THE RHYTHMIC GRADUS

AN ELEMENTARY TEXT-BOOK OF MUSIC

BY

T. H. Yorke Trotter
M.A., MUS. D.

Grade I, II, III, IV. each
Complete. . . . . . .

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PREFACE TO THE SECOND EDITION.

When the time came for issuing a new edition of the Rhythmic Gradus, it seemed to me advisable, while retaining the original plan, to re-write the work, in order to make it still more in accordance with the aims and ideals expressed in the preface to the first edition. It was then stated that "the plan adopted is the appeal to the instinctive feelings of the pupil, so that music may become to him a real thing and not a mere matter of study," and "the training begins with the appeal to the rhythmic sense of the child, for the love of rhythmic motion is deeply ingrained in the nature of all mankind." The development of the Rhythmic Method of Music Teaching has shown how this rhythmic instinct may be cultivated, and the present issue is intended to help teachers to produce the best results in accordance with the views expressed by the latest writers on psychology and by the leading educationalists of the present time.

The plan of beginning the teaching of music by the cultivation of the sense of hearing has been advocated for many years, in France by the Galin-Chevé school, of which the founders were Pierre Galin (1786—1821), Aimé Paris (1798—1866), and Émilie Chevé (1804—1864), and in England principally by the late John Curwen (1816—1890) and the Tonic Sol-faists. The French school used a system by which sounds were expressed by numbers—a system strongly advocated by the late Dr. Sawyer in this country in connection with his work in sight-singing. The Tonic Sol-faists make use of the Sol-fa syllables, originated by Guido, and have built up a system by which sight-singing has been rendered easy to persons, who have no opportunities for studying music in its ordinary notation.

The method pursued in this work differs widely from both of the above-mentioned systems, though the plan of using certain symbols has to a certain extent been adopted. It has become more and more evident that, to enable a student to understand the language of music, it is necessary from the first to make everything that is taught conform to the idiom of music. And, just as in language it is the combination of words in a sentence that makes it possible to convey thought, so in music it is the combination of sounds in a phrase that gives effect and meaning to those sounds. Accordingly, in musical education, it becomes necessary to deal with sounds, not as if they had little or no connection with each other, but as they appear combined in the phrase. This point of view makes it imperative to conduct our teaching on an entirely new basis.
Again, as in European music, melody and harmony are combined in one whole, so that without an appreciation of the effect of sounds in combination it is impossible to understand music, it has been found necessary to impress the effect of sounds in combination from the very first, and not to make the study of harmony a useful but by no means necessary part of musical education. From these remarks the trend of the innovations in the Rhythmic Gradus will be seen. The book on Ear-training and Sight-Singing (Bosworth & Co.) is intended to be used with the present work, and the book on Constructive Harmony and Form follows on after the four books of the Gradus have been studied. From the publishers may be obtained a book of Solos by Dr. A. Somervell, to accompany Grade I. Other books of a similar stage of difficulty are:—

- **Dupont, Max**, Happy Days, Album. (Bosworth & Co., Hanover Square, W.)
- **Liftl, Franz**, A Present for the Young. (Five separate pieces.) (Bosworth & Co.)
- **Schwarz, W.**, Memories of Home. (Eight little pieces.) (Bosworth & Co.)
- **Schwarz, W.**, Little Music Pictures. (Duets for Pupil and Teacher.) (Bosworth & Co.)
- **Travers, M.**, Miniatures. (Four little separate pieces.) (Bosworth & Co.)
- **Zilcher, Paul**, Impressions. (Seven separate pieces.) (Bosworth & Co.)
- **Zilcher, Paul**, Album Joyeux. (Twelve little pieces.) (Bosworth & Co.)
- **Zilcher, Paul**, By Wood and Vale. (Five little pieces.) (Bosworth & Co.)

It must be understood that the Rhythmic Gradus is not intended to be a piano-forte primer, for the use of students of that instrument alone. It can be used by all students, as it shows the principles of the first teaching in music, not as dealing with any one branch of musical education, but as relating to music in general. The portions of the work relating to the teaching of the piano have been inserted in order to link up other branches of musical study with practical performance, and because the piano is the instrument chiefly taught and is especially useful as impressing the feeling for sounds in combination.

Teachers are also recommended to use *The Modulator*, by E. Evetts (published by Messrs. Augener & Co.). For general musical principles the "Evolution of Musical Form" and "Rhythmic Conception of Music," by Margaret H. Glyn (Bosworth & Co.) should be studied.

October 1912.

T. H. Yorke Trotter.
The Rhythmic Gradus.

Grade I.

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INTRODUCTION.

The aim of all education in music should be to develop the instinct for music that is present to a greater or less degree in every normal child—to give the feeling for and love of the art, so that music may become, not a dry and uninteresting thing to be studied, but a means whereby the nature of the pupil may find expression. The imparting of knowledge is, of course, necessary, but the teaching of facts must never be looked on as an end in itself but simply as a means to an end.

No greater mistake can be made than to assume that the whole duty of the teacher is the putting in of knowledge; what is wanted is, the drawing-out of the natural gifts of the pupil. The problem, then, that the teacher has to meet is how to foster the instinct for music while the necessary knowledge is being given, and on the way this problem is faced depends the success or failure of the teacher. If the method of teaching simply consists in the imparting of facts, the probable result will be the weakening of the feeling for music in the pupil, but if the teacher is able to lay hold of any tendency to artistic expression in the pupil’s mind, he may achieve results that seem to be extraordinary.

It must be understood that the teaching of music itself, that is the development of the feeling for music, is an entirely different thing from the teaching of the facts of music, and this distinction must be in the teacher’s mind all through the course of his work.

Now, as music appeals to the hearing sense, it is obvious that education in music should begin with the training the ear of the pupil to the appreciation of musical sounds, and, indeed, this training must be made the groundwork for the course of study to be followed, for, if rightly carried out, it enables the pupil to understand the language of music, and gives him the means to express his own feelings. But this ear-training must be taught according to the principles of the art. It is not sufficient to train a pupil to be able to distinguish and name sounds and time-values; he must be accustomed to think in the idiom of music, and for this end all exercises given to him must be made so as to lead up to the most advanced types of musical construction. The first impressions given to a child are very difficult to eradicate, and it is necessary that these first impressions should be made so as to lead up to something higher. All music must have some meaning to the pupil—something that he can understand and assimilate.
The two elements in music are the time-element and the tone-element, and these two are really inseparable. The time-element gives the skeleton which, when clothed with tone, becomes a living thing. Without this time-element tone is meaningless. These two elements may be separated for certain purposes, but all through they must be shown in combination, for otherwise the meaning of music would be lost. In the art of music time and tone are inseparable, but taken by themselves they are two distinct things having to do with different parts of our nature. The love of and feeling for rhythm (which is the recurring quality of movement) is fostered by rhythmic exercise of all kinds and has nothing to do with the sense of hearing. But the feeling for tone is directly connected with the hearing sense, and has nothing to do with movement.

We can develop the feeling for rhythm in a child by causing him to dance, march, or to engage in other exercises based on the instinct for rhythm, and it is most essential to encourage such exercises. They should form the starting-point in a child's education, and they are none the less useful because they have more the character of play than of work. The love of tone can be fostered by accustoming the child to listen to sounds of all kinds, and asking him to say which sounds are pleasing or pretty and which sounds are ugly.

Coming to our teaching of music the things that must be impressed as regards the time-element are (1) The Beat, (2) Time-values, (3) Accent, (4) Phrase. The beat is the unit of time-division in music. In this book the crotchet has been taken as the beat-note, because in music it is by far the most frequently used for this purpose, and because it has been selected by other writers.*

By time-values we mean the lengths of the different notes—semibreve, minim, crotchet, quaver, semiquaver, &c., and the various divisions of the beat that can be made. We have also to teach the effect of periods of silence or rests.

The object of this teaching is to enable the child to recognise at once the time-values of any sounds he hears.

The feeling for accent must be given from the very first, for it is by accent that sounds are grouped. It has been found, by experiment**, that it is impossible to listen to sounds, which vary neither in pitch nor in duration, without dividing them up into groups of twos, threes, fours, or sixes, according to the disposition of the hearer, and it is just this grouping that makes music intelligible. In music the longest notes, the highest notes, and the most important notes give the feeling of accent, and afford means for the grouping of sounds.

Accent gives us the grouping of sounds into regular divisions, Phrase the grouping of accents into larger divisions. It is impossible to exaggerate the importance of giving a child the feeling for Phrase from the very beginning of his education. For it is just by the grouping of sounds into phrase-divisions that music gives its effect. Stray sounds, like detached words, mean little, and no progress can be made until sounds are connected with each in a definite scheme. In music the effect of the sounds used is largely conditioned by their position in the phrase, just as the meaning of words often depends on the context. As this is so, it is impossible that the instinct for music in a child can

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receive any development, until he becomes accustomed to listen to music and to think of music as it appears in the phrase. Of course at first these phrases will be as short and as easy as possible, but, as the student progresses, he will be able to take in longer and more complicated divisions.

Turning to the tone side of music, the first thing that we have to notice is, that there are two main things to be aimed at in our ear-training—(1) the imparting of the feeling for the actual pitch of the sounds, or, as it is called, absolute pitch; (2) the teaching of sounds in their relation to one central sound, or, as it is called, relative pitch.

