THE RHYTHMIC GRADUS

AN ELEMENTARY TEXT-BOOK OF MUSIC

BY

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M.A., MUS. D.

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

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THE RHYTHMIC GRADUS.

GRADE II.

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INTRODUCTORY NOTE TO THE SECOND EDITION.

Teachers are referred to Grade I for the plan of the work laid down in the Rhythmic Gradus.

Grade II follows exactly upon the work of Grade I, and the contents of the four divisions should be fully understood by the pupil, before Grade III is attempted.

The plan of simultaneous work is shown on the chart overleaf.

It must here be insisted on that teachers must be themselves practical musicians, able to write exercises of their own to illustrate any point, and quick to seize on any signs of the artistic instinct that may appear in the pupil. Teachers who are only able to follow exactly the directions given in a book, are not really teachers at all. It must be understood that in this Grade, as in Grade I, teachers are allowed a wide latitude, and are expected to make use of material which they consider suitable to their work, in the manner that seems to them the best for the special circumstances of each case.

The different characteristics that pupils show require the treatment constantly to be altered. The results that are obtained are the test of good teaching, and where failures seem to ensue, the teacher must consider where the fault lies and find out the best means of remedying what is bad.
## Grade II.

**Chart of Simultaneous Work.**

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B. & Co. 1833.
DIVISION I.

The Teaching of Music.

A. The Time-element.

In Grade I the pupils were taught the principles of accent and phrase in the simplest form with well-defined accents and phrases made in the most obvious way.

Moreover, what is known as simple time, with the dual beat, was only used.

It will now be necessary to make variations in the time-idiom, and to make the phrase-form less obvious, while compound time, with the ternal beat, can be used as well as simple time.

Variations in the strict time-idiom should be introduced gradually, beginning with very slight differences. Difficult syncopations should be reserved for a later stage, and should be led up to by easy steps. When once the feeling for accent has been deeply impressed, it will not be difficult to make pupils feel the pleasant effect of variations, but it should be thoroughly understood that no variations should be attempted until the feeling for strict accent is absolutely fixed. Moreover, in all exercises, where any variations are introduced, the strict accent must be made clear, before such variations are touched.

The same holds good with reference to phrase-form. At first the phrases should be as obvious as possible, but when once the feeling for the phrase has been established, slight variations should be introduced, and the pupils should be brought to see the charm that is given by freedom. The easiest phrase divisions are those where two bars are answered by two bars, or four bars by four bars, with a point of repose at the end of the first phrase. When these divisions are felt, it is good to use three-bar phrases and to make the end of the first phrase less obvious. Later on, uneven divisions may be attempted.

The use of compound time, with the ternal beat, will also help to give variety.

_________________

Play the first of the two examples given below and make the class beat time, point out the half-way-house, and describe the values that are employed.

Then play the second example and ask the class to point out the difference between the two pieces.
It will be seen that where there are two sounds to a beat in the first example, there are three sounds in the second example.

The pupils have been taught the use of the triplet with the time-names ta-te-ti in Grade I. Now they will recognise the same division of the beat. Show them that, while the triplet was a variation, three sounds being used instead of two, now always three quavers are used, and these three quavers make up a beat.

Play melodies with the dual beat and with the ternary beat, that is to say with two and with three quavers to a beat, until the class can determine with accuracy which division is used.

The various time-figures into which the ternary beat can be divided should now be impressed.

As there are three quavers to a beat, the beat-note must be a dotted crotchet, having as its time-names ta-ê-i. Play the last example and make the class give the proper time-names for each beat.

Teach next the time-figure, which is made by a crotchet followed by a quaver, with the time-names ta-ê-ti.

The following example will serve to impress this division of the beat:
The class must in this and all other exercises (a) clap for the beat-notes, (b) beat
time to the music, (c) point out the half-way-house, (d) name the number of beats in a
bar, (e) give the proper time-names, or name the time-values for all the sounds.

When smaller notes are introduced it will be seen that there are six semiquavers
to a beat instead of four as when the dual beat is used. The time-names for six semi-
quavers are ta-fu-te-fe-ti-fi.

The following example can be used to impress the feeling for this time-division:

Out of the group of six semiquavers we may obtain other time-figures. If we use
a quaver instead of the first two semiquavers, we get $\frac{3}{8}$ with the time-names ta-tef-ti-fi. By using quavers instead of the two first and two last semiquavers we
obtain $\frac{3}{8}$, ta-tefe-ri, and by following two quavers by two semiquavers the figure
$\frac{3}{8}$ is given.

The last example may be used to illustrate these new time-figures with the follow-
ing alterations in the melody:
Effects of slight variations on the strict accent may be given by making the smaller values come on the first sounds in the group. If we write four semiquavers followed by a quaver, the feeling will be given that the last sound, and not the first in the group, is the strongest. The time-names for this figure are tafa-tefé-ti. A similar feeling of syncopation is given by making two quavers follow two semiquavers, thus:— \[\text{\texttt{\textbackslash\textbackslash\textbackslash\textbackslash\textbackslash}}\]. The time-names for this division are tafa-te-ti.

These time-figures can be impressed by the following:—

A crotchet followed by two semiquavers, with the time-names ta-é-tífi, can next be impressed. In this purpose the following example may be given:—

No time-figure is more common, when the ternal beat is used, than \[\text{\texttt{\textbackslash\textbackslash\textbackslash\textbackslash\textbackslash}}\], to which the time-names ta-efé-ti are given. The lift and swing to be found in old English folk-music are largely owing to the use of this figure.

Songs like:—“The Hunt is up,” “Come Lasses and Lads,” and “The Roast Beef of Old England,” may be given to illustrate its use. The following example can also be played:—
The time-names ta-efé-tifi are used for the figure ▫◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◼◂
To illustrate the use of four beats in the bar play the following:

Pieces and melodies of various kinds should now be played by the teacher until the pupils can recognise immediately the kind of time that is employed, and can give the time-values and point out the phrase-divisions.

The phrase-divisions may now be made less obvious, and slight effects of syncopation may be introduced.

