AURAL CULTURE
BASED UPON
MUSICAL APPRECIATION.

STEWART MACPHERSON
AND
ERNEST READ.

PART II.
AURAL CULTURE

BASED UPON

MUSICAL APPRECIATION

BY

STEWART MACPHERSON

AND

ERNEST READ

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AURAL CULTURE BASED UPON MUSICAL APPRECIATION.

PART II.

INTRODUCTORY CHAPTER.

In the preceding Part of the present work the aim of the authors from the very first was to develop the latent musical instinct of the pupil, and at the same time to enable him to acquire a sound knowledge of the elementary basic facts of music, such as Time, Rhythm, Pitch and Character. As soon as any one of these important matters had been realized and absorbed by the ear as a real musical experience, but not before, the means by which it was made clear to the eye in writing—in other words, its notation—was introduced to his notice.

The method used throughout was that usually described by the term Inductive, that is to say, a method by which the pupil's attention was first directed to certain compositions suitable to his comprehension, in which he could feel interest and pleasure, and through the medium of which the teacher could help him to gain the necessary knowledge of general musical principles experimentally, that is, by the calling out of his powers of observation. In this way only, the authors feel it to be possible to avoid the danger which has in the past been a very real one, namely, that of the learning of more or less isolated items of so-called "musical knowledge" without any corresponding development of musical perception. The aim in all education in music should be to enable the pupil to think "in terms of music," that is, in the idiom of the language he is studying; and it is in the hope of helping towards the achievement of this that the present work, in its various stages, has been written.
In Part I the ground covered included, on the Rhythmic side, the elementary realization of "phrase," the perception of pulse and time, and of varieties of sound-duration, together with the necessary facts of notation connected with these matters. On the Pitch side the feeling for tonality was cultivated by means of a recognition of the mental effects of the several scale-degrees and the function of each of these in the musical phrase. The question of the Relative pitch of sounds with reference to a Tonic, or keynote, therefore formed the foundation of all the early lessons on this side of the subject, the idea of Fixed, or Absolute, pitch being first introduced in connexion with the letter-names of sounds considered in relation to the Staff and the Clef.

In this Second Part of the work the factors of Time, Rhythm and Pitch receive further consideration, all the usual divisions of Simple and Compound Times being experimentally brought to the pupil's notice, as well as the cycle of major keys (as far as four sharps and four flats). The aural study of intervals reaches the point at which the various Triads are realized by their mental effects, the perception of "phrase" is extended into the region of the less obvious rhythmic shapes, and Melody-construction is continued in its more advanced aspects. Moreover, in Section II, attention is drawn to the simpler underlying principles of Musical structure, or Form, and to the many points of interest as regards character, style and development that are to be found in any well-written composition. The authors hope that by such means it will be possible for that observant attitude of mind to be created which is of the highest importance if the pupil is to grasp his music intelligently and to appreciate (i.e., apprehend) in a reasonable way that which the composer has written.
DIRECTIONS TO THE TEACHER.

1.—As in the case of Part I of "Aural Culture," the present volume is intended solely as a guide to the teacher, and the authors do not wish it to be regarded as setting forth any rigid form of teaching. Consequently, although the order of subjects should be adhered to throughout, the teacher should endeavour to present the facts herein contained as far as possible in his own words, which he should suit to the capacities of his pupil or his class. It is therefore of the utmost importance that he should carefully study each Step in the work before bringing its matter to the pupil's notice.

2.—As in Part I, the various Steps or stages into which the book is divided merely indicate different points of progress in the learner's study, and any one of them will quite frequently be found to contain enough material for several lessons. The actual amount of ground to be covered at each lesson must be a matter for the teacher's discretion. Moreover, the various devices and exercises found in Section I of this Part, in connexion with Scale-singing, Intervals, etc., are intended to be used merely as occasion requires. It will often be found unnecessary to work through all of these; the teacher must be guided as to which he thinks will be the most useful for his purpose by the needs of the particular pupil or class under his care for the time being.

3.—The important Rhythmic exercises in Section I are intended always to be played, in the first instance, to the pupil by the teacher, who should at the same time sing the melody given on the highest staff.*

4.—It will be observed that the use of the Tonic Sol-fa time notation is practically discontinued in this Part; the authors feel that, although this notation is very useful in the earliest stages of the pupil's lessons, there is little or no advantage to be gained from it in

* If the teacher cannot sing, he should endeavour to incorporate the "tune" in the Pianoforte part.
its more complicated forms (so far as the scheme of the present work is concerned), after he has once become acquainted with the elements of Staff notation.

5.—The teacher should carefully notice that the upper and lower "octave-marks" in the Sol-fa notation of pitch always begin above Te and below Doh in every case, whatever the key may be, thus :

<table>
<thead>
<tr>
<th>Lower range.</th>
<th>Middle (or normal) range.</th>
<th>Upper range.</th>
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<tr>
<td>f, s, l, t</td>
<td>d, r, n, f, s, l, t</td>
<td>d', r', n', f' etc.</td>
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This method applies also in the case of the Numeral notation first employed on page 81. In connexion with the use of "pitch-names," the octave of sounds from Middle C upwards is regarded as the "normal" octave, and the upper and lower "octave-marks" invariably begin above and below that normal range, thus :

<table>
<thead>
<tr>
<th>Lower range.</th>
<th>Middle (or normal) range.</th>
<th>Upper range.</th>
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<tr>
<td>f, g, a, b</td>
<td>C, D, E, F, G, A</td>
<td>e', d', c', b' etc.</td>
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(Signification)

6.—The lessons in Section II should be used, concurrently with those in Section I, for the special purpose of stimulating the pupil's aesthetic appreciation of good music by the study of its broader outlines. The teacher should be careful not to insist too much on minute details, especially at first, or to put any fictitious value on the pupil's power of using correct technical terms by which to describe points of form and structure. The object of the study of Form, design, or shape, is (as has been stated on page 154) to enable us to enter more fully and intelligently into the composer's plan, and to follow the unfolding and development of his ideas the more securely. It should be borne in mind, though, that the mere "labelling" of passages or sections of a movement upon some prescribed system is of no value in itself, neither does it imply of necessity any real appreciation of the message of the music. The idea of "Form for form's sake" in the present kind of study is as wrong and foolish as that of "technique for technique's sake" in the case of the instrumentalist or vocalist; the perception of Form and the possession

---

* The Doh in this "normal range" may be fixed at any pitch from Middle C up to and including the B above (see scales given on pages 41, 57, etc.).
of "technique" are, however, clearly matters of the greatest importance to the student, provided it is always remembered that they are only means to an end, not the end itself—which should be Music.

In conclusion, the authors wish to say that, although this work is the result of close personal observation and abundance of practical experience, the more they know of the subject of musical training the more they feel indebted to thinkers like John Curwen and John Hullah (to mention only two of the last generation), and Mrs. J. Spencer Curwen and E. Jaques-Dalcroze among others of the present generation.

In the matter of teaching the principles of relative pitch (i.e., the relationship of sounds to a keynote), very little can be added to that which was taught and practised by John Curwen, while in the matter of what is known as Interval training and the question of associating a name with the exact pitch of a sound, John Hullah will long be remembered. In the authors' opinion, the way of the future (impossible as it may seem to those strong converts of either school who argue purely upon the question of nomenclature) lies in a combination of the ideas of these two men, for directly we get down to fundamental principles it is not a question of "Fixed Doh" or "Movable Doh," but of teaching (i) relative pitch according to a scale; and (ii) relative pitch according to the whole gamut of sounds, i.e., so-called "absolute pitch," better termed "fixed-pitch." These are two essential factors in our music, and they have to be dealt with,* moreover are dealt with, consciously or unconsciously by all musicians.

With regard to the training of the Rhythmic sense, the name of E. Jaques-Dalcroze comes immediately to the mind of all those who have had any experience of his system of Rhythmic Gymnastics, or have seen the demonstrations of his pupils, and it would be a poor compliment to the intelligence of such English teachers, to say they have not been influenced by what they themselves have seen. This influence need not imply that all these teachers have accepted the work of M. Dalcroze as a whole, but simply that, in certain directions,

* As a matter of fact, Curwen did deal with fixed-pitch, and Hullah with relative-pitch, although each of them only very slightly.
they have either had new light thrown on their work, or have used or adapted some of his machinery in order to produce certain results in particular cases. In the present volume this influence will be seen in the adaptation of certain devices for the training of the sense of pulse and rhythm, and in some points connected with interval-training. In the matter of scale-singing, although the scale is sung between two C's, and the practice is therefore similar to that of Daleroze, there is a fundamental difference in always beginning and ending on the keynote. The name "crossing the tonic" is used by some English writers to describe this method of singing the scale, which has been adopted as a useful means of inculcating the idea of Fixed (or absolute) pitch, as well as of helping the pupil to realize the distinctive "feel" of each individual key.

* * *

Should the teacher desire further exercises for Sight-reading or Dictation purposes, he will find an ample collection either in "Melodies and Tests for Sight-singing and Musical Dictation," by F. C. Field Hyde, or in "Sight-singing Exercises," by Edith Rowland. (Joseph Williams, Limited.)
AURAL CULTURE BASED UPON MUSICAL APPRECIATION.

PART II.
SECTION I.

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

(QUARTER-PULSE SOUND)

With strong pointed rhythm.
STEP I (a). The Quarter-Pulse Sound.

The teacher should play the Rhythmic Exercise No. I, and request the pupil to beat time or march to it in the manner now familiar by the study of Part I of the present work. After the general character of the piece has been described by the pupil, attention should be drawn to the characteristic rhythmic group upon which the piece is built, viz.:

This should be played very accurately in time by the teacher, and its “patter” imitated by the pupil’s tapping with his pencil on the desk or on his book. When this can be done well, the next and succeeding groups of the tune should be played by the teacher and imitated by the pupil in a similar manner.  

The time-names should now be applied to all the note-values of the tune. In order that this may be done intelligently, the teacher should take each rhythmic group separately and elicit from the pupil (1) the number of beats in the group, (2) which is the important

\[ \text{The teacher should be careful to make the pupil think (and tap) each rhythmic group as a whole. In the first four bars there are three rhythmic groups, bars 3 and 4 being indivisible as far as the musical sense or musical thought is concerned. It is of course possible to divide the third rhythmic group after the second beat, as indicated by the brackets below, thus:} \]

This shews the grammatical construction of the rhythm, with which the pupil is not specially concerned at this particular moment. The vital thing here and now is the grasping of the sense conveyed by the logical connexion of all the notes contained within the rhythmic group formed by these two bars. This can only be done by a realization of the group in its entirety: a comparatively easy matter, provided that the mind regards the last note as a “fixed point” towards which all the preceding notes, when once started on their career, move inexorably.
beat (i.e., the strong), (3) how many notes there are to each beat, and (4) what is the value of each note. The result of this in the first rhythmic group will be that the pupil will realize that there are three beats in the group; that its second beat is the important beat; that there are four notes to the first, two notes to the second, and one note and part silence to the third beat; and that as a consequence each note forming part of the first beat of this rhythmic group is a quarter-beat note, each of those on the second, a half-beat note, while on the third beat we have a half-beat note and a half-beat rest. The time-names for the quarter-beat notes are Tafa-téfés; these should be explained as two half-notes subdivided just as two halfpennies are subdivided and make four farthings. The time-names for the two half-beats are already known—(Ta-té), while the time-names for the half-beat note and half-beat rest will be Ta-sé. (The consonant S, as explained in Part I, is substituted for T in every case to indicate a silence). The time-names of this first rhythmic group should then be written down by the pupil, thus:

| Tafatéfés | Ta-te Ta-se |

after which each succeeding group should be given its proper time-names and be written down, making a continuous whole, e.g.:

| Tafatéfés | Ta-tó Ta-se | Tafatéfés | Ta-tó Ta-se | Tafatéfés | Ta-tó Taa Tafatéfés | Taa aa |

* It should be borne in mind that the important beat of a rhythmic group of notes (i.e., a logical group) is not necessarily the first beat; more often than not it is the second or the third, etc., according to the length of the group. Thus, in one bar of Triple time, while there is only one metrical grouping, e.g.:

| — — — |

there are three rhythrical groupings, e.g.:

| — — — | — — — | — — — |

This last rhythmic grouping, coinciding as it does with the metrical grouping, is curiously enough very rare as compared with the frequency of the other two. It will be perceived from the foregoing remarks that the rhythmic grouping of notes deals with their sense or logical connexion, whereas metrical grouping deals solely with the matter of indicating the position of the important or strong beat of the group. An analogy will make this clear. In order merely to shew the accented words of the following line of poetry we should group it thus:

| The | way was | long | the | wind was | cold, The |

To arrive at its sense, however, we should find out what words go with what, and group it accordingly, thus:

| The | way was | long | the | wind was | cold. |

As it is the business of the student of grammar to find out what words are logically connected the one with the other, so it is the business of the student of music to find out what notes are so logically connected, otherwise nothing intelligible can be grasped or conveyed.
The notational signs for *Taфа-тёфе* and *Ta-сё* should now be shewn, thus:—

\[ \text{\textbf{The Notational signs.}} \]

![](image)

The name for these quarter-pulse signs being given as *semi-quavers* (i.e., half-quavers), and the half-beat rest sign being described as a *quaver rest*. A line should then be drawn under the time-names already written, and the notational signs, corresponding to their particular time-names, should be placed upon it, thus:—

With the time-names and the notational signs of the complete tune before him, the pupil should say the time-names and tap the note-values while the teacher counts or beats, afterwards singing the note-values to *Lah* on a monotone, and beating the time himself.

The teacher should now play the melody of the tune slowly in small sections* and request the pupil to sing or say the Sol-fa names of each section as it is played; these should be written underneath the note-values, thus:—

\[ \text{\textbf{Singing the Note-values of the Rhythmic Exercise.}} \]

![](image)

Sol-fa of the Melody.

The Sol-fa time-notation may or may not be indicated, at the discretion of the teacher. If it is, it should be explained that a single dot is used to divide a pulse into two halves, and a comma to subdivide each half, thus:—

\[ \text{\textbf{The Sol-fa time-notation may or may not be indicated, at the discretion of the teacher. If it is, it should be explained that a single dot is used to divide a pulse into two halves, and a comma to subdivide each half, thus:—}} \]

\[ {\{ | :^1 : ;^2 : : |}} \]

The pupil should then sing the Rhythmic Exercise to the Sol-fa syllables while the teacher beats the time. It is important that as much as possible of the tune should be committed to memory; singing

\[ * \text{When splitting up a rhythmic group into small sections the teacher should treat these sections rhythmically and not metrically; thus, in indicating the pitch of the first rhythm the divisions should be as follows:—} \]

\[ \text{and not:—} \]

A subdivided beat becomes, as it were, a miniature bar, and therefore has its own metrical and rhythmical grouping of notes. In giving ear-tests for *pitch* the teacher should play the Tonic triad first, making the pupil listen to it and then sing the Sol-fa syllables, *d, a, s*. With this "guide" in his mind the pupil should have no difficulty in discovering the Sol-fa names of the whole melody.
in this manner familiarizes the pupil with the syllables better than anything else, and the syllables in their turn assist the pitch-memory in a very marked degree.

The Rhythmic Exercise should now be written by the pupil on the staff in the key of C. He should then indicate where he would take breath, and where he would merely stop the breath in order to indicate the rhythmic groups. Moreover, with the assistance of the teacher, he should add marks of expression, and arrive at principles from his observation. For example, it should soon become clear to him that where the music rises in pitch, it usually grows louder; where the music falls, it grows softer. Again, where there is an exact repetition of a rhythmic group, as at bars 8–9 and 10–12, the repetition should be given with a different intensity,—that is, with either more or less tone. Further, it should be observed that the highest note of a rhythm, whether it occurs on a strong or weak beat is, owing to physical reasons, frequently the loudest.*

After the marks of expression and phrasing have been added, the tune should be learnt by heart. In the case of a class lesson, one or other of the pupils should be selected to conduct it according to his own conception of "tempo" (i.e., pace), phrasing and volume of tone, the rest of the class singing to his conducting. The amount of grip and insight that some children evince in this direction is often quite extraordinary. Nothing helps to develop the musical nature of the pupil better or gives him greater pleasure than the adding of "nuances" and phrasing, and the conducting (not merely beating time) of a tune that is known by heart. It is recommended that every Rhythmic Exercise in this work should be conducted by the pupils themselves. As there are no words to the exercises, a great deal of variety in interpretation is possible, and the comparison of one pupil's reading with that of another is most stimulating. Having studied the Rhythmic Exercise in a manner calculated to ensure the full development of the pupil's musical feeling and intelligence, the exercises which follow should be worked through in order to deepen this feeling and quicken this intelligence.

* When stress or accent occurs on a weak beat we have what is called a "Pathetic" or "Expressive" accent. (See "A Short Treatise on Musical Rhythm," or "Musical Expression," by M. Lussy.)
When the succeeding part of this Step forms the beginning of a new lesson—as will most often be the case—the three following preliminary matters may well be given the first place in the teacher's consideration, viz., (1) The cultivation of the sense of Pulse, (2) Perception of Phrase, (3) Rhythmical Scale-Singing. These as a rule should not occupy more than a few moments of each lesson, and may sometimes be omitted at the teacher's discretion; this must of course depend upon the powers and the advancement of the pupil. The above-named preliminary matters should be followed by (A) The writing of melodies from dictation, and the insertion of the necessary phrasing and "nuances," (B) the construction of melodies.

In developing the sense of Pulse, the teacher should begin by playing simple, straightforward tunes in duple, triple and quadruple times, making the pupil beat time. Any pieces with a clear, defined rhythm will serve in this connexion; but the best results will be achieved if the teacher can extemporize, for this leaves him free to watch his class all the time and consequently enables him to suit his playing to the exigencies of the moment. An example of the kind of thing suitable for the purpose will be found on page 16. As the perception of pulse-regularity is something felt rather than something seen, and is consequently rather a mental act than a physical one, it behoves the teacher to give the pupil much practice in "thinking" pulses without the help which comes from making an arm-movement, or even from hearing the music actually being played. For example, the teacher should cease playing for a few bars, while the pupil goes on beating (without getting quicker), carefully thinking the moment when each pulse is due, and making the beat coincide with that moment. Afterwards the pupil should, during such a silence, "think" (say) two bars without beating, coming in with his beating at the right moment on the first beat of the third bar; the piano joining in at the fourth or fifth bar.* In order to develop the pupil's perception of pulse-regularity, the very foundation upon which Rhythm in its true and specific sense is built, the resourceful teacher will frequently vary the plan suggested above, and, moreover, invent new devices of

* See bars 6, 9 and 10, 13 and 14 of "Model for Improvisation," page 16.
the kind, so that this method of practice may be saved from becoming mechanical or uninteresting.

After a few moments have been spent in the foregoing manner, the teacher should play some National Tunes, Folk-Songs, or short extracts such as the following:

Traditional.

\[
\text{(1)}
\]

Allegretto.

\[
\text{(2)}
\]

\[p \text{ leggero.}\]

and request the pupil to indicate the larger phrasing-breaks, i.e., those parts of a complete musical sentence known as phrases, by clapping at the end of each.* This practice acts as a kind of antidote to the necessarily minute consideration of such matters as quarter-pulse time-divisions and their effects, placing them in their right relationship to the whole phrase or piece. (See Section II, page 151.) It is analogous

* In the case of a phrase having a feminine ending, the clap must occur on the final "ictus" (i.e., the last strong beat) of the rhythm, and not on the last note.
to the practice of an artist standing back from his picture in order to view the whole effect of what he has painted. When the mind is closely concentrated on the working out of detail, there is always the danger of exaggerating this detail, and unless the student keeps this broader idea of the music steadily in mind—the viewing of music "in large," as it has been called—true conception and interpretation are out of the question. The mind, therefore, must be led to think forward and onward to the end of a phrase, or sentence, or other larger period, when once it has been started on its journey. If, for example, the conclusion or Cadence of a phrase is not felt to be its inevitable consummation, as inevitable as the last word in "Little Jack Horner sat in a . . . . !!" then we may be sure that the music has, from a rhythmical point of view, missed its mark, and failed in its true purpose.

With the perception of the regularly recurring beat and accent, and the realization of phrase, should be linked up the newly-learnt time-divisions. These may be effectively practised by being introduced into scale-singing as shown below.