It is generally believed that the power of recognising the actual pitch of musical sounds is a natural gift, which cannot be acquired, but which is present in some children. This view, however, is a mistaken one. The power to recognise sounds varies in different children, but in every normal child there is some power, and if, in early childhood, a boy or a girl is accustomed to associate the letter-name of a sound with the sound itself, in the majority of cases he or she will acquire the sense of actual pitch. But a great deal depends on the surroundings in which the child is brought up. In a family, where music is constantly heard, the sense of absolute pitch can be acquired with more or less ease, but a child who hears no music, except at his lesson, has much less chance of having his power of recognising sound developed. It should, however, in all cases be the aim of the teacher to train the ear to the recognition of the actual pitch of musical sounds.

Absolute pitch, useful though it undoubtedly is, is not essential to a musician, but every child should be trained to recognise the relation of sounds to each other and to a central sound, called the key-note or key-centre. There are three ways in which this teaching should be carried out. (1) The teaching of the relationship of sounds to the key-centre. (2) The teaching of the effect of the different intervals between two sounds. (3) The teaching of the effect of sounds in combination.

The insistence on a key-centre and on the sounds that go to make up the chord of the key-note is of the highest importance, for the key-centre is a point round which the other sounds circle, and which gives us a basis on which to work. Both in the major and minor modes the key-chord gives us the most primitive set of relations, and therefore all ear-training in tone should begin by impressing the effect of this chord.

The teaching of the effect of the interval between two sounds—thirds, fourths and the like—though useful, is of minor importance.

The teaching of the effect of sounds in combination from the very first is necessary, for our art of music is one in which melody and harmony go hand in hand, and it is impossible to understand the language of music without a strong feeling for the harmonic basis on which our music is built up. To accustom a child to listen to melody only goes far to weaken his sense of the effect of sounds in combination, for first impressions are always the strongest, and the habit of listening to one part only is a difficult one to get rid of in later years.

The close connection between the time and tone elements in music may be shown by the following facts. As regards accent it is not only the duration of the sound that gives a feeling of accent, but also the pitch of the sound and its importance in the tonal scheme. Thus a high sound seems to be louder than a lower sound, and the key-centre, when it has been well established, stands out more prominently than another sound.
Moreover in the teaching of the phrase, the divisions are made clear by pausing on a sound in the dominant chord (the chord on the fifth of the scale) at the end of the first phrase, and on the key-note at the conclusion of the piece.

On the other hand the effect of the various sounds is largely conditioned by their position in the phrase. The same sound conveys a different effect when it occurs in the course of the phrase and leads up to something else, and when it is the concluding and culminating point in the phrase.

It is necessary to keep these facts in mind, for without attention to the principles of musical construction, a child will never obtain an insight into the language of music, and will have no means of developing the artistic instinct which he possesses.

So far we have been dealing with the teaching of music itself—that is to say, with the means of fostering the instinct for music. At the same time it is necessary to instruct the pupil in what may be called the external facts of music—that is to say, the notation in use at the present time. Our system of notation is by no means perfect; it has many grave faults, and it is quite possible that a new system may be invented, which will supersede the old one. But, as long as it obtains acceptance, it is necessary that our pupils should understand it and be able to use it. The teaching of notation should be performed so as not to interfere with the feeling for music. A child must first be able to realise the effect, before he is taught what symbols are used to express that effect. Indeed, all teaching of notation should be made to spring out of what has been impressed in the ear-training classes. For example, the use of bar-lines and of time-signatures can be easily shown from the understanding of the principles of accent and phrase, and the use of key-signatures follows from the appreciation of the key-centre and the sounds related to it.

The teaching of notation must, then, take its proper position as following after the impressing of the feeling for music, and must never be looked on as an end in itself.

Again, any pupil who studies any instrument must be trained in the technique necessary for performance on the instrument. If he plays on the piano or on any stringed instrument he must be shown the best methods to produce the required results and he must have his muscles trained to obey as quickly as possible the orders of the brain. Without sufficient technique it is impossible to obtain good results in performance, and the teaching of technique involves much hard work. This teaching must not be looked on as an end in itself but only as a means for self-expression. It should be made as little irksome as possible, and the pupil should at all times understand at what he is aiming.

Technical training is necessary for the singer as well as for the performer on an instrument; indeed, it is of the highest importance that every child should be able to use his voice in the best possible way. Irreparable injury may be done by allowing a child to use his voice in the wrong way.

Finally, in practical performance we get a common ground where all the things, that have been mentioned, meet. To perform a little piece, however simple, a child should be trained so that he can assimilate and understand the meaning of the piece and know how it should sound; he should be able to interpret the symbols used for the notation of the composition, and he should have sufficient technique to enable him to give an adequate reading. Performance should not be attempted until the child realises

E. A. Co. 1889.
at what he is aiming, and, therefore, in this as in all other cases, the development of the feeling for music must come first.

To sum up what has been said, it will be seen that the teaching of music resolves itself into two main divisions:—(1) the developing the feeling for music, and (2) the teaching the facts of music, and that these two meet in the work of practical performance.

The arrangement of this book is designed to carry out these divisions.

It may be useful to add a few notes for the use of teachers.

It is sometimes asked at what age a child should begin to learn music. As we know, the feeling side in a child's mind appears before the thinking side. We can, therefore, begin to give a child the feeling for music at a very early age. The first lessons may be nothing more than teaching the child to march to music, but such lessons are extremely useful and will foster the rhythmic instinct. Children of five years of age or under may thus begin their musical education, but in every case the teaching of the facts of music must come after the feeling for music has been given.

The first lessons in music should be given in classes consisting of from four or ten children. It will be found that class teaching is extremely useful, as each child may learn something from the others.

As the central idea is the development of the musical instinct of the child, it is absolutely necessary that in every case the teacher must have not only sound knowledge and musicianship, but also the nature of an artist, and so be quick to seize on any signs of a feeling for music that may appear in the pupils. A teacher who is only capable of administering facts is of little or no use—he may, indeed, do harm by checking the growth of the feeling for the art in the pupils.

A great deal must be left to the teacher, for children's natures vary indefinitely, and the teacher must be able to meet any case as it occurs. Books of instruction must, therefore, be used with judgment, and the teacher must watch closely to see the best methods of developing the child-nature.

Such questions as to how far symbols should be used in teaching music must be left to the discretion of the teacher.

Such symbols are the sol-fa names, the time-names and the numeral system.

The sol-fa names have come down to us from remote antiquity. They are used in two ways (1) the fixed Do system in which the syllable Do is always used for the note C, Re for D and so on; (2) the moveable Do system in which Do is the key-note and therefore does not represent any fixed pitch. Both systems are of great age. The fixed Do system is useful as helping to establish the feeling for the actual pitch of sounds; the moveable Do system, however, has the advantage of establishing a key-centre and fixing the relation of sounds to this key-centre.

The time-names are symbols for time values invented by Aimé Paris and used in the Galin-Chevé system.

The numeral system was developed by Pierre Galin and is used in the Galin-Chevé schools. In it the number 1 is taken to represent the key-note, 2 the second of the scale, 3 the third of the scale, and so on.

* The syllables are attributed to Guido, who lived in the eleventh century and who used these syllables for positive pitch.
It will be found that in the case of young children symbols are extremely useful before the current notation has been thoroughly understood. In this work the Sol-fa syllables and the Time-names have been used, as they are commonly known in this country, but it must be understood that they are not essential and the teacher may use whatever set of symbols is found to be most convenient. In any case such symbols must be discarded as soon as the current notation is thoroughly understood. To a pupil, who can appreciate the effect of the written notes as they appear in the ordinary notation, the Sol-fa syllables are useless, and when time-values can be readily grasped, the time-names are unnecessary.

In using the Rhythmic Gradus, the teacher must use his own discretion. Performance, of course, must come last, but the other divisions may be taken side by side, always, however, so that the teaching of music comes before the teaching of the facts of music. With very young children the teaching of facts should be taken very slowly, and should not be begun until the feeling for music has been strongly impressed. With older children the notation may be taken immediately after the feeling for any point has been impressed.

With older students and persons who wish to teach themselves, the teaching of facts may come first. Again, the teacher may, if he thinks fit, devote much time to one section before he touches another. As a general rule the time and tone-elements must go on side by side, but in special cases one of the two may be proceeded with for some time before the other is touched. Always the teacher must bear in mind that the class must be interested, and must find the study of music not something irksome, but something that can be grasped and assimilated.

The teacher must, therefore, act as seems best to him with regard to the circumstances. To give him a complete system laid out in lessons, which must be given in a defined order, is harmful to teacher and pupil alike, for it results in a mechanical method of teaching, which may destroy any true artistic growth.
# GRADE I.

**Chart of Simultaneous Work.**

## The teaching of music

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<th>B. The tone element</th>
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<tbody>
<tr>
<td>Marching and clapping to music. Recognition of the beat, accent, and phrase, and of time-values and time-figures.</td>
<td>Recognition of the tones of the tonic chord, the dominant chord, passing-notes, sounds in combination.</td>
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## The teaching of the facts of music

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<td>Notation of time-values,</td>
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## The teaching of the piano

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<td>Technique for the player. Preliminary exercises.</td>
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## Performance

| Little pieces for separate hands. Exercises for singing. |
DIVISION I.

