THE
RHYTHMIC GRADUS

AN ELEMENTARY TEXT-BOOK OF MUSIC

BY

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AND

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

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The Rhythmic Gradus.

Grade III.

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INTRODUCTORY NOTE.

The plan of Grade III follows that of Grades I and II.

A new feature is the adaptation of Solfé names to the minor scale on the same principle as that already in use for the major scale, viz. with dok as tonic.

The contents of the four divisions of this Grade should be fully grasped by the pupil before Grade IV is attempted.

The necessity for ear-training cannot be too strongly emphasized. In cases where the sight-singing class is not available, and the weekly ear-training class is also not possible, the teacher must fall back upon other means for getting the necessary time for this subject. It may sometimes be done by giving two children, who are each to have half an hour's lesson, one hour between them. In this way twenty minutes can be spared for ear-training in time and pitch. If the individual lesson plan must be adhered to, a few minutes at the beginning and end of the lesson will always lead to some beneficial result.

The fact must never be lost sight of that instruction in music itself, not merely in its notation, is the object of this training.
# GRADE III.

Chart of simultaneous work.

<table>
<thead>
<tr>
<th>TIME</th>
<th>KEY</th>
<th>TECHNIQUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ear-training. Recognition of time-figures formed by irregular beat-division. The use of other beat-notes besides the crochet. Time signatures. Quintuple and septuple time. Method of barring melodies. Exercises to which bar-lines and time-signatures are to be added.</td>
<td>Sight singing from staff scale-chart. Recognition of any tones of the Minor scale by ear, and of its tonic, dominant and subdominant triads; later, of all triads in both major and minor modes. At the piano: Construction of the minor triad and minor scale; analysis of its intervals. Minor key-signatures. Harmonic and melodic types of minor scale with finals names. Dissonant triads. Transposition of chants. Further study of intervals. Exercises on finding key-signatures and naming of intervals.</td>
<td>Singing, breathing and voice exercises. Piano exercises for fingers and wrist for (1) Strength and independent use of fingers (2) Passing the thumb (3) Wrist staccato (4) Broken chord playing (5) Finger staccato (6) Legato octaves.</td>
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<tr>
<th>READING</th>
<th>INTERPRETATION</th>
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<tbody>
<tr>
<td>(1) Unbarred exercises for the hands separately. (2) Melodies for each hand. (3) Exercises introducing chords in major and minor keys for each hand. (4) Exercises for the simultaneous playing of both hands.</td>
<td>English folk-songs to be sung from memory with attention to expression and phrasing. Book III of the Rhythmic Gradus to be played. All points of musicianship should receive close attention. As stated in Grade II, the teacher will play little pieces to the pupil and draw attention to the phrasing, expression, time-figures, sequences, modulations &amp;c.</td>
</tr>
</tbody>
</table>
Division I.

Time and Time-notation.

The pupil should be given constant practice in writing by ear various combinations of values. He should have practice in writing both in dual (simple) and in ternary (compound) time. When facility has been gained in hearing and writing the time-figures previously given, the following irregular beat-divisions should be introduced separately. The pupil has already gained facility in hearing and writing triplets.

The duplet is a division used in ternary time, the beat for the moment being used as though it were a dual division. In this case the figure 2 is placed over the group.

Here the figure 2 shows that the two notes in the second beat are to be played in the same time as the three in the first beat.

The quadruplet is also used in ternary time. The figure 4 is placed over a beat-division which is played in the time of a beat-division of six notes of the same value.

A quintuplet or quintuplet, a group of five notes may replace a beat in either dual or ternary time, taking the place of either four or six notes of the same value.
The Sextolet.  A sextolet or sextuplet is a beat-division of six notes, replacing four of the same value in dual time.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{sextolet}
\end{figure}

The Septolet.  A septolet, septuplet or septimole is a beat-division of seven notes. It takes the value either of a division of six notes in ternary time, or of a division of four in dual time.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{septolet}
\end{figure}

Begin by giving the pupil time-dictation for him to write. Let him say the time-names aloud for the values he has heard, whilst beating time, before writing the notes of each bar.

Tell him that although so far the crotchet (\(\ddt\)) has been used to represent the value of the dual beat (simple time) and the dotted crotchet (\(\ddt^\cdot\)) the value of the ternary beat (compound time) it is customary to use the minim (\(\ddm\) quaver (\(\ddq\)) or even semi-quaver (\(\ddqs\)) to represent the dual beat, and the same notes dotted to represent the ternary beat.

Tell him that the crotchet (\(\ddt\)) and the dotted crotchet (\(\ddt^\cdot\)) are the standard notes in music, so for this reason he has learned them first.

Before proceeding, however, make it clear that in using the time-names, the one-beat value taa, which so far has been used to represent the crotchet (\(\ddt\)) beat only, may now be equally applied to any other note representing the dual beat, and the time-name tai be equally applicable to a dotted minim (\(\ddm^\cdot\)) or dotted quaver (\(\ddq^\cdot\)) as to a dotted crotchet (\(\ddt^\cdot\)).

