cup of promise to the hope, but they have dashed it from the lip. But, in this policy of repression by the mailed hand of Government power, our educational opponents have begun at the wrong end. They do not see that the Training Colleges exist only for the schools—and that whatever the schools demand the colleges will finally have to supply. (Loud cheers.) Now the schools are demanding the Tonic Sol-fa method. Eighty thousand children demand it under the School Board for London, and probably another eighty thousand under the Denominational Schools, which are equally fond of it. In Scotland and in many other parts of our Island, this demagogue method is to me most remarkable to find in the last Educational Blue Book, that Her Majesty's Inspectors of Schools united at last to a chorus of praise for the Tonic Sol-fa method. The Training Colleges cannot long resist this. They will soon be surrounded and will have to yield at discretion. We, as a Tonic Sol-fa organization, shall not need again to fight the battle of the Colleges. They might resist our further interference. They are strong enough to look to their own interests.

In the recent struggle we were looking at the schools far more than at the colleges. Do you think that when a few of us spent all that long labour and some £200 or £400 of money in diffusing information we were merely thinking of My Lords of the Privy Council, or caring to answer a particular educational opponent? No! Not for a moment! We were using our opportunity for a fresh appeal to the people, this demagogues were raised than those which touched upon passing events. We took care whether our arguments went and where they were driven. This demagogues were raised than those which touched upon passing events. We took care whether our arguments went and where they were driven.

I am anxious to guard you against two errors. First, that I have been a martyr, or made great sacrifices in this cause. I assure you that in these later years I have lived in great comfort. I think it was a witness in the trial of Throttle for murder who said that Mr. T. was a "respectable man," and being asked what he regarded as a proof of a man's being respectable, answered, "When he keeps a gig." Now, it is true that I have not been able to reach that well-known sign of respectability—the power to keep a gig—but I have not hitherto needed it. Although for 20 years my Tonic Sol-fa enterprise was all spending and no return, my friends will be glad to know that now fully half of the capital with which our Tonic Sol-fa business is carried on comes out of Tonic Sol-fa profits, and that fully half of our living expenditure for the year comes out of the same source.

The other error against which I would guard you is, that all this is my doing, or that I have ever been anything but a co-worker with others.

First, there is Miss Glover. The philosopher who first discovered the lever said: If you will give me where to stand, I will move the world. It was Miss Glover, with her simple, truthful, and yet philosophizing way of looking at things that gave me where to stand, and the lever with which to work. Then, Sir, there are my literary helpers, the good and learned G. F. Graham, Mr. W. E. Hickson, the father of English school music, and General Ferronnet Thompson. Then there are those who filled Wales with Tonic Sol-fa. Mr. Bleeker Roberts was the first to translate it into Welsh, and close after him was the Rev. J. Roberts, who extended the work, so that now I think there is no country so forward in Tonic Sol-fa work as Wales is. (Cheers.) And now, turning to Scotland, I am reminded of my honoured friend Rev. Alexander Lovie, who came and took a little draught of the Sol-fa water, and then spoke of its beneficial effect throughout the whole of Scotland. Wherever he might go, at every source at which he was present you would find him speaking of the advantages of the system. Then, again, there is Mr. C. G. Brown. I might say to him, to perceive what I wanted and what I was aiming at, and by his sympathy and practical business way of looking at things, has been continual help to me for very many years. Then there was Mr. W. D. Read, Mr. James Heriot, and Mr. Miller, of Glasgow, the largest teacher, by which I mean the teacher of the largest number of children in the kingdom, who has done more than any other man in this cause. Then coming back to poor England.—(laughter)—we have Mr. Alfred Brown, of Ploistow, my first helper in the Tonic Sol-fa Reporter, Mrs. Stapleton, the first teacher in London, my dear old friend Mr. Linder, of whom I have been before spoken, and Mr. Sarli, who is prevented from being with us only by a bereavement in his family, and who by his glorious energy in days gone by filled this hall with his pupils. Then there is Mr. Ashcroft, of Stepney, noted for his large-mindedness, his great grasp of things and business ability, and my dear friend and old secretary, Mr. William Thooley, who helped me during my weakness and the period of my eclipse. There is also Mr. Powell, the apostle of the Midland Counties, Mr. Robert Griffiths, the apostle of Lancashire, and Mr. Longbottom, the apostle of Yorkshire—all of whom have rendered invaluable service. Then we
come to Mr. James Stallybrass, my first analyst of harmony, and Mr. Geo. Oakley, my second analyst, and known also in connection with the Composition Club. Next, we have the originators of the instrumental movement, Mr. Cowley, Mr. Kennedy (the young professor to whom I wish all success; may he have such pupils as I have had), and my young friend Mr. M'Naught, all of whom have done much for the cause.