The Teaching of Music.

A. The Time-element.

Duple Time. Play the following in moderate time to the class.

Play with a firm touch and accent the first sound in each bar.

Make the children march to the music, keeping exact time. Then let them clap each beat.

Accent. Play the piece with strong accents and cause the pupils to clap only the accented beats. Then make them clap both beats, making an accent on the first beat.

Now it will be seen that there is always a strong beat followed by a weak beat, and the class can count one, two, one, two, and so on, always making "one" louder than "two."

Phrase. Show the class how half-way in the piece there is a place where no sound is made on "two." Call this the Half-way-house or stopping-place, before we finally reach home.

The time-names of Aimé Paris can now be used at the teacher's discretion.

Tell the class to call each beat "Taa" and at the half-way-house and on the final sound make them say Taa-aa so as to express the two beats, without making two distinct sounds.

Beating time. Finally show the class how to beat time to the piece—down for the strong beat and up for the weak beat. Play several pieces of the same kind, in both quick and slow times, using only crotchets and minims, and always making a pause on the half-way-house, until the class can easily feel the beat and can recognise the half-way-house.
Play the following with good accent and in moderate time—

Make the children march to the piece and clap the beats as before, and cause them to see that now there are two weak beats after every one strong beat, so they must count one, two, three, instead of one, two.

Give the time-names as before, and at the half-way-house show how the syllables are ta-aa to make up three beats.

Teach the class how to beat time, when there are three beats in a bar—first, down to left, then to right, and for the third beat, up.

Now play little pieces in duple and in triple time, and make the class find out whether the time is duple or triple, and always point out the half-way-house.

For quadruple time the following may be played—

The same processes as before may be given and the time-names for the half-way-house taught as Taa-aa-aa.

For four beats the way to beat time is—down to the right, for the second beat to the left, for the third beat to the right and slightly down, and, for the last beat, up.

Make the first beat a strong down beat and the third beat also down, but not so decidedly down as the first beat, in order to show that the first beat is the strongly-accented one, but that the third beat is also accented.

Many exercises should now be given to enable the class to feel the number of beats in a bar and where the half-way-house comes.

E. & Co. 1890.
These exercises should not begin always on the first beat, but often on weak beats, and the class must be accustomed to recognise the beat on which the piece begins, by realising where the first accent occurs.

The following are examples of little pieces not beginning on the first beat. In some cases it will not be as easy as before to determine the phrase-divisions.

The next step is to give the effect of the quaver or half-beat sound.

Play the examples on pp. 14, 15 inserting quavers in certain places in the melody.

In the first example quavers can be inserted on the second beat of bar 3, which now becomes F crotchet, D C quavers.
Quavers should in a similar manner be inserted in the other examples (but always on the weak beats) at certain places where the melody falls or rises a third to the next sound. For instance, the top part of the Example on p. 15 will now become—

![Musical notation]

Give the time-names for the quavers Ta-té and make the class clap the time and say the time-names.

The next step will be the impressing the division of the beat made by placing a dot after a note.

Play the first example on p. 14 making the first notes in bars 1, 2, 3, 5, 6 and 7 dotted instead of simple crotchets. The last notes in these bars will now be quavers. Then play the same example as it is written.

Ask the class if they notice any difference, and then point out that no sound is made on the second beat in these bars in the first way in which the piece was played, while the sound came after the beat.

Give the time names ta-a-té and play numerous examples for the class to find out where the new division comes.

The division of the beat into four sounds, that is, the division of the crotchet into four semiquavers, should next be impressed.

For this purpose little pieces like the following should be played:—

![Musical notation]

The class should be required to give the number of beats, and to say where the half-way-house comes. Then the new time-division (called time-figure*) should be noticed and the time-names ta-fa-te-té given. Similar divisions may be inserted in the examples given before, and many little pieces played to exemplify all the divisions that have been taught.

Other divisions of the beat that remain to be impressed are the quaver and two semiquavers \( \text{\textcopyright} \) which is in the time-names ta-te-té and the same with the two semiquavers coming first \( \text{\textcopyright} \) ta-fa-té; the dotted quaver and semiquaver \( \text{\textcopyright} \) ta-a-té.

Illustrations of these time-figures can be given as follows:

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* A time-figure is any combination of two or more sounds that can be recognised by some definite arrangement of time-values.

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R. A. Co. 123065.
It will be found that these two new time-figures will present considerable difficulty, and the class should be asked to say how many sounds they hear and which sound is the longest of the three.

The next time-figure \( \frac{7}{4} \) will also cause considerable trouble. The best way to treat it is to compare it with the figure, which consists of two quavers only, and let the class recognise the difference between the two. The following will serve as an illustration of this figure.

These divisions of the beat give us the time-figures that are most commonly used. It is necessary at first to make the accent and the phrase-divisions as strict as possible, for the strict accent and phrase-form must be thoroughly established before any variations are attempted. If a child cannot feel the beat and the accent it is worse than useless to
give him syncopations that must be unintelligible to him, for variations cannot be made until there is a standard.

One irregular division of the beat—the triplet—may, however, be impressed, for it resembles so closely the time-figures ta-te-fé and ta-fa-té that it will be convenient to treat the three figures one after the other, in order to be able to compare them.

The time-names for the triplet \( \frac{3}{4} \) are ta-te-ti and the exercises on p. 18 may now be played, with the use of the triplet instead of the time-figures \( \frac{3}{4} \) and \( \frac{4}{4} \).

On p. 14 we had an example in which the second beat was not struck, but the sound from the previous chord was held on. Sounds may be held beyond the beat (1) by making the sound a note longer than the beat-note (e.g. a minim or semibreve), (2) by placing a dot after the beat-note, which has the effect of adding half its value, (3) by tying two notes of the same pitch, in which case the second note is not struck but is sustained. Examples to illustrate these points are given at the end of this section.

But sometimes it is desired to make breaks between the various sounds. These breaks are expressed by rests corresponding to the value of the silent beat.

The time-name for the silent beat was Chu, which became Chu-u for two silent beats, but in this country sau is used for the silent beat just as ta is used for the struck beat.

In the following example, draw the pupils' attention to the silent beats. Make them beat time as before and use the time-names.

![Musical notation example]

The pupils should now be able to recognise all the more common time-values and should be able to beat time, and point out the phrase-divisions in any easy time.

The teaching of the notation is treated in Division II, but at this point it is as well to show how the teaching of notation should be combined with the impressing of the musical effect. In every case the musical effect should be assimilated before the task of learning the notation is attempted. With very young children a great deal of work in
marching and clapping hands to music should be given, and the teaching of notation should proceed very slowly.

As a general rule, as soon as the effect is grasped, the correct notation should be taught, and the pupil, by being able to write down what he hears, and to recognise what he has been taught, will have the effect much strengthened.

The time-names should be used at the discretion of the teacher; they are unnecessary when the exact effect in the ordinary notation is grasped.

Up to this point all the examples have been written in the key of C. The teacher should endeavour to make the pupils realise the actual pitch of sounds in this key. Then other keys should be used, but the name of the key-note should always be given. Similarly the sounds used for the chord on the half-way-house should be named. By these means, while the teaching of the time-element is going on, the feeling for key and for the actual pitch of the sounds will be strengthened.

The following may be used at the discretion of the teacher. They may be transposed and played in other keys, and the pupils should always be asked to name the key.
B. The Tone-element.

Begin by making each pupil imitate a sound. Sing G to the syllable “law” and let the pupil try to reproduce the exact pitch of your voice. If he can do so, then sing other sounds and let him imitate them, but do not use any sounds that are either in the highest or lowest compass of his voice.

Frequently it will be found that a child is unable to reproduce the pitch of the sound you make. Do not assume from this that his ear is a defective one. The failure to reproduce the sound may arise from a defective ear, but more probably it is caused by the child’s inability to control his voice. Many children with good ears cannot use their voices properly. To cure this defect it is useful to find some sound that can be reproduced, and then, with this sound as a starting-point, the child’s voice may be trained, until he can control it and produce his notes in the proper manner.

Take C as a starting-point, and in the key of C show how the sound C is a home to which the music must return. Play any of the exercises given in Section A, that are in the key of C, and make the pupils realize the effect of the final sounds as giving a satisfactory ending. Play these exercises and stop on other sounds than the chord of C, and let the pupils feel that no other sounds, except the chord of C, can give the feeling of ‘home.’ Make the same experiment with different pieces.

Next play or sing middle C, call it either by its sol-fa name ‘Doh’ or by the numeral 1, and sing or play the G a fifth above C, which is called ‘Soh’ or 5.

Then introduce E, which is ‘Me’ in the sol-fa syllables, and 3 in the numeral system, and play or sing the three sounds C—E—G in different orders until the class can easily recognize and name each sound.

These sounds may be taught to the class to sing (1) by pointing to their sol-fa names on the Rhythmic Gradus Scale-Chart, (2) by the use of the numerals 1, 3 and 5, (3) by certain hand-signs that have been invented to express by gesture the sounds, (4) when staff-notation has been studied by writing the notes in this notation. In this case the letter-names of the sounds should be given.

Many exercises may be given to impress the sounds of the key-chord, and the pitch may be changed, but only when the pupils are made aware of the change of pitch and know the letter-names of the new sounds.