Exercises.  Play the following dictation exercise; let the pupil write it, using the crotchet (\(\ddt\)) beat-note as he is accustomed to do.

\begin{figure}[h]
\centering
\includegraphics[width=0.6\textwidth]{exercise}
\end{figure}

Now tell him to re-write this exercise, doubling the value of each note, and make him quite understand that the bar-lines must remain in the same places.

Pupil writes:—

\begin{figure}[h]
\centering
\includegraphics[width=0.6\textwidth]{exercise2}
\end{figure}

Now let him write the first example again, this time halving the value of each note.
Help him to express in words the following points:—In all three examples there are two beats in a bar: in exercise one, the beat-note is a crotchet (¬), in exercise two, a minim (∴), in exercise three, a quaver (•). In each case the beat-note is called tenu, and the names of the others are reckoned from this standard.

Make quite clear that a change of beat-note in no way affects the tempo of the music, the only difficulty to be got over is that of reading as quickly when the beat-notes are minims (∴) or quavers (•), as when they are crotchets (¬).

Beat time, and let the pupil play the three examples one after the other, saying the time-names aloud. By this exercise he will understand that length of value does not affect rate of movement.

Now tell the pupil that instead of counting up the beats in a bar to ascertain the time, we place figures at the beginning of a tune to tell us in what time it is written, and these are called the time-signature.

It was only the crotchet (¬) beat one figure would be sufficient, such as 2, 3, 4, &c. meaning two crotchets (¬) in a bar or double time, three crotchets (¬) or triple time, four crotchets (¬) or quadruple time, &c. The only thing that we want to know besides is the beat-division, and a glance at the tune would show us that.

But since we use the minim (∴), quaver (•), and semiquaver (•) beat-notes as well as the crotchet (¬), it is necessary to have a second figure to show the value of the beat-note. This is placed under the one which shows the number of beats contained in the bar.

Now show the pupil some printed time-signatures.

Explain that the crotchet (¬) beat-note is represented by the figure 4, the minim (∴) beat-note by the figure 2, the quaver (•) by an 8, and the semiquaver (•) by 16.

Now write down these time-signatures and let the pupil substitute figures for the lower notes.

\[
\begin{align*}
\text{Exercises for} & \\
\text{naming time-signatures.} & \\
4 & 3 & 2 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 3 & 2 & 8 & 16 & 8 & 16 \text{ &c.}
\end{align*}
\]

Pupil should rewrite

\[
\begin{align*}
2 & 4 & 3 & 4 & 3 & 2 & 8 & 4 & 16 & 2 & 8 & \text{ &c.}
\end{align*}
\]

Then reverse the exercise writing

\[
\begin{align*}
4 & 3 & 2 & 4 & 8 & 2 & 4 & 8 & \text{ &c. the pupil substituting} & 4 & 3 & 2 & & & 3 & 2 & & & \text{ \&c.}
\end{align*}
\]

Now turn to a book of tunes, and exercise the pupil in reading time-signatures representing the dual beat. Let him describe each one exactly, and classify them as representing double, triple or quadruple time.

Now give exercises like the following for the pupil to copy and rewrite in minim (∴), in quaver (•), and in semiquaver (•) beats. In each case the new time-signature should be added, and all tunes played through at the same rate of movement, first to the time-names, and then crotchet.

88. g. ii
Now proceed with the signatures of temal time. Play the following examples; let the pupil listen and say how many beats each bar contains, and if the time is dolly or terzal.

Show him that the figure 2 will describe the number of beats in each bar, but that as the beat-note is now a dotted crotchet \( \text{\underline{\underline{\text{.}\text{.}}}} \), the indication of the lower value is done in a different manner.

Tell him there is no figure which will represent the dotted crotchet \( \text{\underline{\underline{\text{.}\text{.}}}} \) and so the time-signature is made by adopting the note next smaller in value to the beat-note, and placing as the upper figure the number of these notes employed in one bar.

Example \( \frac{2}{8} \) or \( \frac{\underline{\underline{\text{.}\text{.}}}}{8} \) would be expressed in figures \( \frac{6}{8} \)

\( \frac{3}{8} \) or \( \frac{\underline{\underline{\text{.}\text{.}}}}{8} \) would be expressed in figures \( \frac{9}{8} \)

\( \frac{4}{8} \) or \( \frac{\underline{\underline{\text{.}\text{.}}}}{8} \) would be expressed in figures \( \frac{12}{8} \)

Now let him write the first example, doubling and then halving the values of each note. Make clear to him that the time-name for the undivided beat is still tact and the rate of movement unchanged by this process. Pupil writes

The pupil must describe the time-signature in this way:

Two beats in each bar, each beat the value of a dotted minim \( \text{\underline{\underline{\text{.}\text{.}\text{.}}}} \), expressed in notes \( \frac{3}{8} \) or \( \frac{\underline{\underline{\text{.}\text{.}\text{.}}}}{8} \), expressed in figures \( \frac{6}{8} \) being the figure adopted to represent a crotchet \( \text{\underline{\underline{\text{.}\text{.}}}} \).