The following examples will help to illustrate some of the ways in which time variety may be obtained:

The first example is written in two phrases each containing three accents instead of the more usual two or four accents. The pupils should be invited to say if they hear anything unusual, when they clap the beats and point out the half-way-house. In bar 4 a very slight effect of syncopation is given by placing on the first beat quavers, while there is a crotchet on the second beat.

In the second example more decided effects of syncopation are given in bars 3 and 4. Attention should be called to these passages and the pupils should be brought to realise that the accent does not come in the usual places.

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R. & Co. (1895).
B. The Tone-element.

In Grade I the pupils were taught all the sounds that make up the major scale, and were given some appreciation of the effect of major and minor triads, while the exercises were made so as to show the influence of accent and phrase.

As progress is made it becomes more and more important to connect the time and tone-elements, so that, whatever work is being carried on, the pupils will become accustomed to think in phrases. The teacher must always keep this point before him, so that the musical effect will be the first consideration.

The following are the chief things to be attended to at this stage. (1) The feeling for absolute pitch must be strengthened. (2) The pupils must be taught to realise and to be able to sing more difficult intervals. (3) The knowledge of the effect of two sounds struck together on the piano or sung by two voices must be given. (4) The use and function of the various common chords should be impressed.

In order to aid the pupils to acquire absolute pitch, the teacher should confine the work to the keys that are well known to the class. Their feeling for pitch must be tested at every lesson, and they should be invited to sing the sounds they are most familiar with, without having previously heard them. For example, as the sound named G is one of the sounds most in use, any member of the class should be asked to sing this sound before any work has been attempted. In the same way, when an exercise on the Scale-Chart is about to be given, the pupils should be asked to give their own 'Doh' and say what the letter-name is.

The constant use of the voice will help to impress this feeling for pitch, for a child soon recognises the tones he is accustomed to sing.

More difficult intervals may now be given, and the realisation of these intervals will be assisted by impressing the effect of two sounds in combination. Thus a child may be taught to sing—for example—the interval of a sixth, while the effect of the two sounds in combination is impressed.

The effect of the various chords may be given by requiring the class to name the chords that are played. The same successions of chords should constantly be used so that the pupils may become thoroughly acquainted with them. In giving singing exercises, only the simplest time-values should be used until the class can sing with certainty, and then other time-values may be introduced.

The following are given as specimen exercises for this stage. The teacher should write up on the blackboard the exercise to be given and mark the accented notes. The class should be required to point out the half-way-house and should always take breath at the proper places.

1. s s m a d' d' t d' s t t
d 5 5 5 5 1 1 7 1 5 6 2 1 7 1

2. d m 1 s f m f m m s d' l s f s d' t d'
   1 3 5 4 4 3 4 3 5 1 6 5 4 5 1 7 1
In the following exercises the time-values are slightly altered. The class should beat time or clap the beats before beginning to sing.

The effect of two sounds sung together or struck on the piano should be impressed at first by using the sounds in the major chord. Thus the following sounds give us the major third, the perfect fifth, the minor sixth and the perfect fourth. The class must be taught to recognise that the octave is simply a doubling of the same sound at the interval of an octave.

In impressing these intervals make the pupils notice the pleasant effect of the third and sixth, the empty sound of the fifth, and the unsatisfactory nature of the fourth.

In the same way the sounds in the minor chord may be taken to impress the character of the minor third and major sixth. Thus the following intervals give us the minor third, perfect fifth, major sixth and perfect fourth:

---

B. & Ch. [13th]
The effect of the major and perfect intervals may also be taught by striking the different sounds in the scale with the key-note, thus:

Here the intervals are major second, major third, perfect fourth, perfect fifth, major sixth, major seventh, and perfect octave.

Other intervals to be impressed are the minor seventh, augmented fourth and diminished fifth. The minor seventh comes between the second degree and upper key-note, the augmented fourth between the fourth and seventh degrees of the scale, and the diminished fifth between the lower seventh and the fourth.

In impressing intervals the aim should be to give the effect of the two sounds, when played or sung in succession, and when struck or sung together.

After any of the singing exercises or after any folk-song has been sung, the teacher can use any distinctive interval to impress the effect of the same sounds in combination that have been sung in succession."

For the purpose of impressing the effect of a common chord the exercises given in Division I can be made use of. The teacher should constantly require the pupils to say if any chord that occurs in the course of the piece is major or minor, and in course of time the pupils will be able to name the chord. By using the dominant chord for the half-way-house and by ending with the perfect cadence—that is, the dominant chord followed by the tonic—the effect of these two chords will become familiar to the pupils.

The best chord to use before the dominant is the supertonic, and by playing exercises in which this progression occurs, the teacher will be able to impress this effect. The following are examples of the ways in which the supertonic may be used before the dominant in the cadence:

* For other exercises on this subject the teacher is referred to the Ear-Training and Sight-Singing book, B. & Co., 11024.
After playing these progressions the pupils should be asked to name the notes in the treble and in the bass and to describe the chords used.

The sub-dominant is the third major chord in the major key, the two other major chords being the tonic and dominant. The sub-dominant may also be used before the dominant, and pupils should be made to feel the difference in effect when the sub-dominant is used instead of the supertonic as in the following examples:—

![Musical notation example 1](image1)

But particularly the use of the sub-dominant as coming before the tonic should be emphasised and the following examples should be played to illustrate this progression:—

![Musical notation example 2](image2)

After these examples have been played the pupils should be required to name the treble and the bass notes and to say if the chords are major or minor.

The use of the sub-median chord as taking the place of the tonic, when it is desired to avoid a perfect cadence, may be shown by playing any of the examples that have been given in which a perfect cadence is used at the end of the piece, and, instead of the final tonic, playing the sub-median chord, thus:—

![Musical notation example 3](image3)

The class should now be asked: Does the piece end properly? Does it sound finished? Is the last chord a major or a minor chord?

The chords on the mediant and on the leading-note need not be treated at this stage, as the mediant chord is but rarely used, and the dissonant character of the leading-note chord keeps it outside the general use of common chords.