**Rhythrical Scale-singing.** The teacher should sing, or extemporize on the pianoforte, a few bars in C major, leaving off on Ray, Te, or any note other than the tonic. The pupil should then be requested to sing Doh, followed by the complete scale (sung to Sol-fa) in whole-beat, half-beat, or quarter-beat notes, thus:

```
(1) \[ \frac{2}{4} \text{ \textcolor{red}{$\begin{array}{c} \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \end{array}$} \] \]

(2) \[ \frac{2}{4} \text{ \textcolor{red}{$\begin{array}{c} \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \end{array}$} \] \]

(3) \[ \frac{2}{4} \text{ \textcolor{red}{$\begin{array}{c} \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \end{array}$} \] \]

* The scale in other rhythms, from \[ \frac{2}{4} \text{ \textcolor{red}{$\begin{array}{c} \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \end{array}$} \] might also be sung at the discretion of the teacher, e.g.:

(1) \[ \frac{2}{4} \text{ \textcolor{red}{$\begin{array}{c} \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \end{array}$} \] \]
(2) \[ \frac{2}{4} \text{ \textcolor{red}{$\begin{array}{c} \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \\ \text{F} \end{array}$} \] \]
(3) \[ \frac{2}{4} \text{ \textcolor{red}{$\begin{array}{c} \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \end{array}$} \] etc.

Moreover, the scales should sometimes begin from the top, e.g.:
The pupil should beat time as he sings, and, after singing a scale to the Sol-fa syllables, he should sing it to the pitch-names of the key of C, in the following rhythm:—

\[
\begin{align*}
\text{C} & \quad e & d & f & g & a & b & 1 & e \\
\text{D} & \quad d & r & n & f & s & l & d & r \\
\text{E} & \quad t & d & t & d & s & l & n & s \\
\text{F} & \quad t & d & t & r & t & r & l & s \\
\text{G} & \quad t & d & t & r & t & r & l & s \\
\text{A} & \quad t & d & t & r & t & r & l & s \\
\text{B} & \quad t & d & t & r & t & r & l & s \\
\text{C} & \quad t & d & t & r & t & r & l & s \\
\text{D} & \quad t & d & t & r & t & r & l & s \\
\end{align*}
\]

By this means he will acquire the habit of gauging the two Cs (middle C and C') by the realization of them at two opposite points of his voice. Thus, the singing of scales in this way not only familiarizes the pupil with the divisions and subdivisions of the beat, but helps to develop his sense of tonality (i.e., key-sense) and his perception of fixed, or absolute, pitch.

The three foregoing preliminary matters over,* the pupil should write down the following melodies from the teacher's dictation, writing first the note-values only, and afterwards adding the pitch:—†

* With certain pupils who have a strong sense of rhythm and who are having good instrumental training, Nos. 1 and 2 of the three preliminary tests will require very little attention, but in view of training the sense of absolute pitch and gaining a knowledge of all keys, Scale-singing as outlined above should be taken at every lesson. Indeed, every piece before being sung or written down should have its scale sung to the pitch-names and contrasted with the key of C.

† See pages 12 and 13 for method of dictating these and similar passages.
* It will be interesting to the pupil if a little of the Sonata from which the above passage is taken is played either before or after the pupil has written it down.
From Old French Gavotte.*
(March and Dance Album, p. 16.—Boosey & Co.)

The method of dictating these and subsequent melodies should be as follows:—

1. The teacher should play the melody straight through, in order to enable the pupil to get the general effect of the whole, to grasp the swing of the pulse and the "tempo," and also to realize the larger rhythmic shapes.

2. He then should take a rhythmic group, such as

   \[ \text{Rhythmic Group} \]

   in the first melody, and play it once or twice (oftener, if necessary), while the pupil listens intently and tries to grasp the time-patterns.

3. The pupil should then reproduce the time-patterns by tapping them with his pencil and should afterwards say the time-names.

4. The note-values that the time-names represent should then be written.

* The teacher should play this Gavotte, in its original key of F major, as a recreative piece, either before or after the above has been written down. Songs containing the Tafa-tafa time-division, such as "I've found my bonny babe a nest" (National Songbook, Boosey & Co.) should be sung, as helping to impress the new time effect on the pupil's mind.
NOTE.—In Stage 2 above, the teacher may play the rhythmic group as it stands, with the pitch as well as the time, or he may play it on a monotone.* For example, in dictating the first rhythm of Exercise No. 1, the teacher may play it thus:—

\[\text{\includegraphics{rhythm1}}\] or thus:—\[\text{\includegraphics{rhythm2}}\]

but in either case the pupil should tap the time-patterns, singing and writing down the note-values on a monotone, thus:—\[\text{\includegraphics{rhythm3}}\]

When the time-patterns of the whole exercise have been written down, and the rhythms grouped by means of brackets, thus:—\[\text{\includegraphics{rhythm4}}\], the pupil should (a) tap the note-values and say the time-names, (b) beat time and say the time-names, (c) beat time and sing the note-values to Lah.

The next step is for the teacher to play the notes of the melody slowly, the pupil discovering their Sol-fa names and writing these under the note-values, thus:—\[\text{\includegraphics{rhythm5}}\]
after which the melody should be written on the staff in the key of C, thus:—\[\text{\includegraphics{rhythm6}}\] etc.

Suitable phrasing and “nuances” should then be added, and the melody sung several times to Sol-fa, until it can be executed without looking at the copy. The best way to quicken the memorization of a passage is to follow the recommendations on page 29.

With frequent practice, children quickly get into the habit of grasping details rapidly and memorizing often quite difficult pieces with only one or two repetitions.

---

* (1) If the teacher can improvise neatly, it is always interesting to clothe the time-patterns with original music. For instance, instead of playing them in either of the two ways shewn above, the teacher might play something of this description:—\[\text{\includegraphics{rhythm7}}\] etc.

the pupil, of course, only tapping the time-patterns of the music. Should this method of dictation distract his attention so that he finds difficulty in grasping the time-divisions, the teacher should revert to the monotone.
In order to stimulate the creative faculty of the pupil each lesson should include some practice in the invention of melodies. In this connexion, the construction of sequences is of great value; these should be sometimes sung impromptu, and sometimes written.

A sequence is the reproduction of a group of notes at a higher or lower pitch, e.g.:

\[
\begin{align*}
(1) & \quad \begin{array}{c}
\text{\textbf{Development}} \\
\text{\textbf{of the}} \\
\text{\textbf{creative}} \\
\text{\textbf{faculty.}}
\end{array} \\
\end{align*}
\]

In (1) above we have a fragment of melody begun on the third degree of the scale and repeated on the fourth degree, with the possibility of its being continued on the next successive degrees above until a point is reached where we could conveniently and satisfactorily stop; in (2) we have a similar passage repeated a note lower. It is also possible to make the repetition of the sequence occur at intervals other than the second above or below, thus:

\[
\begin{align*}
(a) & \quad \text{Ascending by thirds.} \\
\end{align*}
\]

\[
\begin{align*}
(b) & \quad \text{Descending by fourths.} \\
\end{align*}
\]

A sequence may be repeated at mixed intervals, that is, it may rise with one interval and fall with another, e.g.:

\[
\begin{align*}
\text{(Ascending 3rds.)} & \quad \text{(Descending 2nds.)} & \quad \text{(Ascending 3rds.)}
\end{align*}
\]

The above shews a sequence alternately rising a third and falling a second.

\* In order to keep the sequence within the compass of the voice, this repetition may be sung at the octave above.
A. The pupil should now continue the following sequences, according to the directions given. Each sequence should be written and then sung, using at various times Sol-fa syllables, pitch names, and Lah. It will be helpful to the pupil to point on the Modulator as he sings:

B. The pupil should complete the following melodies, adding sequential repetitions where suitable:

C. Write an original melody in C, consisting of two four-bar phrases, and using only crotchets and minims.
Example of improvisation for cultivation of the Pulse sense:

A. The pupil might beat this bar without music.
B. The pupil might beat the first bar and "think" the beats of the second bar without music.
C. The pupil might "think" the beats of these two bars without music.

* The teacher should vary the tempo, playing sometimes faster and sometimes slower, and employing an intelligent *rubato* throughout the piece, in order to emphasize the need of close, concentrated listening.

An element of variety may now be brought into the scale by the introduction of notes virtually borrowed from other keys. These are called Chromatic Notes, and the one most frequently used is found between the fourth and fifth degrees of the scale; this note, when employed in certain ways shifts the centre of gravity of the key from Doh to Soh and a modulation is then said to have been effected. To realize whether this new centre of gravity has been created or not, and if so, to discern whether it is transient or permanent, is of the utmost importance. Those with a strong natural predisposition towards the receiving of definite musical impressions do all this without difficulty, but the majority of pupils need to have their attention, at any rate in the early stages, persistently and systematically drawn to these shiftings of the "key-centre,"* in order to adjust themselves rapidly and automatically to the changes that take place.

The plan of studying these chromatically altered notes will be as follows: first, the note will be considered as a variation of the scale—something introduced to provide a new "colour," without in any way affecting the key-centre; secondly, it will be used as a means of establishing a new centre of gravity, thereby causing a sound of another pitch to be employed as the key-centre; after which, there will be the business of discovering the names not only of the sound so selected for this purpose, but of all the various sounds that centre upon it; in short, the learning of the new scale.

Continuing the idea that every new fact, whether it be of time, rhythm or pitch, should be learnt through the analysis of actual living music, that is, music that has become part of the pupil's own personal experience, the new sound should be taught in accordance with the following directions:—

---

* The name "key-centre" was first used in this connexion, so far as the authors are aware, by Miss Margaret Glyn in her book, "The Rhythmic Conception of Music," although the synonymous term, "tonal-centre," had been used previously by Dr. W. H. Hadew, and by the author of "Form in Music."
Take the following passage from Mozart:—

* The following passage may be used as an alternative:—

and make the pupil learn it by rote, singing it to *La*.* Next write a Sol-fa Modulator on the black-board, containing all the sounds from Doh to upper Me which the pupil already knows by name (not including, therefore, the new sound Fe). He should then give the Sol-fa names of the melody as it is played or sung two or three notes at a time, and should point to them on the Modulator.

On arriving in this manner at the last note but one of the first phrase, a difficulty will arise, so far as the pupil's sol-faing is concerned, for the reason that, up to the present moment, he has become familiar only with the name of the diatonic notes of the scale.
The teacher should, therefore, play the three last notes slowly:—

\[ \text{\textcopyright \textcopyright \textcopyright} \]

dwelling somewhat on the F sharp, but not so long as to cause it to lose its upward tendency to G. The pupil should then be asked to describe the effect of it, which he might conceivably think of as Fah being "pushed up," making an additional sound between Fah and Soh, or as something making Soh a stronger resting-place, or as reducing the distance between Fah and Soh by having a sound midway, or as making the passage from Fah to Soh smoother, etc.

The effect of the new sound having been realized, the name Fe should be given to it, and its place on the Modulator shewn as in the margin, the hand-sign for it also being given. This sign is similar to that of Fah (see Part I, page 63), but with the finger pointing to the left instead of straight down. When the names of the sounds in the second phrase of the tune have been discovered, the whole sentence should be sol-fa ed and pointed from memory on the Modulator. The pupil should practise singing the tune many times before the next lesson, sol-fa ing the tune, or singing it to Lah at the same time as pointing to the syllables on his Miniature Modulator.*

N.B.—In the case of a class, one pupil might be chosen to point the tune for the rest of the pupils; of course, from memory.

The teacher should now point impromptu Modulator tunes including the new note Fe, approaching it, however, at present only by step from Fah. The teacher may introduce the various devices suggested in Part I for Modulator exercises, taking the greatest care, however, that the tunes are shapely and that the notes have a logical connexion with each other—that is, that they are conceived rhythmically.

*Miniature Modulator, No. 1. (Published by Joseph Williams, Limited.) This is a facsimile, on reduced scale, of the Aural Culture Modulator designed for class-use. and is intended for the pupil's own use in his home-preparation.
The teacher should not introduce notes shorter than quavers for the present. The kind of tests to be given will be gathered from the horizontal reading exercises which follow.

The following and similar exercises should be sung by the pupil, _Sight-reading_ first to Sol-fa and then to _Lah._—

**Key E7.**

(1) \[ \begin{array}{c}
\text{d} & \text{\_m} & \text{f} & \text{\_f} & \text{\_s} & \text{\_h} & \text{\_d} & \text{\_h} \\
\end{array} \]

**Key D.**

(2) \[ \begin{array}{c}
\text{\_n} & \text{\_d} & \text{\_m} & \text{f} & \text{\_f} & \text{\_s} & \text{\_h} & \text{\_d} \\
\end{array} \]

**Key C.**

(3) \[ \begin{array}{c}
\text{\_d} & \text{\_m} & \text{f} & \text{\_f} & \text{\_s} & \text{\_h} & \text{\_d} & \text{\_h} \\
\end{array} \]

_N.B._—The above should supplement, but not supplant, Modulator practice, otherwise the teacher cannot deal with the special difficulties peculiar to various classes of pupils.

The pupil should now learn to sing _Fe_ when it is approached in other ways than from _Fah_ as given above; as for _Fe_ approached _from above_, instance, in the following passage from Beethoven, where it is approached from _Soh._

_Beethoven._—Op. 49, No. 2.

\[ \text{Tempo di Menuetto.} \]

This passage should be learnt and sung in the same way as in the case of that from Mozart.
A little explanation may be necessary to shew the pupil that although Soh at bar 7 "slides down" to Fah by taking another note on the way, this note is not called Soh "flat" as we might expect, but being the same sound as that which we discovered coming up from Soh, it is known by its old name of Fah "sharp," or Fe. When a few Modulator exercises have been sung with Fe sight-reading exercises, approached from above, the following tests should be sung:

Key C.
1. \( \text{F} \) :n | s :fe | f :n | r :|-- | n :f | fe :s | d' :|-- |--|--

Key D.
2. \( \text{F} \) :n | r :d | d' :t | l :|-- | fe :f | n :l | s :fe | s :d' :t | d' :|--

Key E.
3. \( \text{F} \) :n | f | fe :s | d' :n | s :f | f :n | r :d | s :fe.s :d

Modulator exercises should now be given, with Fe approached in various ways, and the following or similar tests should be sung:

Key E.
1. \( \text{F} \) :n | s :fe | s :d' | d' :t | d' :t | l :|-- | n :f | s :fe | f :n | r :|--

Key D.'

Key C.

Among others, the following songs "Santa Lucia" and "Two white Moonbeams" should be sung to the Sol-fa syllables and pointed from memory on the Modulator. This practice, as explained in Part I, is most valuable. The songs should, first of all, be learned by rote, and the Sol-fa syllables discovered by the pupil:

**SANTA LUCIA.**

*(NEAPOLITAN AIR.)*

*Allegretto.*
TWO WHITE MOONBEAMS.

(ANCIENT LULLABY.)

Old Irish Tune.

(Harmonized by S.M.)

*Andante soave.* pp.

O two white moonbeams, silently creeping Thro' the window,

pp

Pan are peeping, just to see if thou art sleeping, Ere to dreamland they bear thee.
The peculiar quality or mental effect of the new sound, Fe, having been thoroughly grasped, it is necessary to find out its "pitch-name" and its position on the Staff in the key of C.

In order to do this, the teacher should present the Sol-fa Modulator from Doh to Doh, including Fe. He should then take the pitch of Doh as C, requesting the pupil to give him the other pitch-names (except F sharp) and writing them by the side of the Sol-fa syllables, as shewn in the margin. The Scale between C and C should then be pointed on the Modulator, and sung slowly as follows:

\[
\begin{align*}
\text{C...doh} & \quad \text{B...te} \\
\text{A...lah} & \quad \text{G...soh fe} \\
\text{E...me} & \quad \text{F...fah fe} \\
\text{D...ray} & \quad \text{C...doh}
\end{align*}
\]

\[
\begin{align*}
\text{\{} & \text{d : r} & \text{n : f} & \text{fe : s} & \text{l : t} & \text{d' : -- } & \text{||} \\
\text{\{} & \text{d' : t} & \text{l : s} & \text{fe : f} & \text{n : r} & \text{d : -- } & \text{||}
\end{align*}
\]

after which the same thing should be sung to Lah, and then to the pitch-names. When the pupil tries to do this, he will realize that a letter-name will be required for Fe, and it should be explained that, as we have no letter of the alphabet between F and G, it is convenient to call the new "raised" sound F sharp, the sharpening here being indicated by the sign \#. F sharp should then be written on the Modulator between F and G, opposite Fe. Much Modulator practice and many ear tests should be given, using the pitch-names in order to impress the sound of F sharp upon the memory of the pupil in its relation to the other sounds of the key.*

* The teacher should carefully read pages 94 and 95, Part I of this work, and remember that the pitch of this or any other sound of the scale may be memorized in the same way as Middle C, viz., by frequent correlation between the sound and its actual name.
The pitch-names (as in Part I) may now be applied to the Staff, and by reason of the foregoing study these will stand for living sounds in the pupil’s mind, and will not represent merely the names of the lines and spaces, as is too often the case with pianoforte pupils. In applying these letter-names to the Staff, the teacher should first write them as they appear in the scale of C, eliciting from the pupil the position of F sharp, and drawing attention to the fact that, as we have no special letter-name for the new sound between F and G, neither have we a special place for it on the Staff. We must, therefore, write F sharp in the “F” space (or on the F line, in the upper octave), to indicate this new sound, e.g.:

Notes should now be written on the Staff to represent these pitch names, to which the Sol-fa names should also be applied,* e.g. :

The following exercises should be sung to Sol-fa, the pitch-names, and to Lah:—†

* It will not have escaped the notice of the teacher that the pitch-names are here applied to the Staff first. This is intentional, as the Staff is a fixed-pitch notation, and the aim here is specially to cultivate the pupil’s sense of this fixed (or absolute) pitch. The Sol-fa syllables are merely introduced here as a device to enable him to keep a hold on the relationship of the sounds within the key.

† Before singing any exercises the Scale of C should be sung to the pitch-names in the following rhythm:

It is also good practice for the pupil to try to sing one or more of the exercises to Lah at the outset, having recourse to the pitch-names or Sol-fa only at points of difficulty.
In order to save time at a lesson, it is possible for the teacher, instead of writing horizontal sight-reading tests on the blackboard, to point short exercises upon a Staff Modulator, the sharpened 4th being shewn by writing a sharp on the right-hand side of a wavy line, e.g.:—

At this stage of the pupil's progress, it is very desirable for him to acquire a knowledge of the pianoforte keyboard, the reason being that, first, it brings additional interest into his work; secondly, it enables him to grasp better the difference between the Tone and the Semitone; and, thirdly, it "drives home" and impresses upon his mind the fixed or absolute pitch of a sound. Here again, the teacher must be careful not to allow the pupil to think that the pitch-name is merely the name of the pianoforte "key" any more than the pitch-name is just the name of the particular line or space on the Staff.† The pianoforte

* The sign ♭ should be explained to the pupil, by the teacher pointing out that a note made sharp remains sharp throughout the whole of a bar or measure. It is therefore necessary to add a sign to contradict this "altered" note, and restore it to its original state. This sign is called a "natural."

† That the large majority of pupils do regard their music in this topsy-turvy way is proved by the fact that they can neither name sounds when they are heard, nor can they imagine or sing a sound when the notation is seen. The pianoforte is often played almost solely by means of grasping the name of the line or space and finding its corresponding key, much in the same way as a typist reads a word and moves down the particular lever on the typewriter.
key is named after the sound that it produces, just as the note-value placed upon a line is named after the sound that it represents. For this reason, therefore, the keyboard should be used as a Modulator; by this means the pupil is compelled to hear in his mind, and reproduce with his voice, the particular sound that the key pointed to stands for. In other words, he should sing from the keyboard Modulator, using Sol-fa syllables or pitch-names just as in the case of the Staff modulator, afterwards using only the syllable *Lah.* The teacher should "build up" the keyboard by drawing first an octave of the white keys from C to C', singing and naming each key, thus:—

The pupil should then discover where the new sound F sharp is to be placed (viz., between F and G), and the teacher should shew that a short black key is inserted for this sound:—

Without going into details or reasons for the moment, the teacher should draw the pupil's attention to the fact that there is a black key on the pianoforte keyboard between G and A, and A and B, also between C and D, and D and E:—

and that the black keys run in groups of twos and threes. This will enable him to discover the names of the white keys more easily, as C

---

* It is difficult to say how much a pupil depends in singing from Staff Notation upon his sense of tonality, his sense of absolute pitch, or the gauging of a note from the last one sung (i.e., interval). This much, however, is certain, that all contribute *something*, the amount of each differing with the individual according to the particular influence to which he has been mainly subjected.
will be found below on the left of the group of two black keys, and F and G on each side of F sharp. When the pupil can read the names of the white keys fairly readily, short melodious tests should be pointed on the keyboard, to be sung to Sol-fa, to pitch-names, and to Lah. The teacher should also sing a few sounds to Lah, and request the pupil to point to the pianoforte keys which represent these sounds.

STEP II (a). Rhythmic Exercise, No. 2. E. R.
STEP II (a). The Quarter-Pulse Sound (continued).

The teacher should deal with Rhythmic Exercise No. 2 on a plan similar to that set forth in detail on pages 3–7. It will be seen that the Step contains seven stages, the outlines of which, with comments upon each, are as follows:—

1. Play the Rhythmic Exercise, the pupil beating the time. Play each rhythmic group of notes separately, making the pupil tap them accurately immediately afterwards.

2. Explain the new time-division, \( \frac{3}{4} \), give it the time-name Ta-téfé, and direct the pupil to write down the time-names of the whole tune, barring and phrasing the syllables thus:—

\[
\begin{array}{c|c}
\text{Ta-téfé} & \text{Ta-téfé Ta-téfé} \\
\hline
\text{Ta-téfé Ta-téfé} & \text{Taa-aa} \\
\end{array}
\]

The Rhythmie Groups run thus:—

\[
\begin{array}{c|c|c}
\text{Ta-téfé Ta-téfé Ta-téfé} & \text{Ta-téfé Ta-téfé Ta-téfé} & \text{Taa-aa} \\
\end{array}
\]

Cultivate the pupil’s power of listening accurately and “cleanly,” by never playing or singing a rhythm with him when he is imitating it. If the rhythm has not been grasped, or has been grasped only partially, the teacher should play it again, requesting the pupil to listen more attentively, and should then make him reproduce it by himself. The importance of this cannot be overrated.

Show the analogy of the Ta-téfé with one halfpenny and two farthings, making together one penny. See that the pupil applies the time-names intelligently, by making him discover (i) the number of beats in a rhythm; (ii) which is the important beat; (iii) how many notes there are in each beat; (iv) what is the value of each note.
3. Shew the notational signs for Ta-téfe; (a quaver and two semi-quavers). Direct the pupil to draw a line underneath the time-names, and to write the notes corresponding to these upon it, thus:

<table>
<thead>
<tr>
<th>Ta-téfe Ta-téfe Ta-téfe Ta-téfe</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ta-téfe Ta-téfe Ta-a-a etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

In shewing the notational signs for the new time-division, develop from the crotchet as follows:—write a crotchet, \( \frac{1}{4} \); then divide it:—thus, \( \frac{1}{8} \); then sub-divide the second quaver thus:—\( \frac{1}{16} \). This may also be illustrated by lines, the top one representing the crotchet; the middle line, divided, the two quavers; and the bottom line divided into a half and two quarters corresponding to a quaver and two semi-quavers, e.g.:

- \( \frac{1}{4} \)  = \( \frac{1}{4} \)
- \( \frac{1}{8} \)  = \( \frac{1}{8} \)
- \( \frac{1}{16} \)  = \( \frac{1}{16} \)

In a class it is advisable for one pupil to do all his writing on the blackboard, instead of in his note book. When this is finished, the class should read it as there written.

4. Pupil should now (i) tap or clap the note-values of the tune and say the time-names; (ii) beat time and say the time-names; (iii) sing the note-values on a monotone to \( \text{Lah} \) and beat time.

5. Pupil to write down the melody in Sol-fa underneath the note-values already written:

<table>
<thead>
<tr>
<th>Ta-téfe Ta-téfe Ta-téfe Ta-téfe</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

\[ n \ . f.e = s \ . f.e = 1 \ . t.d = r \ . d = r \]

The Rhythmic Exercise to be sung to Sol-fa, the teacher conducting.

6. The Sol-fa to be transferred to the Staff, thus:

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td></td>
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<td></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>

Take care to get the tonic chord firmly fixed in the pupil’s mind as a guide. The Tonic Sol-fa time-notation may be used or not, at the teacher's discretion; Ta-téfe is written thus:

\[ 1 \ . \ . \ : 2 \ . \ . \ |

As an aid to memorizing, it is good practice for the pupils to learn the Sol-fa syllables by heart, saying them over and over again before attempting to sing them.

In memorizing a tune written on the board, the teacher should rub out rhythm by rhythm as each is learnt; for example, the pupil, after having sung the tune straight through, should sing the first two bars twice or three
Phrasing groups to be indicated and expression marks added, the pupil giving reasons why crescendos, etc., have been made in certain places. Tune to be learnt by heart.

7. One pupil to conduct the Exercise for the class.

As in Chapter I, if a new lesson is begun at this point it will probably be advisable to commence with a few exercises for the cultivation of the pulse-sense (see page 7), the teacher extemporizing while the pupil beats time.

The following extract:—

Schumann.—“Erntefiedchen.”

or some similar passage, should then be played for the pupil to delimit the phrases, as explained on page 8. Unless a pupil can grasp these larger “rhythmic swings” by hearing them, it is impossible for him in the truest sense to perceive the music to which he is listening.
The new time-pattern should now be impressed upon the pupil's Scale-singing mind by using it in the singing of scales, e.g.:

\[ \text{Musical notation image} \]

The above should be sung in addition to the three forms of the scale set out on page 9 (Step I (a)).

As it is most important for the pupil to discover the pitch of C for himself, he should often practise singing the scale of C to the pitch-names in the following form:

\[ \text{Musical notation image} \]

as indicated on page 10. As he sustains the top and bottom C he should carefully observe its quality and the "feel" of it in his voice. Without this very carefully-directed thought to a sound as it is being sung, pupils who are not gifted with what is known as the faculty of Absolute Pitch will never acquire it, even approximately.

The following melodies should be written from dictation. The pupil should (1) write the note-values; (2) add the Sol-fa names of the various sounds underneath the note-values; (3) transfer the Sol-fa to the Staff; (4) add phrasing and "nuances" (see pages 12-13 for further directions).

\[ \text{Musical notation images} \]

406734
The following sequences should be continued:

Sequence-building:

1. Ascending by 3rds.

2. Descending by 3rds.

3. Ascending by 3rds. Introducing fe where suitable.*

4. Ascending by 3rds. Introducing fe where suitable.*

* When in a group of three notes the melody proceeds one step down from the Dominant of the key, and returns to the Dominant, it is generally advisable to use fe instead of Fah, as being smoother and more pleasing.
Complete the following melodies by means of ascending or descending Sequence, or by repetition of time-pattern—*

1. Melody construction.

2.

3.

4. Write in Triple time, in Key C, an original melody in two phrases of four bars each, introducing the following time-pattern:—

STEP II (b). The Sharpened 4th and Dominant Key.

* A satisfactory effect can often be obtained by repeating the time-pattern sequentially, without following out the pitch exactly, e.g.:—
STEP II (b). The Sharpened 4th, and Introduction of the Dominant Key.

The sharpened fourth scale-degree must now be used in such a way as to affect the centre of gravity of the key, shifting it from Doh to Soh. As advocated throughout this work, every new factor of pitch or time should first be realized as a musical experience and then analysed in order to arrive at fundamental principles. The pupil should begin by learning the melody of the above passage by Beethoven, either by rote, or by reading it and learning it by heart. It should be sol-fa'd at first as shewn below, regarding C as the key-note or Doh throughout:—*

\[ \text{MIDI notation} \]

When the pupil’s attention has been drawn to the change of “colour” that has come over the last half of the passage, the teacher should proceed to demonstrate how this has been effected. The question to be considered here is whether the Sol-fa syllables really do symbolize the natural tendencies of the sounds in their relationship to the one central sound, or “sound of attraction.” For example, in the first eight bars we have the three sounds Me, Fah and Ray, all behaving as we expect them to, viz., Fah falling to Me, Me calm and restful, Ray (being under no actual obligation to fall) rising by step. But in the last eight bars commencing with Me, Fe, Soh, we notice at the outset that Me loses its restful character and assumes a very active character, rising through Fe to Soh. On account of this, Soh becomes rather firmer and stronger, a characteristic which increases so much by the time that the end of the phrase is reached, that Soh loses all its original quality and absorbs the characteristics of Doh, becoming as it were a firm “landing,” or “resting-place,” towards which the sounds of the last eight bars are drawn. Hence Doh¹ at bar 11

---

* This is what the Tonic Sol-faists call the “Imperfect method” of Sol-faing.
entirely loses its strong feeling of attraction, and is itself attracted by Te, this latter sound in consequence no longer being "active," but assuming the character of rest and calm. Fe, moreover, looms large in the foreground (bar 14), and now, instead of being merely a slight variation of Fah, as in the passage from Mozart in Step I (b), becomes so important as entirely to supplant it, and obliterate its effect from the mind.

This brief analysis makes it perfectly clear that in the last eight bars the sound named Doh is no longer the "sound of attraction."

This now being Soh, proves that the centre of gravity has been shifted from the pitch of Doh to that of Soh.

This may be illustrated by shewing the first phrase as running along the lower, and the second phrase along the upper, of two lines, e.g.:

\[
\begin{align*}
&\text{Dominant Basis.} \\
&\text{Tonic Basis.}
\end{align*}
\]

The pupil should now be told that when, in the course of a melody, the centre of gravity shifts from one sound to another (i.e., when a different pitch from that selected at the beginning is employed as the principal "sound of attraction"), we have what is known as a "Modulation," or change of key. By this means a desirable element of variety is introduced into the music. To help the pupil to realize the effect of a modulation more keenly, a Modulator such as that found in the margin should be drawn, and the first eight bars of the tune pointed in the left-hand column, and the last eight bars in the right-hand one. It should, however, be observed that when the tune centres upon Soh, Fah is entirely superseded by Fe (see right-hand column), and that it is this fact, coupled with the rhythmic prominence given to Soh, that is the cause of the difference of effect produced by the shifting of the key-centre.

---

*The Tonic Sol-faists call this a "Transition," using the word "Modulation" merely to imply a change of "mode" from Major to Minor, or vice versa. The authors of the present work prefer to adhere to the nomenclature which is almost universal.*
The pupil having realized that it is possible (and, for variety's sake, desirable) to shift the centre of gravity from one pitch to another during the course of a piece of music, it will be obvious that if Sol-fa syllables are to mean anything (that is, if they are to be used as originally applied, viz., in order to symbolize the inherent tendencies of sounds in their relationship to one central sound), we must alter or adapt our syllables to coincide with these changes. For example, the last eight bars of the tune centre upon the sound that is named Soh, which in actual effect becomes Doh, since it is the chief "sound of attraction." Therefore, to be consistent, the name Soh must be changed to Doh. The other sounds of the passage, viz., in bars 11 to 14, ḍ, ṭ, ṭ, ṭ, s, s, s, ṭ, ṭ, similarly take on the effect of ḍ, ṭ, ṭ, ṭ, ṭ, ṭ, and should be named as such, the Me, Fe, Soh at the beginning of the phrase becoming in like manner ṭ, ṭ, ṭ.

The new naming of the second phrase will therefore be as found below, underneath the first naming, and the pupil should sing the passage using first one and then the other:

\[
\begin{align*}
\text{Soh} & : \quad \text{Doh} \\
\text{f} & : \quad n \\
\text{d} & : \quad s \\
\text{t} & : \quad s \\
\text{n} & : \quad s \\
\text{f} & : \quad d \\
\text{r} & : \quad f \\
\text{d} & : \quad n \\
\text{t} & : \quad r \\
\text{l} & : \quad d \\
\end{align*}
\]

What was said with regard to the clearer realization of a modulation (or change of key), when sol-faed upon a new column on the Modulator, will now be seen to have additional force and weight. The reality of such a change of key is felt very much more strongly and vividly when the syllables are themselves changed in order to coincide with their natural tendencies in relation to their new Tonic, or key-centre.

The teacher should now shew on the Modulator what has taken place in the tune, by writing in a third column Lah, Te, Doh.
opposite Me, Fe, Soh; and Ray, Me, Fah opposite Lah, Te, Doh', thus:—

The tune should then be pointed upon this incomplete Modulator, the first eight bars being pointed in the left-hand column, and the last eight bars in the right-hand one. The connexion between the two should be made by the teacher sliding his pointer from Me in the left-hand column across to Lah in the right-hand one, directing the pupil to think the sound of Me, but to sing it to the syllable Lah (its name in the new key).

The teacher should now complete the Modulator as below, continuing the Tonic key from upper Doh' to Soh'. The pupil will then discover that singing s, l, t, d, r, r', f, d' produces exactly the same "scale-tune" as d, r, r, f, s, l, t, d', the reason for this being that the semitones occur in exactly the same places, viz., between the third and fourth and seventh and eighth degrees. The right-hand column should therefore be continued up to Doh' and down to Fah', (as shewn in the margin), and the pupil will then realize that by the substitution of Fe for the Fah of the original key, the Major scale is reproduced at the pitch of Soh. Moreover, he will see clearly that when in the course of a tune the scale is moved to another pitch he must change his Sol-fa syllables in order to make them fit with this newly-formed scale.*

When the scale is shifted from the pitch of Doh to that of Soh in the course of a tune, a modulation to the Dominant key.

* In those cases where the music makes only a momentary or transient change of key, and when, therefore, it may be needlessly inconvenient or cumbersome to alter the syllables, the teacher is advised to point such transient modulation, not upon the left-hand (Tonic) column, but upon the central column (s to s'), by which means the pupil will the better realize that the music is actually no longer in the Tonic key. In this way his sense of tonality will be less liable to become confused, a condition of things which might not be unlikely to occur if the left-hand column (representing the Tonic key) were to be employed throughout.
Impromptu Modulator Exercises modulating to the Dominant key should now be given. The following are specimens:

1. \[ \text{Tonic key.} \]

\[
\begin{array}{llllllllllll}
\text{do} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\text{Dominant key.} & \text{do} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\end{array}
\]

2. \[ \text{Tonic key.} \]

\[
\begin{array}{llllllllllll}
\text{fa} & \text{sol} & \text{la} & \text{sol} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\text{Dominant key.} & \text{fa} & \text{sol} & \text{la} & \text{sol} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\end{array}
\]

N.B.—The double syllable at the change of key denotes that the Soh of the old key becomes the Doh of the new key. This ingenious method of indicating the linking-up of the two keys is entitled a “bridge-tone,” and is the invention of the late John Curwen, being used in the Tonic Sol-fa system of notation.

The following and similar reading exercises should then be sung:

1. \[ \text{Tonic key (C major).} \]

\[
\begin{array}{llllllllllll}
\text{sol} & \text{mi} & \text{fa} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\text{Dominant key (G major).} & \text{sol} & \text{mi} & \text{fa} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\end{array}
\]

2. \[ \text{Tonic key (D major).} \]

\[
\begin{array}{llllllllllll}
\text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\text{Dominant key (A major).} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\end{array}
\]

3. \[ \text{Tonic key (C major).} \]

\[
\begin{array}{llllllllllll}
\text{sol} & \text{mi} & \text{fa} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\text{Dominant key (G major).} & \text{sol} & \text{mi} & \text{fa} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{ti} & \text{do} \\
\end{array}
\]

The following or a similar song should be sung to (or by) the pupil, in order to illustrate the fact that whenever a modulation is made in the course of a piece of music there is always a strong desire to return to the original key at the end:

\[ \text{Tonic key.} \]

\[ \text{\"The Vizar of Bray.\"} \]
Dominant key.

Tonic key.

The above song moreover illustrates the fact that it is not absolutely essential for the sharpened note, Fe, to appear in the "tune." The Dominant key will be just as strongly felt when Fe is merely part of the supporting harmony, as indicated by the small notes above. A modulation to the Dominant is usually implied when a phrase ends by following the scale line from Doh' down to Soh.

The following exercises containing modulations to the Dominant key and back to the Tonic should now be sung:

Tonic key (Key C).

Dominant key.

Tonic key.

Tonic key (Key G).

Dominant key.

Tonic key.

It may be convenient in a merely transient modulation not to change the syllables—but where an important phrase finishes in the Dominant key it is in most cases advisable to do so.
It is now necessary to find out what pitches are used for the scale-degrees of the Dominant key, when the pitch of the Tonic key is C. To begin with, we know that if Doh is C, Fe will be F sharp; further, that in a modulation to the Dominant key Fe is substituted for Fah, and Soh is made the key-centre; therefore, if we take all the pitches from C to G, substituting F sharp for F, we shall have our scale of G, which is the Dominant of C, e.g.:—

\[ \text{Scale of C (Tonic).}^* \]

\[ \begin{array}{cccccccc}
  C & D & E & F & G & A & B & C \\
  \downarrow & & & & & & & \\
  G & A & B & C & D & E & F & G
\end{array} \quad \text{Scale of G (Dominant).}^* \]

The pupil should learn by heart the pitch-names of the scale of G, and get as familiar with them as with the pitch-names of the scale of C. For this reason Modulator tests, using pitch-names instead of the Sol-fa syllables, should be given, in addition to ear-tests such as the following:—

1. The teacher states the key, and sings (say), d, n, fe, s (key C), —pupil sings c, e, f, g.

2. The teacher states the key, and sings (say), n, r, t, d (key G), —pupil sings b, a, f, g.

The pupil should, moreover, give the pitch-names or Sol-fa names to groups of three or four notes sung to Lah, e.g.:—

3. The teacher sings to Lah (say), d, f, n (key C or G)—pupil gives the Sol-fa and afterwards the pitch-names.

Following this, the relationship of the two keys should be shewn on the Staff as hereunder:—

\[ \text{Keys of C and G on Staff.} \]

* It will be noticed that the upper tetrachord of C is the same as the lower tetrachord of G (see Part I, page 105).

† This can be effectively done by use of The "Aural Culture Combined Modulator." (Joseph Williams, Limited.)
In the key of G the F must always be F sharp (unless otherwise stated). To obviate the necessity of writing a sharp before every F, the F sharp is placed at the beginning of a piece, as shewn above; hence a piece starting with a blank key-signature, thus:—\[\text{\textcopyright} \] is known to be in the key of C, but a piece starting with the following signature:—\[\text{\textcopyright} \] is known to be in the key of G, Doh in this case being found on the second line of the Staff.

The Sol-fa syllables applied to the Scale of G will therefore appear as follows:—

\[\text{\textcopyright} \]

The teacher should now use the Staff Modulator and point easy sight-singing tests in the keys of C and G, with simple modulations from one to the other:—

\text{Staff Modulator.}

\[\text{\textcopyright} \]

The Sol-fa syllables, pitch-names, and \textit{Lah} should be used in turn.

The following should be sung as sight-singing and memory studies:—

\text{Sight-singing exercises.}

\[\text{\textcopyright} \]

\[\text{\textcopyright} \]

\[\text{\textcopyright} \]
Exercises containing modulations between the keys of C and G:

Tonic key.

(1)

Dominant key.

(2)

Tonic key.

(3)

Dominant key.

(4)

Tonic key.

(5)

(End here.)

Dominant key.

Repeat first 8 bars.
The keyboard should now be used once more as a Modulator, in order that the pupil may become familiar with the position of the scale of G major upon it, and that he may clearly realize the relationship of the two keys of C and G by the application of the Sol-fa syllables as shown below:

```
* \( \begin{array}{cccccccc}
    & d & r & n & f & s & l & t & d' \\
    d & _r & _n & _f & _f & _e & _s & _l & _t & _d' \\
\end{array} \)
```

The teacher should give considerable attention to this extremely important subject of the correlation of the Sol-fa syllables with the idea of "locality" on the keyboard, as it not only develops the pupil's sense of both relative and absolute pitch, but lays the foundation of facility in Keyboard Transposition, a matter that every pianoforte pupil should consider necessary to his complete equipment. Beyond this, it helps him materially (i) by giving him a thorough grasp of the various keys and scales, and (ii) by compelling him mentally to hear (i.e., to imagine) each sound before it is played, a habit of mind essential to all real musical progress.

The following exercises should therefore be given to the pupil, the teacher insisting upon the utmost care and thoroughness in their working:

1. The teacher should point impromptu tunes on the Keyboard Modulator, the pupil responding by singing them (a) to their pitch-names (C, D, E, etc.), (b) to Sol-fa syllables, and (c) to Loh.

2. The teacher should sing certain sounds (either singly or in short groups) to their pitch-names, to Sol-fa, or to Loh, the pupil pointing to the corresponding pianoforte keys on the Modulator.

3. The teacher should write the following (or similar passage) on the blackboard:

```
\[ \begin{array}{cccccccc}
    | & d & d & d & d & d & d & d \\
    \end{array} \]
```

the pupil responding by singing it to the Sol-fa syllables,

* This keyboard-modulator will be found on the "Aural Culture" Modulator, mentioned on page 40.

† These exercises should be worked through, with the necessary alterations of key, whenever a new scale is learnt in future steps.
and pointing it on the Keyboard Modulator. The pupil should afterwards transpose the passage into the key of G, singing the Sol-fa syllables, and pointing to the pianoforte keys representing the various sounds in the new key.

(4) The teacher should write on the blackboard a somewhat easier passage, similar to the following:

\[ \text{\begin{music} \ \end{music}} \]

the pupil singing it to the pitch-names, and pointing to the corresponding places on the Keyboard Modulator. He should afterwards be directed to transpose the passage into the key of C, singing the pitch-names of the transposed version, and pointing to the corresponding places on the keyboard in the key of C.

(5) The teacher should play simple tunes in the keys already learnt; the pupil, as soon as he has recognized the key of any tune, singing its Tonic (or Doh), and afterwards naming its actual pitch.

---

**STEP III (a). Rhythmic Exercise, No. 3.**

\[ \text{\begin{music} \ \end{music}} \]
STEP III (a). Quarter-Pulse Sound (continued).

In dealing with the Rhythmic Exercise No. 3, the teacher should follow a plan similar to that pursued in the two preceding Steps, a summary of which will be found on pages 28–30. As experience has proved this to be the most effective way of dealing with the matter in hand, a shortened form of this summary will again be set out, at the risk of tautology, as tending to make the method more familiar to the teacher.

As the pupil gets accustomed to writing down the various Rhythmic Exercises, it will doubtless be found unnecessary to take every one of the following seven points separately; one or two might be taken together (vide 2 and 3 below), and time saved by that means.

1. Play the Rhythmic Exercise, the pupil beating the time. Then play the following:

Notice that the tune is built up of the time-pattern \( \frac{4}{3} \). In playing this do not convert the figure into one of a triplet of quavers, \( \frac{3}{4} \), as is so often done.
the pupil imitating the rhythm by tapping.

Each succeeding rhythm should be played by the teacher and imitated accurately by the pupil.

2 and 3. Explain the new time-division, give the time-name Ta'fa-té, and shew its notational sign:—\textsuperscript{12}\. Dictate the melody in sections, pupil to say the time-names and write down the corresponding note-values, e.g.:—

\begin{center} \begin{tabular}{|l|l|l|l|}
\hline
\hline & & & \\
\hline
\end{tabular} \end{center} etc.

4. Pupil to sing the note-values of the tune on a monotone, reading it from his copy.

5. Dictate the melody slowly. Pupil to give the Sol-fa names and write them under the note-values, e.g. :—

\begin{center} \begin{tabular}{|l|l|l|l|l|l|l|l|}
\hline
\hline & & & & & & & \\
\hline
\hline
\end{tabular} \end{center} etc.

6. Pupil to transfer the Sol-fa to the staff, writing the tune in the proper key, viz. G. Phrasing-marks and "nuances" to be added, pupil learning tune from memory.

7. Pupil to conduct the exercise from memory.

Should the pupil find it difficult to memorize Ta'fa-té, the time-names of the complete tune should first be written, and the note-values added subsequently, as in the preceding steps.

If necessary precede this by (1) clapping the note-values and saying the time-names (2) saying the time-names and beating the time.

Firmly establish the key before dictating. Make the pupil sing the scale, and afterwards the Tonic chord:—\textsuperscript{14} d m s

Pupil should discover that the Rhythmic Exercise is in the key of G. He should also be questioned on that part of Step II (b) dealing specially with key G.

As was stated in Step II (b), the pupil must not merely "beat the time" or follow the class. He must lead, suggesting by his beating his interpretation of the spirit, phrasing, etc., of the tune.\textsuperscript{15}

\textsuperscript{1} As an aid to keeping the pupils on the alert, and attentive to the conductor, it is an excellent plan to divide the class into sections, making one section sing one phrase or sentence, and another section another phrase. Some phrases should, of course, be sung together. It is obvious that the pupils should not be told beforehand which phrases they are to sing.
As has already been said, it is most essential, in order to maintain the pupil's interest, that any matter under discussion should be approached from many different standpoints; nothing is more wearisome and deadening than the wearing threadbare of a device by constant and exact repetition. The following suggestions may be useful to the teacher as effectively supplementing the exercises on page 7. To the teacher's playing of some simple musical extract the pupil should, instead of beating time, *clap* the accented beats and *think* the unaccented ones. For example:

\[ \begin{align*}
&\frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \text{etc.} \\
&\text{Clap, think, etc.}
\end{align*} \]

Later he should reverse this and clap the *unaccented* and think the *accented* beats.

With a class it is useful also to divide the pupils into two sections, one to clap the accented while the other claps the unaccented beats. The two sections should then reverse (without stopping the time), at the word of command, which one of the pupils might be chosen to give.

As the teacher plays the following (or any similar) passage, the pupil should indicate the position of the cadences by clapping, stating also whether the phrase-endings are "masculine" or "feminine," and giving the name of the scale-degree upon which they finish. He should also describe the two final chords and name the cadences at (a) and (b):

In connexion with the development of the pupil's perception of phrase-rhythm and of balance, the following exercises will be found interesting and useful:

1. Teacher plays *(or taps the rhythm of)* a short phrase. Pupil answers it exactly by tapping, thus:

   \[ \begin{align*}
   (a) & \quad \underline{\text{Teacher.}} \\
   & \quad \underline{\text{Pupil.}} \\
(b) & \quad \underline{\text{Teacher.}} \\
   & \quad \underline{\text{Pupil.}}
\end{align*} \]

2. Pupil invents the rhythm of a short phrase (similar to the above) and taps it. Teacher, or rest of class, answers, tapping it exactly.
The new time-pattern \( \frac{6}{8} \) should now be used in the schemes for rhythmical scale-singing. As the scale of G exceeds the limits of the normal range of the child's voice, it is advisable to practise singing it in the following manner:

\[ \text{\begin{music}
\begin{staff}
\guitar
s1|\e2|\f2|\g2|\a2
\end{staff}
\end{music}} \]

the sounds of the scale thus lying in that part of the voice where there is least likelihood of strain. Moreover, crossing the Tonic of the key in this way and fixing the highest and lowest sounds at the pitch of C, develops the sense of absolute pitch and of key-discrimination in an exceptional degree.

The scale of G should now be sung to different rhythms in the form described above. The following are examples:

1. \[ \text{\begin{music}
\begin{staff}
\guitar
s1|\e2|\f2|\g2|\a2
\end{staff}
\end{music}} \]

2. \[ \text{\begin{music}
\begin{staff}
\guitar
s1|\e2|\f2|\g2|\a2
\end{staff}
\end{music}} \]

3. \[ \text{\begin{music}
\begin{staff}
\guitar
s1|\e2|\f2|\g2|\a2
\end{staff}
\end{music}} \]

4. \[ \text{\begin{music}
\begin{staff}
\guitar
s1|\e2|\f2|\g2|\a2
\end{staff}
\end{music}} \]

The scales should be sung both to the pitch-names, and to Sol-fa syllables. The pupil should, moreover, always beat the time.

*In the case of the scales of D, A, E, B, C#, and C#, the highest and lowest sounds will be C#, whereas with the scales of G# and C# the highest and lowest will be C#.
The following time-exercises should be read at sight, the teacher naming by number (or pointing to) the special rhythmic groups he wishes to be read. In so doing, he may repeat each line once or more, or may go on to any of the others in the same kind of time (i.e., Duple, Triple, or Quadruple, as the case may be). The pupil should first say the time-names and beat the time, afterwards tapping the note-values and counting the time.

**Time-test A.**

<table>
<thead>
<tr>
<th>Time-test A.</th>
<th>Time-test B.</th>
<th>Time-test C.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:</td>
<td>1: Duple</td>
<td>1:</td>
</tr>
<tr>
<td>2:</td>
<td>time.</td>
<td>2:</td>
</tr>
<tr>
<td>3:</td>
<td>Fine.</td>
<td>3:</td>
</tr>
<tr>
<td>4:</td>
<td></td>
<td>4:</td>
</tr>
<tr>
<td>5:</td>
<td></td>
<td>5:</td>
</tr>
</tbody>
</table>

Note.—The long note in each of the above time-tests should only be used to effect an ending.

The above tests may also be sung on a monotone, or up and down the scale, somewhat as follows:

(A 1) $rac{2}{3}$

(B 2) $rac{5}{p}$

* * The concluding note should be, if possible, the Tonic (Doh); but should this produce an awkward ending, another note of the Tonic chord may be substituted (i.e., Me or Soh).

In order to strengthen the pupil’s sense of individuality of key and to enable him to feel more strongly the essential character of the Tonic, or key-note, as the central “sound of attraction,” let him sing the scale of G, beginning upon each degree of the scale in turn, but finishing always upon the Tonic, e.g.:

Starting upon 2nd degree.

Starting upon 3rd degree.
Starting upon 4th degree.

Starting upon 5th degree.

Starting upon 6th degree.

Starting upon 7th degree.

The pupil should vary the above exercise by thinking some of the scale-degrees and singing others, thus:

The first note in each bar should be sung, the others realized mentally, e.g.:

\[
\begin{align*}
\text{or} \\
\text{etc.}
\end{align*}
\]

Instead of the first beats being sung, notes occurring on one of the other beats might be sung and the rest “thought.” It is also good practice for the pupil to “think” a scale and sing only those notes that are asked for by the teacher. The scale must of course be sung in a definite rhythm, and all the pupils in the class must beat time. Exercises in “thinking” sounds preparatory to these will be found in Step I.

The following melodies should be written from dictation:

(For directions in dictating, etc., see pages 12 and 13.)

(1)
Continue the following and similar sequences:

(Ascending 2nds.)  
\[ \text{Sequence-building:} \]

(A) Complete the following melodies by adding sequential repetitions where suitable:

Melody construction.
(B) Write a melody in the key of G upon the following timescheme:

\[
\begin{array}{ccccccc}
\text{Cadenza} & \text{Cadenza}\\
\end{array}
\]

(C) Arrange the notes given below in Duple, Triple, and Quadruple times respectively, so as to produce on each occasion a coherent melody:

\[
\begin{array}{ccccccc}
\text{Cadenza} & \text{Cadenza}\\
\end{array}
\]

STEP III (b). The Sound C sharp and the Key of D.

The principle of relationship between the Tonic and Dominant keys should now be shown as existing between the scales of G and D major.

The pupil should sing to the Sol-fa syllables the passage of Beethoven on page 20:

\[
\begin{array}{ccccccc}
\text{Cadenza} & \text{Cadenza}\\
\end{array}
\]

The following are suggestions:

(i) In Triple time.

(ii) In Quadruple time.
making a careful mental note of the sound Fe in the seventh bar:—

Observation of the sound, C sharp.

This sound should be compared with Fe in the extract from Mozart, on page 18:—

The pupil should then name the key of the Mozart passage and give the pitch-name for the Fe contained in it. Afterwards he should name the key of the Beethoven passage, and discover the pitch-name of Fe in its seventh bar.*

Name of the new sound, C sharp. The name C♯ having been given to the new sound, in order to impress its effect:—

EXERCISE I.—The teacher plays certain notes, or groups of notes, in the key of G, the pupil imitating them and singing their pitch-names.

N.B.—It is of the utmost importance that these notes should be played and sung in a certain definite time, slowly at first and afterwards quicker, until the pupil can name the note almost as soon as heard. The following are examples:—

\[
\begin{align*}
\text{(a)} & \quad \begin{array}{c}
1 & 2 & 3 & 4 \\
1 \quad 2 \quad 3 \quad 4 \\
\end{array} \\
\text{Pupil beats the time.} & \quad \text{Teacher plays.} & \quad \text{P. sings.} & \quad \text{T. plays.} & \quad \text{P. sings.} & \quad \text{T. plays.} \\
\hline
\text{(b)} & \quad \begin{array}{c}
1 & 2 \\
1 \quad 2 \\
\end{array} \\
\text{P. beats time.} & \quad \text{T. plays.} & \quad \text{T. plays.} & \quad \text{T. plays.} \\
\hline
\end{align*}
\]

* As an alternative to presenting the sound C♯ to the pupil in the manner shown in this paragraph, the following method may be used at the discretion of the teacher. The teacher improvises (either singing or playing) a short phrase in the key of G, at the conclusion of which the pupil sings “Deh,” followed by the scale, thus:

\[
\begin{align*}
\text{d} & \quad \text{r} & \quad \text{m} & \quad \text{f} & \quad \text{n} & \quad \text{r} & \quad \text{d} & \quad \text{t}_1 & \quad \text{l}_1 & \quad \text{s}_1 & \quad \text{f}_1 & \quad \text{s}_1 & \quad \text{l}_1 & \quad \text{t}_1 & \quad \text{d} \\
\hline
\end{align*}
\]

After the name of this scale has been discovered, the pupil sings in this key a short phrase of his own invention, including Fe among the various sounds, and giving their pitch-names. He will thus discover that the new pitch of Fe is C♯.

N.B.—It is generally advisable for the pupil to invent the *rhythms* of his short phrase first, e.g., \[\text{\underline{\text{d}} \text{\underline{\text{d}}} \text{\underline{\text{d}}} \text{\underline{\text{d}}} \text{\underline{\text{d}}}}\] subsequently adding the pitch, e.g., s l s f e s d.
In (c) the pupil sings the name of the note almost simultaneously with hearing it.

Exercise II.—Instead of playing a certain pitch and requesting the pupil to give the name of it, the teacher gives the name of the pitch and the pupil sings it, e.g.:

Pupil sings it to pitch-name. etc.

Teacher requests the pupil to sing G.

This Exercise should be given in some definite time, as indicated above.

The position of C♯ should now be shewn upon the Modulators (as in the margin), and the teacher should point exercises upon these for the pupil to sing.

Sight-singing studies. The following should also be sung to Sol-fa, pitch-names, and to Lab:

[Musical notation images are shown for each exercise number (1) to (5).]
The pupil should discover which pianoforte key produces the sound C♯, and the teacher should point simple sight-singing tests upon the keyboard Modulator for the pupil to sing to pitch-names or to Sol-fa. The teacher should, moreover, sing sounds in the key of G either to the pitch-names, Lah, or Sol-fa, and request the pupil to point to the keys of the pianoforte that produce these.

Mozart (from "Don Giovanni").

The teacher should play the above passage to the pupil, and request him to sing it to Lah. He should then ask him to sing the Sol-fa names of the first four bars, after which the second four should be treated in the same way. As in Step II (b), bars 5–8 should be Sol-fa-ed from the standpoint of the Tonic key (G) first (thus: f, f, f, f, f, s, t, t, etc.), and afterwards from that of the Dominant key (D), to which of course it has modulated (thus: t, t, t, t, d', r', etc.). The actual pitch of the two keys should then be discovered on the plan suggested in the footnote on page 53. The teacher should
then proceed to shew the connexion between the two keys of G and D upon the Aural Culture Modulator, or by means of the following diagram:

\[
\begin{array}{cccccccc}
\text{d} & \text{r} & \text{m} & \text{f} & \text{s} & 1 & \text{t} & \text{d} \\
\text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} \\
\text{d} & \text{r} & \text{m} & \text{f} & \text{s} & 1 & \text{t} & \text{d}
\end{array}
\]

The pupil should then become thoroughly acquainted with the pitch-names of the scale of D.

The following exercises will be found useful in this connexion:—

1. The pupil says or sings the pitch-names D, E, F\# G, A, B, C# D, backwards and forwards many times.

2. The pupil says or sings the pitch-names, missing alternate letters, D-F A-C# E-G-B-D, etc.

Note.—In order to keep the sounds within a reasonable compass for the voice, in Exercise 2, they should be sung as follows:

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

3. The teacher asks the pupil to give the name of the note next above E, two below G, four above D, etc.

4. The teacher asks the pupil to give the pitch-names of various degrees of the scale, e.g., 1st, 4th, 5th, etc.

The pupil should now connect the pitch-names of the key of D with their Sol-fa equivalents, and should endeavour to grasp what these stand for.

The following exercises are suggested in order to assist the pupil in realizing both the actual pitch of any sound and also its relationship to the Tonic of the key:—

1. The teacher points to the pitch-names of the scale of D major on the Aural Culture Modulator, the pupil singing the Sol-fa syllables. Afterwards the teacher points to the syllables on the Modulator, the pupil singing the pitch-names.

2. The teacher points to the pitch-names of the scale of D on the Aural Culture Modulator, the pupil singing these names, but making the Sol-fa hand-signs to represent the particular scale-degrees. The teacher afterwards reverses this and makes the Sol-fa hand signs while the pupil sings the pitch-names.

3. The pupil sings the scale of D, using the pitch-names for each degree except one, which is sung to its Sol-fa name, e.g.:

\[
\begin{array}{cccccccc}
\text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} \\
\text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D}, \text{etc.}
\end{array}
\]

The pupil or teacher should decide, before beginning, which degree of the scale is to be sung to the Sol-fa syllable.
The exercise below should be sung to pitch-names, to Lah, and Reading tests. to the Sol-fa syllables:

Key D.

The following should be sung to Sol-fa, to Lah, and to the pitch-names:

Key D.

The above may also be sung in the keys of C and G.

Scale of D on the staff. The scale of D should now be shewn on the staff, with its relationship to the scale of G:

It should be explained that (1) the presence of two sharps in the signature indicates that the Tonic is D; that (2) the semitones in the scale of D occur between F♯, G and C♯, D; that (3) the notes forming the Tonic, Dominant, and Sub-dominant triads are D–F♯–A, A–C♯–E, G–B–D, respectively.

The teacher should now use the Staff Modulator of the key of D, as shewn in the margin, and point exercises upon it for the pupil to sing. After this, easy modulations between G and D should be pointed and sung from the following:

The following should be sung as Sight-singing studies, and one or two should be memorized:

(1)
The pupil should become familiar with the pianoforte keys that produce the scale of D major, and should work through the five exercises on pages 43 and 44, applied, of course, to the scale of D major. The following two passages are suggested for Exercises 3 and 4 respectively:
MUSICAL APPRECIATION.

(a) \[ \text{Also transpose above into keys of C and G.} \]

(b) \[ \text{Also transpose into keys of G and D.} \]

STEP IV (a). Rhythmic Exercise, No. 4. E. R.
MUSICAL APPRECIATION.

STEP IV (a). Quarter-Pulse Sound (continued).

RHYTHMIC Exercise No. 4 should be dealt with in the same manner as those in the preceding steps. At the discretion of the teacher, however, the details may be reduced to the following:—

(1) The teacher plays the Rhythmic Exercise straight through, the pupil beating the time.

(2) The pupil taps the time-pattern of the tune—

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

the teacher giving and explaining the time-name for this new effect, viz., Ta-fé, and showing the notational sign:— \[ \text{\textbullet} \quad \text{\textbullet} \]

(3) The teacher plays the melody in small sections, the pupil giving the time-names of these, writing the corresponding note-values in his note-book (or on the blackboard). The pupil then sings on a monotone to the time-names, or to Lah, what he has written. He may, while the teacher plays the Rhythmic Exercise once more, march to the time and clap the note-values, or count the time and clap the note-values.

(4) The pupil names and writes the pitch of each note of the melody (as it is played slowly by the teacher), afterwards adding marks of expression and conducting the piece from memory.

In adding marks of expression the pupil should notice the marked degree of impulse and life that is inherent in the time-pattern, \[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

Owing to this fact, the tune requires fewer crescendos and decrescendos than one built-up upon a smooth and even time-pattern. The pupil need only hear the Rhythmic Exercise No. X in Part I of "Aural Culture" played first as it is written, then with the Ta-fé time-pattern substituted:—

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

for him readily to realize the force of this remark.

* The easiest way to render the effect of this time-pattern accurately is to think of the semi-quaver as belonging to or anticipating the next following beat, rather than belonging to or completing the preceding portion of its own, thus:—

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

The teacher should show and explain the time-name Ta-fé by means of the three following stages:— Ta-te-fe, Ta-e-fe, and finally Ta-a-fé.
Good practice for alertness in the realization and expression of accent may be obtained by the pupil clapping at first without any accents, but inserting one at any moment specified by the teacher.

The method of procedure should be as follows:—

The pupil claps a series of unaccented pulses softly, at a rate of speed indicated by the teacher by playing or tapping. At a given moment—just after one of these pulses—the teacher says: "Accent," the pupil responding at once by clapping strongly on the pulse immediately following, thus:—

\[
\text{Accent! Accent! Accent! Accent! etc.}
\]

---

**Cultivation of perception of Phrase.**

1. The teacher should play the following, or some similar extract, and question the pupil as to the cadences, etc.:

   *PRESTO*

   HAYDN.—Sonata in C.

   (2) The teacher should play or tap the following (or similar) rhythms, the pupil responding with others of identical pattern:

   (a) \[\text{\ldots} \text{Accent} \ldots\]

   (b) \[\text{\ldots} \text{Accent} \ldots\]

   (3) The pupil should invent a two-bar rhythm, the teacher or the rest of the class reproducing its pattern exactly by tapping.

---

The teacher should notice that the phrases are here of the length of six bars each, instead of the normal four bars.
The scale of D should now be sung as follows. In order to enable the pupil to contrast its Tonic with C (for the sake of cultivating the sense of absolute pitch), it is advisable to sing the scale between the two fixed points C⁷ and C⁹, even although the scale from Tonic to Tonic does in this particular case lie comfortably within the range of the child’s voice:

\[
\begin{array}{c}
(1) \quad \begin{array}{c}
\text{\includegraphics[width=0.5\textwidth]{image1}}
\end{array} \\
(2) \quad \begin{array}{c}
\text{\includegraphics[width=0.5\textwidth]{image2}}
\end{array} \\
(3) \quad \begin{array}{c}
\text{\includegraphics[width=0.5\textwidth]{image3}}
\end{array} \\
\text{\includegraphics[width=0.5\textwidth]{image4}}
\end{array}
\]

The pupil should also sing this scale, beginning upon each of its degrees in turn, \textit{e.g.}:

\[
\begin{array}{c}
\text{\includegraphics[width=0.5\textwidth]{image5}}
\end{array}
\]

\[
\begin{array}{c}
\text{\includegraphics[width=0.5\textwidth]{image6}}
\end{array}
\]

(For further explanation of this, see pages 49–50.)

The following should be read from sight and afterwards combined \textbf{Sight-reading}, with scale-practice, as shewn on page 49:

\[
\begin{array}{c|c|c}
\text{TIME-TEST A.} & \text{TIME-TEST B.} & \text{TIME-TEST C.} \\
\text{(Duple time.)} & \text{(Triple time.)} & \text{(Quadruple time.)}
\end{array}
\]

\[
\begin{array}{c|c|c|c}
1 & 2 & 3 & 4 \\
\text{\includegraphics[width=0.2\textwidth]{image7}} & \text{\includegraphics[width=0.2\textwidth]{image8}} & \text{\includegraphics[width=0.2\textwidth]{image9}} & \text{\includegraphics[width=0.2\textwidth]{image10}} \\
\text{\includegraphics[width=0.2\textwidth]{image11}} & \text{\includegraphics[width=0.2\textwidth]{image12}} & \text{\includegraphics[width=0.2\textwidth]{image13}} & \text{\includegraphics[width=0.2\textwidth]{image14}} \\
\text{\includegraphics[width=0.2\textwidth]{image15}} & \text{\includegraphics[width=0.2\textwidth]{image16}} & \text{\includegraphics[width=0.2\textwidth]{image17}} & \text{\includegraphics[width=0.2\textwidth]{image18}} \\
\text{\includegraphics[width=0.2\textwidth]{image19}} & \text{\includegraphics[width=0.2\textwidth]{image20}} & \text{\includegraphics[width=0.2\textwidth]{image21}} & \text{\includegraphics[width=0.2\textwidth]{image22}} \\
\end{array}
\]

\textbf{N.B.—With a class it is useful for the pupils to sing the scale of D (or indeed, \textit{any} scale) as follows:—}

\[
\begin{array}{c}
\text{1st pupil.} \\
\text{2nd pupil.} \\
\text{3rd pupil.} \\
\text{4th pupil.} \\
\text{etc.}
\end{array}
\]

The pupil might also sing only the first note of each bar, “thinking” the last three.
The teacher should play each of the following passages in small Dictation, etc. sections, the pupil writing them down:

Rhythm to be written first, and the pitch added subsequently.

Time and tune to be written simultaneously.

Tonic key.

Dominant key.

Tonic key.
Sequence-building.

The following sequences should be continued:

(Descending 2nds.)

(Ascending 2nds.)

(Descending 3rds.)

(Ascending 2nds.)

Melody construction.

1. Construct a four-bar melody, using the same rhythmic figure in every bar except the last:

2. Construct a melody upon the time-pattern:

reversing it occasionally in certain bars, thus:

3. Construct a melody upon the time-pattern:

reversing it in certain bars, thus:

4. Arrange the following notes so as to make a four-bar melody in Triple time:

The following is an example of No. 2:

\[ A \rightarrow B \rightarrow A \rightarrow B \rightarrow A \rightarrow A' \]

A = the time pattern:

B = the time pattern reversed:
STEP IV (b). The Sound G sharp and the Key of A.

The teacher should play the following extract from Mendelssohn's "Song without Words," No. 44:—

and request the pupil to name its key. In order to do this, he should first be directed to sing the Doh, followed by the scale in Sol-fa, up to the note that he thinks is C\#, and down again to the octave of this note, finishing on the keynote, thus:—

By this means (i.e., by recognizing Te as C\#), he will discover the pitch of Do to be D, and from this will arrive at the further fact that the key of the above passage is also D.

The pupil should now ascertain the pitch-name of Fe (the third note of the melody), and as a means of impressing this sound on his memory, Exercises I and II on pages 53 and 54 should be used, applied to the key of D.

The position of G\# should be shown upon the pitch-name and Staff Modulators (see margin), the pupil singing exercises from these to the teacher's pointing.

The pupil should sing the following and similar phrases to Sol-fa, Sight-singing pitch-names and to Lab:—

(1)

(2)

* Or the pupil might sing the melody.
† By means of calling to mind this sound as the upward limit of his scale-singing up to the present.
The pupil should now discover which pianoforte key produces the sound G and the teacher should point on the keyboard Modulator sight-singing tests similar to the above. The teacher should afterwards sing sounds to the pitch-names, Sol-fa and La, requesting the pupil to point to the pianoforte keys that produce these.

The following should be played to the pupil or sung by him:

**Ton ic key.**

Oh where, and oh where is your Highland lad gone? Oh where, and oh where is your Highland lad gone?

**Dominant key.**

He's gone to fight the foe for King and country.

**Tonic key.**

Edward on the throne, And it's oh in my heart How I wish him safe at home.
He should then add the Sol-fa syllables, making the necessary change at the modulation to the Dominant key. The actual pitch of the two keys should be discovered as in previous instances. (See page 53.) The modulation from the key of D to that of A having been discovered, the connexion between the two scales should be shewn upon the "Aural Culture" Modulator, or by the following diagram:—

\[
\begin{array}{ccccccc}
D & E & F & G & A & B & C^\# D \\
\hline
A & B & C^\# D & E & F & G & A \\
\end{array}
\]

The pitch-names of the scale of A should now be thoroughly learnt, and, for this purpose, the pupil should work through exercises similar to those on page 56, after which—in order to assist in the realization of the dual nature of every sound, i.e., its relative and absolute pitch—the teacher should—

1. Point short phrases on the pitch-name Modulator and cause pupil to sing the Sol-fa equivalent of each note pointed to.
2. Play certain notes in keys learnt and cause pupil to sing the pitch-names, making the Sol-fa hand signs to show the various scale-degrees.
3. Cause pupil to sing the scale downwards, using Sol-fa and pitch-names for alternate notes:

\[
\begin{array}{ccccccc}
A & Te & F & Sol & D & Me & B & ^\# Keh \\
\end{array}
\]

Note.—If the teacher thinks A too low, the pupil should be requested only to "think" the note, or sing it an octave higher.

The exercise given below should be sung to pitch-names, Lah Reading tests. and Sol-fa:

**Key A.**

\[
\begin{array}{ccccccccccc}
\end{array}
\]

The following should also be sung to Sol-fa. Lah and pitch-names:

**Key A.**

\[
\begin{array}{ccccccccccc}
d & t & i & d & r & n & f & n & r & s & a & f & n & r & d & r & n & f & r & d \\
\end{array}
\]

The above may also be sung in C, D, or G.
The scale of A should now be shewn on the Staff, with its relationship to the scale of D:

\[ \text{Scale of A on Staff.} \]

\[ \text{The presence of three sharps in the signature indicates (1) that the Tonic is A; (2) that the semitones in the scale of A occur between C\# and D, and G\# and A; (3) that the notes forming the Tonic, Dominant and Sub-dominant chords are A-C\#-E, E-G\#-B, D-F\#-A, respectively.} \]

The teacher should now use the Staff Modulator of the key of A:

\[ \text{Staff Modulator.} \]

\[ \text{and point impromptu tunes for the pupil to sing, after which easy exercises modulating between the keys of D and A should be pointed on the following:—} \]

\[ \text{Tonic key.} \quad \text{Dominant key.} \]

The following should be sung as Sight-singing and memory exercises:

(1) 

(2) 

(3)
Modulation between D and A:

Key D.

Dominant key A.

The scale of A should be shown upon the keyboard Modulator and the first exercises set out on pages 42 and 43 should be worked through by the pupil and applied to the key of A. The following two passages are suggested for Exercises III and IV:

---

STEP V (a). Rhythmic Exercise, No. 5. E. R.

With a gentle swing. (BARCAROLLE.)
MUSICAL APPRECIATION.
STEP V (a). The Triple Division of the Pulse.

It will now be unnecessary to write out in detail the manner of dealing with this and succeeding Rhythmic Exercises; the teacher will find the method of procedure set out fully in each of the four preceding Steps. A few comments are, however, necessary. The pupil should be made to realize that a new time-grouping has been introduced in this exercise, viz.: one in which the beat is divided into three equal parts: \( \frac{2}{3} \). The time-name for this group is \( Ta-té-ti. \) Further, he should be told to notice that in bar 5 we get a sound lasting through the first two divisions of the beat, followed by another of the value of the third division, thus: \( \frac{2}{3}, \) usually written, \( \frac{1}{2} \). The time-name for this (following the plan, now familiar, of dropping the consonant “t” in the case of a sound prolonged into another beat, or division of a beat), is \( Ta-é-ti. \) Moreover, at bar 9 we see the sound occurring on the second division of the beat being prolonged into the third, thus: \( \frac{2}{3}, \) usually written, \( \frac{1}{2} \); the time-name for this (following the same plan) is \( Ta-té-i. \) The teacher should then inform the pupil that times in which beats are divided into triplets, instead of into groups of two, are called Compound Times. The time-signature of the Rhythmic Exercise, viz.: \( \frac{8}{4} \), should also be explained.†

With regard to the triple division of a beat it will be interesting to tell the pupil that, whereas we have a sign to indicate a half-pulse note, \( \frac{1}{2} \), and a quarter-pulse note, \( \frac{1}{4} \), we have no sign to represent a third of a pulse. The nearest we can approach to is to group three half-pulse notes together and consider them as "third-pulse" notes. This is easy enough to realize when all three notes are present, \( \frac{2}{3} \), but by no means so easy for some pupils to grasp when the triplet division is not so recognizable by the eye, for example, \( \frac{1}{4} \) or \( \frac{1}{4} \). So long as the pupil considers the two notes, or the note and the dot, as belonging to one beat, all is well; but the dot is often mistaken for the first division of a second beat, e.g.: \( \frac{1}{4} \); the crotchet and quaver being thus erroneously regarded as representing a beat and a-half.

The pupil should practise dividing up the beat into twos, threes, and fours (i.e., into quavers, triplets of quavers, and semiquavers), clapping and saying the time-names after the following manner:—The teacher plays, or beats

---

* The pronunciation of this is Tah-tay-tea.
† See "Rudiments of Music" (Stewart Macpherson), pages 18–20.
time, requesting the pupil to clap the note-values and say the time-names. The notes should be crotchets, except where the teacher calls out "two," "three," or "four" (as the case may be), when the pupil should clap accurately two, three, or four equal divisions to the beat, in the manner shewn below.

The pupil claps and says:

\[\text{Tae, tae, etc.} \quad \text{Ta-te} \quad \text{Ta-te} \quad \text{Ta-te-ti} \quad \text{Ta-fa tay-fa}\]

The teacher beats time, or plays, and says: two, two, three, four.

The teacher should then play the following extract from Schubert, Development of the Rhythmic sense.

\[
\text{Schubert—Sonata in E flat, Op. 122.}
\]

He should also tap a few rhythms such as the following, requesting the pupil to respond to these by imitating them exactly (see page 47):

\[
\begin{align*}
(a) & \quad \left\{ \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots}
\end{array} \right\} \\
(b) & \quad \left\{ \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots}
\end{array} \right\} \\
(c) & \quad \left\{ \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots}
\end{array} \right\}
\]

\[
\begin{align*}
(d) & \quad \left\{ \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots}
\end{array} \right\} \\
(e) & \quad \left\{ \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots}
\end{array} \right\} \\
(f) & \quad \left\{ \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots} \\
\text{\ldots}
\end{array} \right\}
\]

Should a pupil be unable to reproduce accurately any one of the above rhythms at a first hearing, he should be requested to repeat it several times, until he can do so. Some of the rhythms should be written down, and the pupil should be encouraged to invent similar rhythms of his own, the teacher afterwards playing them (harmonized, if possible).

\[^2\text{It should not be overlooked that the phrases are here of the somewhat unusual length of five bars each.}\]
The scale of A should now be sung in the following manner, viz.: between the two C sharps, and also sung to different rhythms, thus:

The pupil should also sing the scale beginning upon each of its degrees in turn, e.g.:

(Beginning on the 2nd.) (Beginning on the 3rd.)

(See page 49.) and, moreover, apply to the key of A (at the discretion of the teacher) the several devices given in the preceding Steps for the study of scale-singing. To these may be added the following:—The pupil should sing the scale slowly, and be directed to repeat a scale-degree in the same sort of way as he was directed to insert an accent, or half-beat, or quarter-beat note, in preceding Steps, e.g.:

(Pupil sings.)

(Teacher says "repeat.")

("repeat.")

The following should be read from sight and afterwards combined with scale practice as shown on pages 49 and 63:—

TIME-TEST.
Compound Duple time.

N.B.—If the teacher wishes to have an 8-bar sentence of two 4-bar phrases, the first phrase should be made to end on some note of the Dominant chord (the nearest); and in order to obtain a little more variety, the scale in the second phrase might turn in the opposite direction to that in which it was moving in the first, e.g.:
In close connexion with the study of the scale comes the study of Intervals, and the pupil should begin by a careful analysis of the “seconds” found upon every degree of the major scale.

When two adjacent scale-degrees are sounded, the distance between them is called a second, and the portion of the scale that forms that second may be conveniently termed a scale-second.

(A) The pupil should sing to the teacher's pattern a "scale-second" upon each degree of the scale, thus:

```
\( \text{Interval exercises} \)
```

He should be directed to notice that the scale-seCONDS upon III (viz., \( n f \)) and upon VII (viz., \( t d' \)) contain only one semitone each, whereas the scale-seCONDS upon I (\( d r \)) II (\( r n \)) IV (\( f s \)) V (\( s l \)) VI (\( l t \)) contain two semitones, or a whole tone, in every case. He should then be told that a second containing only one semitone is called a minor second and one that contains two semitones a major second.

(b) The pupil should sing a scale, followed by the minor scale-seconds on the 3rd and 7th degrees:

```
\( \text{III VII} \)
```

The above should be sung to the pitch-names in all keys that are known.

(c) The scale should be sung downwards, followed by the minor scale-seconds on the 7th and 3rd degrees, sung from the upper note downwards:

```
\( \text{VII III} \)
```

As a good preparation for realizing both the effect of the semitone and also its position in the scale, scale-seCONDS should be sung as follows:

```
```

It will be noticed that wherever the semitonic step occurs, it is sung twice.
The following exercises are designed in order to quicken the pupil's perception of major and minor seconds, and further to develop his sense of tonality:

(1) The teacher plays a certain note in a key and the pupil sings that note to its Sol-fa syllable, followed by the note occurring next to it in the scale, e.g.:

<table>
<thead>
<tr>
<th>P. sings</th>
<th>P. sings, etc.</th>
<th>P. sings</th>
<th>P. sings, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>d r</td>
<td>m f</td>
<td></td>
</tr>
<tr>
<td>T. plays</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b)</td>
<td>d' t</td>
<td>s f</td>
<td></td>
</tr>
<tr>
<td>T. plays</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

At (a) the pupil is directed to sing the second above the note, at (b) the second below the note.

(2) Major or minor seconds should also be played, the pupil stating their quality in every case.

(3) Certain notes should be played and the pupil asked to sing to Iah, a tone or semitone above or below them, at the teacher's discretion, e.g.:

<table>
<thead>
<tr>
<th>P. sings</th>
<th>P. sings</th>
</tr>
</thead>
<tbody>
<tr>
<td>T. plays and requests a minor 2nd to be sung above.</td>
<td></td>
</tr>
<tr>
<td>T. plays and requests a major 2nd to be sung above.</td>
<td></td>
</tr>
</tbody>
</table>

N.B.—If the pupil finds any difficulty in thinking of and reproducing the required interval, he should be directed to regard the lower note of any major 2nd as Doh; the upper one will then readily present itself to him as Ray. Similarly, in the case of a minor 2nd, the lower note should be thought of as Me or Te, when the upper one will sound to his mind as Fah or Doh, respectively.
(4) Finally, the pupil should be requested to sing the scale, followed by the scale-second upon III from above, and that upon VII from below, thus giving the natural and proper resolution of Fah and also of Te, e.g.:

\[ \text{III} \quad \text{VII} \]

The above should be sung to the pitch-names in all the scales that are known.

---

**Dictation tests.**

The pupil should write down the following from dictation:

(1)

(2)

From *Beethoven* (Sonata, Op. 49, No. 1).

(3)

From *Mendelssohn*: "St. Paul." (Transposed.)

(4)

(5)

Tonic key.

(6)

Dominant key.

Tonic key.
Sequence-building. Continue the following sequences:

(Ascending 4ths.)

(Descending 4ths.)

Complete the following by sequential repetition, or development of the time-pattern:

STEP V (b). The Sound D sharp and the Key of E.

* There are two "limbs" to this time-pattern, e.g.: \( \text{\textbullet} \text{\textbullet} \) and \( \text{\textbullet} \text{\textbullet} \). The first is very active and the second less so; each should be predominant according to the kind of melody desired. The melody could be effectively developed by simply reversing the time-pattern, e.g.: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \), or by reversing the less active limb, e.g.: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \), or \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \).
The above extract should be played to the pupil, and he should afterwards sing the melody to the Sol-fa syllables. He should then state the key* and discover the pitch-name of Fe in the last bar but one. The position of D♯ on the pitch-name Modulator should then be shewn (see margin), and the extract sung to these names and pointed upon the Modulator. The extract should also be sung to Sol-fa, pitch-names, and Lah from the following Staff Modulator:

Ear tests upon the sound D♯, such as those given on page 53—but applied to the key of A—might with profit be used here; also impromptu Sight-reading tests pointed upon the Staff Modulator above.

The following should be sung to Sol-fa, pitch-names, and Sight-singing, to Lah:

(1) \[\text{Staff notation}\]

(2) \[\text{Staff notation}\]

(3) \[\text{Staff notation}\]

* The key is discovered, as explained in previous steps, by the pupil singing from Doh up to the note that he thinks is C♯ and down to its octave, finishing on the keynote, thus:

If the pupil can find C♯ by the recognition of it at two points of his voice, and if this C♯ is Me, it does not require a great mental effort to discover that the Tonic is A.
The pianoforte key which produces $D_{#}$ should be discovered by the pupil, and the teacher should point impromptu exercises in the key of $A$ upon the keyboard Modulator, the pupil singing to Sol-fa, pitch-names, and to Lah. The teacher should afterwards sing sounds in the key of $A$, either to pitch-names, Lah, or Sol-fa, and request the pupil to point out the keys of the pianoforte that produce these.

---

**RUND-GESANG.**

*Schumann.*—*Op. 68, No. 22.*

The above passage should be played to the pupil in order that he may realize the modulation to the Dominant key. He should then, with the help of the teacher, find out where the modulation begins. Although the note $D_{#}$ does not first occur in the *melody* of the passage, the modulation is really made as far back as bar 5; moreover, the chord supporting the melody, s. n. d (bar 5), is approached as the Tonic chord of the Tonic key, but quitted as the Sub-dominant of the Dominant key. By this knowledge the teacher (and the pupil) will be able to add the
Sol-fa syllables, making the change at the most logical and convenient place.* The pupil should give the key of the beginning of the passage, finding it out by singing the scale as on page 74. He should then state the key in which it finishes.

The pitch-names of the new key should now be learnt by working through exercises similar to those on page 56, and its connexion with the key of A shewn on the "Aural Culture" Modulator, or by the following diagram:

\[
\begin{array}{ccccccc}
A & B & C & D & E & F & G & A \\
E & F & G & A & B & C & D & E
\end{array}
\]

Exercises similar to those on page 56 should now be sung in order that the pupil may not only realize the pitch-names for the key of E, but also what scale-degree he is singing from moment to moment.

The following are also designed to achieve this end:

1. Roman numerals should be regarded as representing the different scale-degrees, which should be sung to Sol-fa and to pitch-names, in the key of E—

\[
I \ II \ III \ I \ III \ VI \ V \ I^\text{III} \ V \ IV \ III \ IV \ II \ I
\]

The above may be sung to the pitch-names in all the keys that the pupil is familiar with. If any degree be too high, that degree should be sung an octave lower, e.g.: I^\text{III} in G and A will be sung as I.

2. The following should be sung to pitch-names, Lah, and to Sol-fa—

\[
\begin{array}{ccccccc}
E & F & G & B & A & G & F \\
E & F & G & A & G & F & E
\end{array}
\]

The above might with advantage be sung to figures, to represent relative pitch, instead of to Sol-fa.

* As certain notes are found in both of the two keys when a smooth or gradual modulation is effected, the difficulty often arises as to the proper syllables to use. Are we to think of the notes as belonging to the old key or to the new, on-coming key? No definite rule can be laid down with respect to this; everything depends upon the nature of the passage. Generally speaking, however, it is better to change the syllables as early as possible and so to regard the notes in relation to the new key rather than the old.
(3) The following should be sung to Sol-fa, Lah, and pitch-names:

Key E.

The above should be sung in the keys of A, D, G and C.

The scale of E should now be shown on the staff, with its relationship to the scale of A:

The presence of four sharps in the signature indicates (1) that the Tonic is E; (2) that the semitones of the scale of E occur between G and A; (3) that the notes forming the Tonic, Dominant and Sub-dominant triads are E-G-B; B-D-F; A-C-E, respectively.

The teacher should now use the Staff Modulator of the key of E:

and point impromptu tunes for the pupil to sing, after which easy exercises modulating between the keys of A and E should be pointed on the following:

The teacher having directed the pupil's attention **aurally** to the interval of the 2nd, should now write this interval on the board in order to direct the pupil's **eye** to a careful observation of its varying position upon the staff.

It should be noticed that if one of the notes forming the second is found on a line, the other will be in the next space above or below, and *vice versa*.

The following should be written by the teacher on the blackboard and sung by the pupil:
The above should be sung to Sol-fa, pitch-names and to Lah, in the key of C, and afterwards in other keys. For example, in the key of G it would run as follows:—

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

etc.

and, in D, thus:—

\[(\text{2)}\]
\[
\begin{array}{cccccc}
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
\end{array}
\]

etc.

It will be seen by the preceding examples that the pupil has to fix the key in his mind and mentally to supply the necessary sharps. The Roman numeral I at the beginning and end of the exercise indicates that it begins and ends with the Tonic of whichever key is being sung. This note should last a whole bar unless otherwise stated.

The following and similar tests should now be used as Sight-singing drill, and should be sung in the keys already learnt to Sol-fa, pitch-names, and to Lah, as in the foregoing exercise:—

\[
\begin{array}{cccccc}
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
\end{array}
\]

A time-saving device—one, moreover, which will have a very direct bearing upon the pupil’s aural realization of written Harmony as he progresses in his studies—may now be introduced. Instead of the teacher writing out in full the interval to be sung, he may merely write its upper or lower note, as the case may be, with the addition of a figure, thus:—

\[
\begin{array}{cccccc}
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
\end{array}
\]

Here the figure 2 below a note signifies that a “scale-second” is to be sung upwards from that note, e.g.:—

\[
\begin{array}{cccccc}
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
\end{array}
\]

and the same figure written above a note similarly implies that a “scale-second” is to be sung downwards from it, e.g.:—

\[
\begin{array}{cccccc}
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
& & & & & \\
\end{array}
\]

This “shorthand” method of writing intervals, a development of the principle of the Figured Bass, is that used, and—so far as the authors are aware—invented by Mons. Jaques-Dalcroze. Those teachers or pupils having a knowledge of German might study with profit the three volumes of Mons. Jaques-Dalcroze’s method, “Tonleitern und Tonarten, Phrasierung und Ornamentierung,” where the whole system of interval-training is developed in a most complete and original way.

* The V indicates that the Dominant of the key used should be sung, the sound lasting for the whole bar.
Sight-singing. The following should now be sung as Sight-singing studies:

(1)

(2)

(3)

Key A.

(4)

Key E. Key A.

The pupil should become familiar with the pianoforte-keys that produce the scale of E major, and should work through the exercises on page 43, applied to the scale of E major.

The following two passages are suggested for Exercises III and IV respectively:

(a) * * Also transpose into A, D, G and C.

(b)
STEP VI (a). Rhythmic Exercise, No. 6.

E. R.

Moderato.

Key C.

(*) 1; s, l, r, t, m, t, r

Key G.

f
STEP VI (a).  

Half-Pulse Syncopation.

The Rhythmic Exercise No. 6 should be studied in a manner similar to that set forth in the five preceding Steps, the pupil writing down the note-values of the melody, and transferring these, together with the proper pitch of the sounds, to the Staff. The effect of the half-pulse syncopation should be made clear to the pupil by writing it first as follows: \( \text{Ta-te-a-te} \), by which means he will realize that the second half of one pulse is prolonged into the first half of the next. When this has been clearly understood it should be explained that a more usual way of indicating the above effect is as follows: \( \text{Ta-a-le} \).

Much practice will probably be needed in order to strengthen the pupil’s perception of this particular time-effect. Such devices: the following may therefore be used with good results:

The pupil may—

(1) Beat time and sing the Rhythmic Exercise.
(2) Clap or tap the note-values and count or march the pulses.
(3) Beat time and step the note-values, making a slight bend at the knee at the moment of syncopation.

In view of subsequent developments the pupil should now be introduced to the idea of successive bars in different times, and Cultivation of Pulse-sense. following and similar exercises should be given:—

**Exercise I.** The pupil beats one bar of Triple time, followed by one bar of Duple time, repeating this several times, thus:—

\[
\begin{align*}
\text{[Ta-te-a-te Ta-te-a-te Ta-te-a-te Ta-te-a-te Ta-te-a-te Ta-te-a-te Ta-te-a-te]} \\
\text{etc.}
\end{align*}
\]

**Exercise II.** The pupil beats one bar of Triple time, followed by one bar of Quadruple time, repeating similarly:—

\[
\begin{align*}
Exercise IV. The pupil beats a succession of more than two different times, e.g., two bars of Duple, one of Triple, and one of Quadruple:—

\[
\begin{array}{cccc}
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in length, and to feel the breathing places in music when they come at irregular intervals of time, as not infrequently happens. He should also imitate rhythms including half-pulse syncopations, tapped or played by the teacher.

The following are specimens:

\[
\begin{align*}
(a) & \quad \cdot \cdot \cdot \cdot \cdot \\
(b) & \quad \cdot \cdot \cdot \cdot \cdot \\
(c) & \quad \cdot \cdot \cdot \cdot \cdot \\
\end{align*}
\]

\(\text{LiszT.}\)

\[
\begin{align*}
(1) & \quad \cdot \cdot \cdot \cdot \cdot \\
(2) & \quad \cdot \cdot \cdot \cdot \cdot \\
(3) & \quad \cdot \cdot \cdot \cdot \cdot \\
\text{Chopin.}\]

\[
\begin{align*}
(1) & \quad \cdot \cdot \cdot \cdot \cdot \\
(2) & \quad \cdot \cdot \cdot \cdot \cdot \\
(3) & \quad \cdot \cdot \cdot \cdot \cdot \\
\text{Old Scotch.}\]
\]

Some of the rhythms that have been tapped should be written down, and the pupil encouraged to invent various rhythms himself.

The scales hitherto learnt should now be sung upon time-patterns containing syncopations. In the case of a class, the following exercises are useful. The class should be divided into two sections, one section singing the upper form of scale, and the other the lower:

\[
\begin{align*}
\text{Ex. I.} & \quad \text{Section A.} & \quad \text{Section B.} \\
\text{Ex. II.} & \quad \text{Section A.} & \quad \text{Section B.} \\
\text{Ex. III.} & \quad \text{Section A.} & \quad \text{Section B.} \\
\text{Ex. IV.} & \quad \text{Section A.} & \quad \text{Section B.} \\
\end{align*}
\]

\(\text{\textasteriskcentered}\)

\(\text{\textasteriskcentered}\) These exercises should be transposed into the other keys already learnt.
The following time-tests should be read from sight, and afterwards sight-reading, combined with scale-practice. (See pages 49 and 63):—

**Time-test A.**
Triple Time.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Time-test B.**
Quadruple Time.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note.*—A three-bar phrase may be produced by a single repetition of any of the above time-tests, followed by the final long note:

\[ \text{\includegraphics{image1}} \]

and a five-bar phrase by a three-fold repetition, followed similarly by the final long note:

\[ \text{\includegraphics{image2}} \]

The pupil should sing (upwards) from every degree of the scale intervals: a group of three adjacent notes, thus:

\[ \text{\includegraphics{image3}} \]

and should then try to realize where and how these groups differ from one another. This will best be done by discovering whether they contain two major "scale-seconds," e.g.:

\[ \text{\includegraphics{image4}} \]

or one major and one minor "scale second," e.g.:

\[ \text{\includegraphics{image5}} \]

or \[ \text{\includegraphics{image6}} \]
The pupil should then be told that a group of three adjacent scale-sounds containing two major seconds is called a major "scale-third," and one that contains a major second and a minor second (or *vice versa*) is described as a minor "scale-third." It will thus be observed that major "scale-thirds" are found upon degrees I, IV and V, and minor "scale-thirds" upon degrees II, III, VI and VII of any major scale.

The following exercises should next be given:—

**Exercise I.** The teacher plays certain degrees of a chosen scale, and the pupil sings (a) to the Sol-fa syllables and (b) to pitch-names, "scale-thirds" above the given notes, *e.g.*:—

![Semitone at top. No semitone. Semitone at bottom.](image)

**Exercise II.** The teacher plays various "scale-thirds," and the pupil says whether they contain a semitone or not. If a semitone does so occur, the pupil should state whether it is at the top or bottom of the "scale-third," *e.g.*:—

**Exercise III.** The teacher plays various "scale-thirds," and the pupil states whether they are major or minor.

**Exercise IV.** The teacher plays a scale, after which the pupil sings the major "scale-thirds" upon the degrees in which these are found, in the order in which they come in the scale, *viz.*, upon I, IV and V, followed by the minor "scale-thirds," likewise in order, *viz.*, upon II, III, VI and VII.

**Exercise V.** The teacher plays a certain degree of a scale, and the pupil sings the *outside* notes of a "scale-third" above it, "thinking" the *middle* note, *e.g.*:—

![P. sings. T. plays.](image)

Afterwards the first two notes should be "thought," and only the *last* note sung, *e.g.*:—

![P. sings. T. plays.](image)
EXERCISE VI. The teacher plays certain notes of a scale; the pupil "thinks" a complete "scale-third" upwards from that note, and then sings it downwards to the note upon which it is built, e.g.:

\[
P \text{thinks;} \quad \text{sings.}
\]

EXERCISE VII. The teacher plays certain notes of a scale; the pupil sings only the top note of the "scale-third" upon each of them, e.g.:

\[
P \text{sings.} \quad \text{T. plays.}
\]

This should then be reversed, the teacher playing the top note of a "scale-third," the pupil singing the bottom one, e.g.:

\[
P \text{sings.} \quad \text{T. plays.}
\]

It should now be explained that in singing only the top and bottom notes of a "scale-third" we are said to be singing the interval of a 3rd (often spoken of simply as a 3rd). The 3rd is major or minor according as the "scale-third" is major or minor, and contains four, or only three, semitones. The pupil should sing major thirds upon I, IV and V as follows:

\[
\text{I} \quad \text{IV} \quad \text{V}
\]

also minor thirds upon II, III, VI and VII, thus:

\[
\text{II} \quad \text{III} \quad \text{VI} \quad \text{VII}
\]

He should also distinguish between major and minor thirds on hearing them played or sung.

---

Dictation exercises. The following melodies should be written from dictation:

(1)

(The rhythms should be written first, the pitch being subsequently added.)
(i) Sequences of "scale-thirds" should be sung and written above the following notes (except the final note of each phrase, which should remain intact, and last throughout a whole bar):—

The above should also be sung in other keys than that of C, the Sol-fa names being used in every case. The Roman numerals V and I indicate that the Soh and Doh of the particular key chosen are to be used in these bars, e.g.:

(ii) Sing and write sequences of "scale-thirds" descending from each of the following notes. Each represents the upper note of a "scale-third":—

* * * To be sung also in other keys than that of C, e.g.:

* * * When this exercise is to be sung in keys with more than one sharp, the teacher must inflect the necessary notes of the given pattern.
(iii) Instead of singing "scale-thirds" in every bar, the pupil should sometimes only sing the interval of the 3rd; he should also sing up or down a 3rd, and vary the length of the notes, as his fancy dictates:

\[
\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image1.png}
\end{figure}}
\]

The following will shew one method of carrying out the above (in the key of C):

\[
\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image2.png}
\end{figure}}
\]

Complete the following melodies by sequential repetition, or by development of the time-patterns:

\[
\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image3.png}
\end{figure}}
\]

* An attempt should be made here to carry out some similarity in the melodic design, there being no striking time-pattern to grip the attention.

(3) Write an original 8-bar melody.

---

**STEP VI (b). The flattened Seventh and the Scale of F.**

**SLEPEST OR WAKEST?**

*Shakespeare—"King Lear."

*Allegretto.*

E. B.

\[
\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image4.png}
\end{figure}}
\]
Another sound should now be introduced into the scale, viz., that lying between the 6th and 7th degrees. This new sound is best considered as a variation of the 7th degree, and is then felt as a half-way step from Te to Lah:

\[ \text{\textit{d' t i l}} \]

In the above tune will be found an example of this new sound; and, as in all previous instances, the pupil should discover it for himself, making a careful note of its mental effect. The Sol-fa name \textit{Taw}, with its hand-sign (the sign for Te, but leaning over to the right), should then be given. The position of this syllable should afterwards be shown upon the Modulator as in the margin, and phrases should be
pointed thereon for the pupil to sing, easy ear-tests upon this new sound also being given.

The new sound having been impressed upon the memory by means of the above song, Modulator exercises, etc., it should be included in horizontal Sol-fa sight-reading tests. The following are specimens:—

Sight-singing. (1) \{s \, d | t \, a | l \, e | f | m | r | d |:

(2) \{n \, i \, a \, t | d \, e | s \, i | s \, a | t | t \, d | f \, n | r | d |:

(3) \{d \, e \, s \, i | t \, a \, l | t \, d \, e | n \, i | r \, d |:

(4) \{n \, i \, a \, t | d \, e | s \, i | s \, a | t | d \, e | n \, i | r | d |:

Tonic key (C).

Tonic D.

Tonic B♭.

The pitch-name of Taw (B♭), when Doh is C, should now be found out, and the tune sung to the pitch-names instead of to the Sol-fa syllables; † after this, B♭ should be shown in its relationship to the scale of C as in the margin, and the Staff Modulator should take the following form:—

Pitch-name of Taw.

<table>
<thead>
<tr>
<th>C♭</th>
<th>B♭</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td>F♯</td>
<td>E</td>
</tr>
<tr>
<td>D</td>
<td>C</td>
</tr>
</tbody>
</table>

It will here be seen that sharpened sounds are placed on the right-hand side of the Tonic, those that are flattened upon the left. The teacher should point a few exercises upon the above Modulators for the pupil to sing, and also give some ear-tests in the key of C, using pitch-names and including the new sound B♭. The following exercises upon the staff should then be sung to Sol-fa, Lah, and to the pitch-names:—

Sight-singing studies. (1) \[
\]

* As the letter t is the abbreviation of the syllable Te, so ta is the abbreviation of Taw.

† In doing this, B♭ and F♯ should be sung merely as B and F, the pupil mentally supplying the flat and the sharp.
The pianoforte key which produces the sound B♭ should now be shewn, and the keyboard used as a Modulator.

The tune “Sleepest or wakest?” might be pointed upon it, both to the Sol-fa and pitch-names.

The flattened 7th should now be used in such a way as to affect the “centre of gravity” of the key by shifting it from the Tonic to the Sub-dominant, the chromatic 7th of the old key therefore becoming the diatonic 4th of the new key. This modulation to the Sub-dominant is frequently found near the end of a piece, the music often passing to the sharp side of the Tonic at the beginning, and swelling over to the flat side near the end before finally returning to the Tonic.

The following tune, which should be learnt in the usual way, will illustrate this modulation to the Sub-dominant:

**Heine.**

**Greeting.**

**E. R.**

-Qaeda, with feeling.

Lightly flowing.... thro' my soul. Sounds of

con Ped.
In adding the Sol-fa syllables, the melody should first be considered from the standpoint of the key of C; in other words, of the Tonic key. The "shift," or change, of Tonic from Doh to Fah (bars 10 to 13) should then be noticed, and the syllables altered accordingly.

The Modulator as in the margin should be built up on the blackboard, and the modulation further illustrated (i) by pointing the tune thereon without any change of syllable (although bars 10 to 13 should be pointed in the central column, in order to emphasize the quitting of the Tonic key); (ii) by changing the syllables to indicate the modulation, pointing therefore these bars on the Sub-dominant column.
Simple Modulator tests, embodying the idea of the Sub-dominant modulation, should be pointed upon the above Syllable Modulator for the pupil to sing. It should be observed that, in making the return from the Sub-dominant key to that of the Tonic, we are in reality making a modulation similar to that from the Tonic to the Dominant. In fact, unless this modulation is treated with the utmost care, this return will feel like going to a Dominant key, requiring the Sub-dominant for its final resting place. In like manner, in making a modulation to the Dominant key, the return to the Tonic is similar to that produced by a movement from the Tonic to the Sub-dominant key. (A reference to the Modulator will make this clear.)

It may be useful, as a preliminary Sight-singing test upon the Sight-singing. Sub-dominant Modulation, to read a few exercises from Sol-fa notation. The following are examples:

1. Tonic key (C).
   \[ \{ \text{d}: \text{r} | \text{n}: \text{d} | \text{f}: \text{l} | \text{n}: \text{t} | \text{d}: \text{t} \} \]

2. Tonic key (D).
   \[ \{ \text{r}: \text{r} | \text{n}: \text{f} | \text{f}: \text{d} \} \]

3. Tonic key (E).
   \[ \{ \text{r}: \text{r} | \text{n}: \text{f} \} \]

The pupil should now add the pitch-names of the key of C on the right-hand side of the Tonic and Sub-dominant Syllable Modulator, and from this discover the pitch-names of Pitch-names of key of F. F by building up the scale of F upon the outside of the Sub-dominant column. He should then make himself thoroughly familiar with these names, F–G–A–B♭–C–D–E–F; and, in order to do this, should work through the exercises suggested on page 56.
The following tests will assist the pupil in realizing the relative and absolute pitch of the scale of F:—

**Exercise I.** Sing the following to pitch-names, to Lab, and to Solfa:—

\[
\begin{array}{cccccccccccc}
F & E & F & A & C' & B\flat & A & G & A & B\flat & C' & D' & E' & F' & C' & B\flat \\
\hline
A & B\flat & C' & F & D & E & G & F
\end{array}
\]

**Exercise II.** Sing the following to Sol-fa and pitch-names in all known keys: I III II V IV III II VII III I VI V II III I.

**Exercise III.** Sing the following to Sol-fa, Lah, and pitch-names:—

**Key F.**

\[
\begin{array}{cccccccccccc}
d & s & n & d & f & n & r & l & f & r & d & t, & l, & s, & l, & t, \\
& d & r & n & l & s & n & r & d
\end{array}
\]

*It is useful practice to sing Exercises II and III to degree-names (i.e., numbers).*

The scale of F should now be shewn on the staff, with its relationship to the scale of C, thus:—

**Scale of F on staff.**

\[
\begin{array}{cccccccccccc}
d' & t & l & s & f & n & r & d
\end{array}
\]

**Scale of C.**

\[
\begin{array}{cccccccccccc}
d' & t & l & s & f & n & r & d
\end{array}
\]

**Scale of F.**

\[
\begin{array}{cccccccccccc}
d' & t & l & s & f & n & r & d
\end{array}
\]

It should be explained (i) that the presence of one flat in the signature indicates that the Tonic is F; (ii) that the semitones in the scale of F occur between A and B\flat and E and F; (iii) that the notes forming the Tonic, Dominant, and Sub-dominant chords are F–A–C, C–E–G, and B\flat–D–F, respectively.

The teacher should now use the Staff Modulator of the key of F, thus:—

**Staff Modulator.**

\[
\begin{array}{cccccccccccc}
iv & i & v
\end{array}
\]
and should point impromptu tunes for the pupil to sing. The following extended Staff Modulator should then be used in order to make simple modulations between the Tonic and the Dominant and the Tonic and Sub-dominant keys:

\[ \text{Sub-dominant, Tonic key, Dominant.} \]

In building up impromptu tunes for the pupil to sing, including the Dominant and Sub-dominant modulations, the teacher should, as a rule, start in the Tonic key, making the first modulation to the Dominant, returning to the Tonic, and then going over to the Sub-dominant, finally returning again to the Tonic. If the Sub-dominant is made the first modulation, the Tonic key will, unless very carefully and skilfully managed, sound like a Dominant key, and the Sub-dominant key feel like the "centre of attraction."

Having studied the sound of the "scale-third" and the interval of the 3rd, both in its major and minor forms, the pupil must now carefully observe its position on the Staff. At the outset he should note the first apparently perfectly obvious thing, viz., that a "scale-third" occupies two adjacent lines or spaces together with the line or space in between:

\[ \text{etc.} \]

also that the interval of the 3rd is the same as the "scale-third" with the middle note left out, and is therefore found upon two adjacent lines or spaces, as the case may be.

The following should be sung to Sol-fa, pitch-names, and to Lab:

**Exercise I.**

**Exercise II.**
The above exercises should be sung in all the keys that are familiar to the pupil (e.g., in the key of G):

\[ \text{\includegraphics[width=0.5\textwidth]{figure1.png}} \text{ etc.} \]

and in the key of D:

\[ \text{\includegraphics[width=0.5\textwidth]{figure2.png}} \text{ etc.} \]

the pupil, as before explained, mentally supplying the necessary sharps or flats.

Exercises I and II and similar exercises may be indicated on the blackboard by means of the "figured bass" and "figured melody" principle explained on page 83. In order to save writing out fully (say) the "scale-third" above C, \[ \text{\includegraphics[width=0.2\textwidth]{figure3.png}} \text{ a 3 is placed under C (the first note), followed by a short upward-slanting line, thus:} \]

Likewise, when a "scale-third" is to be sung downwards, thus:

\[ \text{\includegraphics[width=0.2\textwidth]{figure4.png}} \text{ a 3 is placed above the first note, followed by a downward-slanting line, thus:} \]

The pupil should now concentrate his attention upon singing the interval of the 3rd, i.e., the "scale-third" with the middle note left out. The following should be sung in the various keys known:

\[ \text{\includegraphics[width=0.5\textwidth]{figure5.png}} \]

Exercise II.

\[ \text{\includegraphics[width=0.5\textwidth]{figure6.png}} \]
As a preliminary exercise to the above, the pupil may "think" the middle note of the interval, thus:

**Exercise I.**

As a preparation for the study of Harmony in the special sense of hearing and perceiving *sounds in combination* apart from chord connexions, the following exercises should be carefully studied:

In class-teaching the pupils should be divided into two sections, one singing the upper, and the other singing the lower, part of the exercise; for home practice the pupil should sing one part and play the other. This is one of the most useful means of developing the perception of sounds in combination, and should be practised most assiduously.

**Exercise I.**

I

II

III

IV

V

VI

N.B.—The pupil must make a slight break at the commas, in order to "strike" the 3rd without sliding into it; the sign ✗ indicates that a breath should be taken. The pupil should beat time throughout these exercises.