These exercises should be put in a rhythmic form, no matter in what method they are given, and, when sufficient advance has been made the pupils should be invited to sing back an answer to the teacher’s singing.

Examples of the form such exercises may take, are given below.

\[ \text{Doh doh soh soh soh doh. Doh me soh soh me doh. Doh soh me doh soh doh.} \]

Accustom the class to listen to these sounds in combination by striking them together on the piano, and teach the pupils to sing the lowest sound, which may be called

* These hand-signs are the invention of Mr. T. X. Collingford and are used in the Tonic Solfa system.

R. A. Trs. 1285.
the "master of the house" or any other name to show its importance. In course of time, when the triad is played, the pupils should be able to sing any sound in the triad that is called for.

Next show the pupils how two other sounds may be inserted, one between C and E and the other between E and G. Play and sing the scale from C to G up and down several times.

Give the Sol-fa names for the two new sounds—ray and fah—or the numerals 2 and 4. Make the class realise the fact that between E and F there is a little step, smaller than that between C and D, D and E, and F and G.

Test the ears of the pupils by making them say whether the step is a little or a big one, when two successive sounds are played or sung.

Exercises may now be given, in the ways mentioned above, of the following character.

\[
\text{Doh me solh me fah me ray me fah solh me fah me ray doh.}
\]

\[
\text{Doh ray me sol fa me ray doh me solh me fah me ray doh.}
\]

Two things must be kept in mind in this teaching—(1) The feeling for the common chord, (2) The feeling for the scale. The triad (that is the common chord without the doubled root) gives us the most primitive set of relations, and must, therefore, be taught first. By filling in the sounds so as to connect the sounds in the triad, we get the beginning of the scale, which was a later growth than the triad. It is necessary in writing exercises to give skips only from one sound in the triad to another and, at first, to use the other sounds only as coming between two sounds in the triad.

Next the upper C may be introduced, and exercises given on the complete tonic chord with the two other notes D and F.

The chord of the key-note is called the tonic and the next triad to be taught is the triad on the fifth of the scale, called the dominant. In the sol-fa syllables, this triad is solh, te, ray; in the numeral system 5, 7, 2 and the letter-names in the key of C are G, B, D.

The effect of the sounds in this triad is precisely the same as that of the sounds in the tonic, but, when used as a part of the key, the treatment of these new sounds must be on certain definite lines.

We have seen that the key-chord that is tonic is a 'home' to which the music must return. The sounds in the chord on the fifth, that is dominant, find their principal use in the rhythmic scheme in two ways. (1) They serve as a stopping-place or half-way-house, in the middle of the piece. (2) They lead up to the tonic at the end. The chief use of the third of the dominant is that it leads up to the key-note. From this fact it
gets its name "leading-note." There is a little step between it and the key-note, and the feeling of the key-centre is given by accenting the key-note and approaching it from below, from this leading-note.

To give the pupils the feeling for these things it will be necessary to stop at the half-way-house on a sound in the dominant triad, and to use the leading-note only to lead up to the tonic.

The following are examples of exercises that should be given at this point. They may be used in any of the ways described on p. 21.

In the sol-fa syllables doh is written d, ray r, me m, fah f, soh s, te t, and the high doh d'.

In the numeral system the higher sounds have a dot placed above them. Thus i is the key-note, i the key-note an octave higher.

What was done with the tonic chord must now be repeated with the dominant, that is to say, the sounds must be struck together, and the class must be accustomed to sing the lowest or any other sound in the triad.

The only other sound in the scale that remains to be taught is that on the sixth of the scale, called the submedian. This sound is "lah" in the sol-fa syllables, 6 in the numeral system. This sound should at first be introduced as coming between the fifth and the seventh.

A great many exercises may now be given on all the sounds in the scale. At this point skips should only be made from and to sounds in the tonic and dominant chords, and the exercises should always be cast in a rhythmic mould, so that the pupils may get accustomed to the easiest form of musical construction.

It must here be remarked that the effect of sounds in any key is largely conditioned by their position with regard to accent and phrase. It is necessary, therefore, in all exercises for the purpose of impressing the effect of sounds to insist on accent and on phrase.

Sounds in combination.

The sixth of the scale.

Effect of sounds largely made by accent and phrase.
The exercises given in Section A should be played from time to time and the class be invited to name the principal sounds in the top part at the beginning, half-way-house and end of the piece. Afterwards they may name all the sounds in the top part and when a chord is played—either tonic or dominant—decide what sound the treble has.

The two chords that have been mentioned—tonic and dominant—are both major chords, that is to say they are made up of two intervals, each of which is a third; the lowest third is a major third, the highest a minor third.

It is now necessary to impress the effect of a minor triad and minor chord, for part of the beauty of music consists in contrast, and children should, at an early stage, be accustomed to feel the contrast between the major and the minor chords.

The minor triad is made up of two thirds with the minor third underneath and the major third above.

Thus in the key of C, the tonic triad C-E-G is a major triad, because C to E is a major third, and E to G a minor third. But the triad on the second of the scale, called the Super-tonic, is a minor triad, because D to F is a minor third and F to A a major third.

This triad should now be taught and the pupils be made to feel the difference between the major and the minor triads.

Exercises like the following may be given and the pupils taught the effect of the sounds in the minor triad, when sung or played after each other.

The triad should after such exercises be played, and the class asked to sing the lowest sound.

Major and minor triads and chords should be played, until the pupils can easily distinguish them.

Major triads come on the 1st, 4th and 5th degrees of the major scale, minor triads on the 2nd, 3rd and 6th. These can all be taught to children, so that they can recognise these triads. If pupils are accustomed to listen for the lowest sound, it is possible to make them distinguish the chords of a key, before they are able to write them.

The diminished triad or the leading-note (the 7th of the scale) has a dissonant effect, while can be easily recognised.

At first triads should be played in their simple form with the highest note in the treble, but as progress is made the lowest sound may be doubled, and the position of the upper parts be altered. The pupils should be required to say, if the chord is major or minor, and what sound is in the top part.

* For explanation of the interval of a third cf. p. 42.
Sounds in the scale should be impressed from their relation to the key-centre or tonic, and from their effect with regard to accent and phrase.

It is, however, useful to be able to recognise sounds from their relation to the sounds immediately preceding them, that is to say, from the interval that one sound makes with the next. And the recognition of intervals by ear should be impressed with the teaching of the names of the various intervals.

The effect of thirds—major and minor—has been given from the teaching of the major and minor triads, and the effect of the perfect fifth is also known. The major and minor sixth have also been touched on in the triads, and the perfect fourth can also be known, when the root of a common chord is doubled, and we get a progression from the fifth of a chord up to the doubled root, as in the sixth bar of the exercise on p. 23 when the melody rises from G to C. The interval of a second, taken as it is by proceeding to the next sound, need not trouble us.

The only other intervals that occur in the major scale are the augmented fourth, that comes between the fourth and seventh degrees of the scale, the major seventh, that comes between the key-note and the seventh degree, and the minor seventh, that comes between the second of the scale and the upper key-note. The augmented fourth when inverted, that is turned upside down, becomes a diminished fifth. Now all these intervals give a dissonant effect, and it is useful to compare them with the consonant intervals, by playing or singing one after the other. Thus a child will realise that a sixth sounds nice, but a minor seventh is harsh and a major seventh very harsh.

Exercises may also be given on the Rhythmic Gradus Scale-Chart to emphasize these facts.

As soon as the knowledge of notation is sufficiently grasped, children should be invited to write little melodies of their own. Of course these attempts will at first be peculiar, but, as long as the feeling for accent, phrase, and key-centre is shown, they will be valuable and will lead up to really good work. The use of original work is that it impresses the feeling for the idiom of music, and, more than anything else, serves to bring out the musical instinct.

**Examples of Exercises to be given.**

When the pupils have reached a certain stage, exercises may be given. Little pieces may be played through first without any remark; then, on a repetition of the piece, the class should be invited to clap when the half-way-house is reached, to name the number of beats in each bar, to state the beat on which the melody begins, to tell which chords are major and which minor, to notice any points of interest, such as a sequence, to divide up, when possible, the phrases into phrase-sections, and to give ideas as to expression. The two following pieces are given as examples of the style of little pieces to be played.
After the piece has been once played through, it should be repeated, and the class be asked in dealing with No. 1—(1) to clap when the half-way-house is reached, (2) to name the number of beats in a bar, (3) to say on what beat the piece begins, (4) to give ideas as to whether any breaks may be made in each phrase, (5) to give the key of the piece, (6) to notice when there are chords and what the bass is doing when there are no chords, (7) to say whether the last chord in bar 7 and the chords in bars 8 and 9 are major or minor, (8) to give ideas as to loudness and softness, whether the passage in bars 5 and 6 or the one in bars 6 and 7 should be the louder, and whether the piece should end loudly or softly, (9) to point out any time-figure that occurs, and to say in what bars it is used, (10) to say if the chords on the second and third beats in bar 8 are the same or different, if they are the same what difference of position there is, (11) to beat the time to the piece, (12) to name the notes in the treble.

Similar questions may be asked as to the second example. At first the little pieces should be very simple and only the easiest questions asked, but as the pupils progress more difficulties may be met. It will be found that the feeling for accent and phrase is a very easy one to develop, and when this is done, further progress will soon follow.
DIVISION II.