To develop the artistic instinct in children it is necessary to cause them to feel the effect of dissonances as well as of consonances. A composition that consists entirely of
consonant chords lacks the essential feature of contrast and can only be dull and monotonous. The use of dissonant effects is, therefore, of great importance, and children will quickly feel the beauty of dissonances melting into consonances.

The easiest way of obtaining dissonant effects is by the use of unessential notes—that is, notes which do not belong to the harmony. Unessential notes can occur immediately above the proper harmony notes, in which case they are called appoggiaturas, or immediately below the proper harmony notes, in which case they are called auxiliary notes. Auxiliary notes should be, except in the case of the note below the leading note, only a semitone below the harmony notes, and, therefore, generally necessitate the use of accidentals.

As appoggiaturas and auxiliary notes are struck with the chord, to the notes of which they belong, it will be seen at once that by their use we can obtain various effects of dissonance. For example, the chord of C major may be made to bear the following dissonances:

![Dissonant Effect Diagram]

By placing unessential notes in other parts, these dissonant effects can be varied.

Both the appoggiatura and the auxiliary note may be used before the harmony note is reached.

Unessential notes, called passing-notes, may also be used between two harmony notes, and in certain cases an unessential note may be made to skip to a harmony note.

In using such effects the teacher should only describe these sounds as notes that “do not count,” and the pupils should be asked to say what notes are proper harmony notes and what notes do not count.

When the effect of simple chords is recognised, it will be useful to play the succession of chords with the addition of unessential notes in order that the class may realise the effect.

For example the chords on p. 15 may now be played as follows:

![Example Chord Diagram]
The pupils should also be taught to sing any of the sounds in a common chord when the chord has been struck on the piano. For example, the teacher strikes the chord of C and asks: Is this chord major or minor? What sound is in the treble? He then requires the class to sing the top note, the lowest note, or one of the middle sounds. Practice of this kind is extremely useful, as it accustoms the pupils to listen for the lowest sound, and so makes them take the bass as the starting-point.

Practice on the Scale-Chart should constantly be given. At this stage modulations may be made to the key of the dominant. In making such modulations it is necessary to accustom the pupils to think in the new key at as early a stage as possible. Whenever a cadence is made in a new key, that key must for the time being provide the key-centre, around which the other sounds are grouped. It will generally be found that when the key-centre is for a time changed, the change is made gradually, so that there is no sudden effect of change of tonality, but rather that the new key seems to spring out of the old key. Sounds are used that are common to both keys, and the cadence in the new key is led up to by gradual degrees.

In giving exercises on the Scale-Chart the teacher should change the column to suit the new key as early as possible and should make the change on some sound that is common to both keys.

The following melody will illustrate what is meant:

\[
\begin{array}{ccccccccc}
\text{m} & \text{s} & \text{s} & \text{d}' & \text{l} & \text{r}' & \text{d}' & \text{t} & \text{m} & \text{f} & \text{m} & \text{r} & \text{t} & \text{d} & \text{s} & \text{r}' & \text{d}' & \text{t} & \text{d}' \\
5 & 3 & 5 & 3 & 1 & 6 & 2 & 1 & 7 & 3 & 4 & 3 & 2 & 7 & 1 & 5 & 6 & 2 & 1 & 7 & 1
\end{array}
\]

Here the change to the key of G is made in the third bar and the B natural on the last beat of the bar must be considered as the third of the key of G and not the leading-note in the key of C. The change back to C occurs on the G, the last beat in the fifth bar which now is the fifth in the key of C.

Folk-songs should at this stage frequently be given to the pupils to sing. When any phrase in the song ends in a new key, the pupils should be accustomed to change the key-centre for the time being, but any modulations that occur in the course of the phrase, while the phrase ends in the original key, should be regarded as transient, not affecting the key-centre.

It must, however, be understood that a new key may be introduced, although the leading-note of the new key does not appear. The descending leading-note of any key often implies a modulation to the key of the dominant, as in the following passage from "The Vicar of Bray":

\[
\begin{array}{ccccccc}
\text{d} & \text{m} & \text{s} & \text{d}' & \text{l} & \text{r}' & \text{d}' \\
\end{array}
\]

The whole of this passage must be regarded as being in the key of A, not in the key of D.
As the main object in all music-teaching should be the development of the musical instinct of the pupil, and as original work is one of the best means for effecting this object, pupils should be invited to make up little tunes of their own, and mark the phrases. In criticising these little tunes the teacher must be careful not to discourage the pupil. The attempts will at first be very curious, but the important thing is that any attempt at all has been made. It will be found that children with a little practice can write very fair melodies. In correcting these efforts the teacher should make the child feel anything that is not good and should suggest ways of overcoming the defects.

Chords should be played at the cadences and the pupils be made to notice what chords are suitable.

The teacher should also encourage the constructive instinct of the pupils by beginning a melody and inviting the pupils to finish it. At first these melodies should be made as short and as easy as possible, but some figure or idea should be used, so that the class may finish the melody by an imitation of the first part.

The following melodies can be given to the pupils. The teacher should play or sing the first section and invite the pupils to add a second section, by singing, playing, or by writing, according to the special circumstances. Then the conclusion of the melody, as it appears below, can be given and the pupils asked to compare it with their own work.

---

1.

2.

3.

4.

5.

6.
Little pieces to be played by the Teacher.

The following are specimens of little pieces that should be played by the teacher to the pupils:—

The following questions may be asked after the teacher has played through the little piece twice. As regards No. 1—(1) Where does the half-way-house come? (2) What is the time? (3) On what beat does the piece begin? (4) Can any break be made in the first phrase, and if so, where? (5) Is there anything peculiar in bars 3 and 8? (6) What is the key of the piece? (7) What chord does the half-way-house come on, and what is the treble note? (8) What chords are used in the last three bars? (9) Is there any resemblance between the beginnings of the first and second phrases? (10) What values of notes are used in the first and second bars? (11) What are the melody notes in the piece? Questions of a similar character may be asked about the second example.