**Exercise II (a).**

One section of the class should sing the semibreves in the above exercise, the other section singing the 3rd, first above, and then below them. Should this be found difficult, the exercise may be sung first in the following form:

etc.

*These two-part exercises in 3rds form the very foundation of the pupil's perception of sounds in combination, as subsequent Steps will shew.*
EXERCISE II (b).

One section of the class should here sustain the semibreves, while the other sings a 3rd above or below, indicated by the direction of the arrow:

( Rendered thus )

EXERCISE III (a). (Moving in 3rds over a "scale-second.")

EXERCISE III (b).

In (b) above, one section of the class should sing the minimis whose stems are turned down, the other those with the stems turned up; the opposite section of the class should then sing a 3rd from the first note, on the second beat of the bar, and move on the third beat in parallel 3rds with the minimis above or below, as the case may be, thus:

etc.

EXERCISE IV (a). (Moving in 3rds over a "scale-third.")

EXERCISE IV (b).

In Exercise IV (b) the pupil adds a second part similar to Exercise IV (a). This part should be added above the notes whose stems are turned down, and below those whose stems are turned up.
The following general Sight-singing exercises should now be sung:

Sight-singing studies:

1. \[ \text{melody} \]

2. \[ \text{addition} \]

3. \[ \text{harmony} \]

4. \[ \text{ensemble} \]

Two-part test.

The pupil should discover the pianoforte keys that produce the scale of F, and should work through the forms of exercise now familiar, as set forth on pages 43 and 44.

For Exercises III and IV he might transpose the Sight-singing tests 1 and 2 above.

---

STEP VII (a). Rhythmic Exercise, No. 7.

E. R.
STEP VII (a). Syncopations and Subdivisions of the Pulse in Compound Time.

The Rhythmic Exercise No. 7 should be studied in the usual way. Two new time-effects have to be dealt with: (i) syncopation in Compound time; (ii) various subdivisions of the "third of a pulse." The effect \( \frac{3}{\text{bar}} \) in the second bar of the exercise will be found comparatively easy to imitate, but more difficulty may be experienced by the pupil in giving

* Note here an exception to the general rule that a fall in pitch should be followed by a decrescendo.
reasons for its time-name and notational signs. The time-name should be arrived at as follows:—Make the pupil give the time-names of \( \frac{3}{4} \) = Ta-té-ti, \( \frac{1}{2} \) = Ta-é-ti, and \( \frac{3}{2} \) = Ta-é?-ti, as each is played slowly by the teacher. By this means it is possible to lead the pupil to discover that the time-name of the last of these groups is Ta-éfé-ti. The more usual notational sign for \( \frac{3}{2} \) is \( .\cdot\cdot\cdot \).

The time-names and notational signs of the syncopated last third and middle third of a pulse: \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) or \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) or \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) are simple, although the effects of these are to some extent quite different, and require much practice. However, beating time and singing, marching the time and clapping the note values, conducting, and working through the “drill” given below will in time enable the pupil to grasp these divisions successfully.

The teacher should now, by the following “drill,” endeavour to develop the pupil’s pulse-sense and perception of accent, in association with further and more difficult syncopations.

**Cultivation of Pulse-sense.** Two difficulties will present themselves: (i) that of making the pulses move, and move regularly, and (ii) that of placing the accent on the normally unaccented part of the bar without completely destroying the feeling for the normal accent:—

**Exercise I.** The pupil should clap whole-pulse notes, beating time with his foot (or marching), and at the word of command from the teacher syncopate and un-syncopate these, e.g.:—

\[
\begin{align*}
\text{Syncopated:} & \quad .\cdot\cdot\cdot .\cdot\cdot\cdot \quad \text{Un-syncopated:} & \quad .\quad .\quad .\quad .\quad .
\end{align*}
\]

**Exercise II.** The same as Exercise I, but dealing with half-pulse notes, e.g.:—

\[
\begin{align*}
\text{Syncopated:} & \quad .\cdot\cdot\cdot .\cdot\cdot\cdot \quad \text{Un-syncopated:} & \quad .\quad .\quad .\quad .\quad .
\end{align*}
\]

**Exercise III.** The same as Exercise I, but dealing with third-pulse notes, e.g.:—

\[
\begin{align*}
\text{Syncopated:} & \quad .\cdot\cdot\cdot .\cdot\cdot\cdot \quad \text{Un-syncopated:} & \quad .\quad .\quad .\quad .\quad .
\end{align*}
\]

also \[
\begin{align*}
\text{Syncopated:} & \quad .\cdot\cdot\cdot .\cdot\cdot\cdot \quad \text{Un-syncopated:} & \quad .\quad .\quad .\quad .\quad .
\end{align*}
\]

and \[
\begin{align*}
\text{Syncopated:} & \quad .\cdot\cdot\cdot .\cdot\cdot\cdot \quad \text{Un-syncopated:} & \quad .\quad .\quad .\quad .\quad .
\end{align*}
\]

* It is quite obvious that if the feeling for the normal accent of the bar is thus completely destroyed, there can be no realization of syncopation.
EXERCISE IV. The same as Exercise I, but dealing with quarter-pulse notes, e.g.:

\[ \begin{align*}
\text{Ta} & \quad \text{fa-e} \quad \text{ta} \quad \text{fa-e} \quad \text{fa-e} \quad \text{fa-e} \\
\text{\rotatebox{90}{A}} & \quad \text{\rotatebox{90}{A}} \quad \text{\rotatebox{90}{A}} \quad \text{\rotatebox{90}{A}} \quad \text{\rotatebox{90}{A}}
\end{align*} \]

ceto.

EXERCISE V. The pupil should practise bars of syncopated whole-notes, half-notes, and quarter-notes in succession, as follows:

\[ \begin{align*}
\text{Lento.}
\end{align*} \]

ceto.

In the following passage:

\[ \begin{align*}
\text{\rotatebox{90}{Perception of Phrase and Rhythm.}}
\end{align*} \]

the pupil will notice that the last note of the phrase in bar 8 occurs simultaneously with the first note of the new phrase; he will thus discover another means of obtaining variety of phrase-lengths, viz., by the process termed "overlapping" of phrases.
The teacher should play or tap the following rhythms, making the pupil commence his imitation of each upon the entry of the last note, thus:

Teacher plays: \( \frac{1}{4} \) || || \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) ||

Pupil imitates: || || \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) ||

T. plays: \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) ||

P. imitates: || || \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) ||

T. plays: \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) ||

P. imitates: || || \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) ||

If any of the above phrases are written down, the "overlapping" of the phrases should be shown thus:

the first note of the second phrase "treading on the heels," as it were, of the first phrase, securing thereby not only rhythmic variety but continuity of a notable kind.

The scale of F should be sung in the following manner, Scale-singing. viz., between the two Cs:

\[ \text{N.B.—Devices for learning the pitch-names, etc., will be found on page 56.} \]

A two-part pitch study in 3rds can be made by singing the scale in canon, thus:

\[ \text{One section of the class should sing the notes with the stems turned up, and the other those with the stems turned down.} \]

The scale with syncopations of third-pulse notes may be sung as follows, or in similar ways:
The teacher should now proceed with exercises for the aural observation of the interval of the 3rd harmonically considered, as follows:

1. Play a 3rd thus: sustaining it and making the pupil listen carefully to the two notes sounding together; the pupil should then sing them to Lah, first upwards, and then downwards, thus:

The following or similar 3rds should be played by the teacher and sung to Lah by the pupil in the same manner:

2. The teacher should now play a 3rd again (as above), and request half the class to sing the top note and half the bottom one. After sustaining the 3rd for two beats, the pupils should listen again to the notes being held by the teacher, and the section of the class that sang the upper of the two notes should now sing the lower, and vice versa, e.g.:

T. plays.

P. sings.

* * It is of the utmost importance that the pupils should hear clearly the two notes as they are being sustained.
(3) The next step is for the pupils to hear and sing successions of 3rds, beginning with these a step apart from one another. For example, the teacher should play: the pupils listening and then singing to Lah—one section of the class singing and the other singing

The following should be played and sung in this manner:

The above should be played and sung in various keys, the pupils vocalizing on Lah, Sol-fa (or pitch-names, if the scale is known).

(4) A succession of three 3rds should now be played by the teacher and sung by the pupils. At present, the 3rds should move only by step, e.g.:

The pupils who sing either the top or bottom part in one exercise should not sing the same part in the next.

Easy dictation exercises in two parts, to be written in various keys:

1.

2.

3.

The rhythm of the following is to be written first, and the pitch added afterwards in the usual way:
MUSICAL APPRECIATION.

The rhythm and pitch of the following should be written simultaneously:

The pupils should now endeavour to sing sequences in two parts (for further practice upon the interval of the 3rd) as follows:

(1) (Ascending 2nds.)

(2) (Ascending 3rds and descending 2nds.)

(3) (Ascending 4ths and descending 3rds.)

(4) (Descending 2nds.)

(5) (Descending 4ths and ascending 3rds.)

(6) (Descending 2nds.)
The teacher should play or sing the following phrases, the pupil responding with an answering phrase in each case:

1.

2.

3.

4. The pupil should write a 7-bar sentence, by making the 4th bar the end of the first phrase, and also the beginning of the second.

STEP VII (b). The Sound E flat and the Key of B flat.

Words by W. Blake. A SPRING SONG. E. Goochard.

\textit{Vivace.} Spring is coming, Spring is coming.

\textit{Vivace.} Birdies, build your nest. Weave together straw and feather, Doing each your best. Spring is coming, Spring is coming. Flowers are coming.
MUSICAL APPRECIATION.

The above song should be learnt in the usual way and the Sol-fa names added. The key of the piece should be named by the pupil and the pitch-name of Taw discovered. The pitch-name and Staff Modulators, showing the position of E♭, will be seen as in the margin, and below:

After tests have been sung by the pupil from the teacher's pointing upon the above Modulators, the following Sight-singing exercises should be sung to Sol-fa, pitch-names, and to Lah:

Sight-singing studies.
The pianoforte key that produces E♭ (upon a keyed instrument the same as that for D♯) should be discovered, and the various tests which have been explained previously in this volume should be worked through.

SWEET DAY SO COOL.

\[\text{E. R.}\]

\textit{Slowly and smoothly.}

\begin{align*}
\text{The bridal of the earth... and bright,}
\text{Sub-dominant key.}
\end{align*}
The above song should be learnt in the manner now familiar. There are two points to notice:—(i) The modulation from F to B♭ i.e., to the Sub-dominant key, and (ii) the introduction for the first time in this volume of a song in two voice-parts.

In the modulation the pupil should first refer the sounds to the Sol-fa syllables and afterwards apply the pitch-names, discovering by this means the special pitch-names of the scale of B♭.

The first and second voice-parts should be learnt separately, and as the pupil has had some practice in hearing 3rds sounded together there should be little difficulty in the matter.

The pitch-names of the new key, and its relationship to the key of F, should be shown as follows:—

\[
\begin{array}{ccccccc}
F & G & A & B♭ & C & D & E \smallskip
\hline
B♭ & C & D & E♭ & F & G & A \smallskip
\end{array}
\]

or upon the Aural Culture Modulator. The various devices used in order to become familiar with the pitch-names in other keys should be applied to the key of B♭, and in addition to these, the pupil might work through the following exercises:—

**Exercise I.** Sing the following (i) to Sol-fa, and (ii) to pitch-names in the key of B♭.

I VII, VI, V, III, IV, V, VI, V, IV II V VII I.

**Exercise II.** Sing the following to pitch-names, to Lah, and Sol-fa:

\[
\begin{array}{ccccccc}
B♭ & C♭ & D♭ & E♭ & D♭ & F & G \smallskip
\hline
B♭ & A♭ & B♭ & C♭ & D♭ & E♭ & D♭ \smallskip
\end{array}
\]
EXERCISE III. Sing the following to Sol-fa, Lah and pitch-names in the keys of B♭ and A:

\[
\begin{align*}
&| f_i | f_i | s_i | s_i | d | s_i | f_i | s_i | d | s_i | f_i | s_i | d | s_i | f_i | s_i | d | s_i | f_i | s_i | d | s_i | f_i | s_i | d | s_i | f_i | s_i | d | \end{align*}
\]

The scale of B♭ should now be shewn on the staff as

Scale of B flat follows:

on the staff.

The presence of two flats in the signature indicates (i) that the Tonic is B♭; (ii) that the semitones in the scale of B♭ occur between E♭–F and A–B♭; (iii) that the notes forming the Tonic, Dominant and Sub-dominant triads are B♭–D–F, F–A–C and E♭–G–B♭ respectively.

The Staff Modulator for the key of B♭ is as follows:

Staff Modulator. and sight-tests should be pointed thereon by the teacher for the pupil to sing.

Easy modulations from the Tonic to the Dominant and the Tonic to the Sub-dominant should also be sung to the teacher's pointing on the following:

Sub-Dom., B♭. Tonic key, F. Dominant, C.

The two notes forming the interval of 2nd, sounded together, should now be studied. The pupil should notice carefully that the tendency of the 2nd is to open "outwards," by either the top or the bottom part moving one degree, e.g.:

Combinations of notes which seem impelled thus to move on to other sounds in order to satisfy the ear, are called discords.
For this reason 2nds are included amongst discords; 3rds, which do not possess this tendency, but are in themselves satisfactory to the ear, are termed concords. The following exercises should now be sung in the keys already learnt. In the case of individual lessons the pupil should play one part and sing the other. In class, the pupils should be divided into two sections, as before.

Exercise I.

2nds in combination.

N.B.—The pupil should notice the difference in harshness between the major 2nd and the minor 2nd.

Exercise II.

The pupil should also practise Exercises I and II, “thinking” the first (or first and third) note of each group, e.g.:—

Exercise III.
In order to save time, Exercise III (or a similar exercise) may be written by
the teacher upon the blackboard as a Figured Bass or Figured Melody. The figure 1
under or above a note indicates the unison, thus:—

The figure 2 under a note indicates the 2nd above, and the figure 2
above a note the 2nd below, thus:—

The figure 3
under a note similarly indicates the 3rd above, while a 3 above a note indicates the
3rd below, thus:—

Exercise III could therefore be written in shortened form, thus:—

As mentioned before, the above method of reading a two-part exercise is an
excellent preparation for the study of written Harmony.

The following passages should be read at sight in the usual way:—

Sight-
singing
studies.

(1) 

(2) 

(3) 

(4) 

(5) 

(6)
In addition to exercises previously suggested, the pupil should
Keyboard practice. sing certain of the above Sight-singing studies, transposing them by the use of pitch-names.

STEP VIII (a). Rhythmic Exercise, No. 8. E. B.
STEP VIII (a). Compound Triple Time.

The main point to be dealt with in the Rhythmic Exercise No. 8 is that of the triple division of the pulse in Triple Time.

The Rhythmic Exercise. Examples of 5-bar phrases (1–5 and 14–18) should be noted by the pupil, who should also be able to realize fairly easily that the tune is a clear example of Ternary form (see Section II, page 155).
The following exercises will assist the pupil towards a fuller realization of the triple and duple divisions of the pulse:

Exercise I. The pupil should tap triplets in Compound Duple or Compound Triple time, and at the word of command from the teacher clap or tap a single beat of couplets (or duplets), thus:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

N.B.—Occasionally the teacher should direct that the beat be divided into four semiquavers instead of into two quavers, thus:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

Exercise II. The pupil should tap with both hands a bar of whole-pulse notes (crotchets), followed by a bar of half-pulse notes:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

He should then, without stopping the time, tap a bar of whole-pulse notes and a bar of third-pulse notes:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

Finally, he should tap a bar of half-pulse notes, followed by one of third-pulse notes:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

the three sections forming one continuous exercise, thus:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

* * * Each group of two bars should be repeated as often as is necessary for correct execution.

Exercise III. The pupil should now tap the first bar of the third division of the above passage with the right hand and the second bar with the left:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

and again, without stopping the time, combine them thus:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

The half-pulse notes should then be taken in the left hand and the triplets in the right hand:

\[
\begin{array}{c}
\text{\textbf{two}} \\
\text{\textbf{two}}
\end{array}
\]

Instead of using two hands to execute the above effect, the pupil might use one hand and one foot, or he might walk the couplets and clap the triplets, and vice versa.

Should Exercise III be found too difficult at first, it should be preceded by the following preliminary exercises. The pupil should count six fairly slowly, tapping
upon the first and fourth beats in the right hand and upon the first, third and fifth beats in the left hand:

\[
\begin{array}{c|c}
\text{R.H.} & 1 \quad 2 \quad 3 \quad 5 \quad 6 \\
\text{L.H.} & \frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{5} \quad \frac{1}{6}
\end{array}
\]

This should afterwards be gradually quickened (approximately thus):

\[
\begin{array}{c|c}
\text{R.H.} & 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \\
\text{L.H.} & \frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{5} \quad \frac{1}{6}
\end{array}
\]

and finally to

\[
\begin{array}{c|c}
\text{R.H.} & 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \\
\text{L.H.} & \frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{5} \quad \frac{1}{6}
\end{array}
\]

The following passage should be played to the pupil in order that he may observe its phrase-lengths, etc.:

\[
\text{Moderato.} \quad \text{Wagner (from "Die Walküre").}
\]

The first part of the song from which the above extract is taken is given as Dictation Exercise No. 1 (page 127). The teacher should, however, make the pupil acquainted with this beautiful tune by playing or singing it in its complete form. (It is to be found on page 53 of the Vocal Score, published by Schott.) Another excellent example of \( \frac{3}{4} \) time will be found in the "Andante" of Beethoven's Sonata, Op. 79. Here the pupil should notice that the phrases of the first main division of the piece all end (unusually) on the third beat of the bar.

* In permitting the use of this preliminary exercise the teacher should remember that, if the pupil tries to rely solely upon his mathematical perception of this effect instead of upon his rhythmic perception—that is, if he does not try to feel the swing of the two and the three going together—the subtle charm of this effect will be lost. The same holds good in the case of Duple time against Triple time, as, e.g., in Schumann's "Des Abends," and Chopin's "Walzer," Op. 42, in \( A^\flat \).
The teacher should tap the following and similar rhythms, the pupil clapping in response in each case:—


(1) \text{Teacher.} \quad \text{Pupil.} \quad \text{"Barney Brallingham."}

(2) \text{Teacher.} \quad \text{Pupil.}

The pupil should also invent various rhythms in Compound Triple time, and tap them in a similar manner. The teacher should, moreover, play the complete tunes to the pupil from which the above two examples are taken, and so assist him further in the realization and appreciation of this new species of time.

The scale of B♭ should now be sung as follows between the Rhythmical compass of C and C♯:—

Scale-singing.

Certain of the devices now familiar in connexion with scale-singing upon a definite rhythmic design or pattern should be applied to this scale. The following is specially useful, for by its means the pupil is, almost unconsciously, introduced to the interval of the 4th in combination:—

* * * The teacher should not forget to construct time-tests, similar to those shown in previous steps, writing them, as before, upon the blackboard for the pupil to sing.

The pupil should now study the interval of the 4th: (i) as Intervals, etc. part of a scale:—

(ii) as a melodic interval:—

and (iii) as a harmonic interval, i.e., with its two notes in combination:—
The scale-fourth.

The "scale-fourth" should be studied as follows:--

(i) The pupil should sing "scale-fourths," from the patterning of the teacher, upon each degree of the scale as below:

\[
\begin{align*}
(1) & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
(II) & \quad \text{\textbullet} \quad \text{\textbullet} \\
(III) & \quad \text{\textbullet} \\
(IV) & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
(V) & \quad \text{\textbullet} \\
(VI) & \quad \text{\textbullet} \quad \text{\textbullet} \\
(VII) & \quad \text{\textbullet} \\
(VII) & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
(VI) & \quad \text{\textbullet} \\
(V) & \quad \text{\textbullet} \quad \text{\textbullet} \\
(IV) & \quad \text{\textbullet} \\
(III) & \quad \text{\textbullet} \\
(II) & \quad \text{\textbullet} \quad \text{\textbullet} \\
(I) & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
\end{align*}
\]

The above should be sung to Sol-fa, and (in the keys that are known) to the pitch-names.

(ii) The pupil should now analyse the "scale-fourth" upon each degree of the scale, as it is played by the teacher. He will then discover that:

A semitone is found at the top in the "scale-fourth" upon I and V.
A semitone is found at the bottom in the "scale-fourth" upon III and VII.
A semitone is found in the middle in the "scale-fourth" upon II and VI.
No semitone occurs in the "scale-fourth" upon IV.

The following exercise should then be given:--

The teacher should play "scale-fourths," ascending or descending, on various degrees of the scale, and request the pupil to analyse each in the above manner.

The "scale-fourth" should now be realized and sung as a 3rd (major or minor), plus a 2nd (major or minor), or a 2nd plus a 3rd as at (a) and (b) below:

\[
\begin{align*}
(a) & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
& \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
& \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
& \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
& \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
& \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
& \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
& \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
\end{align*}
\]

N.B.—A 4th that consists of a major 3rd plus a minor 2nd, or a minor 3rd plus a major 2nd, i.e., one that contains five semitones, is called a perfect 4th. A 4th that consists of a major 3rd plus a major 2nd, or a major 2nd plus a major 3rd, i.e., one that contains six semitones, is called an augmented 4th. We have, therefore, perfect 4ths upon each scale degree except the fourth, upon which the 4th is augmented.
The two outside (i.e., the top and bottom) notes of a "scale-fourth" produce the interval of the 4th, which should be sung as follows to the teacher's patterning:

\[ \text{\textit{The Interval of the 4th in Melody.}} \]

\[ \text{\textit{etc.}} \]

The above should be sung to Sol-fa, and (in the keys that are familiar) to pitch-names.

As a preliminary exercise the pupil may supply mentally the two omitted notes of the "scale-fourth":

\[ \text{\textit{etc.}} \]

The following general exercises should then be worked through. The teacher should (after sounding the key-chord) play certain notes in some special key and request the pupil to sing, ascending or descending from that note:

(I) Four successive notes of the scale, i.e., a "scale-fourth," e.g.:

\[ \text{T. plays. P. sings. etc.} \]

(II) A 3rd plus a 2nd (i.e., a "scale-fourth" with the lowest note but one omitted), e.g.:

\[ \text{T. plays. P. sings. etc.} \]

(III) A 2nd plus a 3rd (i.e., a "scale-fourth" with the highest note but one omitted), e.g.:

\[ \text{T. plays. P. sings. etc.} \]

(IV) The interval of the 4th (i.e., a "scale-fourth" with the two middle notes omitted), e.g.:

\[ \text{T. plays. P. sings. etc.} \]

In introducing the interval of the 4th from its harmonic point of view, it should be contrasted with the 3rd, thus:

\[ \text{\textit{The Interval of the 4th in Harmony.}} \]

\[ \text{\textit{etc.}} \]
The following exercise should then be sung:

The above should be sung to Sol-fa, and (in keys that are familiar) to pitch-names.

The teacher should then play the following 4ths harmonically in various keys, and request the pupil to sing the "scale-fourth," ascending or descending, as directed:

In the key of G (e.g.), bar 1 would be rendered thus:

This should be followed by the pupils* resolving the 4th into the 3rd, either by the upper part descending one scale degree, or the lower part ascending one scale degree, e.g.:

* In the case of a class.
The following easy two-part exercises should be dictated in the usual way:

(1)

(2)

* * * The above should also be played by the teacher and written by the pupil in other keys than those here given.

The following tests are intended to give practice in the realization of Compound Triple time:

WAGNER.—"Die Walküre."

(1)

WAGNER.—"Siegfried" (adapted).

(2)

(3)

The following sequences in two parts should be continued, either written or sung impromptu:

Sequences in two parts.

(1) (Ascending 2nds.)

(2) (Descending 2nds.)

(3) (Ascending 3rds.)

(4) (Descending 3rds.)
The pupil should sing and write responsive phrases to the Melody construction.

An 8-bar sentence in $\frac{3}{4}$ time should be written, consisting of two phrases, and developing the following time-patterns:—

**STEP VIII (b). The Sound A flat and Key E flat.**

The pupil should listen to the above passage as it is played (and its melody sung to Lah) by the teacher. He should then try to sing it himself, and to add the correct Sol-fa syllables.

The new Sound A flat. The key of the passage being discovered in the usual way (viz., by singing the scale from Doh up to the note that the pupil thinks is C), the pupil should give the pitch-name of Taw, and sing the melody of the passage again, using the pitch-names instead of Sol-fa. The notation for the new sound A♭ should be shewn upon the Modulator as in the margin, and also upon the Staff Modulator, thus:—

Easy impromptu tunes should be pointed upon both these modulators, Sight-singing after which the following should be sung to Sol-fa, pitch-names, and to Lah:—
The pianoforte key that produces A♭ should be discovered, and the various exercises detailed in previous Steps should be worked through by the pupil (see page 55).

The above passage should be played to the pupil in the usual way, after which he should add the Sol-fa syllables. As in the case of the treatment of the Dominant key on page 34, the pupil should first Sol-fa the passage, regarding B♭ as the Tonic throughout. He should afterwards notice the modulation to the Sub-dominant key (beginning at bar 4), and alter the syllables accordingly. The tune should be Sol-fa’d in both ways, and pointed on the Modulator.
It is now necessary to discover the pitch of the new Doh; this will, of course, be arrived at by the pupil first clearly realizing that B♭ is the key in which the music begins. Therefore, as Fah is the new centre of attraction, E♭ must be the Tonic of the new key.

The scale of E♭ in its relationship to B♭ should be shewn upon the Modulator, or written on the board as follows:—

\[
\begin{array}{cccccccc}
B♭ & C & D & E♭ & F & G & A & B♭ \\
E♭ & F & G & A & B♭ & C & D & E♭
\end{array}
\]

The various devices used in order to gain familiarity with the pitch-names of other keys should be used and applied to the key of E♭.

The following exercises are also designed for the same purpose:—

**Exercise I.** To be sung to Sol-fa and pitch-names in the key of E♭:

I III V IV VI I' V' VI II III VI, I VII, I

**Exercise II.** To be sung to pitch-names, to Lah and to Sol-fa:

E♭ D C D E♭ F G B♭ A♭ G C♭ E♭ C E♭ A♭ D G D F E♭ E♭

**Exercise III.** To be sung to Sol-fa, to Lah and pitch-names in the key of E♭:

s f n r d r r l s s f n r f l d r t t d

The scale of E♭ should now be shewn on the staff as follows:

![Scale of E♭ on the staff.](image)

The presence of three flats in the signature indicates (i) that the Tonic is E♭; (ii) that the semitones of the scale of E♭ occur between G--A♭ and D--E♭; (iii) that the notes of the Tonic, Dominant and Sub-dominant chords are E♭--G--B♭, B♭--D--F, A♭--G--E♭, respectively.

The Staff Modulator for the key of E♭ is as follows:

![Staff Modulator for E♭](image)

Sight-singing tests should be pointed thereon by the teacher for the pupil to sing. Easy modulations from the Tonic to the Dominant and the Tonic to
the Sub-dominant should also be sung to the teacher’s pointing on
the following:—

Sub-dom., B?.  Tonic key, B?.  Dominant, F.

The 4th, from its scale, interval, and harmonic point of view
having been studied aurally, should now be studied
Study of
Intervals, etc. from the notational standpoint. A “scale-fourth,” it
(continued).
should be carefully noted, covers two adjacent lines
and spaces, and like the 2nd, if the bottom note is on a line the top
note will be in a space, or if the bottom note is in a space the top
note will be on a line, e.g.:

The following exercises should be sung to Sol-fa, and to
Sight-reading. Lah, also to the pitch-names in the various keys
“Scale-fourths,” with which the pupil is now familiar:

**Exercise I.**

**Exercise II**

Exercises I and II (and similar exercises) may be written on the blackboard on
the “figured bass” principle, thus: Instead of writing out the “scale-fourth,” place
the figure 4 below or above the note, followed by a short line slanting upwards or
downwards, according to the direction in which the progression is to be sung, e.g.:

(Written.)  (Sung.)  4 — (Sung.)

(Written.)
Attention should now be directed to the Interval of the 4th, and the following exercises should be sung in various keys to Sol-fa, pitch-names and to Lah:

**Exercise I.**

As a preliminary study to the above, the pupil may "think" the intermediate notes, thus:

**Exercise I.**

**Exercise II.**

The two notes comprising the 4th should now be studied in combination. Exercise I forms a preliminary study.

In class, the pupils should be divided into two sections, one section singing the upper, and the other singing the lower notes. The exercises should be sung in various keys; Sol-fa, pitch-names or Lah to be used.

**Exercise I.**

* The 4th (like the 2nd) is found on a line and a space, or a space and a line:
Section A sings the semibreve in each bar, while section B sings a 4th above that note, and afterwards a 4th below it, as indicated above.

The arrow indicates whether the 4th has to be sung above or below the note, e.g.:

section A beginning when the arrow points upwards, and section B singing the 4th above upon the third beat, while section B begins when the arrow points downward, section A singing the 4th below.

N.B.—Exercises II and III may be practised as follows, if the interval be found too difficult to pitch at first:

To save time in writing, the interval of the 4th may be indicated thus:
In the following exercises the resolution of the 4th to the 3rd (either the upper part falling or the lower one rising) is exemplified. The exercises should be sung in the usual way:

**Exercise I.**

**Exercise II.**

*The pupil, in Exercise II, must find the place of the 4 and 3 above or below each note without their being written.*

**Exercise III.**

The interval of the 4th (with others already studied) should now be sung (as a preparation for Harmony) from a bass that is figured:

**Figured bass.**

The following general Sight-singing exercises should now be sung:

**Sight-singing exercises.**
The pupil should discover the pianoforte keys that produce the scale of E♭, and should work through the forms of exercises now familiar as set forth on pages 43 and 44. For Exercises III and IV he might transpose 1 and 2 above.