The Teaching of the Facts of Music.

A. Notation of the time-element.

As the crotchet has been taken for the beat-note, the first thing must be to teach pupils how to write the crotchet.

Give them practice in making crotchets thus $\text{\textfrac{1}{4}}$ and tell them that this sign is called a Note.

Next the pupils must be shown how to write the minim $\text{\textfrac{3}{4}}$, which lasts for two beats, and the semibreve $\text{\textfrac{4}{4}}$, that lasts for four beats.

Tell the class that semibreve means half a short note, and minim the least of all; because many years ago there were long notes which are not now used, so that the semibreve, which once was a very short note, has now become the longest note, and the minim the next longest note.

As soon as the pupils can write these notes, give exercises, like the following, for them to write by ear.

\[
\begin{align*}
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\text{Ta}- & \text{a} \quad \text{Ta}- & \text{a} \\
\end{align*}
\]

The process to be employed when these and similar exercises are taught is as follows: (1) The teacher counts the number of beats the bar is to contain, and beats time to give the rate of movement. (2) The teacher plays the exercise right through, while beating time and counting. (3) The teacher plays a bar of values, still beating time and counting and the pupils respond by giving the time-names—taa for the beat note, ta-aa for the minim or two-beat note, and ta-aa-aa-aa for the semibreve or four-beat note. (4) The pupils write down the notes to represent the values they have heard.

After the exercise has been written the pupil should read it through to the time-names, and afterwards count aloud and beat time.

In order to connect the values that have been taught with music, the teacher
should play something with the same values. For example, the following may be played to follow the exercises given above:

![Music notation image]

While the teacher is playing the class should beat time and count. It will also be useful to make pupils play the time-values on the piano, always using accent.

Time-exercises should be given on G, and the teacher should frequently test the pupils to see if they can sing G without having previously heard this sound.

In all these exercises the feeling for accent should be impressed by making the longer sounds fall on accented beats. Time exercises in which the sounds on the weak beats are longer than those on the strong beats should be avoided, for effects of syncopation—that is throwing the accent off the strong beats—must be avoided, until the effect of accent has been thoroughly grasped.

It will be noted that when there are two beats in the divisions which are called bars, there is one accent, when there are four beats, there are two accents, on the first and third beats.

**Signs for accent.**

Bar-lines should not at first be used, but the pupils should be made to place marks over the beats they feel to be accented. When there are four beats in a bar, the mark on the third beat should be different from the mark on the first beat. Signs like the following may be used $\text{accent mark}$. When accent is understood, the pupils must be shown how to insert bar-lines by drawing a line down before the strongly accented note.

The next step will be to explain the meaning of a dot placed after a note.

Write $\text{dot}$ and make the pupils count two to the first note and one to the second, while they are played on the piano.

**The tie.**

Then join the notes together with a tie $\text{tie}$ and explain that in this case the second note is not struck, though the sound is held on for three beats. Then show how, by writing a dot after the first note, we can get the same effect, for a dot is always equal to half the value of the note after which it is placed.

Exercises in triple time—that is with three beats—may now be given. The following is a specimen:

![Music notation image]

The time-values in this exercise may be illustrated in the following way:
The pupils can now be made to write one note the time-values of the exercises given in Division I on p. 15 after which the exercises should be played as they are written, and the pupils required to beat time to the music.

The half-beat note—the quaver—must next be taught. Show the pupils how to write two quavers $\frac{\dot{1}}{\dot{4}}$, and explain that we join these two quavers together, thus $\frac{\dot{1}}{\dot{4}}$, so that we can easily see that both go to one beat. Then give dictation exercises, introducing quavers.

In giving these exercises, now that values are beginning to be understood, it is essential to follow some rhythmic scheme, and not to dictate exercises merely to impress time-values. It is a fact that the mind cannot grasp more than six sounds, where there is no rhythmic scheme, but where there is such a scheme it is possible to take in more sounds. Moreover the time-exercise must be of such a character, that it will be easy to write a melody on the values in the exercise. Children should be invited to write such melodies for themselves, and the teacher should always be prepared to play little pieces to illustrate the exercise.

The time exercises should now be made to begin on different beats, and should always have the accent made perfectly clear.

In inserting bar-lines, the pupils should first phrase the passage, that is draw a line to the half-way-house and then another to the end. Then they should place bar lines before the last sound and the half-way-house, and before the notes they have marked with an accent, and divide up the music into equal divisions, containing two, three or four beats.

Exercises may be given as follows:

\[\text{Exercise notation here.}\]

\(^3\) cf. Wundt, Introduction to Psychology. Chapter I.
The following can be used to illustrate these exercises:

The semiquaver—the quarter-beat note—should be taken next. Make the pupils write four notes thus \( \frac{1}{4} \) and turn them into semiquavers by placing two lines to join them at the top \( \frac{1}{4} \). Explain how the word semiquaver means half a quaver.

The following will serve as an example of the exercises to be given:

This may be illustrated in this manner:

The effect of a dot placed after a note has been impressed, but so far we have only used dotted minims. Now dotted crotchets may be introduced. Teach, as in the
case of the dotted minim, how one note can be tied to another, and how a dotted crotchet gives precisely the same effect as a crotchet tied to the first of two quavers \( \frac{3}{8} \) the same as \( \frac{3}{4} \).

The following exercise can be given:

\[
\begin{align*}
\text{\textbf{Time-values appear in the following:}}
\end{align*}
\]

Time-figures that are made out of quavers and semi-quavers are the following \( \frac{3}{8} \) and \( \frac{3}{4} \). Teach these from the figure of four semiquavers \( \frac{3}{8} \) and show the pupils how, instead of the four sounds, there are three sounds in the beat. Let them determine which of the three sounds is the longest, and then show them how to write these sounds. Show them that two of the semiquavers are represented by one quaver, and make them find out which of the four semiquavers does not appear. Exercises on these figures may be given as follows, and the examples in Division I may be again used.

These time-figures may appear as follows:
The dotted quaver and semiquaver may be taught in the same manner as the
dotted crotchet and quaver, that is to say, first as a quaver and two semiquavers \( \frac{3}{4} \).
Then tie the quaver to the first semiquaver \( \frac{3}{8} \), and finally use the dot instead of the
first semiquaver \( \frac{3}{4} \).

Exercises on this figure should be given. The following is an example:

This may appear as follows:

The triplet, three quavers in the time of two ta-te-fi.

The triplet is an uneven grouping of notes, so that three are used in the place
of two. Impress on the class the difference between these three notes and the three that
appeared in the time-figures ta-te-fi and ta-fa-fi. In the case of the triplet all the three
notes have exactly the same value, while in the other cases one note was longer than
the others. Give many examples to impress this point and show the class how to write a triplet $\frac{3}{8}$. The use of the time-names will help to make this point clear.

The following illustrate the use of the triplet:

\[ \begin{array}{cccc}
\frac{3}{8} & \frac{3}{8} & \frac{3}{8} & \frac{3}{8} \\
\frac{3}{8} & \frac{3}{8} & \frac{3}{8} & \frac{3}{8} \\
\frac{3}{8} & \frac{3}{8} & \frac{3}{8} & \frac{3}{8} \\
\frac{3}{8} & \frac{3}{8} & \frac{3}{8} & \frac{3}{8} \\
\end{array} \]

In music we get periods of silence as well as of sounds, breaks in the flow of the music. These breaks are expressed in the notation by symbols, called rests. These rests are of different values, made to correspond with the values of the notes.

Pupils should now be taught to write the notes in use with the corresponding rests in the following manner:

\[ \begin{array}{ccc}
\text{Semibreve or four-beat note.} & \text{Quaver or half-beat note.} & \text{Notes and rests.} \\
\text{Minim or two-beat note.} & \text{Semi-quaver or quarter-beat note.} & \\
\text{Crotchet or one-beat note.} & \text{Demi-semi-quaver or one-eighth of a beat.} & \\
\end{array} \]

The time-names for rests in this country have the letter s instead of t. Thus ta uses the beat-note, sa, a rest the value of the beat-note. The following exercises may be given to sum up the work in this section.

A great many melodies may also be used to provide time-values. After the exercise has been written the melody should be played. The first four of the following are the first lines of well-known melodies.

\[ \begin{array}{cccc}
\text{Copyright 1912 by Novello & Co.—London.} & \text{R. & Co. 13890.} & \\
\end{array} \]
Hints for teachers.

When the exercise begins on a weak beat, the teacher should count from the first beat. At first decided emphasis should be given to strong accents, but as the musical feeling of the pupils develops, it will not be necessary to give so much assistance.

It must be clearly understood that, to impress all the points in pulsative rhythm, a long time is necessary. Nothing must be hurried, and the teacher must be sure that one point is thoroughly grasped before he proceeds to the next. A great many pieces should be played, and the class should be made to explain the time-values, as was mentioned in Division I.

Exercises for inserting bar-lines and phrase marks.

In order to impress the proper way to bar pieces of music, two sets of exercises are subjoined. In the first set the number of beats in the bar is given; in the second set the pupils must determine for themselves this point.

In working these exercises the pupils should be required, (1) to divide the exercise into two halves, so as to find the half-way-house, (2) to place signs over the accented notes, (3) to insert bar-lines in the proper places.