When it is found that the pupils can appreciate the effect of the dominant chord at the half-way-house and in the final cadence before the tonic, other chords may be introduced at these places. For the half-way-house the tonic, with either the third or the fifth of the chord in the treble, the submediant, or the subdominant with the third in the treble, may be used.
Such variations on the chords to which the pupils have become accustomed should be introduced only when the power of hearing chords is obtained, and special attention should be called to anything that is unusual, while the new effect should be impressed in various ways.

The following examples may be used for the new progressions. Questions should be given on them of a similar character to those given above, and the pupils should be asked to indicate anything that they had not previously met with and to classify the new chord at the half-way-house as major or minor.
DIVISION II.

The Teaching of the Facts of Music.

A. Notation of the Time-element.

In simple time with the dual beat, the crotchet was taken for the beat-note; in compound time with the ternal beat, the dotted crotchet becomes the standard of time measurement.

Begin by accustoming the pupils to write bars containing two beats with different quaver values thus:

![Musical notation with two beats and different quaver values]

The accented beats must be marked by signs $\bullet$ and $\circ$ and the pupils must be made to understand that quavers must be grouped so as to show the beat and accent. A bar written like the following is wrong, for, when the ternal beat is used, quavers must be grouped in threes, to show that each beat is equal to a dotted note:

![Musical notation with incorrect grouping of quavers]

The class will now see that, as there are three quavers to the beat, these quavers must always be grouped in threes so as to show the beat with certainty.

The following simple exercises can now be given for the pupils to write down from dictation:

1. 

![Musical notation with correct grouping of quavers]


2. 

![Musical notation with correct grouping of quavers]

These exercises may be put into musical language as follows:—

Time-names are given above, and in Division I, for the convenience of teachers who wish to use such symbols, but it must be understood that they are by no means essential; indeed, it is best to drop them altogether when compound time has been reached. In simple time the beat-note is symbolized with accuracy by the time-name "Taa," but in compound time there are three syllables—"Ta-é-i"—for the beat-note and the syllable "Ta" is used for the value which is only a third of the beat-note. From this fact confusion as to the beat-note is likely to be caused, and the central fact, that in compound time the beat-note is a dotted note, is apt to be overlooked.

In any case all symbols must be regarded as convenient helps to be used at a certain stage and dispensed with as soon as possible.

Exercises to impress the different divisions of the quaver most commonly used in compound time may be given to the pupils in the following manner:—
These exercises may be illustrated by the following:

The two time-figures made by the use of the dotted quaver \( \frac{3}{8} \) and \( \frac{3}{8} \) appear in the following exercises:

The same time-values are shown in the succeeding little pieces:
Exercises in which rests are introduced may be constructed and illustrated as follows:

The examples that appeared in Division I may also be used to provide exercises for time-values. It is a good thing, also, to lay under contribution well-known songs to afford exercises both in simple and compound times.

The following exercises are taken from the songs "The Hunt is up," "It was a Lover and his Lass," "The British Grenadiers," "The Roast Beef of Old England," "Dulce Domum," "Come Lasses and Lads," "Charlie is my darling," "My Lodging is on the cold ground."

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The last example contains a shortened form of the time-figure \( \frac{3}{4} \). The new figure
is \( \frac{3}{4} \). This figure can be taught from any figure which contains two semiquavers \( \frac{3}{4} \) by
playing the one figure after the other, and showing how in the new figure the first
sound is made longer and the last very short.

Time-signatures should not be given to the pupils, but when a time exercise is
dictated the teacher should play the exercise through, and require the pupils to say if the
beat is dual or ternary, how many beats there are in a bar, and where the phrases and
phrase-sections end.

When the exercise is taken from a song or any other musical work, after the
time-values have been written, the teacher should play the piece which has furnished
the time-values for the exercise, and make the class beat time or clap the beats.

So far exercises on time-values have always been given on one note, but it is often
advisable, especially in the case of older students, to use other devices in giving this work.

Thus the scale may be brought into use and time-exercises given on the notes in
the scale. When this is done the pupils may write the scale as crotchets, and then, when
necessary, turn the crotchets into other values on hearing them played.

The following exercises will illustrate this method. The teacher begins by requiring
the pupils to write the scale, and he explains that he is going to play one bar and that
the last note is the first note in a new bar. He also tells the class how many beats
there are in the bar. He then plays the exercise and the class give the proper values.
Exercises like these may, of course, be varied in a great number of ways.

\[\begin{align*}
1. & \quad \frac{3}{4} \quad \frac{3}{4} \\
2. & \quad \frac{3}{4} \quad \frac{3}{4} \\
3. & \quad \frac{3}{4} \quad \frac{3}{4} \\
4. & \quad \frac{3}{4} \quad \frac{3}{4} \\
5. & \quad \frac{3}{4} \quad \frac{3}{4} \\
6. & \quad \frac{3}{4} \quad \frac{3}{4} \\
7. & \quad \frac{3}{4} \quad \frac{3}{4} \\
8. & \quad \frac{3}{4} \quad \frac{3}{4} \\
9. & \quad \frac{3}{4} \quad \frac{3}{4} \\
10. & \quad \frac{3}{4} \quad \frac{3}{4} \\
11. & \quad \frac{3}{4} \quad \frac{3}{4} \\
12. & \quad \frac{3}{4} \quad \frac{3}{4} \\
13. & \quad \frac{3}{4} \quad \frac{3}{4} \\
14. & \quad \frac{3}{4} \quad \frac{3}{4}
\end{align*}\]
The following are specimen exercises to be given to the pupils, who should be required (1) to mark the phrases, (2) to say if the beat is dual or ternary, (3) to place signs over accented notes, (4) to insert bar-lines in the proper places.

The first thing the pupils should always do is to mark the places where the natural pauses occur in the music. By so doing they will arrive at some conclusions as to the notes, which bear the strongest feeling of accent, and so the rhythmic construction will become clear. Sequential passages should be noted, for the repetition of a passage should be accented in a similar way to that of the first passage.

It should be noticed that when the exercise does not begin on a first beat, the last bar makes up the notes that are wanted to complete the first bar.
B. The Tone-element.