STEP IX (a). **Compound Quadruple Time.**

The only points that need explaining in Rhythmic Exercise No. 9 are the time-names and the notational signs. With the following list before him, the teacher should have no difficulty in making necessary explanations to the pupil as to the various pulse-divisions in any form of Compound time:—

**The Simpler Triple-Divisions of the Pulse.**

\[
\begin{align*}
\ddot{\text{d}} & = \text{Ta-té-ti}.
\ddot{\text{d}} & = \text{Ta-é-ti}.
\text{.} & = \text{Ta-é-i}.
\ddot{\text{d}} & = \text{Ta-té-i}.
\end{align*}
\]

**The Simpler Triple-Divisions of the Pulse (With Rests).**

\[
\begin{align*}
\ddot{\text{d}} & = \text{Sa-té-ti}.
\ddot{\text{d}} & = \text{Ta-é-ti}.
\text{.} & = \text{Ta-é-i}.
\text{.} & = \text{Ta-é-i}.
\end{align*}
\]

**More Complicated Triple-Divisions of the Pulse.**

\[
\begin{align*}
\text{.} \ddot{\text{d}} & = \text{Ta-té-té-ti}.
\text{.} \text{.} \ddot{\text{d}} & = \text{Ta-té-té-ti}.
\text{.} \text{.} \text{.} \ddot{\text{d}} & = \text{Ta-té-té-té-ti}.
\end{align*}
\]

**More Complicated Triple-Divisions of the Pulse (With Rests).**

\[
\begin{align*}
\text{.} \ddot{\text{d}} & = \text{Sa-té-té-ti}.
\text{.} \text{.} \ddot{\text{d}} & = \text{Ta-té-té-ti}.
\text{.} \text{.} \text{.} \ddot{\text{d}} & = \text{Sa-té-té-té-ti}.
\text{.} \text{.} \text{.} \ddot{\text{d}} & = \text{Ta-té-té-té-té-ti}.
\end{align*}
\]

Any of the previous exercises may be repeated for the cultivation of the Pulse-sense, and the following passage should afterwards be played, in order that the pupil may realize the termination of the phrases, etc.:—

**Development of Pulse-sense and Perception of Phrase.**

\[
\begin{align*}
\text{Andante con moto.}
\text{dolce.}
\end{align*}
\]

**Mendelssohn.**—Op. 53.
Rhythms of well-known tunes in Compound Quadruple Time should be tapped and imitated by the pupil, such as:

Gounod.

\[ \text{and the pupil should invent and tap rhythms himself, some of which he should write down.} \]

The scale of \( E_b \) should be sung as follows between the compass of \( C \) and \( C' \):

\[ \text{This scale, like the previous scales, should be sung to various rhythms, the pupil either inventing his own or the teacher writing Time-tests in Compound Quadruple Time, upon which the scale may be sung. Two-part scale-singing should also not be neglected.} \]

As with the 4th, the 5th should be studied from various points of view; first as part of a scale, then as a melodic interval, and afterwards harmonically, as two sounds in combination.

The teacher should sing or play a "scale-fifth" upon the first degree of the scale, and request the pupil to imitate it, and follow it by one upon every degree of the scale, \( e.g. \):—
"The above should then be sung to Sol-fa, or to pitch-names in the keys familiar to the pupil (e.g., in the key of G):

The pupil should now notice that:

"Scale-fifths" upon I and V have a semitone between the 3rd and 4th steps.

The "scale-fifth" upon III has " 1st " 2nd "

The "scale-fifth" upon IV has " 2nd " 3rd "

"scale-fifth" upon VII has " 1st and 2nd steps, and also one between the 4th and 5th steps.

It should be explained that when a "scale-fifth" contains three tones and one semitone (i.e., seven semitones) it is said to be **perfect**. If it contains two tones and two semitones (i.e., six semitones) it is said to be **diminished**. Perfect 5ths are therefore found upon every degree of the major scale except the 7th.

The teacher should now test the pupil in the recognition of the semitone in the "scale-fifth" by means of the following exercises:

**Exercise I.** The teacher should play "scale-fifths" upon any note, ascending or descending, and request the pupil to state the position of the semitone in the interval (see above).

**Exercise II.** The teacher should play a given note and request the pupil to sing a "scale-fifth" up or down from it, placing the semitone in any position that the teacher desires.

---

**The Interval of the 5th should now be introduced in the following way:**

The pupil should sing "scale-fifths" upon each degree of the scale as shown above, but instead of singing all the notes, singing only the 1st, 3rd and 5th, and "thinking" the 2nd and 4th. This should be followed by the pupil singing only the 1st and 5th, "thinking" the 2nd, 3rd and 4th, e.g.:

The teacher should now play any "scale-fifth" and request the pupil to sing immediately afterwards: (i) the 1st, 3rd and 5th, "thinking" the 2nd and 4th, and (ii) the 1st and 5th, "thinking" the 2nd, 3rd and 4th.
The teacher should now accustom the pupil to hearing the notes composing the interval of the 5th sounded together harmonically. The following exercises should be worked through in this connexion:

**Exercise I.** The teacher should play any 5th, e.g.:—\[\text{diagram}\] The pupil, after listening carefully to these two notes sounding together, should sing the bottom note and then the top note (or *vice versa*, as directed by the teacher), e.g.:—

\[\text{diagram}\]

**Exercise II.** The teacher should play other 5ths similarly, and request one section of the class to sing and hold the top or the bottom note, while the other section moves along the “scale-fifth,” both sections then striking the 5th together, e.g.:—

\[\text{diagram}\]

N.B.—In this exercise it is necessary either to establish the key first or to tell the pupils where the semitone is to occur.

**Exercise III.** The teacher should play a 5th, thus:—\[\text{diagram}\] and one section of the class should sing the top, and the other the bottom note.

**Exercise IV.** The pupil should state whether a particular 5th, as it is played, is Perfect or Diminished. He should also sing Perfect or Diminished 5ths above or below any notes played by the teacher.

The pupil should now be directed to notice that (unlike the 2nd and the 4th) the interval of the Perfect 5th has no tendency to proceed to another interval; that is to say, it requires no resolution. Nevertheless it sounds somewhat “empty” when heard alone, \[\text{diagram}\] although quite rich and full accompanied by the 3rd, e.g.:—\[\text{diagram}\]. For this reason the pupil should have his attention carefully drawn to the sounding of these three notes together, this being another and very important step forward in the training of his aural perception of Harmony.

The teacher should divide the class into three sections, proceeding as set forth hereunder:

**Exercise I.** The teacher should play ascending “scale-fifths,” pausing upon and holding down the first, third and fifth notes:

\[\text{diagram}\] etc.
The pupils should then imitate this as shown in the above illustration. The process of "building-up" the chord from the "scale-fifths" is thus that of adding a second 3rd upon the top note of the first.

Exercises II. The teacher should play "scale-fifths" descending, in a similar manner, the pupils imitating, e.g.:——

* Exercices I and II may be sung to Lab, or to Sol-fa, or to pitch-names, at the discretion of the teacher.

Exercise III. The teacher should play Triads, such as \( \text{\textcopyright} \) and request the pupils to sing them in arpeggio: (i) upwards from the lowest note, e.g.:——

(ii) downward from the highest note, e.g.:——

(iii) starting from the middle note, e.g.:——

Exercise IV. The teacher should play Triads and request the pupils to sing the notes together as chords.

Exercise V. The teacher should play any Triad and request the pupil to state which of its 3rds (the lower or upper) is major, and which minor, or if both are minor. It should then be explained, that when the lower 3rd is major and the upper one minor, the Triad is usually described as a Major Triad; when the lower 3rd is minor and the upper one major, the Triad is called a Minor Triad; and when both 3rds are minor, a Diminished Triad.

N.B.—This analysis should not preclude the pupil from recognizing the major, minor, or diminished triads merely by their mental effect, i.e., by realizing if any particular chord sounds strong, sad, or "narrow" with a desire to resolve—the characteristics, respectively, of the above-mentioned triads.

Easy two-part exercises to be dictated in the usual way:——

Dictation tests.

(1) \( \text{\textcopyright} \) The teacher should play the above passages in other keys, the pupil writing them down in those keys. After the tests have been written they should always be sung.

The rhythm of the following should be written first by the pupil, the pitch being added subsequently:——

Handel—(Adapted.)
Corelli—(Transposed.)

Continue the following:

Sequences in two parts. (a) etc.

(b) etc.

Write three examples of a 16-bar melody, after the following pattern as regards plan of key, etc.:

Melody construction.

STEP IX (b). The Sound D flat and the Key of A flat.

THE SUN IS SET.

Words and Music by LEONARD HART, A.R.A.M.
The above song should be learnt in the way now familiar to the teacher and pupil. After the Sol-fa names have been added, and the piece sung to the syllables instead of the words, the key should be discovered and the pitch-name of Taw (D♭) given.

The new Sound D flat.

The Pitch-name and Staff Modulators, shewing the position of D♭, will be seen by reference to the diagrams here given:

The Pitch-name and Staff Modulators, shewing the position of D♭, will be seen by reference to the diagrams here given:

Staff Modulator.

After tests have been sung by the pupil from the teacher's pointing upon the above Modulators, the following Sight-singing exercises should be sung to Sol-fa, pitch-names, and to Lah:

(1)

(2)
The Pianoforte key that produces $D\flat$ should be discovered, and various tests upon the Keyboard Modulator given.

HOW SWEET A SONG THE BIRDS DO SING.

*Andante moderato.*

Words and Music by **Leonard Hart**, A.R.A.M.

> How sweet a song the birds do sing, Who pass and pass on tireless wing. (They really make an awful din, Like tireless wing, (They really make an awful din,

*mp* | *cres.*
The above song should be learnt in the same manner as in the case of the song "Sweet day so cool." This should be followed by the usual analysis, and the building up of the Sub-dominant key. The pitch-names of the key of Ab in relation to those of Eb should be shewn on the Aural Culture Modulator, or as below:—

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

Various devices for memorizing the pitch-names of Ab should be used, such as those on page 56, applied to this key, to which may be added the following:—

Exercise I. Regard the following Roman Numerals as the different degrees of the scale and sing them to Sol-fa and to pitch-names in the key of Ab:—

I VII, VI, V, III II VI, VII, I V III IV II VI, VII, I.

Exercise II. Sing the following to pitch-names, to Lah, and to Sol-fa:—

Exercise III. Sing the following to Sol-fa, Lah, and to pitch-names, in the keys of Ab, G, and Eb:—
The scale of A♭ in relation to that of E♭ should now be shown on the Staff, as follows:

![Staff Diagram showing scales of A♭ and E♭](image)

The presence of four flats in the signature indicates (i) that the Tonic is A♭; (ii) that the semitones of the scale of A♭ occur between C–D♭ and G–A♭; (iii) that the notes forming the Tonic, Dominant, and Sub-dominant Triads are A♭–C–E♭, E♭–G–B♭, D♭–F–A♭, respectively.

The Staff Modulator of the key of A♭ is as follows:

![Staff Diagram showing Staff Modulator of A♭](image)

and sight-tests should, as usual, be pointed thereon by the teacher for the pupil to sing.

Easy modulations from the Tonic to the Dominant, and Tonic to the Sub-dominant should also be sung to the teacher's pointing on the following:

![Staff Diagram showing modulations between A♭, E♭, and B♭](image)

The "scale-fifth" and all appertaining thereto, such as the interval of the 5th in its various aspects, should now be studied from the Sight-reading point of view.

**Exercise I.** The following should be sung to Sol-fa, and to pitch-names in the various keys with which the pupil is familiar:

![Staff Diagram showing Exercise I](image)

**Exercise II.** The same as Exercise I, but "thinking" the 2nd and 4th notes, e.g.:

![Staff Diagram showing Exercise II](image)

**Exercise III.** The same as Exercise I, but "thinking" the 2nd, 3rd and 4th notes, e.g.:

![Staff Diagram showing Exercise III](image)
Exercise IV. The following should be sung to Sol-fa, and to pitch-names in the various keys known:

Exercise V.

Exercise VI.

Carrying out the principle of the figured-bass “shorthand” method already explained in previous Steps, the teacher may convey his wishes to the pupil in the following manner in connection with the interval now under consideration:

The direction 5— under any note indicates that a “scale-fifth” is to be sung upwards from that note (see (a) below), while a similar direction placed above a note indicates that the “scale-fifth” is to be sung downwards (see (b) below). The figures 1-5 imply that the two notes comprising the interval of a 5th should be sung successively above or below a given note (see (e) and (f) below); whereas the figures 1-3-5 signify that the three notes of a triad should be sung as a broken chord, i.e., in arpeggio upwards or downwards, as the case may be (see (e) and (f) below):

The following should be sung as preparation for the study of the 5th in combination:

Exercise I.
The following exercises are given as a preparation for three-part singing and for the realization of three sounds in combination:

**Exercise I.** The class should be divided into three sections, each section singing one part:

The 5th in combination, accompanied by the 3rd.

**Exercise II.**

**Exercise III.** A second part should be sung, according to the figures, above the following bass:
The following Triads should be sung (i) in arpeggio; (ii) as chords in three parts:

**Exercise II.**

![Musical notation image](image1)

**Exercise III.** Triads should be sung similarly above the following:

![Musical notation image](image2)

**Exercise IV.** The following should be sung in two and three parts according to the figuring. The class should be divided into three sections, the two upper sections singing the upper notes of the two-part harmony, and dividing where three parts are indicated:

(Kay C major).

![Musical notation image](image3)

(The above written out in full, as it should be sung by the class):

(Seccs. 1–2.)

(Secc. 3.)

---

**General Sight-reading** (1)

(2)
The pupil should discover the pianoforte keys which produce the scale of A♭, and simple exercises in transposition, including the playing of triads, should be given.

Note.—The subject of the Minor key, which is fully dealt with in Part III of *Aural Culture*, may be introduced to the pupil—at the teacher’s discretion—as soon as the Dominant and Subdominant relationships are aurally grasped by him, and therefore possibly before working through the whole of the exercises devoted to the various major keys in the present volume.
SECTION II.

APPRECIATION OF CHARACTER, FORM, STYLE, ETC., IN MUSICAL COMPOSITION.

As was stated in the Directions to the Teacher on page viii, this second section of the present volume is intended to be used concurrently with the first. The exact point in the pupil's study at which it may be most useful and profitable to introduce one or the following lessons, or others based upon the plan herein set forth, must be a matter for the teacher's own judgment. At the same time the Authors feel very strongly that such work as that of Section I, dealing as it does of necessity with the grasping of the minutiae of time-patterns, pitch-relationships, etc., should be accompanied at fairly frequent intervals by the study, on broader lines, of complete musical compositions suited to the pupil's powers of comprehension. The advantage of this is two-fold:

(i) it causes him to give attention to a work as a whole, and therefore prevents the minuter details just alluded to from bulking too largely in his mind and distracting him from the synthetic aspect of the matter; (ii) it brings him into intimate touch with much beautiful music which in all probability would be more or less of a sealed book to him until such time as he should be in a position to overcome the mechanical difficulties connected with playing it himself—it need hardly be said, a very unnecessary and somewhat foolish obstacle to the growth of his appreciative powers.

It will doubtless be remembered that, at the end of Part I of this present work, a list of pieces was given suitable for the teacher to play from time to time to the pupil without comment, purely for recreative purposes. This elementary kind of "Musical Appreciation" is very desirable in the earliest stages of the young pupil's work. It stimulates his imagination
without making that more insistent call upon his faculties of observation which he should be taught to think of as a natural and legitimate demand at a later period of his study. Even at the point supposed to be reached in Part II, such "recreative listening" should occasionally be introduced into the lessons, and some suitable music for the purpose will be found detailed on page 212. But it goes almost without saying that a more conscious study of the material of the music he hears should also be possible for the pupil at this stage, and it is in order to help the teacher in his efforts to create an observant attitude of mind that the following lessons have been planned and written.

I.—MARCH IN D.

Johann Sebastian Bach.*

(Born at Eisenach, March 21st, 1685, died at Leipzig, July 28th, 1750.)

* Although the compositions in the present volume have not been selected on any chronological principle, but merely on the practical one of progress from the simple to the more complex, the teacher should always endeavour to interest his pupil in the personality of each composer drawn upon, and should tell him something of the times in which he lived. Much valuable and interesting information in this respect may be gathered from Sir Hubert Parry’s "Studies of Great Composers." (Routledge.)
MUSICAL APPRECIATION.

The bars in the pieces selected for study have been numbered throughout for purposes of reference. The numbering invariably begins with the first whole bar in each movement.

This little piece was written by Bach for his second wife, Anna Magdalena, and is contained in the Clavier-book bearing her name. The pieces in this Clavier-book were those she learnt under Bach’s own supervision. She was by very many years his junior, and their intercourse as master and pupil forms a charming picture in the history of the Bach household.

The teacher should, first of all, play the piece through with well-marked accent and strong rhythmic emphasis, the pupil beginning to beat the time directly he has realized it. The spirited character of the music will be easily recognized, and it will probably not be long before the idea of its being a March presents itself to his mind.

The study of elementary Form may well begin with such a movement as this. The teacher should tell the pupil that every piece of music has a form or shape, by which it is made intelligible to us, and that if it were not so, the result would be that of aimless and more or less incoherent rambling. There are many different kinds of Form suited to the many different kinds of music, vocal and instrumental; we may have forms suitable for dances and simple songs, others adapted for such things as Sonatas and Symphonies; a Fugue differs from a Prelude, an Opera from a
Cantata, and so forth. It is clear that the composer, when he sets out to write, must have the *form* or *shape* of his work to some extent planned beforehand; as he writes, he casts his ideas more or less into the mould he has previously determined upon. This, however, must not be taken to mean that he writes according to a ready-made, cut-and-dried formula; by no means; it simply implies that he does not merely "trust to luck," but that, like every true artist, he has the general ground-plan of his work in his mind before he embarks upon the filling-in of the various details.

Such being the case, and seeing that the composer has this plan in his mind, it is of importance that the student, or even the mere listener, should put himself as far as possible in line with the composer, and try to follow, to some extent at least, that plan as it is unfolded.

It is incontrovertible that the perception of Form aids the intelligent apprehending of the music to which we listen in a most marked manner. It is for this purpose, and for this purpose alone, that the study of Form in music should be undertaken; viewed in that light its importance is unquestionable.

The teacher should, before dealing with the form of Bach's March, shew the pupil that most short pieces, such as national tunes, folk-songs, simple dance-tunes, etc., are written either in a form like the following, where the music contains *two parts* (A and B), one replying to and completing the other:—

\[ \text{Folk-song—"Near London Town."} \]

\[ \text{Irish Melody—"The Last Rose of Summer."} \]

* When the Three-part form is used for the musical setting of a stanza of poetry consisting of four lines, the first part of the *musical form*, in order to fit the *poetic form*, has necessarily to be sung twice in succession. Hence the "repeat" of A, which, it should be noted, does not affect the three-part idea illustrated by the tune.
The first of these forms is called Binary (= Two-part), and the second Ternary (= Three-part), and most of the more important musical structures are the outcome or development of one or other of these.

If the teacher has illustrated, by the above examples and others of his own selection, the difference in the musical effect of these two simple forms,* he may reasonably anticipate that the pupil will be able to discover the form of this little march of Bach for himself, after hearing it played. It is, of course, a very clear instance of the Binary plan, the first part (A) ending at the double bar, and the second (B) continuing from that point to the conclusion of the whole piece.

At this stage of his musical study, the pupil should be able to recognize the effect of a modulation to the Dominant key; therefore the fact that the first part ends with a Perfect Cadence in A major (the Dominant of the original key, D major), should be elicited from him, if possible, by the teacher playing this first part again very carefully, and requesting the pupil to sing the “Doh” of each key, contrasting one with the other.† He should then be told that this particular change of key often takes place, and that, when pieces are written in Binary or Two-part Form, the first part frequently ends in the Dominant, as in this instance, the music often passing through other keys in the second part, on its way back to the Tonic key at the end.

Attention should now be directed to the phrase-lengths in Part I. The pupil should beat time as the teacher plays, and should clap in the usual way at the termination of each phrase.

The first 4-bar phrase will offer little difficulty, but it is quite possible that he will want to clap again at the

---

* A list of National Tunes, etc., suitable for this purpose, will be found on pages 149-150 of “Music and its Appreciation.” (Stewart Macpherson.)

† If the pupil realizes this contrast fairly easily, he should have little difficulty in observing that which exists between the Perfect Cadence in A major alluded to above and the Imperfect (or Half) Cadence in the key of D (bars 16-17).
beginning of the eighth bar, to indicate the end of the second phrase, and this is perfectly natural, as the normal four-bar phrase would conclude at that point, the little figure—

An extension of a phrase.

being merely an extension, by means of which the phrase is lengthened to nine bars. It would be advisable for the teacher at first to play the passage from the fourth beat of bar 4, with the following termination:

(Bars 7 and 8.)

afterwards playing it again with the addition of the "extension," thus:

(Bars 7, 8 and 9.)

He might also liken this extension figure to a flourish on trumpets and drums (as shewn in the preceding extract). The recurrence of this figure in the Tonic key at the end of Part II should also be carefully noted, being a point of some importance, as will be seen in future lessons.

As the spirited, determined character of the March, its life and animation, and its "grip" largely depend upon the *syncopation* which is so notable a feature throughout its course, it would be well for the teacher to allude to this, and by playing the first four bars with very
marked emphasis, enable the pupil to feel it unmistakably himself:

The steady “tramp” of the bass throughout these bars, in contrast with the syncopation, should not escape observation; neither should the effective little “imitations” between the treble and bass in bars 3, 4 and 5 pass unnoticed:

Finally, the March should be played again without further remarks on the part of the teacher, the pupil beating time carefully throughout.

Note.—At the teacher’s discretion, the first four bars of the right-hand part of the March might be given to the pupil as a dictation exercise in Pitch and Time.

II.—MINUET IN G.

Johann Sebastian Bach.
This charming little Minuet, also from the Clavier-book of Anna Magdalena Bach, might well follow the study of the March in D. It provides another example of the simple Two-part (or Binary) Form, so frequently used by Bach, Handel and other composers of the 17th and 18th centuries.

After the pupil has discovered the time of the piece from the teacher's playing, he should be made to realize its calm, rhythmic swing, and its touch of old-world dignity. Here it would be well if the pupil's imagination could be stimulated by the teacher's endeavouring to picture in a few words the dancing of a Minuet in bygone days, speaking of the courtly grace of the movements of the dancers, the ladies in their stiff brocades and satins, the men in their silk stockings and knee-breeches—and so forth; thus conjuring up a realization of the scene which would at once help to bring him into sympathetic relation with the music itself.

Mention should then be made of the fact that, formerly, compositions for instruments were often written in the form of dances, such as Pavans, Galliards, Allemandes, Sarabandes, Gigues, Gavottes, etc., and that composers were in the habit of arranging these in sets called *Suites*. Both Bach and his contemporary George Frederick Handel (1685-
1759), wrote many such sets of dances, and in some of these Minuets are to be found, which almost always possess the somewhat stately character already spoken of. When, later on, Haydn and Mozart wrote examples of the Minuet, the speed was increased, and in place of the stateliness and the dignity of earlier days, we find, in the case of Mozart, a greater elegance and grace, and in that of Haydn, a jollity and a humour which were quite a new feature in its history.

Here, however, in this particular Minuet of Bach there remains much of the old feeling of the dance, which the teacher should be careful not to obscure by playing it too fast. The speed should not exceed $\frac{3}{4} = 126$, and the piece should be played throughout with a certain simplicity and precision of movement suggestive of the days of the old harpsichords and clavicords, the predecessors of our modern pianofortes. The teacher should tell the pupil something of the nature of these instruments, whose tone was so much thinner and weaker than that of the piano, but withal of a certain delicate charm distinctly appropriate to the performance of many of the dances of the time.

The Harpsichord, the more popular instrument of the two, differed from the Clavichord in that its wires were set in vibration by small quills called "jacks," which plucked them as the keys were put down by the player, a peculiar "tinkling" quality of sound being the result. The volume or power of this sound could not be modified by extra weight or pressure upon the keys; consequently the crescendos and diminuendos to which we are accustomed to-day in connexion with our pianofortes were impossible of realization.

The great Johann Sebastian Bach, although skilled as a performer on both the Harpsichord and the Clavichord, preferred the latter instrument, for the reason that—notwithstanding that its tone was weaker, and the actual difference between its softest and its strongest sounds by no means great—the player was able, by varying his touch upon the keys, to produce within these limits an almost infinite amount of minute gradation and shading. This was owing to the fact that its wires were set in motion by being struck by small brass wedges called "tangents" instead of being plucked by quills. 3

3 The historian Burney speaks, in his "Present State of Music in Germany," published in 1773, of the performance, by a child of eight or nine years of age, of some of Scarlatti's Sonatas, and remarks, "The neatness of this child's execution did not so much surprise me . . . as her expression. All the pianos and fortés were so judiciously attended to; and there was such shading off some passages, and force given to others, as nothing but the best teaching, or greatest natural feeling and sensibility could produce. I enquired . . . upon what instrument she usually practised at home, and was answered 'the Clavichord.' This accounts for her expression, and convinces me that children should learn upon that . . . very early, and be obliged to give an expression to Lady Coventry's Minuet, or whatever is their first tune; otherwise, after long practice on a monotonous harpsichord, however useful in strengthening the hand, the case is hopeless."
After the pupil has noted the cadence-points in the piece, and his attention has been drawn to the modulation in Part II to the key of the Dominant, and the subsequent return to that of the Tonic, the teacher might point out how constantly throughout the course of this Minuet Bach makes use of the following little rhythmic group of notes \( 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In sharp contrast to the Minuet, the Gavotte is a dance of moderately quick speed, and—as this particular example shows—of a much more sprightly character than the Minuet.

Character of Gavotte.

After playing the piece straight through for the pupil to note its character and its time (4), the teacher should elicit, by questioning, the facts (i) that it begins on the third beat of the bar, and (ii) that both its parts end with a complete half-bar, the melody having a minim for its last note in each case. (Bar 8 and bar 24.) These, it should then be explained, are two characteristic features of the Gavotte, as distinguished from the Bourrée, a dance not
unlike it in other respects. As it is important that the teacher himself should clearly be aware of the difference of movement between the two, we give the opening phrases of the present Gavotte, and also those of a Bourrée by Bach:

(i) **Gavotte.**

\[\text{Table/figure depicting the first and second phrases of a Gavotte.}\]

(ii) **Bourrée.**

\[\text{Table/figure depicting the first and second phrases of a Bourrée.}\]

A comparison of the above two passages will shew that the Bourrée invariably begins on the 4th crotchet of the bar and ends on the 3rd, whereas—as was stated above—the Gavotte begins on the 3rd crotchet of the bar and ends on the 2nd, an entirely different 'lilt' being given to the phrases by this difference in the rhythmic pattern.

The teacher might then tell the pupil that the Gavotte is a dance of French origin, and that its name is "said to be derived from the Gavots, or people of the pays de Gaps in Dauphiné."* Origin of the Gavotte. One peculiarity of this dance, distinguishing it from some others that had preceded it, was that the dancers lifted their feet from the ground, instead of walking or shuffling, as seems to have been the case in many of the earlier dances. The springing character of the music would tend to support this statement.

* E. Prout in Grove's Dictionary of Music and Musicians.
The Gavotte in G of Bach now under consideration, taken from one of his French Suites (so called because of their lighter style, somewhat in the manner of the French composers of the day), is again another instance of the Two-part Form seen in the March and the Minuet already studied. Unlike those little pieces, however, the second part is much longer than the first, and the music passes through a greater number of keys on its "way home" from the Dominant key, in which its first part closes. In the larger examples of this class, this is usually the case.