By placing signs over accented notes they will be able to determine, whether or not the exercise begins on a first beat, and if not, how many beats come before the first accented beat.

In the second set of exercises, they must say how many beats there are in a bar.

Pupils should sing each exercise through, beating time, and get the feeling both for accent and phrase. They must notice how accent is given by long notes, by high
notes, and by important notes. Bar-lines must not be inserted from a process of counting time-values, but from the feeling for accent and phrase.

These exercises are given in the key of C, but the teacher should transpose them as other keys are known:

Exercises to be barred and phrased.

Set 1.

**Two beats in each bar.**

1. 

**Three beats in each bar.**

2. 

**Four beats in each bar.**

3. 

**Three beats in each bar.**

4. 

**Four beats in each bar.**

5. 

**Two beats in each bar.**

6. 

**Four beats in each bar.**

7. 

**Three beats in each bar.**

8.
B. The tone-element.

Explain that every sound has a letter-name, but that the only letters that are used are A, B, C, D, E, F, G. Show that these letters are used over and over again for the same sounds only, sometimes these sounds are low, sometimes they are high.

Illustrate this by singing or playing the same tune in different octaves.

Point out that when a man sings the same tune as a woman he sings the same tune, but his voice sounds lower than the woman’s voice.

The difference between the same tune when sung by a man and a woman is called a difference of pitch. Make the class sing the high C and the low C, then strike the two C’s together on the piano and show that they are really the same, but with a difference of pitch, and that they both have the same letter-name, C.

Play on the piano different C’s and make the class realise that they are alike.

B. & Co. 19692.
Next show how the sounds follow each other, how D is next to C, E next to D and so on.

Now begin to show, how sounds can be written down.

Draw a line on a black-board or on a sheet of paper, place a C at the beginning of the line, and show how, when any of the notes that have been taught before are written on this line, they represent the sound C.

C

Be careful to make the class understand which C is the one the line represents, and play on the piano, and make the class sing this C. From the first connect the pitch with the line.

Next draw another line above the C, and tell the class that this line is E and that D comes on the space between these two lines.

E-D

Continue this process and show that the next line is G, and the space between E and G is F.

G-F-D

The line above G is B, and the space between G and B is A; the line above B is D, and the space between B and D another C; the line above D is F, and the space between D and F is E.

We have now got six lines and the lowest is C the highest F.

F-E-D-C-B-A

Tell the class that F is the highest line that is used.

Make the pupils connect the sound of the notes with these lines.

Next show how men's voices require lower lines than these, and so we have to make lines below, as well as above, C.

The letter that comes before C is B, and so B will be upon the space below C, and the line below B is A. Continue this process, showing that the space below A is G and the next line F; the space below F is E and the next line D; the space below D is C and the next line B; the space below B is A and the next line G.

Tell the class that this G is the lowest line in use. We have now got a complete set of eleven lines, and this is called the great staff.*

The following diagram shows the great staff complete:

* For teaching the great staff at an early stage see Hollah, Time and Tune. Chevè, Theory of Music p. 84.

E. & Co. 1882.
Next tell the pupils that in order to show what sounds the lines represented, letters were placed on certain lines. On the fourth line from below the letter F was placed to show that this line represented F, on the sixth line C was placed and on the eighth line G was written.

These letters were written in different ways, and as time went on, they got less and less like the original letters, until now the letter F appears thus \( \text{\textbullet} \); the letter C thus \( \text{\textbullet} \), and the letter G thus \( \text{\textbullet} \).

These signs are called clefs, or keys to show what sounds the lines represent.

Now write the great staff on eleven lines again, and place the G clef on the G line, the C clef on the C line, and the F clef on the F line.

Next explain to the pupils that it is difficult to read all these eleven lines at once, and that they are all not wanted.

For a high voice or for an instrument like the violin, that plays high notes, the five top lines will be necessary.

So we get a stave called the Treble stave, composed of the five top lines. The sign for the letter G, called the Treble clef, now comes on the second line.

For a man’s low voice or for an instrument like the violoncello, that plays low notes, the five lowest lines will be necessary.

So we get a stave called the Bass stave, composed of the five lowest lines. The sign for the letter F, called the Bass clef, comes on the fourth line.

So far we have only used the highest and the lowest sets of five lines.

But suppose a man’s voice to be higher than a bass voice, which is the lowest kind of voice, the lowest lines will be no use to him. So now we take away the two lowest lines altogether and use the third, fourth, fifth, sixth and seventh lines.

The sign representing the letter C now comes on the fourth line, and we get a stave called the Tenor stave, which omits the two lowest and the four highest lines of the great staff.

For a woman’s low voice, the three lowest lines will be of little use, so we cut off these three lines and, beginning with the fourth line of the great staff, we get the fourth, fifth, sixth, seventh and eighth lines.
The sign for the letter C will now come on the third line, and we get a stave called the Alto stave, which omits the three lowest and three highest lines of the great staff.

The same process can be continued. If we take away the four lowest lines and the two top lines, the sign for the letter C will now come on the second line, and the stave is called the Mezzo-Soprano stave.

If we take away all the five lower lines and the top line, the sign for C will come on the lowest line, and the stave is called the Soprano stave.

The great thing for the pupils to realise is that this sign is the letter C and that this C is the middle C on the piano—below the treble G clef and above the bass F clef.

It is important that the pitch of this C, on which the clef is placed, should be thoroughly understood. Mistakes on this point are constantly made, and we get, for example, parts written in the alto stave, either above the treble part, or below the bass part, when exercises in four parts are written in the different staves. Moreover, pupils should be made to realise that clefs are nothing else but letters placed on certain lines, to show the exact pitch these lines represent.

A good deal of practice should be given to pupils in naming notes written in the different staves.

Now show the class how in playing an instrument like the piano, or organ, or harp, we use both hands, and that the left hand plays the low notes while the right hand plays the high notes. We, therefore, want all the lines in the great staff. But it would be very difficult for the eye to take in all these eleven lines, and so we miss out the middle C line and use the five lowest lines, placing the sign for the letter F on the F line, and the five highest lines, placing the sign for the letter G on the G line.

In order to make the lines more clear, we make a space between these two sets of five lines, thus:

The next step is to teach pupils the use of the signs for sharp, flat, double-sharp, double-flat and natural. Show the pupils how the sounds we use in music can proceed up and down in semitones, and that these semitones are the smallest intervals or steps that can be used in European music. Illustrate this point by singing and playing scales going up and down in semitones.
Next show them that from C to the next letter D there is not a semitone but a full tone, that is two semitones. There is, therefore, a sound that comes between C and D.

Now write the sign used for a sharp \( \sharp \) and explain that this sign, placed before a note, raises that note a semitone, and so we can call the sound that comes between C and D, C sharp, and proceed C, C sharp, D.

In the same way write the sign for a flat \( \flat \) and explain that this sign, placed before a note, lowers that note a semitone, so, if we want to come back from D to C and use the sound that comes between them, we can proceed D, D flat, C.

Now show the class that C sharp and D flat give exactly the same sound, and we can call the sound between C and D, C sharp or D flat, whichever we like, but that the general rule is, that when we go up, we call these intermediate notes sharps, when we come down, we call them flats.

Show that the same thing happens, if we want to put a note between D and E; that this note will be either D sharp or E flat.

The pupils will now see that F sharp is the same as G flat, G sharp the same as A flat, A sharp the same as B flat.

Next give the sign for a double-sharp \( \#\# \) and explain that this sign raises a note two semitones, that is one full tone, so that if we put this sign before C, we will get the same sound as D, if we put this sign before D, we will get the same sound as E.

In the same way show that a double-flat is just two flats \( \flat\flat \), and that if we place this sign before a note, we lower that note two semitones, that is a full tone. Accordingly D double-flat sounds the same as C, E double-flat sounds the same as D.

Explain the natural by saying that when we want to take away a sharp or a flat we write this sign \( \natural \), and then the note becomes what it was before the sharp or flat was placed before it. Thus, if we want to proceed from C sharp to C we write C sharp, then C with the natural sign placed before it.

If we want to turn a double-sharp into a sharp, or a double-flat into a flat, we have to write first a natural and then a sharp or flat.

Thus C double-sharp to be followed by C sharp must be written thus—

\[ \text{\includegraphics[width=0.2\textwidth]{C-double-sharp}} \]

and B double-flat to be followed by B flat thus—

\[ \text{\includegraphics[width=0.2\textwidth]{B-double-flat}} \]

Much practice must be given to the pupils in writing notes with accidentals and causing them to realise the effect of the added accidental.

The pupils have been told that the lowest line in the great staff is G and the highest line F. Suppose, in playing on an instrument like the piano, we want to write notes above the treble stave or below the bass stave, what is to be done? Explain that we write in extra lines just for the note we want and that these extra lines are called "ledger lines".
As F is the highest line that we use, the first leger line will represent A with G as the space between F and A. The next leger line will be C, the next E, the next G and so on. Thus if we want to write an E above the treble stave, we must write like this—

Similarly the lowest line in the bass stave represents G. The first leger line will then be E, the second C, the third A, and so on. Therefore, if we want to write an A below the bass stave, we must write like this:

Some difficulty may be caused by the writing of leger lines below the treble stave or above the bass stave.