The distance between two sounds is called an interval, and intervals are of different kinds according to the number of tones and semitones they contain. Sounds coming next to each other in alphabetical order are called seconds, then come thirds, then fourths, and so on. Thus C to D is a second, C to E a third, C to F a fourth, C to G a fifth, C to A a sixth, and C to B a seventh.

Accustom the pupils to name the interval above any given note, at first without going into the nature of the interval. When this point is mastered, show how the intervals are called major, minor, diminished, and augmented.

The word "major" means greater and "minor" means less, and so every major interval must be greater than a corresponding minor interval.

All intervals that come above the key-note in a major scale, counting from the key-note, are major, but for certain reasons that need not be discussed at this stage, fourths, fifths, and octaves are called perfect and not major.

As this is so, there are no such things as minor fourths, fifths, or octaves.

Taking C as our key-note, the intervals above this note will be as follows:---


Give exercises so that the pupils may be accustomed to recognise and to write similar intervals above any note, always considering the note taken for the exercise as the key-note in a major scale.
Minor intervals are one semitone less than major, with the same letter-names. Any major interval can be turned into a minor interval by lowering the top note or raising the lower note by one semitone.

Therefore taking C as the key-note, the following will be the minor intervals above this note.

\[
\begin{align*}
\text{Minor second} & : & \text{Minor third} & : & \text{Minor sixth} & : & \text{Minor seventh}. \\
\end{align*}
\]

Augmented intervals.

An augmented interval is one semitone greater than a major or a perfect interval, with the same letter-names.

The following are the augmented intervals above C.

\[
\begin{align*}
\text{Augmented second} & : & \text{Augmented third} & : & \text{Augmented fourth} & : & \text{Augmented fifth} & : & \text{Augmented sixth} & : & \text{Augmented seventh} & : & \text{Augmented octave}. \\
\end{align*}
\]

Diminished intervals.

A diminished interval is one semitone less than a minor or a perfect interval with the same letter-names.

The following are the diminished intervals above C.

\[
\begin{align*}
\text{Diminished second} & : & \text{Diminished third} & : & \text{Diminished fourth} & : & \text{Diminished fifth} & : & \text{Diminished sixth} & : & \text{Diminished seventh} & : & \text{Diminished octave}. \\
\end{align*}
\]

An examination of these intervals will show that in many cases intervals with different letter-names sound exactly alike. Thus C to E flat sounds exactly the same as C to D sharp, but the one is called a minor third, while the other is an augmented second. Pupils must be brought to understand that it is the letter-name that makes the interval a third or a second, as the case may be. The interval must always be connected with the key so that proper notation may be given when interval exercises are dictated.

The two intervals, the augmented seventh and the diminished second, are of no practical use, for the one sounds the same as an octave, the other just gives a unison.

Intervals that can appear in a scale—major or minor—are called diatonic. Chromatic intervals are those that are not found together in any scale. Of the intervals given above the augmented third, sixth, seventh, and octave, and the diminished second, third, sixth, and octave are chromatic.

The foregoing lists of intervals have been given in order that the pupils may understand the nature of the different intervals.

But at the present stage, in order to connect interval and key, the attention of the pupils should be directed to the intervals that occur in a major scale.

It will be seen that major seconds occur between every note in the scale and the next note, except between the third and fourth and seventh and eighth degrees, when the
seconds are minor; that major thirds come on the first, fourth and fifth degrees, and minor thirds on the second, third, sixth and seventh degrees; that all the fourths are perfect, except the one on the fourth degree which is augmented; that all the fifths are perfect, except the fifth on the leading note which is diminished; that major sixths come on the first, second, fourth and fifth degrees and minor sixths on the third, sixth and seventh; that major sevenths are found on the first and fourth degrees and minor sevenths on the second, third, fifth, sixth and seventh degrees.

Next the Inversions of intervals must be explained. By "Inversion" is meant turning the two notes composing the interval upside down, so that the higher note becomes the lower, and the lower note the higher.

Show that when inverted a seventh becomes a second, a third becomes a sixth, a fourth becomes a fifth, and so on, and that a major interval becomes a minor, an augmented becomes a diminished interval, but that perfect intervals remain perfect.

The following table will show these points:

<table>
<thead>
<tr>
<th>Interval</th>
<th>Inversion</th>
<th>Interval</th>
<th>Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major second</td>
<td>Minor seventh</td>
<td>Minor second</td>
<td>Major seventh</td>
</tr>
<tr>
<td>Major third</td>
<td>Minor sixth</td>
<td>Minor third</td>
<td>Major sixth</td>
</tr>
<tr>
<td>Perfect fourth</td>
<td>Perfect fifth</td>
<td>Augmented fourth</td>
<td>Diminished fifth</td>
</tr>
<tr>
<td>Perfect fifth</td>
<td>Perfect fourth</td>
<td>Diminished fifth</td>
<td>Augmented fourth</td>
</tr>
<tr>
<td>Major sixth</td>
<td>Minor third</td>
<td>Minor sixth</td>
<td>Major third</td>
</tr>
<tr>
<td>Major seventh</td>
<td>Minor second</td>
<td>Minor seventh</td>
<td>Major seventh</td>
</tr>
<tr>
<td>Perfect octave</td>
<td>Unison</td>
<td>Perfect octave</td>
<td>Unison</td>
</tr>
</tbody>
</table>

Table of Intervals with Inversions in various keys.
Next explain that, by putting one third upon another third, we get a combination of three sounds known as a Triad. Thus, if we write C E and add to it another third E G we get the triad of C. Triads are called major when there is a major third below and a minor third above; they are called minor when a minor third is below and a major third above; diminished when both thirds are minor; augmented when both thirds are major. The combination of two thirds makes a fifth, and the diminished and augmented triads are so called, because in the one case the fifth is diminished, in the other it is augmented. Now make the pupils write triads on every degree of the scale. It will be seen that major triads come on the first, fourth, and fifth degrees, minor triads on the second, third, and sixth degrees, and a diminished triad on the seventh degree.