It is not unlikely that the somewhat definite Perfect Cadence in E minor, in bar 16, may lead the pupil to regard the whole piece as a Three-part Form, as that cadence does, in a sense, help to divide the music into three large divisions of eight bars each. If such an idea should be expressed by the pupil, the teacher should recall to his mind the important fact that in a Three-part (or Ternary) Form, the third part is invariably a reproduction (more or less exact) of the first; that is to say, the end of Part 2 always leaves the mind in a condition of expectancy for a return to the beginning. (See example on page 159). This clearly is not the case in this Gavotte, and the teacher should be careful to remember that the actual form of a movement does not depend upon its size, or upon the precise number of phrases or sentences contained in it, but upon the particular mental impression conveyed by their arrangement and their relation one to the other. In other words, the two parts of a Two-part (or Binary) Form always give the effect of:

<table>
<thead>
<tr>
<th>A.</th>
<th>B.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement.</td>
<td>Response.</td>
</tr>
</tbody>
</table>

whereas the three parts of a Three-part (or Ternary) Form clearly set forth the ideas of:

<table>
<thead>
<tr>
<th>A.</th>
<th>B.</th>
<th>A².</th>
</tr>
</thead>
</table>

After the phrase-lengths have been realized by the pupil, and the various cadences noted, his attention should be drawn to a matter of great importance in musical construction, viz., the way in which a composer takes some little musical thought, and develops it so that the music seems in a very real sense to grow out of it. Here, in this Gavotte, we have this kind of development exemplified very simply and yet very interestingly and effectively. Let the teacher play the first two-bar section of the first phrase:

\[ \text{Music notation image} \]
and then ask the pupil if he hears that little idea coming in again, as
the piece is played through once more (perhaps somewhat more
slowly). He will in all probability readily perceive some of these
reappearances, and will follow them with a new interest in the
music. From this the teacher should point out the charming way in
which Bach puts this little bit of tune in the bass (or lower part),
at bar 12 onwards, at the same time that the treble part has a
running passage in quavers:

Theme in
bass part.

and also should shew him how, in two places, the first three notes
of this same phrase are used in reverse order (i.e., ascending instead
of descending):

(Bars 8-9.)

etc.

and later:

(Bars 16-17.)

etc.

The recognition of incidents such as these—trilling as they may
seem—is the first step in the intelligent following of
The
cultivation
of the pupil's
powers of
observation.

a composer's train of thought, and is the means by
which the mind is gradually brought into that observant
attitude which is necessary for the perception and
appreciation of those more "delicate impressions and distinctions,"
those subtler beauties which pass by the average hearer unheeded
and unenjoyed, because unrecognized. *

* The young pupil should be shown that the development of a musical idea in
this way is not unlike the effect of a series of adventures upon a principal character in
a story, by which different sides of his nature are displayed to our notice. These may
be very diverse, but all through we realize and know that it is the same person whose
fortunes we are following.
The final stage in the lesson should, as in previous instances, be the playing of the piece through again, without comment, in order that the pupil may realize it synthetically, and enter fully into its character and spirit. This plan should invariably be adopted in the pupil's "Appreciative" work, as the more minute study of the details of a composition must clearly have for its ultimate object the better grasp and the keener enjoyment of that composition as a whole, to the total effect of which those details will be found in varying degree to have contributed. In other words, such things, while observed and appreciated as points of value, will—so to speak—be seen by this means in their proper focus, and so be fitted into the general scheme in due proportion in the listener's mind.

As the Simple Binary Form fell into almost complete disuse subsequent to the period of Bach and Handel, it is somewhat difficult to find supplementary examples in the works of later composers. The teacher might make effective use, however, of such pieces as the Waltzes and Allemandes of Schubert, the Six Pastoral Dances of Beethoven, Nos. 3, 8 and 10 of the Walzer (Op. 39) of Brahms, etc. A further list is given in Appendix 1 of "Music and its Appreciation."

IV.—MINUET FROM SYMPHONY IN G MINOR.

Arranged for Piano Solo by S.M.

WOLFGANG AMADEUS MOZART.
(Born at Salzburg, January 27th, 1756, died at Vienna, December 5th, 1791.)
This Minuet is the Trio (or 2nd Minuet) in Mozart's Symphony in G minor, one of the celebrated group of three symphonies in C major (Jupiter), G minor and E flat major respectively. They represent their author at his maturest period, for they were written—in the incredibly short space of six weeks—only three years before his death in 1791. This particular Minuet is scored for Strings, 1 flute, 2 oboes, 2 bassoons and 2 horns.
Before beginning the study of this Minuet with the pupil, it would be well for the teacher to give him just a few brief and simple details as to its author, the period at which he lived, and the difficulties he had to contend against during his short career. Here again much valuable information of the right kind may be gleaned from Sir Hubert Parry’s “Studies of Great Composers.” In dealing with biographical facts in the course of lessons such as those with which we are now concerned, the teacher should always remember that the one great aim must be to get into close touch with the music itself, and that any information given as to the life and doings of a composer and the characteristics of the time in which he lived should be merely such as to emphasize the human side of the matter, and to help the pupil to understand why its composer wrote as he did, and why his music possesses certain features not to be found in that of a different writer living at a different period. Any tendency to introduce irrelevant allusions or purposeless anecdotes should be steadily resisted. *

In this particular piece we see how the character of the Minuet had changed in the time of Mozart. Instead of the stateliness and dignity of the old dance itself, largely retained in the Minuets of Bach and Handel, we have a greater lightness and grace, partly the result of the adoption of a quicker speed, partly due to the actual texture of the music. Comparing the present example with that on page 157, it will be noticed that the absence of a regular and steadily-moving bass, such as is found in the Bach Minuet, and the use, now of detached chords supporting a simple melody, now of passages where the harmony is richer and more continuous, give an altogether different “flavour” to the music. The dignity of the earlier type of Minuet has, it is true, gone; but in its place we have an engaging simplicity and charm which compensates for the loss of the other quality.

The teacher should play a few bars of the piece forming the subject of this lesson, and ask the pupil to beat time to it, from which he will realize the quicker speed (♩ = 160) as compared with the Minuet of Bach already studied. After this it

* It need hardly be said that an occasional anecdote throwing real light upon the matter in hand does not come into this category, and may conceivably have a distinct purpose and value.
should be played straight through—with the “repeats”*—the pupil being requested to endeavour to recognize its form.

**Its form.** Little difficulty should be experienced in this, if the teacher's earlier lessons on the subject have been clear and thorough; the movement, of course, differs from the March, Minuet and Gavotte of Bach in that the opening part (A) recurs towards the end, after a period of digression (B), the termination of which—at (x)—leaves the mind with a feeling of incompleteness, and seems to need the return of the opening idea for the requisite effect of conclusiveness and satisfaction to be produced. This form, it will be remembered, is known as a Three-part (or Ternary) Form, and most of the smaller pieces of Mozart, Haydn, Beethoven and later writers are written upon this plan.†

The next step should be the realization of the phrase-lengths, and, as in previous lessons, the pupil should be required to clap at the end of each phrase. Part I has several points of interest; the teacher will note that the first whole phrase is of six bars in length, instead of the usual four, these six bars being split up into little two-bar sections, thus:

After that, the music runs in phrases of eight bars and four bars respectively, the sub-division into smaller groups of two bars each being maintained almost throughout:

* The reason of this will be seen on reference to page 170.
† This type of form may be effectively likened—in the case of young children—to a “sandwich”; the opening part (A) and its recurrence (A²) representing the bread, and the middle part (B), the meat or the jam!
The pupil’s attention should be drawn to the special effect of the last four bars; the music comes to a perfect cadence in bar 14, in the Dominant key, and he should be shown that this cadence could well form the finish of Part I.

Mozart, however, gives additional interest to the music by twice repeating this perfect cadence (in bars 15–16 and 17–18 respectively), the delicate, graceful little figure first heard in bars 5–6 making a two-fold re-appearance and forming a particularly tender and winning conclusion to this first part of the piece:

![Musical Notation](image)

In Part II (B) the phrases are regular ones of four bars each; the two-bar sub-divisions being still in evidence; but in Part III (A\(^2\)) some interesting rhythmic changes take place. The first phrase of this part is identical with the opening phrase of the movement, and is of six bars in length; but the following phrase, instead of being one of eight bars, as in (A), is now reduced to six:

![Musical Notation](image)

The pupil’s attention should now be drawn to the delightful “imitations” occurring in bars 6–12 inclusive, where the figure first heard in bars 6–8:

![Musical Notation](image)

is echoed, first at a higher pitch (bars 8–10) and afterwards in the “Imitations” bass (bars 10–12). After a passing reference has perhaps been made by the teacher to the bass-part of Part II (B)—which really carries on the opening idea of the piece—

---

* The teacher must use his own discretion as to how much of this detail it may be necessary or desirable to bring to the pupil’s notice. In many cases the recognition of the main “phrase-breaks” in the music will be all that he should regard as of the first importance.
the striking change in the form of the "imitations" in Part III (A²), as compared with those in Part I, should either be alluded to, or the pupil asked to point out the difference from the teacher's playing of the two passages.

It will be observed that in Part III these imitations come at a closer distance—one bar instead of two:

The "farewell" reminiscence of the now familiar figure—

A "farewell" figure.

should not escape observation, and the pupil's feeling for tonality should be helped by the teacher contrasting the effect of the termination of Part I, in the Dominant key, with that of the conclusion of the whole piece in the key of the Tonic.

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Note.—On page 168 the teacher was advised to play the Minuet through to the pupil without the "repeats" that are marked in the copy. The reason for this is that the Three-part Form is far clearer to grasp in this way at the outset than if the "repeats" are observed. For in actual performance the first part (A) is repeated immediately it has been played; whereas parts B and A² are played straight through, one after the other, before either is heard a second time, thus:

The "repeats" in this Minuet.

If the pupil were to hear the piece in this way first of all, the consequence would be that the Three-part Form would be far less clearly recognizable, and confusion might easily be created in his mind. When he has fully grasped the shape of the piece, and after the above matter has been explained, the "repeats" should be observed, and the pupil quite reasonably be expected to follow the course and plan of the music as it is played to him again in its entirety at the conclusion of the lesson.
V.—MINUET FROM STRING QUARTET IN D MAJOR (No. 8).

WOLFGANG AMADEUS MOZART.

Arranged for Piano Solo by S.M.

Allegretto.
This second example of the Minuet as it appeared in the hands of Mozart may well succeed the Minuet from the G minor Symphony
in the pupil's "Appreciative" music-study.* In form it will be seen that the two movements are, in the main, identical; that is to say, they are both in Simple Ternary (or Three-part) Form. The only difference lies in the fact that, in the present Minuet, each part is longer and more fully developed, a greater number of melodic figures being used in the construction of the music. The most important of these figures—which the pupil should easily recognize by its time-name—is, of course, that with which the piece sets out:

\[ \text{Figure} \]

This is so constantly used as almost to constitute a kind of "motto" to the whole, and the pupil's attention should be drawn to this as a point worthy of notice, for the reason that composers, as we have already seen (page 163), so frequently build up their movements from little germ-ideas such as this. It is, therefore, most desirable that the listener should get into the habit of seizing upon and remembering these motto-themes, so that he may the better follow out the interesting uses to which they are put as the composition to which he may be listening unfolds itself.

Following upon, and contrasted with we have a five-fold repetition of the chord of D major, leading up to a little climax at the "fp" in the fourth whole bar, and then a further contrast in the shape of a descending scale in quavers (bar 4 onwards):

\[ \text{Figure} \]

It will then be seen that these three different ideas form the basis of the next sentence (bars 8–16), at the close of which the music

* In this and succeeding lessons the piece to be studied should invariably be played to the pupil first in its entirety, in order to enable him to grasp the time and character of the music.
comes to a Perfect Cadence in the Dominant key (A major). Then follows some delightful "play" with the Tařa-tóře figure. It begins quietly and almost surreptitiously in a lower part of the scale, being answered by a pleading passage of four notes—

![Motto Figure]

A repetition of this leads on to a more vigorous assertion of the motto-figure, which becomes more and more energetic as it rises in sequence in bars 20–23:

![Sequence Figure]

and eventually brings the music to another Perfect Cadence in A major at bar 27. At this point the first part (A) of the movement might well have terminated; but Mozart—just as in the case of the Minuet from the G minor Symphony—brings in a dainty little bit of tune which he repeats twice at a different octave:

![Octave Figure]

and which "rounds off" Part I most happily and prettily, effectively preventing any abruptness of termination.

Part II (B) opens with an emphatic allusion to the first phrase of the whole movement. Let the teacher here shew the pupil how remarkably its character has changed; instead of the delicate grace of the Tařa-tóře figure and the persuasiveness of the repeated chords we have a sternness and a resolute strength whose entry is almost dramatic in its suddenness. To what is this due? Largely to the fact that the phrase appears "forte" and without harmony, being hammered out in three octaves, the bareness and nakedness of which emphasize the assertiveness of the passage. It is still the same phrase; but with what a different appeal it reaches our mind and sense!

Here we see one of the most interesting features of that development of musical ideas to which allusion has already been made. The composer has a power which is not shared by the painter or the sculptor, and which the artist in words possesses only in a far less notable degree than does the musician, namely, the power of
making the same original thought or idea express the most varied emotions, as it were in the twinkling of an eye. Music in this respect would seem to get nearest to life of all the arts, for in the rapidity and sureness with which one idea may be made to pass instantaneously "from grave to gay, from lively to severe," we have something closely akin to the ever-changing expression of the human countenance, which, of course, in a marked sense the index of the mind and soul. It need hardly be said that in the representative arts of painting or sculpture the delineation of shifting emotions in this way is manifestly impossible; for the expression once painted or chiselled must of necessity remain exactly as it was first conceived and executed.

The music of the Minuet then proceeds in quieter fashion as single "staccato" crotchets are tossed about from one part of the scale to another, and then—almost unexpectedly—the opening phrase returns as at first (bar 44), forming the beginning of the third part of the movement (A\(^2\)) which is in the main a reproduction of Part I,\(^*\) closing as before with the little "farewell" figure:

with its two-fold repetition.

VI.—No. 3 OF "HUMORESKEN" (Op. 6).

EDVARD GRIEG.
(Born at Bergen, June 15th, 1843.
died at Bergen, Sept. 4th, 1907.)

\(^{*}\) If the pupil is sufficiently advanced to recognize differences of key by their sound, the teacher should elicit from him, by contrasting the two passages, that the music closes in D major (the Tonic key) at bar 60 (instead of in the Dominant, as in Part I), and remains in that key to the end.
In this little "Humoreske" we have a charming example of the delicate and characteristic art of Edvard Grieg who, beginning as a disciple of Schumann and reflecting his style somewhat in his quite early writings, soon developed an individuality of his own, largely by reason of the attraction which the Folk-songs and dances of Scandinavia had for him. The peculiar idioms and turns of Grieg's "national" style were incorporated by Grieg, either consciously or unconsciously, into his own music in an increasing degree, with the result that he was able by his art to express the poetic feelings and aspirations of his fellow-countrymen in a manner which has caused him to be looked upon as in a very special sense the representative Norwegian composer.*

After the teacher has played the "Humoreske" through in the usual way, and has questioned the pupil as to its time, character, etc., he should shew him that, unlike the movements already studied, the chief melodic interest (i.e., the tune) lies entirely at the top, that is to say, in the treble part. This melody is supported throughout by a chord-accompaniment in the left hand. The first four bars afford a good instance of this:

\[ \text{(L.H. part.) } \]

* Some interesting biographical details may be found in "Grieg and his Music," by H. T. Finck. (John Lane.)
The movement, as a consequence, has somewhat of the character of a song or graceful dance-tune. Its opening strain of melody is of a distinctly winning nature; the springing figure of which it largely consists:

![Musical notation]

should not escape observation as being the basis of the greater part of the piece.

The form of the movement is clearly the simple Ternary Form to which the pupil has been introduced in the two preceding examples by Mozart. One or two new features in connexion with this should be noticed by the teacher, who will need to point them out to the pupil at a later stage of the lesson. For the moment, all that is necessary is that the opening of the second part (B), with its somewhat changed character, should be recognized, as well as the re-entry of the first phrase of the movement at bar 19. This phrase, coming after the poco rit. in bar 18, where the mind is left with a desire for its return, clearly forms the beginning of Part III (A\(^2\)), which in this particular piece is considerably more extended than Part I.

The pupil should next be asked to mark off the phrase-endings by clapping in the usual way as the teacher plays the piece once more. He will by this means perceive that Part I consists of two ordinary four-bar phrases, the second ending in the Dominant key (G major). In Part II an interesting detail of phrasing occurs. The first phrase is of the usual four-bar type; this is then repeated in a slightly ornamented form, the figure:

![Musical notation]

and the music reaches a point identical with the first phrase in bar 16. Here, however, the music does not come to a conclusion; but, with a happy touch, Grieg lengthens this second phrase to six bars, by repeating bar 16 in a slightly different form, the F natural at the second half of bar 17 leading

* If the pupil can discover them for himself, as the result of judicious leading questions on the part of the teacher, so much the better.
us back very subtly and attractively to our original key of C, in which key Part III begins with the re-introduction of the opening phrase of the movement already alluded to. In the two Minuets of Mozart this third part (A²), it will be remembered, is practically an exact re-statement of Part I, the only difference lying in the key in which the two parts respectively terminate. In the present instance, on the contrary, Part III presents several new points of interest. The teacher should shew the pupil in the first place that Grieg has much enlarged this part of the piece. The first four bars re-appear exactly as on their first occurrence, but then a striking and beautiful effect is produced by the repetition of these bars a tone higher, in the key of D minor, thus:—

But this is not all: instead of allowing this second phrase to conclude, as it might, at bar 26, thus: \[\text{music staff}\] the composer makes it soar upwards in a delightful sequence:—

A beautiful sequence.

after which the part finishes with the same four bars as in Part I. But here the music, unusually, does not end in the Tonic key: consequently—as the pupil should readily realize—the piece cannot close at this point. To bring it back into the Tonic key, Grieg adds a few bars in the nature of a Coda* (bar 34 onwards), in the third bar of which the "springing" figure that has been such a distinguishing characteristic throughout makes its last appearance, eventually subsiding upon a pathetic Interrupted Cadence, thus:—

A Coda.

* See page 192.
A moment's pause, and the movement finishes quietly and unobtrusively with the anticipated but deferred Perfect Cadence, whose effect is heightened by the previous postponement of its appearance. The persuasiveness of the "feminine ending" here is in thorough keeping with the character of the whole piece.

SUPPLEMENTARY PIECES FOR USE AT THIS STAGE.

I. "LIED OHNE Worte" in F major (No. 22)—Mendelssohn (1809–1847).

This movement will present little difficulty to the teacher in the development of an interesting lesson. He should describe in simple language the special type of composition represented by a "Song without Words," stating that the title was one invented by Mendelssohn, although more than one movement by earlier writers—notably the first movement of Beethoven's Sonata in C2 minor, Op. 27, No. 2 (the so-called "Moonlight")—might well bear this designation. In form the present piece divides into three parts, (A) extending from bar 1 to bar 9; (B) from bar 9 to bar 17, the music being here of a rather more impassioned character; (A²) from bar 17 to bar 25, a perfect cadence occurring here in the Tonic key. A short Coda, based upon the middle part (B), and finally upon the concluding bars of (A), completes the movement. The teacher should call the pupil's attention to the throbbing chords in the accompaniment throughout the piece, and to the sternness of the repeated A's in the middle part and the Coda.

II. "LIED OHNE Worte" in F sharp minor (No. 12). ("Venetianisches Gondellied")—Mendelssohn.

An attractive example of a similar type of movement. The teacher should explain that the first six bars are in the nature of an introduction, the real "song" beginning at the end of the sixth bar. Special notice should be taken of the figure:—

occurring in bars 3 and 4; this was, no doubt, suggested by the call of the gondoliers on the Venetian canals. It recurs in bars 29–30, fully harmonized, and also appears in crotchets instead of in minimis, in bar 13. The teacher will in all probability notice for himself, and at the right moment explain to the pupil, that the third part of the movement (A²), commencing in bar 36, thus:—

is very much shorter than (A) itself, being a reproduction of its concluding phrase only. A Coda, in which some noticeable instances of the happy use of syncopation occur, extends from bar 43 to the end.

III. "ERRINERUNG" (Souvenir) from Album for the Young—Schumann (1810–1856).

This charming little piece, bearing the date 4th November, 1847—the day of Mendelssohn's death—was written by Robert Schumann in memory of his friend, whose style in many respects it reproduces. Specially attractive points in its
course, which the teacher should not overlook, are (i) the delightful interrupted cadence in bars 7–8, with the subsequent extension of the phrase so as to end with a perfect cadence in E major two bars later; (ii) the "imitations" between the two upper voices at the beginning of (B)—which part of the movement, it should be observed, is very short, only four bars in length; and (iii) the unexpected but extremely beautiful harmonization of the chief melody in bars 19–20, and the complete and touching simplicity of its conclusion.

IV. "To a Wild Rose" (Woodland Sketches).—Edward MacDowell (1861–1907).

A useful piece to play to the pupil almost without any comment beyond the statement of its title. Notice how the music rises in feeling in Part II (B), culminating in the four bars beginning:

and gradually subsiding until the first phrase returns as (A²). The Coda on the prolonged tonic pedal-note, and the descending chromatic scale in the left-hand part, commencing eleven bars from the end, should be carefully observed by the teacher; such points of interest, it need hardly be said, should be revealed rather by a sympathetic and understanding manner of playing than by actual verbal comment, as the aim of a piece like this should be almost entirely that of stimulating the pupil's imagination. As his perceptive powers increase, he will in all probability begin to take details of this kind "in his stride."

VII.—SCHERZO AND TRIO FROM SYMPHONY (No. 2) IN D.

Arranged for Piano Solo by S.M.  Ludwig van Beethoven.
(Born at Bonn, December 16th, 1770,  (Died at Vienna, March, 26th 1827.)
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The study of this Scherzo and Trio should, as usual, be prefaced by a few brief remarks by the teacher upon the personality of its composer, and his position in the world of art. Unfortunately, there are many poor and unsatisfactory biographies of Beethoven in existence, which, when they are not actually untrustworthy and inaccurate, are too often in the nature either of ill-balanced rhapsodies, or of collections of foolish anecdotes and apocryphal sayings, to be of any real value.

As was stated on page 167, any details connected with a composer’s life, in such lessons as these, should have their object the throwing of fresh light upon his music—why he wrote as he did, and why his works possess the particular character which musicians associate with them and with those of no-one else. Again we would say that, in no case should the teacher yield to the temptation to allow mere “story-telling” to usurp the time that should be devoted to a study of the music itself.

When the Scherzo* from this Symphony of Beethoven has been played through to the pupil in order that he may gain some idea of its general character, the teacher should lead up to an explanation of the term “Scherzo” from the impressions thus gathered from a hearing of the music. It is quite likely that the pupil will have realized its merry, spirited and “freakish” nature; and, if this be the case, it will be quite easy to explain that the word “Scherzo” literally means “a jest”—something sportive, fanciful, humorous, and even droll. Although we meet with the term in the music of earlier writers—Bach has a “Scherzo” in his Partita in A minor—the first composer systematically to use the Scherzo in his Sonatas and Symphonies was Beethoven. Here the many-sided nature of the man had free play; here his drollery, his rough outbursts of humour, and anon his power of creating an atmosphere

---

* Without the Trio which follows it.
of weirdness and mystery, all have opportunities of asserting
themselves in that truly marvellous way which the musician
instinctively knows and recognizes as "Beethovenish."

But, although the Scherzos of Beethoven are so markedly
individual, so peculiarly the product of his own temperament, we
must not forget that they are practically the lineal
descendants—the grandchildren, so to speak—of the
old Minuets of Handel and Bach.* Even with
Beethoven’s predecessor, Haydn, the actual Minuet
caracter of the movements so described in many of his Sonatas,
Quartets, and Symphonies seems to have been modified almost out
of recognition; but with Beethoven the break with the past is final
and complete. And this in spite of the fact that out of deference,
we may suppose, to custom and precedent, some of the movements in
his earlier works are designated Minuets when on all grounds the term
Scherzo would have been far more appropriate. This is notably the
case with the so-called Minuet in his first Symphony:—

Beethoven.—Symphony (No. 1) in C.

Beethoven himself seems soon to have felt the incongruity, and in
the movement now about to be studied, he frankly abandons the
description Minuet, and substitutes Scherzo. And a
veritable Scherzo, or jest, it is, abounding in unexpected
flashes of wit and merriment, shown in sudden
contrasts between "forte" and "piano," and between full harmony
and no harmony at all, and also in those subtle and delightful
changes of key which are peculiarly Beethoven's own. In close
connexion with the great increase of speed noticeable in this Scherzo,
as compared with the Minuets of the earlier masters,
comes the recognition by the pupil of the time of the
movement. The teacher should play, say, the first
sixteen bars, fully up to the speed indicated by the metronome-mark

(\(\ell = 100\)), and ask the pupil to beat time to the passage. In all probability it will present itself to his mind as a *Duple* measure something like the following:—

![Diagram of Duple Measure](image)

Here the \(\underline{}\) represents a strong beat, and the \(\cdot\) a weak one.

If the pupil beats time thus, \(\text{down}, \text{up, down, up, etc.}\), the teacher should be thoroughly satisfied with the answer, for—although the notation of the music is given in quick Triple time (\(\frac{3}{4}\)), the high rate of speed causes the "unit of measurement" to be the *bar*, and not the *beat*, the actual result on the mind being that of Compound Duple Time, either \(\frac{6}{4}\), as shewn above, or \(\frac{8}{4}\), thus:—

![Diagram of Compound Duple Measure](image)

The teacher should then, for the moment, play the passage more slowly, so that the pupil may beat the three beats of each bar, thus:—

![Diagram of Slow Measure](image)

This will enable him to see the connexion of the Scherzo with the Minuet of the older masters, and drive home effectively the difference in effect caused by the greater speed of the Scherzo,* which of course should be reverted to and maintained hereafter.

The next step after the recognition of the character and time of the movement and its general "atmosphere," should be the discovery of its form. Here it will be quite reasonable to expect some slight difficulty, so far as the pupil's own idea of the plan of the movement is concerned. It is, of course, more involved than that of the pieces already studied, and some guidance and help will in all probability need to be given by the teacher. He should first of all play as far as the first double-bar, commenting upon the emphatic Perfect

---

* Practically all the Scherzos of Beethoven are virtually in Compound Duple Time, two bars in reality forming one bar as shewn above. (See “Form in Music,” by Stewart Macpherson, pages 41 and 42.)
Cadence in the Dominant key at this point, and shewing how these sixteen bars which constitute Part I (A), are divided into two phrases, the first of which, opening with this striking thought, which we may regard as the "motto" theme of the movement:

ends in bar 8* with three $f$f chords, in the Tonic key (D major):

and the second with three similar chords in the key of the Dominant (A major):