Explain that, instead of using the bass stave when we go below the treble stave, we sometimes use leger lines, thus

instead of

but that the sounds in these cases are exactly the same.

Similarly we may use leger lines above the bass stave, thus:

instead of writing

The word 'interval' is used to express the different degrees of space between one note and another.

The note next to another note, and having a different letter-name, gives the interval of a second, the next a third, the next a fourth, and so on.

Thus D is a second above C, E a third, F a fourth, G a fifth, A a sixth, and B a seventh. The next C is called an octave.

It must be understood that intervals are counted by the letter-names and not by sound. We have seen that C double-sharp sounds the same as D, but C to C double-sharp is not a second, though C to D is a second. This point should be impressed, though
it is not necessary at this stage to go through a list of the different intervals. Their effect should be begun to be impressed in the teaching of music, but their names need not be given, except for emphasising and labelling certain effects.

In Division I, section B, the pupils have been taught the effect of the key-chord. As the key-chord gives us a more primitive set of relations than the scale,* it is necessary to begin with the key-chord, both in the major and minor modes.

Now teach the class how to write down the sounds composing this key-chord. Take C as being the easiest key as regards notation, and show the pupils how to write the sounds composing the key-chord, thus:—

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{4}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

Now it will be seen that there is a gap between C and E and between E and G, and that we can fill up these gaps by inserting D and F.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{6}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

There is a wider gap between G and high C, which must also be filled in.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{8}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

Now tell the pupils that we have the scale of C major and that all other major scales are exactly like this scale, differing only in pitch.

Now give the effect of each step in this scale.

It will be found that E and F and B and C sound closer to each other than any other two sounds.

Sounds that are nearest each other give us the interval of a semitone; sounds next each other, but not so close as semitones, give us full-tones.

So then in analysing the sounds in this scale we get—

from C to D a full-tone.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{2}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

D to E a full-tone.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{4}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

E to F a semitone.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{6}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

F to G a full-tone.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{8}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

G to A a full-tone.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{10}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

A to B a full-tone.

\[
\text{\begin{music}\staff\begin{staves}{2}{c}\begin{instrument}{c}\begin{notes}{12}{c}\end{notes}\end{instrument}\end{staves}\end{music}}
\]

B to C a semitone.

All major scales have exactly the same disposition of full-tones and semitones.

Give particular attention to the semitone between the seventh and eighth degrees, and show that when we come "home" from below (and we must always think of the key-note as "home") we use the smallest interval that we possess to reach home. Unless we use this small interval of a semitone, we never feel that we have reached home.

* cf. Evolution of Musical Form, by M. Glenny, p. 22.
Illustrate this point by playing pieces with a full-tone and with a semitone between the seventh and eighth degrees, and ask the class which sound right and which sound wrong.

The next key to be dealt with is the one that has its key-note a fifth above C. Show the class that the next key is the one that begins on the sound we call “soh” in the sol-fa names or 5 in the numerical system. Soh now becomes a new doh and 5 becomes 1.

If we have sufficiently impressed the fact that the sound below the key-note must be as near the key-note as possible, the class will at once see that in the key of G, F natural must become F sharp to bring it as close to G as possible. Otherwise exactly the same sounds as appeared in C will appear in G.

Now show the pupils that, as the key of G requires an F sharp, we place this sharp at the beginning of the piece in what is called the key-signature, thus:

Now give exercises in the key of G.

Next help the pupils to construct scales, each one beginning a fifth higher than the last. From this process they will see that the next scale to G is D, then A, then E, then B, then F sharp, then C sharp.

Show how each new scale has the same sharps in the signature as the scale coming before it, with the addition of the extra sharp, the note below the key-note.

Teach the class how to write key-signatures, so that the sharps are written in the order in which they come.

So we get the key-signatures, thus:

Key G. Key D. Key A. Key E. Key B. Key F sharp. Key C sharp.

Practice should be given in writing key-signatures in other staves. Thus in the bass stave, the key signatures will appear as follows:

Using the alto stave the following will be the result:

In the tenor stave the signatures will appear as follows:

So far we have been dealing with keys that have sharps in the signature—now we must teach the keys that have flats in the signatures.
Show that every key has two next-door neighbours, the one a fifth above with one sharp more in the signature, the other a fourth above with one flat more in the signature. So the next neighbours to C are G and F. Now in the scale of F, E is the sound just below F, and this sound will require no alteration. But, if we take our order of full-tones and semitones, we will find that a flat is wanted on the fourth sound, so as to get a semitone between the third and fourth.

From this we see that, in writing a succession of scales with flats in the signature, a new flat is always wanted for the fourth sound.

In the key-signature the flats, like the sharps, are always written in the order in which they occur.

The signatures will, therefore, appear as follows in the treble, bass, alto and tenor staves.


A great deal of practice must be given in writing scales without the use of a key-signature. The position of the semitones must be indicated.

Children must be made to understand how the letter-names are also used in direct order, and how no letter-name is ever repeated.

When the scales containing a good number of sharps and flats are reached, it must be explained that the same scale may be written in two ways, either with sharps or with flats. F sharp and G flat, for instance, are precisely the same with different notation.

In all this teaching, the teacher must insist on the effect and make his pupils feel when a scale sounds right and when it sounds wrong. Moreover he must be careful to identify the notation with the sound, and always, when he plays a scale, make the class say what scale it is that has been played.

The exercises given on pp. 35-36 should be studied in different keys, as each key becomes known, and pupils should be taught how to transpose on paper any of the examples in Division I.

The following is a list of the technical names of the notes and their equivalents in the sol-fa notation.
Technical name | sol-fa name
--- | ---
1. tonic | doh
2. supertonic | ray
3. mediant | me
4. sub-dominant | fah
5. dominant | soh
6. sub-mediant | lah
7. leading-note | te

Specimen questions on the points taught in Division II, Section B.

1. What line does middle C come on (a) in the alto stave, (b) in the tenor stave?
2. Write the given note at the same pitch in the alto and tenor staves.

(3) Write the following in the alto, tenor, and bass staves at the same pitch.

(4) What sound does the lowest line in the great staff represent? What sound comes on the lowest lines in the tenor, alto and treble staves?

(5) Write two notes that sound the same as D but are differently written.

(6) Write a scale beginning on A, and mark the position of the tones and semitones.

(7) Using the treble stave, write three F's each one an octave higher than the last.

(8) Using the bass stave, write three A's each one an octave lower than the last.

(9) Write the key-signatures to F sharp and D flat in the treble, alto, tenor, and bass staves.

(10) Write in the treble stave the scale that contains both E flat and A natural.

(11) Write the dominant in A, the sub-dominant in E flat, the mediant in G, the sub-mediant in B flat and the super-tonic in F sharp.

(12) What scales contain both G and C? Write all the scales in which these notes occur.
DIVISION III.

The Technique of the Piano.

A. The player.

The subjects dealt with in Divisions I and II can be treated in class. In this division the lessons given will be to one pupil at a time, though certain points of technique may be dealt with in class.

The first thing to be done, when the pupil is taken to the piano, is to place him before the instrument in the best possible position. The seat should be not too near or too far away from the piano. If the pupil is placed too near the instrument, the arm is cramped; if too far away, there is a strain on the arm. The proper position allows the arm to be held quite easily and naturally without cramp or strain. The fingers should be placed over five piano-keys, so that the tips of the fingers are in contact with the piano-keys about half-way between the edge of the key-board and the black piano-keys. The hand must be held so that the fingers are well-rounded from the second joint. The knuckles should not be depressed. The wrist and the elbow must be quite loose. The teacher must be very careful to see that a good position is obtained, and the pupil must form the habit of maintaining it.

The first exercises should be given with the object of affording strength and independence to the fingers and looseness to the wrist.

The following exercises may be given.

Exercise 1. Place the right hand with the thumb resting on C, an octave above the middle C and the fingers on the four keys above this C. Keep the thumb down and raise each of the fingers in turn. Count a bar in common time and let the first finger be raised on the first beat of the second bar, the second finger on the third beat, and so on until all the fingers are raised. Then they should fall lightly on the keyboard, without depressing the piano-keys. Repeat the same exercise, counting one, instead of two, to each motion of the fingers.

Repeat the same exercises with the left hand, the little finger being placed on the C, below the middle C. Then exercise the thumb alone in the same way, while the fingers rest on the piano-keys.
Exercise II. The position of the hand should be as in the first exercise. The thumb must be kept on the key-board and each of the fingers raised and lowered in turn in the following manner. The finger should be raised at the first count and dropped at the third. Repeat the process many times with each finger both in the right and left hands.

Exercise III. Count as before, but let two fingers be raised together. They must both fall exactly at the same time.

Exercise IV. Let the same exercise be performed with three fingers, and then with all four fingers, while the thumb is stationary.

Exercise V. Keep the thumb still stationary on the key-board and let the first finger be raised at the first count, and let it fall at the third count. As the first finger falls, the second finger must be raised and must fall as the first finger is again raised, so that one and only one of the two fingers is always touching the piano-key. Continue this exercise with the other fingers, both in the right and left hands.

Exercise VI. Hold a piano-key down with the thumb and let the fingers rest on the key-board, without depressing the piano-keys. Then repeat Exercises II and V, only this time making the keys sound by depressing each key to its base.