Show that the chords, which the pupils have heard in the examples played to them, are triads with one note (nearly always the lowest or bass note) repeated.

After the triads have been mastered, teach the pupils to write chords in different positions. Show that the bass must always be given the root (that is the note from which the chord starts) but that the position of the other notes may be varied. The following are some of the ways in which the chord of C may be written:

![Chord Examples]

Practice of this kind in writing chords will enable the pupils to recognise chords in any pieces they play, and will help them to realise the effect of the chords they hear, and notice the position of the parts.

In Grade I the pupils learnt the construction of the major scale and the proper key-signatures. Now it will be useful to show the relations that exist between the various keys both from similarities in the scales, and from the fact that different keys possess the same chords.

If we examine the construction of a scale we will see that it can be divided into two halves, and that the second half is precisely similar to the first half. Thus the scale of C may be divided up, the first half going from C to F, the second half from G to C. Each half consists of two full tones and a semitone.

![Scale Relationship]

These divisions are called Tetrachords,* meaning “four strings”. Now, if the scales which begin on the fourth and fifth degrees of the scale of C be examined, it will be seen that the first tetrachord of the scale of C is identical with the second tetrachord of the scale of F, while the second tetrachord of the scale of C is the same as the first

---


R. & Co. 1889.
tetrachord of the scale of G. The same relationship will exist with the other scales, so that the two tetrachords which compose every major scale will be found, the one in the scale of the key a fourth higher and the other in the scale of the key a fifth higher than the original key. This fact shows a relationship between a key and its dominant and sub-dominant.

We have seen on p. 32 that major triads come on the first, fourth and fifth degrees of a major scale, minor triads on the second, third and sixth degrees, and a diminished triad on the seventh degree. From this we can see that every major triad or chord can come in three major keys—on the first degree or tonic of one key, on the fourth degree, or sub-dominant, of another key, and on the fifth degree, or dominant, of a third key. Thus the chord of C may be tonic in the key of C, sub-dominant in the key of G, or dominant in the key of F, and it is only by the context that we can determine the key. Similarly the chord of F may be tonic in the key of F, sub-dominant in the key of C, or dominant in the key of B flat. Again, as minor triads come on the second, third and sixth degrees of every major scale, each minor triad or chord may be super-tonic in one key, mediant in another or sub-medi ant in a third key. Thus the chord of D minor may be supertonic in the key of C, mediant in the of key B flat, or sub-median in the key of F. The diminished triad can only come in one major key.

These facts will help to impress the feeling of key relationship, and will show pupils that key is made by combinations or groupings of sounds and not by one chord.