Part II (B) commences immediately after the double-bar, and besides developing the idea of the three $f$f chords just alluded to, accompanied by the little "staccato" scale-passage first heard in the opening bars of the movement:

* The teacher will readily observe that, owing to the music being really in $\frac{3}{4}$ time, the two phrases are actually of the normal length of four bars each.
increasing animation is imparted to the music by the introduction of
New figures. passages of quavers, of which the following groups are perhaps the most important:

\[ \text{\includegraphics{music.png}} \]

Attention should be called to the rapid changes of key throughout this section of the movement, * to its delicate beginning: to the sudden "pull up" on the syncopated chord of B flat in bar 21 and again in bar 25, with its odd, humorous effect: to the rushing scale passages: and to the almost breathless eagerness with which the music passes onwards to the return of the opening phrase in the original key of D, which forms the commencement of Part III (A\(^2\)). Moreover, it should not escape observation how the eager feeling to which allusion has just been made is heightened and intensified by the insistence upon the descending figure of quavers in bars 33–38, by the passionate little bit of melody in the left-hand part ending in a rising chromatic scale—

\[ \text{\includegraphics{music.png}} \]

and by the sustained "A" in the bass, † leading back to the Tonic key and chord in bar 39. Thus far the form of the movement has presented no irregularity: it has not differed essentially from the pieces in simple Ternary form already studied. But soon after the return of the opening phrase in Part III (A\(^2\)), Beethoven, instead of reproducing Part I more or less exactly, "goes off at a tangent" at bar 50, and begins playing with the little figure of three rising crotchetts with which we are familiar as part of the chief theme of the Scherzo. He tosses it from one part of the scale to another, and presently brings in an unexpected but delightful B flat (bar 53), which lands us, almost before we are aware of it, in

---

* Not analytically, for this would be beyond the pupil's present powers; but merely from the standpoint of effect.
† The teacher will recognize this as a Dominant pedal. He will use his own discretion as to the desirability of introducing the pupil at this stage to this technicality.
the key of F major, where further development of the main ideas, similar to that at the beginning of Part II, takes place:

\[ \text{music notation} \]

etc.

and the movement increases in animation until it reaches its conclusion in the Tonic key with two \textit{ff} chords:

\[ \text{music notation} \]

The teacher should remind the pupil that when a piece is extended—as is the case with the present example—\textit{after the re-statement} of Part I (or of a portion of it) as Part III, such extra matter is to be regarded as a \textit{Coda}, a term literally meaning a "tail." He should also say that composers often write Codas, especially to their longer works, in order to make a more effective conclusion and to bring the music to a desirable climax.

Now follows the \textit{Trio}. The origin and meaning of this term should be explained to the pupil, and his mind disabused of the possible impression that the word, as here used, has nowadays any connexion with the idea of three performers or three instruments.\textsuperscript{*} The present "Trio" is nothing more nor less than a second Scherzo—of a rather slighter character—used as a contrast to the first. The teacher should call to mind other examples of Minuets and Trios, or of Scherzos and Trios, which possibly the pupil may have heard or played, to shew that it has been a usual custom for composers to follow one Minuet or Scherzo by another of contrasted character, the first of

\textsuperscript{*} The teacher will find the necessary historical facts in connexion with the term in "Music and its Appreciation," page 44.
these invariably being played over again at the conclusion of the second—as in the present instance.

In this Trio the form is again Ternary, and the three parts are very clearly marked off by cadences of a somewhat emphatic nature.

The pupil should be able, without much difficulty, to recognize the form of the piece when the teacher has played it over. Part I (A) is very short—only eight bars—and consists of a quiet, merry little tune of two phrases, almost identical in pattern. Then in Part II (B) a sudden outburst of “storm and stress” momentarily interrupts the peaceful flow of the music, only to die down on a long drawn-out F sharp (bars 17–22). When a pp has been reached, we are hurled back into our original key by an unexpected “thunderbolt” in the shape of a ff chord in bars 23–24:—

\[ \text{music notation} \]

after which the opening tune returns to form Part III (A\textsuperscript{3}).

A “staccato” bass and its effect. It is now accompanied by a delicious “staccato” bass, and the final bars are repeated several times (bars 40–46) as a Coda, with an effect of jollity which is irresistible.

Repeat of Scherzo. The “Scherzo” is then repeated throughout as far as the bar marked “Fine.”

SUPPLEMENTARY PIECES FOR USE AT THIS STAGE.

I. “ALBUMBLATT” in A (Op. 28, No. 3).—Grieg.

A very clear example of a Pianoforte piece constructed upon the plan of a Minuet and Trio. The principal theme, in A major, is founded almost entirely on two little musical figures, viz.:

\[ \text{music notation} \]

Notice Grieg’s development of these in the (B) portion of the theme (bar 9 to bar 20), and the charming cadence based upon the second of these figures in bars 27–28. The second theme (or Trio), beginning in A minor is specially notable for the frequent use of the Minor 7th of the scale—G natural—and it is to this that the theme owes
much of its plaintiveness. The alternate vigour and tenderness of the (B) portion of this Trio should not escape observation, neither should the peculiarly happy way in which the composer leads into the (A²) portion which commences in bar 56. The ascending chromatic scale in the l.h. in bars 54–59 should be made sufficiently prominent in performance.

II. "IN AUTUMN" (Woodland Sketches).—Macdowell.

Mr. G. C. Ashton Jonson, in the "The Music Student" of May, 1911, remarks that this piece "expresses exactly in its cheerful upward rush the feeling of exhilaration that thrills through one on a characteristic morning in 'the Fall,' in America." Certainly there is little in it to remind one of Nature's season of decay and the approach of winter save the Trio section (beginning at the change to 3\(\frac{2}{4}\) time), with the touch of sadness in its melody. Note the interesting way in which the return of the principal theme is heralded by its opening figure being foreshadowed in the bass,

\(\textit{ppp, misterioso, thus:}\)

III. "TO A WATER-LILY" (Woodland Sketches).—Macdowell.

A delicate picture in tone, suitable for playing with little or no verbal comment. The themes here are quite short, but sharply contrasted the one with the other both in time (C and 3\(\frac{2}{4}\) respectively) and in character. Note the delicious little Coda of four bars formed upon the "Trio" theme.


Each of the two themes of which this Impromptu consists is in a fully-developed Ternary form (A–B–A²). The Trio with its ceaseless arpeggios affords a marked contrast to the gentle, persuasive character of the main theme. The teacher should draw the pupil's attention to the artistic way in which Schubert causes the conclusion of the Trio to "merge" gradually into the return of the principal idea.

VIII.—SECOND ENTR'ACTE ("ROSAMUNDE").

Arranged for Piano Solo by S.M.  

Franz Schubert.  
(Born at Vienna, January 31st, 1797,  
died at Vienna, November 19th, 1828.)

\(\text{Ped.} \textit{smile.}\)

* See biographical and other details in the following chapter.
This charming Entr'acte forms part of the incidental music written by Schubert to a romantic play in four acts entitled "Rosamunde, Fürstin von Cypern" (Rosamond, Princess of Cyprus). The play was produced at the Theater-an-der-Wien, Vienna, on December 20th, 1823, and the present piece was designed to be performed between Acts III and IV. The "Rosamunde" music contains in all eleven numbers, including an Overture, two Entr'actes, a Huntsman's chorus and an Air de Ballet.

Franz Schubert is one of the most remarkable, and, at the same time, one of the most pathetic figures in musical history. In his short and storm-tossed life he poured forth a continuous stream of compositions of all kinds, from important symphonies down to little piano pieces and songs. Gifted by Nature with an almost inexhaustible wealth of melody, his method of composition was usually rapid and unpremeditated; in the case of his songs, indeed, the mere reading of the poem seems to have been enough to produce the requisite musical counterpart in his mind, and the result is in countless instances perfect. His habit of writing down his ideas without much thought or consideration arose partly from the fact of his poverty and the consequent necessity of writing in order to live—he often would write a song to pay for his breakfast—and this worked out unfortunately at times in his larger and more important compositions. Here,
however, in this little Entr'acte, his genius is seen in its most winning aspect, and certain touches therein lend colour to the statement of Liszt, who described Schubert as "le musicien le plus poète que jamais."

After the teacher has aroused some degree of interest in Schubert's personality,* he should play the Entr'acte through from beginning to end in the usual way, asking the pupil—in addition to observing the character and time of the piece—to notice how many different "tunes" or themes it contains. These (indicated in the piece as First, Second, and Third Themes) should be carefully distinguished by the teacher in performance, so that the changes of idea and feeling between them may be realized as clearly as possible.

The pupil's attention should then be directed to the three statements of the first, or principal, theme, each of which is separated from the others by the appearance of a new theme. The plan of the piece is as follows:—

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<th>Second Theme</th>
<th>Return of First Theme</th>
<th>Third Theme</th>
<th>Return of First Theme</th>
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<tr>
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<td>in G minor</td>
<td></td>
<td>in B♭ minor</td>
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When this has been clearly recognized, the name applied to this particular musical form, viz., a Rondo, should be given, and its connexion with its derivation from the French "roud" (= round) pointed out, by the teacher explaining that the chief characteristic of the form is that of a "coming round" to the principal theme after each digression to another musical idea. He might also add that the result of this is to give a "rounded" effect to the whole piece, which derives its feeling of shapeliness from this feature in its construction.

Coming to a more detailed consideration of the music, the gentle rhythmic swing of the first theme should be made clear to the pupil by the teacher's playing, and the importance of the figure—

![music notation]

pointed out. In this way it will be seen that these few notes are practically the "motto" of the whole of the theme. The teacher will doubtless note the beautiful sequential

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* In addition to the sketch in Parry's book, much useful and valuable material will be found in the late Sir George Grove's biography of Schubert in his "Dictionary of Music and Musicians" (Macmillan).
use of this figure in bars 25–28, where the striking change of key after the previous pause on the Dominant chord of G minor (bar 24), and the melodic passage in the bass—

![Musical notation](image)

are incidents of attractiveness which he should bring home to the pupil’s mind by an understanding manner of performance, and just a word or two of sympathetic reference. It should be borne in mind in this connexion that the pupil will not respond to the full where the teacher himself does not feel and perceive to the full; consequently, it is absolutely necessary that he should study very deeply the music that he plays, so as to be able to pass on to the pupil whatever he himself may have absorbed of its meaning and its spirit.

Four bars following immediately upon the passage last quoted bring the first theme to a tranquil conclusion. In itself it is practically a complete little movement in Binary Form (as indicated by the letters A and B), its first part ending in the Dominant key and the second in the Tonic. The teacher will notice that each of the three themes of which the Entr’acte is composed is built upon this plan.

The second theme, in the relative minor key (G minor), is slightly more animated in style, largely owing to the many triplets in the melody, and to the rather less tranquil form of accompaniment. Almost more distinctively “Schubertian” than the first theme, it is full of characteristic touches. One of these is shewn in bars 37–44, where one of those delicious “conversations” between the different instruments of the orchestra, of which Schubert was so fond, and which are so peculiarly his own, takes place. Let the teacher shew the pupil, by playing the passage by itself, how delightfully the lower part answers the higher part, thus :

![Musical notation](image)

etc.
As was stated above, this second theme is a complete piece in Binary Form, its second part (B), ending in bar 60 (first beat) in its own tonic key, viz., G minor. At this point, however, Schubert adds a most effective little Coda formed upon the opening figure, and again adopts the "conversational" manner of the earlier part of the theme, thus:

closing definitely in G minor six bars later. The first or principal theme now returns, and is played again in its entirety, just as at first. The third theme then enters, in the tonic minor key (B flat minor), and here, as in the second theme, there is more movement, more agitation imparted to the music by the use of triplet figures, not only in the melody itself, but in the accompaniment. In Binary Form like its companions, this theme is slightly more fully developed than either of them. Let the teacher point out to the pupil the tender insistence on the figure—

in the last four bars, which form an exquisite Coda to the theme.

At the conclusion of this, the first or principal theme recurs for the last time, the whole Entr'acte thus finishing in the same mood and spirit as that with which it opened.

A performance of the whole movement without break or comment should be, as usual, the last stage of the lesson.

SUPPLEMENTARY PIECES FOR USE AT THIS STAGE.

I. "Finale" of Sonata in D (No. 7).—Haydn (1732–1809).
A clear and simple example of a Rondo at the period immediately anterior to that of Beethoven. It will be found analysed on page 83 of "Music and its Appreciation."

II. "Vivace" from Sonata in G (Op. 79).—Beethoven.
One of the few specimens of the older Rondo in this master's works. The scheme of the movement is fully set out in "Form in Music" (pages 113–114).

* Peters' Edition.
III. "A RÉVERIE" (Op. 15).—Schumann (1810-1856).

This well-known piece might well form the subject of an "Appreciation" lesson at this point in the pupil's study. The graceful Principal Theme, in the key of C, with which it opens:

\[ \text{etc.} \]

recurs twice after its first statement, each of these appearances being separated from the others by contrasted sections in other keys. The first of these is in the key of E minor, and strikes a note of deeper earnestness. Notice the pleading figure with which it begins:

\[ \text{etc.} \]

This theme eventually reaches a climax, "f" and then is immediately succeeded by a contemplative passage:

\[ \text{etc.} \]

which leads into the first return of the Principal Subject of the movement.

At the conclusion of this the second theme of contrast appears, its initial group of notes bearing some relationship to that of the Principal Subject, but being of a sterner and more serious character:

\[ \text{etc.} \]

The final return of the first theme "pp" brings the movement back to the tranquil, persuasive mood of its opening, which is still further emphasized by the beautiful, appealing Coda, with its slowly moving melody:

\[ \text{etc.} \]

The delightful allusion to the Principal Theme at the very end of this Coda should not escape observation.

IV. "La Coocou."—Louis Claude Daquin (1694-1772).

A charming little piece in the shape of a Rondo. Its principal figure is based upon the two notes of the cuckoo's call:

\[ \text{etc.} \]

and is rarely absent throughout the whole movement. It is accompanied by a practically ceaseless flow of semiquavers; the opening bars will illustrate this:

\[ \text{Visee.} \]

\[ \text{etc.} \]

The Rondo form here is not so easily observable on a first hearing, as—according to the custom of the earlier writers—there is little actual contrast of thought between
the Principal Theme and those parts of the movement which separate its various appearances. In this particular instance the contrast is one of key (and consequently of "mood"), rather than of idea. For the teacher’s guidance, it may be stated that the opening theme occurs in the original key (B minor) three times, being separated by passages still dealing with the "cockoo-call," but in other keys, and with changed treatment. The following is a plan of the whole piece:—

A Principal Theme in E minor (bar 1 to bar 24).
B Contrasted treatment of Theme, chiefly in G major (bar 24 to bar 42).
A" Return of Principal Theme in E minor (bar 43 to bar 66).
C Contrasted treatment of Theme, modulating through A major and B minor, and concluding in B major (bar 66 to bar 92).
A" Final appearance of Principal Theme in E minor (bar 93 to end).

IX.—A MOVEMENT OF A SONATINA (Andante from Sonatina in G minor, Op. 49, No. 1).*—BEETHOVEN.

As this movement is one of those that most pianoforte pupils learn at some time or another, not infrequently with but little real enjoyment or appreciation, it has appeared to the Authors desirable that some attempt should be made at this point to draw attention to some of those features of interest and of beauty which too often remain unrevealed to those who are in the habit of playing Sonatas and other similar compositions mainly, if not entirely, with the mere object of overcoming the difficulties connected with their performance.

A work such as a Sonata or a Symphony depends so much for its thorough appreciation upon a grasp of its general plan, the use by the composer of its subject-matter, and the manner in which its chief themes are worked-out and developed, that it seems reasonable to contend that some "Appreciative" study of such a form of musical art should always precede the pupil’s efforts at performance.

If this plan were systematically to be followed, it is not too much to think that the number of unintelligent and uninterested renderings of the Sonatas of the great masters, with which most teachers are only too familiar, would greatly decrease, for the simple reason that understanding would replace ignorance—ignorance that precludes the possibility of any real zest or interest in the unfolding of the composer’s design.

* The references throughout this lesson, by bar-numbers and otherwise, are to the "Analytical Edition" of this Sonatina, edited, phrased and fingered by Stewart Macpherson (Joseph Williams, Limited).
It is impossible, owing to exigencies of space, to enter fully, here and now, into the various details connected with the origin and development of the Sonata as a work of art; all that will be attempted is the setting forth, as simply and clearly as may be, of such matters as will enable the teacher to give the pupil some hold upon the music of this particular Sonatina of Beethoven, and so help him to follow and appreciate other works of like character with a greater degree of certainty.

The first noteworthy point which the teacher might mention is connected with the date of the composition of this Sonatina. From its “opus” number (Op. 49, No. 1), it would appear to have been written by Beethoven in early middle life, just before the great “Waldstein” Sonata in C major (Op. 53); but this is not the case. Both the Sonatina in G minor, and its companion in G major (Op. 49, No. 2), commencing thus:

\[ \text{Allegro ma non troppo.} \]

were earlier productions of their author, having probably been written in the year 1799, when Beethoven was twenty-nine years of age, therefore preceding the celebrated “Sonata Pathétique” (Op. 13). On account of the simplicity of their style, and the slenderness of their scope, they are particularly suitable for the pupil’s first lessons on the Sonata as a musical design.

The teacher should, first of all, play as far as the double-bar in the first movement of this G minor Sonatina, which, if possible, the pupil should himself follow from a printed copy, with the bars numbered for the sake of reference. When this portion of the movement has been played, attention should be drawn to the opening figure—

\[ \text{The first theme.} \]

with its continuation in the following two bars—

\[ \text{etc.} \]

\[ \text{This is done fully and minutely in “Music and its Appreciation,” pages 54-85, and in “Form in Music,” Chapters XIII-XIX, and Chapter XXV.} \]
the pupil being requested to sing these four bars, and to memorize them. The teacher should then connect them with the next four bars, thus finishing the first whole phrase, which should be played (with the complete harmony) as far as—

\[
\begin{align*}
\text{\textbf{MUSICAL APPRECIATION.}} & \quad 207 \\
\end{align*}
\]

the pupil being asked to describe the cadence at this point. It should then be explained that this tune constitutes Beethoven's principal theme or melody (being something like the chief character in a story), and that it is necessary that we should take particular note of it, and remember it, so as to know it again when it re-appears in other places.

The teacher should then play on from the last note of bar 8 as far as bar 15, making the slightest rallentando in bars 14 and 15. Here he should stop for a moment, and ask the pupil whether he feels the music to be complete, or not. He will, in all probability, say that it is not, and from this it can be shewn to him that Beethoven does not wish to make this first tune come to a definite conclusion, but rather to let it prepare the way for the appearance of a new tune, to some extent contrasted with the first.

A few bars of this should then be played, its brighter character—arising from the fact of the change from G minor to B flat major*—and its rocking accompaniment being noted. Again, the pupil should sing and memorize the opening figure—

\[
\begin{align*}
\end{align*}
\]

This is very necessary, as this particular figure plays a conspicuous part throughout the movement. Continuing from the beginning of this new theme, the appearance of the figure in the upper octave, and again in the lower one, will hardly escape the pupil's notice, and the teacher should play on as far as the perfect cadence in the key of B flat, in bars 28-29. Here, he should explain, Beethoven

---

* The pupil should be able, as a result of questioning, to realize that the key has changed from minor to major.
could have brought this part of his movement to an end; but, just as in the case of the Minuets of Mozart, on pages 165 and 171, he continues it for four more bars, giving us a charming little "last look" at the main figure of the second melody, thus:—

just as if he were loth to leave it and would fain linger over its loveliness and grace. Notice particularly the little passage of semiquavers in the left-hand part at \[(a)\] and \[(a)\]. Here it would be well for the teacher to allude to the double-bar occurring at this point, and to explain that its use is to mark off the first main division, or part, of the movement—that part in which the composer lets us first hear the chief themes or melodies out of which he will fashion most of what follows.*

This idea of growth, the development of new beauties from themes with which we are already familiar, should be referred to by the teacher as being the great aim of the composer in a work such as a Sonata or a Symphony. Just as in a story or a play, the principal characters pass through experiences which bring out various qualities and display to our view many different sides of their nature, so in a movement such as the present, the principal themes—the main characters of the composer's story—are shewn to us under constantly varying aspects and in ever-changing moods and forms of expression. If, therefore, we grasp these themes securely at the outset, the following of a Sonata-movement may become every whit as interesting and fascinating as the tracing of the fortunes of hero or heroine in the drama or the novel.

The double-bar to which allusion has been made marks also the point at which one or both of the main themes begin their career of

* The "repeat" of this part has the advantage of impressing these themes on the memory, so that we may follow their development the better. The teacher might liken this to the giving out of the text of a sermon twice, for a similar reason.
adventure. In the present instance it is the second of his themes only which Beethoven uses in this connexion. Let the teacher remind the pupil of the chief figure of this second theme—

The working-out of the second theme.

and then play from the beginning of the second part, asking him to notice that little bit of melody coming in again in various ways. The very opening of the part is striking:—

How changed is this figure in its character now from its original form; instead of being gentle and persuasive as at first, it is emphatic and stern, the ruggedness being heightened by the shakes on the fourth quaver of the first three bars. The music, however, soon calms down again, and at bar 38 a quiet passage begins which bears considerable likeness to a later part of the second theme. After an ornamented version of this (in bars 42-46), and a perfect cadence in the key of F flat, Beethoven treats the opening figure of the theme sequentially through various keys. Here it appears in the form it took in the "farewell" of Part I, the left hand having the same pretty little passage of semiquavers,

An interesting sequence.

After the sequence has been carried still further, forte, the music again quiets down, and from bar 54 to bar 63 prepares the way for a return to the first, or principal, theme of the movement, in its original key of G minor. The teacher should play bars 62 and 63 with a slight rallentando, the better to emphasize this return. He should then tell the pupil that we have now reached the third stage in the proceedings, Part III, which—as in several of the pieces he has already met with—is more or less a restatement of Part I.
Here both the first and the second themes re-appear, and it should be quite easy for the pupil to note this himself from the teacher’s playing, especially if he is aided by the possession of a copy of the music. The teacher should play this portion of the movement from bar 64 to the first note of bar 97, eliciting, if possible, from the pupil any changes that he may have observed in the treatment of the melodies. The two most important of these changes are: (i) the placing of the first theme in the left-hand part (from bar 71 onwards), while the right hand carries on a new accompaniment of semiquavers, thus:

![Musical Notation]

and (ii) the recurrence in bar 80 of the second theme in the minor key instead of the major, producing a rather sadder effect than on its first appearance:

![Musical Notation]

On arriving at bar 97, the teacher should ask the pupil to listen very attentively, and afterwards to state what he has heard in the next few bars. It is not unlikely that he will have realized that the opening figure of the second theme is still being used, the two hands imitating one another, thus:

![Musical Notation]

The Coda.

This incident forms the beginning of the Coda, which concludes with a tranquil passage upon a low G bass-note, the movement ending in
the major form of the key of G, by which the peaceful effect of its termination is heightened.

The teacher should conclude by shewing the pupil that, in its plan or form, this movement supplies us with another instance of the three-part, or Ternary, design with which he is already familiar. The only important difference—apart from mere size—between a Sonata-movement such as this and the examples of Ternary form already studied lies, of course, in the division of Parts I and III into two separate portions, each Part including, as we have seen, two distinct melodies or themes. In Part I these are stated in contrasted keys; in Part II we find one or both of them “worked out,” or developed, in various ways; in Part III they are usually both restated in the same key, a Coda often being added to make an effective finish. The “ground plan,” therefore, of most movements in “Sonata-form,” as it is called, is as follows:—

<table>
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<th>A</th>
<th>B</th>
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<tr>
<td>(Usually called the Exposition, i.e., the statement of the main themes.)</td>
<td>(Usually called the Development, i.e., the section of the movement in which the composer “works out,” or develops, the possibilities of his themes.)</td>
<td>(Usually called the Recapitulation, i.e., the restatement of the main themes.)</td>
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<td>This consists of:—</td>
<td>This consists of:—</td>
<td>This consists of:—</td>
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<td>(i) First theme, in Tonic key.</td>
<td>(i) First theme, in Tonic key.</td>
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<td>(ii) Second theme, in a contrasted key.</td>
<td>(ii) Second theme, in a contrasted key.</td>
<td>(ii) Second theme, in a contrasted key.</td>
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The detailed study of this movement of Beethoven should be followed immediately by the performance of the piece in its complete form by the teacher, without further comment, the pupil either following the music from his own copy, or dispensing with this aid to his listening, according to the teacher’s discretion. It should be clearly understood that the ultimate object of all Appreciation study should be to cultivate the power of observing with the ear, but it is obvious that the pupil may often be materially helped, especially in the case of movements containing a good deal of detail, by being permitted the use of the printed copy. Provided that he is not allowed to trust to his eye rather than to his ear—a danger against which the teacher must carefully guard—there is little object in depriving him of this assistance, when it seems necessary or desirable.
RECREATIVE MUSIC

Suitable for the teacher to play to the pupil without technical comment.

STEINDALE BENNETT ... Three Musical Sketches (The Lake, The Millstream, and The Fountain).

BRAHMS ... Hungarian Dances (Solo or Duet).

CHOPIN ... (a) Waltzes.
           (b) Mazurkas.
           (c) Nocturnes in E♭, F♯, and F minor.

GEORGE D. CUNNINGHAM... Suite for Pianoforte.

DEBUSSY ... "Children’s Corner” Suite.

DVORÁK ... (a) Polonaise in E♭ (Duet).
           (b) Slavische Tänze (Duet).
           (c) Waltzes.

HARRY FAREYON ... "Pictures from Greece” (Op. 13).

ZDENKO PÍHLICH ... Pianoforte Pieces (Op. 41).

BALFOUR GARDINER ... "Noël.”

GRIGG ... (a) "Peer Gynt” Suite.
           (b) "Lyrische Stückchen” (Op. 43).

WELTON HICKIN ... Miniature Suite.

LISZT ... Six “Consolations.”

ED. MACDOWELL ... (a) "Woodland Sketches.”
           (b) "Sea Pieces” (Op. 55).

A. C. MACKENZIE ... (a) 2nd Entr’acte From “Ravenswood” music (Op. 45).
           (b) "Courante” (Duet.)

STEWART MACPHERSON ... "Notturno” for Orchestra (arr. for Duet).

MENDELSSOHN ... "Lieder ohne Worte.”

MOSZKOWSKI ... (a) "Froma Foreign Parts” (Duet).
           (b) "German Rounds” (Duet).

OLE OLSEN ... "Petite Suite.”

ED. POLDINI ... "Walzerbuch” (Op. 42), 2 vols.

SCHUMANN ... (a) "Papillons.”
           (b) "Fantaisiedstücke.”
           (c) "Vogel als Prophet.”
           (d) "Oriental Pictures” (Duet).
           (e) "Kinderzooenen.”

C. S. SCOTT ... (a) Two Picerca Pieces.
           (b) Six pieces for Pianoforte.
## ANALYTICAL INDEX.

### BY

E. J. BELLERBY, Mus. Doc.

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*"* The initials f.n. indicate that the point referred to is discussed in a footnote.

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