Exercise VII. When the fingers are sufficiently strong, all the fingers and the thumb may depress the five keys over which they are placed, and each finger be exercised in turn. Care should be taken, when this is done, that the wrist is quite loose, and that there is no pressing on the keys, so that the first joint in the fingers does not bend in.

Exercise VIII. While the finger-exercises are being performed, the wrist should also be exercised. Keep the hand lightly on the key-board without depressing the keys and let the wrist be raised and lowered, while the teacher counts two to each motion.

Exercise IX. Let the hand be placed as before lightly on the key-board, and then let it be raised from the wrist as slowly as possible, without the arm being moved. When it has reached its highest point, it must again be lowered as slowly as possible.

Exercise X. Let the hand again rest on the piano-keys, and at count one let it be quickly raised from the wrist. At count three let it fall, so that the third finger depresses the piano-key over which it is placed. Continue the same exercise with each finger in turn.

These exercises are given as samples of the ones the teacher should use in this work. For more detailed work such books as Carl Weber's Practical Pianoforte School should be used.

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B. The instrument.

Show the pupil how that, on the piano, there are two sets of piano keys, the lower set consisting of white, the upper of black keys. Then show how, by depressing any of the keys, either white or black, a hammer is made to strike against wires and so produce musical sound.

Begin with C. Tell the pupil how this key comes below and to the left of a set of two black piano-keys.

Strike middle C, and let the pupil find all other Cs on the piano.
Then show how the white piano-keys follow each other in alphabetical order; C, D, E, F, G, and that after G we begin again A, B, C.

Now let the pupil find the triad C, E, G, and let him strike the keys to hear the effect of this triad.

Let the same triad be found in different octaves and the effect of the high and low positions be noted.

A good deal of practice may now be given in finding different notes, using at first only the white piano-keys.

Next show how the piano-keys go up and down in semitones taking in the black keys, how there is a black piano-key between C and D, which is a semitone above C and a semitone below D, how again there is a black piano-key a semitone above D. Between E and F there is no black piano-key, so E and F are only a semitone apart.

Continue the same process, and let the pupil see that there is only a semitone between B and C, but that between G and A and A and B there are black piano-keys.

Teach the names of all the black piano-keys and show how every piano-key can be called by different names, how C may be called B sharp or D double-flat, and so on.

Connect the ordinary notation of music with the piano-keys as soon as possible. Begin with middle C and let the pupil see how this sound is written in the different staves. Then connect the triad C, E, G with its notation in the treble stave as a leger line below the stave and the first two lines of the stave. After this add D and F and give exercises in finding the piano-keys that correspond to the notes written from C to G.

Go through the same process in the bass.

Next teach the remaining notes in the scale A, B and the upper C and show the pupil how the tones and semitones on the piano correspond with the tones and semitones in notation.

Next take the upper octaves in the treble and the lower octaves in the bass. Exercises like the following should be given to accustom the pupil to find quickly on the piano any notes that are written.

*Exercises for finding stray notes.*

1. 

2. 

3. 

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Exercises for finding notes extending over five piano keys.

Before playing the second set of Exercises, the teacher should place the child’s hand over the five piano-keys to be used and see that the proper fingers are used for each note.

Next take sounds raised or lowered by accidentals, and make the pupil see how, by putting a sharp or a flat before a note, a piano-key either a semitone above or a semitone below the original piano-key will have to be used.

Thus if we write—

the second note will be represented by the black piano-key immediately above C, and if we write—

the second note will be represented by the black piano-key immediately below E.

But, as there is no black piano-key between E and F, if we write—

or

in the first instance the second sound will be represented by the white piano-key, which we have found to be F, and in the second instance by the white piano-key which we know as E.

The same thing occurs when we reach B, but otherwise, when we add a sharp or a flat to a note, we use a black piano-key. Thus sharpen F and we get the black piano-key above F; flatten G and we get the same black piano-key.

Make the pupil thoroughly understand this.
Next show the piano-keys represented by double-sharps and double-flats. Point out that C double-sharp and E double-flat both give us the same piano-key that we know as D, and continue the same process with other keys. Notes such as E double-sharp and F double-flat need not be touched on, as they occur hardly ever, if at all, in music. Show how, in the cases of the black piano-keys G sharp and A sharp, only two letter-names are possible, for, in the case of G sharp, this piano-key can never be called anything derived from the letter F, for F double-sharp only gives us the white piano-key known as G. Similarly A sharp can never be called anything derived from the letter G, for G double-sharp only gives us the piano-key known as A.

From this work we can see how the same piano-key is used for the notes in each of the following examples:

1. \[ \text{Note} \] 2. \[ \text{Note} \] 3. \[ \text{Note} \] 4. \[ \text{Note} \] 5. \[ \text{Note} \] 6. \[ \text{Note} \]

7. \[ \text{Note} \] 8. \[ \text{Note} \] 9. \[ \text{Note} \] 10. \[ \text{Note} \] 11. \[ \text{Note} \] 12. \[ \text{Note} \]

Exercises can now be given for the pupil to find out on the piano notes with accidentals either in the treble or the bass staves.
DIVISION IV.

Performance.

In this division the results obtained in the previous divisions are intended to have a practical outcome.

Naturally pupils will not be able to achieve great results as yet in the work of performance, for it takes some time before, in the case of performance on an instrument, the fingers are able to respond to the orders of the brain, or, in the case of the use of the voice, the pupil is able to use his voice in a good way. In this work very easy little pieces, for each hand separately, are introduced for the pupil to play.

It must be thoroughly understood that, before the work of performance of any kind is attempted, the pupil must have some knowledge of what he is about to do. He should have the effect in his mind before ever he begins to play or sing. And all through the work of musical education the same thing should hold good. No piece should be begun to be played, or no song to be sung, before the performer has some idea of what he is aiming at—some ideal to strive to reach. When this is the case the meaning of the piece or song will never be lost, and all through the work of overcoming technical difficulties there will be an appreciation of the end to be reached.

With the little piano-pieces given in this division, the pupil should, before beginning to play, be required (a) to name the notes, (b) to point out the half-way-house, (c) to beat time marking the accent. After the little piece has been played, the pupil should give his ideas as to expression—if it sounds nice if played in one way or the other by the teacher.

Finally he should transpose the piece into other keys. To help him in this task, he may use the sol-fa names or the numerals, giving the sol-fa name or the numeral for each note, and then playing in the new key, saying the sol-fa name or the numeral, as he plays each note.

In the case of the singing exercises, the pupil should, as in the case of the piano pieces, name each note, beat time and point out the half-way-house, and note the divisions in the course of a phrase.

By insisting on the phrase, the pupil will, at a very early stage, get accustomed to take breath in the proper places, and in all future work he will connect this taking breath with the phrase.
It is not possible, in a work of this kind, to give any directions as to voice production. But teachers must understand that every child who performs singing exercises must be shown how to produce the voice properly: otherwise, if the production is faulty, great harm may be done.

Little pieces for separate hands.
Set 1.
Singing Exercises.

Set II.
List of signs used in music.

A stave, representative of a set of musical sounds.

A bar line. Bar lines are used to divide music up into divisions called bars.
A double bar is found at the end of a piece, or section of a piece.

A bracket, or brace is used to bind staves together: i.e.

The G or treble clef.

The C clef, also used on the first, second, and fourth lines.

The F or Bass clef.

A note representing four beats called a semibreve.
A note representing two beats called a minim.
A note representing one beat called a crotchet.
A note representing half a beat called a quaver.
A note representing a quarter of a beat called a semiquaver.
A note representing one eighth of a beat, called a demisemiquaver.

A rest or sign for silence lasting four beats or a whole bar called a semibreve rest.

A minim rest lasting two beats.

Two ways of expressing a crotchet or one-beat rest.

The quaver, semiquaver, and demisemiquaver rest.

A sharp, used before a note to indicate a semitone higher.
A flat, used before a note to indicate a semitone lower.
A natural, used before a note which has previously been sharpened or flattened to restore the normal pitch.

A double-sharp, used to indicate two semitones higher.
A double-flat, used to indicate two semitones lower.

Used after a double-sharp, to bring the pitch down a semitone by revoking one sharp.
Used after a double-flat to raise the pitch a semitone by revoking one flat.

Leger lines are lines added to the stave to represent higher or lower sounds than can be expressed on the stave.
Dots before a double bar, signify that the passage preceding the dots must be repeated. Dots after a double bar signify that the passage after the double bar to the next double bar is to be repeated.

A sign meaning that the notes under it are to be played smoothly. The same sign between two notes of the same name is called a tie, meaning the second value is to be held, not struck.

The same sign between two notes of different pitch is called a slur. It signifies that the first note shall receive an implied accent and the second one is played shorter than its value.

Staccato signs signify that the notes over which they are placed shall, in performance, be shortened by half their value i.e. \[ \text{\texttt{.\texttt{}} = \text{\texttt{.\texttt{}}} \text{\texttt{.\texttt{}}} \text{\texttt{.\texttt{}}}}. \]

Stress or accent.

A decrease of force or loudness.

A gradual increase followed by decrease of force.

These figures form what are called time-signatures and represent the number of beats each bar contains, and the value of the beat note.

Key-signatures, representing the sharps or flats contained in any particular key.

Triplets, a beat divided into three equal parts.

&c. Time-figures.

A sign placed over a passage to indicate that it is to be played an octave higher.