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

(1) Copy and name the following intervals, then write out the inversions and name them.

```
\begin{verbatim}
[\text{Example images of musical notation.}]
\end{verbatim}
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R. & C. 1863.
(2) Write triads on the tonic in the key of D flat, on the dominant in A flat, on the supertonic in B, on the mediant in G, on the sub-mediant in B flat, and on the leading note in F sharp. Describe each triad as being major, minor, or diminished.

(3) Write in as many good positions as possible the chords of G major, B minor, and A flat major. Use the treble and bass staves, and write two notes in each stave.

(4) Name all the major keys in which each of the chords mentioned in the last question may occur.

(5) Write the scale of G flat major in the treble stave, A major in the alto stave, E flat major in the tenor stave, and B major in the bass. Use no key-signatures and mark the positions of the semitones.

(6) What two keys are most nearly related to the key of A major? Write out the scales of A and of the two nearly-related keys, and show in what particulars they correspond.
DIVISION III.

The Technique of the Piano.

A. The Player.

Exercises for giving strength and independence of finger action.

These exercises should first be practised at the table with the arm and wrist at rest. The fingers should be curved, and all the movement should come from the knuckle joint as the fingers are raised. The fingers should retain the same position when raised as when lying on the table or key-board. Great care should be taken to avoid stiffness of any kind in the arm, wrist, or hand, and to prevent the fingers from moving from the curved position when raised from the key-board.

\( \text{\textit{Finger exercises.}} \)

\[ \text{\textit{Finger exercises.}} \]
Exercises for wrist staccato.

In these exercises the movement must come entirely from the wrist. The hand should be raised while four beats are counted, and then allowed to drop lightly and suddenly upon the key-board, to be raised again in readiness for the next movement. When the exercise can be readily performed with one finger it should be done with two, and finally with each finger in turn.
Exercises for passing the thumb in scale playing.

In these the knuckles should be slightly raised to allow free movement of the thumb. In ascending scale passages for the right hand, and in descending ones for the left, the wrist should be turned a little outward. In descending passages for the right hand, and in ascending ones for the left, the hand should slope slightly towards the thumb. When the fingers pass over the thumb great care should be taken that they do not lose their natural curved position.

Exercises for thirds.

The hand must be kept perfectly steady, and the fingers raised to an equal height so that they fall simultaneously upon the piano-keys.
Other Exercises for training the wrist, hand, and arm.

It is necessary at a very early stage to teach the pupil, not only to be able to use his wrist with a horizontal motion in order to obtain a good staccato, but also to accustom him to employ a lateral motion of the hand and arm. This is effected by a kind of rolling motion of hand and arm. The hand and arm turn in the direction of the finger employed.

In the following exercises the hand must roll over from the thumb to the little finger, so that when the first note is struck the little finger is elevated, while the thumb is elevated when the second note is struck. Similarly in the other exercises the hand swings over in the direction of the finger, which plays the second note.

Reading Exercises for separate hands.
Reading Exercises for the hands together.

Time-figure = \( \frac{c}{f} \).

1.  

2.  

3.  

4.
B. Connection of other work with piano-playing.

It should be the aim of the teacher to link up all that is taught, so that the pupil can apply the knowledge he has gained to the practical work of performance on the piano. For example, when any time-figure has been studied in any exercise, the exercise should be played by the pupil on the piano, with proper accent and with correct time-values. In this way the exercises given in Division II Section A may be impressed, and the time-values taught in the corresponding section in Grade I may be treated in the same way.

In Section B, Division II of this Grade, the pupil will realise more fully the meaning and effect of the various intervals, if he strikes them on the piano.

In the same way triads and chords may be impressed. At first the triad should be played in its easiest position, thus:

\[
\begin{align*}
\text{one hand alone being used.}
\end{align*}
\]

Exercises of this nature should be continued until the pupil is able to play any triad in any key.

When the triad has been mastered easy chords may be given, the pupil playing two notes in the left hand and two notes in the right. The position of the upper parts may be varied, as was shown on p. 33, of course keeping the notes so close to each other that the pupil is able to strike them without difficulty.

This work should be given in the following manner. First ask the pupil to play a triad—say the supertonic in C major. Then the triad must be played in both hands with the bass note doubled. Then make the pupil play the same notes, first with the third and then with the fifth in the treble, always seeing that the bass note is doubled. By this means the pupil will realise the effect of a chord and how the bass note is the most important. Make the pupil always begin by finding the root of the chord with the little finger of his left hand, so that he may realise that this note must be the lowest note in the chord.

When this work of chord-playing has progressed to a certain point, perfect cadences in major keys should be played. In teaching the perfect cadence, make the pupil first find the dominant of the key and place the little finger of his left hand on this note. Then make him find the leading-note, which should be played by the right hand, and afterwards let him complete the dominant chord. In playing the tonic, the bass must ascend to the tonic and the leading-note also go to the tonic, while the chord is filled up in the middle voices.

The following are perfect cadences in the keys of C, G, and F:
The Imperfect Cadence consists simply in a pause on the dominant chord. This chord may be preceded by the supertonic, tonic or sub-dominant chords, but, as the cadential effect is given by the pause on the one chord—the dominant—it is necessary only to teach this chord in its different positions as regards the upper parts but with the root always in the bass.

The Plagal Cadence is made by following the sub-dominant chord by the tonic. The following are plagal cadences in C, G, and F:—

![Musical notation](image)

The False or Interrupted Cadence brings in the sub-mediant chord, instead of the tonic, after the dominant. The sub-mediant is the chord used at first for this cadence on account of its containing two of the sounds in the tonic chord. It can, therefore, serve as an “under-study” to the tonic. The third must always be doubled in the sub-mediant chord, to make it resemble the tonic as closely as possible.

The following are false cadences in C, G, and F:—

![Musical notation](image)

How far these cadences should be taught at this stage depends on the proficiency of the pupil. When the pupil is unable to play the four notes in each chord, it will be sufficient to teach him only the treble and bass notes and to leave the middle notes for a later stage.

As the knowledge of the different keys progresses, the cadences should be played in all major keys.

Transposition.

The work of Transposition may be carried on in two ways:—(1) Transposition of Melody, (2) Transposition of Chords.

Melody Transposition should begin by making the pupil play the sounds of the key-chord, taken in succession, in every key. For this purpose the exercises given in Grade I p. 21 may be utilised.

In this work the Sol-fa syllables or the numerals may be used at the teacher’s discretion.
When the playing of the sounds of the common chord has been mastered, exercises like those in Grade I pp. 22, 23, and 24 may be utilised.

Transposition by Chords should be begun by the playing of the cadences in all major keys. Afterwards the cadences may be varied by inserting passing-notes in the treble. The following are cadences in C major written in two parts and varied by the insertion of unessential notes:

\[
\begin{align*}
\text{Chord Transposition}.
\end{align*}
\]

In transposing these cadences the pupil should first find the proper bass note and name it and then put in the treble part.

In addition to playing cadences pupils should be required to play triads and chords in all keys, as, for example, the supertonic in G, the sub-dominant in E, the dominant in B flat, the sub-median in D, and so on. This practice will accustom pupils to the name of the triad, so that in the transposition exercises which follow, they will be able to name the chord from the bass note.