Then among the apostles of the art of teaching we have Mr. Alfred Stone, of Bristol, Herr Behnke, of Birmingham, Mr. Callaway, of Men's Voice Music, Mr. John Evans of the School Board, the brothers Venables, of South London, and Mr. Proudmans. People speak of Dr. Sandwith, of Kars, and I think we might call the last gentleman Mr. Proudmans of Paris, and the Crystal Palace. But I think the greatest victory Mr. Proudmans has achieved has been the teaching of Ragged School children. In this his versatility is displayed, for he is as much at home in training a choir for delicate singing, as in teaching a number of ragged school children to sing the "burlesque band." And now it would be an injustice if I were not to name my eldest son, who has really been a co-worker with me for many years past. You have not known the work he has done. I think it is somewhere said, "It is a great honour for a man to have descendants; but it is a greater honour for a man to see in those descendants successors in his work," and that I have the happiness to find not only in my eldest son, but in the others also. These are only some of my helpers, and I feel already that although I have mentioned many names, there are many more left out from whom I never fail to obtain assistance.

Finally, a proof of the solidity of our movement, I have already given you in the history of its steady growth, and in the fact that many publishers now print our music with simple business, with a fair expectation of business returns, and that a large amount of money capital is thus engaged in our Tonic Sol-fa enterprise.

More serious than this, as a proof of our solidity, is the fact that a number of educated and competent gentlemen, in England, Scotland, and Wales, have risked their whole livelihood on the truth and usefulness of our method.

But more hopeful far than any amount of money or personal responsibility is this other fact that our method is rooted in the great voluntary movements of our kingdom. The great Temperance movement, the grand and merciful Ragged School movement, and all the youngest and most vigorous movements in Singing in Schools and Homes and Congregations cannot do without us.

With your help—with many a hard hour's work which you have all given—have established our great system of Certificates. Those who wear them, especially the higher ones, do them credit. They are recognised by School Boards, by the Managers of Denominational Schools, and by Churches, as recommendations for the post of Teacher or Precentor. We are hoping to make them National.

By your industry and success we are raising up a new school of Harmony and Elementary Composition. Through your zeal in striving to do your work well, we are hoping to establish a course of systematic training in the great and blessed Art of Teaching.

And now by your bounty, and by your Campaign for Five thousand Pounds, we hope soon to rear a People's College for Music—a College to which the friends of every good movement that can be promoted by music shall come and learn to teach,—a College from which a new Musical Profession shall go forth, a Profession of Music Teachers for the People.

I have only one promise to make to you:—Those who have known me longest have found me ever ready to adopt improvements, have sometimes been a little annoyed by my doing so,—well, I promise you that whenever a better method of teaching the people of England to sing is discovered than that which I got from Miss Glover, I will adopt it. It will not only be my pleasure but my interest to do so. My brother-in-law, who had a Cotton factory, long ago taught me that it always answered to use the best machinery. When a better loom was invented he turned the old ones out and installed the new. I should never have won your fellowship in labour—the personal affection which you show to-day—if the Tonic Sol-fa method merely or the sale of Tonic Sol-fa books had been my object in life. My object is to make the people of this country and their children sing, and to make them sing for noble ends. J.C.—Tonic Sol-fa Reporter," 1875, pp. 22 to 26.
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