The following are exercises for transposition in two parts written on five chords:

\[
\begin{align*}
1. & & 2. & & 3. & & 4. \\
\end{align*}
\]
DIVISION IV.

Performance.

The pupils will have now reached a stage, when the results of the previous training can to a small extent be seen in practical performance. Performance can take place either in the singing of little songs or in the playing of little pieces on the piano or on some other instrument.

The best songs to use are the old folk-songs, for they are invariably based on the feeling for rhythm, and reflect the characteristics of the people, from whom they originated. Before beginning the work of singing these songs, the pupils should be asked to name the key used, to point out the phrases, and to notice anything that requires attention. When there is any difficulty in the time element, the pupils should clap the beats or beat time before the singing is begun. Particular attention should be given to the phrasing, and the teacher must see that breath is always taken at the proper places.

To help the pupils to acquire absolute pitch, the teacher should ask one member of the class to sing the sound of the key-note without any help, and the other members of the class should be invited to say, if the proper pitch has been given.

Particular attention must always be given to the expression that is suited to the character of the song, so that the music may have a real meaning to the pupils.

At this stage it is better to confine the songs to those in which the tonality is clearly defined, and to avoid "modal" songs, that is, songs where the key-centre is not strictly defined. As soon as the feeling for key has been thoroughly established, modal music may be given, but it is necessary to see that the pupils have really assimilated the effect of the usual tonality, before such music is attempted.

This is especially the case, when either the Sol-fa names or the numerals are used, for these symbols are effective chiefly as accentuating the effect of the key-centre, and are apt to lose their meaning when used with music in which the key-centre is not treated in the same way as in our ordinary tonalitve system.

It cannot be too strongly insisted that the work of practical performance must always be linked up with the other parts of musical education. To make a pupil play pieces by finding on the piano the separate notes, while there is no idea whatever of the general effect, is a method calculated to destroy all love and feeling for music. In every case the pupil should leave some knowledge of what he is about to attempt, and
if he is able, before he plays the piece at all, to recognise the effect of the notes by looking at the music, he is in a fair way to become a real musician.

The following little pieces have been written in order to show teachers how to deal with the work of practical performance. Before any piece is touched the teacher should require the pupil:—(1) to beat or to clap the time, (2) to point out the phrase-divisions, (3) to sing the top part, (4) to notice the cadences and what chords are used, (5) to point out any syncopations, or variations on the even balance of phrases, (6) to name the key of the piece and state what modulations, if any, are made, (7) to point out any notes that do not belong to the harmony.

The pupil must be brought to realise the idea, so that he can understand it, just as he can understand any story that he reads.

The teacher may play the pieces to the pupil to enable him to feel the effect of the composition, but it is best to try and get the pupil to form some idea of the effect, before the piece is played at all.

The teacher should endeavour to draw from the pupil ideas about the proper expression to be used by playing the piece in different ways and asking "Do you like it played in this way? Or in this way?"

The teacher should endeavour from the first to give the pupil a very high ideal, so that every piece should be made as perfect as possible, not only as regards the technical work of performance, but also as regards the interpretation. The pupil must feel that it is better to play an easy piece very well than a difficult piece badly, and that it is not sufficient to play the right notes in the right time, but that in every case whatever meaning there is in the composition must be shown.

In the following little pieces no phrasing marks and no marks of expression have been given. The pupil must find the articulation of the music for himself and must suggest what passages he thinks should be made loud and what passages should be made soft. The teacher must watch carefully the pupil's work and must suggest means whereby the effect may be improved.

It will be seen that in the first pieces the phrase-form is very clear and the accent strict, but the last pieces show greater freedom. The teacher must not allow the pupil to attempt pieces, when the phrase-form is varied and syncopations are introduced, until the feeling for accent and phrase has been firmly established.

If the pupil has thoroughly assimilated the feeling for accent and phrase and has been accustomed to endeavour to realise the effect of any piece he plays, he will approach the study of any of the numerous excellent works written for the piano with confidence, and most of the drudgery of practice will be taken away.
Explanation of Italian Terms used in Music.

Words relating to intensity.

_Crescendo_, becoming louder.
_Decrescendo or Diminuendo_, gradually diminishing in intensity.
_Forte_, loud.
_Fortissimo_, very loud.
_Pianissimo_, extremely soft.
_Piano_, soft.
_Rinforzando_, with additional stress.

Words relating to tempo.

_Accelerando_, gradually becoming faster.
_Rallentando, Ritardando or Ritennato_, gradually becoming slower.
_Stringendo_, rapidly faster.

Words relating to intensity and tempo.

_Calando_, becoming softer and slower by degrees.
_Morando_, dying away.
_Perdendosi_, gradually subsiding.

Words relating to tempo and style.

_Adagio_, very slowly and expressively.
_Allegro_, quick and lively.
_Allegretto_, cheerful.
_Antandante_, going easily, flowingly.
_Anuntatino_, a little slower than andante.
_Grace_, very slow and solemn.
_Cos moto_, with motion.
_Larghetto_, a slow and measured time.
_Largo_, as slowly as possible.
_Prestissimo_, exceedingly quick, quicker than presto.
_Presto_, very quickly.
_Veloce_, in a rapid tempo.
_Volante_, in a light and rapid manner.

Words relating to style.

_Aggiato_, with agitation.
_Amabile_, amiably.

_Amoroso_, lovingly, tenderly.
_Animate_, with animation.
_Anima_, spirit.
_Appassionato_, with fervid impassioned emotion.
_Audace_, bold, and fearless.
_Bravura_, spirit; brilliant execution.
_Brillante_, in a showy, sparkling style.
_Brio_, with spirit.
_Burlesco_, with comic humour.
_Cantabile_, in a smooth, melodious, graceful style.
_Capriccio_, in a fanciful style.
_Diliberato_, deliberately.
_Dolce_, sweetly.
_Doloroso_, dolorously.
_Elegante_, with elegance.
_Energico_, with energy.
_Facilemente_, easily, with facility.
_Fermo_, firm.
_Forza_, force, vehemence.
_Fuoco_, fine.
_Parioso_, raging, passionate.
_Gajamente_, with gaiety.
_Gioioso_, humorously.
_Giustamente_, justly, with precision.
_Giusto_, in just, and exact time.
_Gliisando_, in a gliding manner.
_Grande_, great.
_Grandioso_, in a grand and elevated style.
_Grazio_, in a flowing graceful style.
_Gusto_, taste.
_Insipidus_, impetuous.
_Lacrinoso_, in a mournful style.
_Lamentabile_, plaintive, doleful.
_Legatissimo_, very smoothly connected.
_Legato_, bound or tied.
_Leviero_, with lightness.
_Maestoso_, with majesty and grandeur.
_Marcato_, marked, accentuated.
_Marciale_, martial.
_Nobile_, with nobleness, grandeur.
_Parbando_, in a speaking manner.
Patetico, pathetic.
Pesante, heavily.
Placido, calm and quiescent.
Quietto, with calmness and repose.
Scherzando, playfully.
Simplice, with simplicity, artlessly.
Serioso, in a grave and serious style.
Soave, in a soft, delicate, style.
Sostenuto, sustained.
Spírito, spirit, animation.
Staccatissimo, very detached.
Staccato, distinct, short, detached.
Teso, held, sustained.
Tranquillo, with tranquillity.
Vigoroso, boldly, vigorously.
Vivace, quick and lively.

Words used for qualifying others &c.
Ad, at.
A, in.
Al, Alla, to the, or in the style of.
Ben, or ben, well.
Colla, with the.
Con, with.
Da or dal, from, or from the.
Demi, half.
E or ed, and.
Il, la, le, the.
Ma, but.

Meno, less.
Mezzo, half.
Non, not.
O, or.
Più, more.
Poco, a little.
Poi, then.
Quasi, in the manner or style of.
Sempre, always.
Senza, without.
Sotto, under.
Un, uno, una, a little.
Va, continues.

Additional words.
Ad libitum, at pleasure.
Alla breve, usually meaning ♩ beat-note instead of ♩.
Coda, the concluding part.
Da Capo, or D. C., from the beginning.
L'istesso tempo, the same time.
Fine, the end.
Poco a poco, by degrees, gradually.
Prima, first.
Rabato, robbed. Not in strict time.
Segue, now follows.
Senza, without.
Tutti, all.
Volti subito, turn over quickly.