Pupil now writes:
and then expresses what he has written as before: two beats in each bar, each beat the value of a dotted quaver, expressed in notes $\frac{2}{2}$ or $\frac{2}{16}$ expressed in figures $\frac{6}{16}$, 16 being the figure adopted to represent a semiquaver.

Now write the following signatures and let the pupil express them in figures, and classify them as representing duple, triple or quadruple time.

\[
\begin{array}{cccccc}
\frac{2}{4} & \frac{3}{4} & \frac{2}{4} & \frac{2}{3} & \text{&c.} \\
\end{array}
\]

Pupil will write 6 12 9 12 6 9
16 4 8 16 4 8

Then reverse the exercise, and let the pupil express the following figures in notes.

\[
\begin{array}{cccccc}
\frac{6}{8} & \frac{9}{16} & \frac{12}{8} & \frac{6}{16} & \frac{9}{16} & \frac{12}{16} & \text{&c.} \\
\end{array}
\]

The following examples should now be rewritten with different time-signatures, representing the beat-notes doubled or halved. The exercises should then be played through to the time-names and afterwards whilst counting. The same rate of movement must be employed throughout.

\[
\begin{array}{cccccc}
\frac{8}{8} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} \\
\text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} \\
\text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} \\
\frac{12}{8} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} & \text{\textbullet\textbullet\textbullet\textbullet} \\
\end{array}
\]

When the pupil has thoroughly mastered all the ordinary time-signatures, he can be told that bars of unusual division appear sometimes in modern music.

Play a bar which contains two beats and then a bar with three beats. Then play the two bars without any pause as one bar, and the pupil will hear that there are five beats in the bar, with a strong accent on the first and third beats.

Next play a bar with three beats followed by one with two beats, and let the pupil feel that now we have a bar with five beats and accents on the first and fourth beats. Explain that in both these cases there are five beats in the bar and the upper figure in the time-signature is 5.
To enable the pupil to feel the five beats play melodies like the following:

![Musical Notation]

The pupil will feel that in the first melody the beats are grouped with two in the first division, and three in the second; while in the second melody there are three beats in the first division and two in the second.

Another still more unusual kind of time has seven beats in a bar. This may be explained in the same manner as five-time; as consisting of two divisions with four beats in the first part and three in the second; or else with three beats in the first part and four in the second.

Quintuple (five) and septuple (seven) times are used as signatures with the dual beat only.

List of time-signatures with their equivalent in notes.

### The dual beat. Dual or simple time.

<table>
<thead>
<tr>
<th>Duple</th>
<th>Triple</th>
<th>Quadruple</th>
<th>Quintuple</th>
<th>Septuple</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{2}$</td>
<td>$\frac{3}{3}$</td>
<td>$\frac{4}{4}$</td>
<td>$\frac{5}{5}$</td>
<td>$\frac{7}{7}$</td>
</tr>
<tr>
<td>$\frac{4}{2}$</td>
<td>$\frac{4}{3}$</td>
<td>$\frac{4}{4}$</td>
<td>$\frac{4}{5}$</td>
<td>$\frac{4}{7}$</td>
</tr>
<tr>
<td>$\frac{2}{2}$</td>
<td>$\frac{3}{3}$</td>
<td>$\frac{4}{4}$</td>
<td>$\frac{5}{5}$</td>
<td>$\frac{7}{7}$</td>
</tr>
<tr>
<td>$\frac{8}{8}$</td>
<td>$\frac{8}{3}$</td>
<td>$\frac{8}{4}$</td>
<td>$\frac{8}{5}$</td>
<td>$\frac{8}{7}$</td>
</tr>
<tr>
<td>$\frac{2}{2}$</td>
<td>$\frac{3}{3}$</td>
<td>$\frac{4}{4}$</td>
<td>$\frac{5}{5}$</td>
<td>$\frac{7}{7}$</td>
</tr>
<tr>
<td>$\frac{16}{8}$</td>
<td>$\frac{16}{3}$</td>
<td>$\frac{16}{4}$</td>
<td>$\frac{16}{5}$</td>
<td>$\frac{16}{7}$</td>
</tr>
</tbody>
</table>
The ternary beat. Ternary or compound time.

<table>
<thead>
<tr>
<th>Duplet</th>
<th>Triplet</th>
<th>Quadruplet</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>( \frac{8}{2} ) or ( \frac{8}{2} )</td>
<td>( \frac{9}{3} ) or ( \frac{9}{3} )</td>
<td>( \frac{12}{4} ) or ( \frac{12}{4} )</td>
</tr>
<tr>
<td>( \frac{6}{2} ) or ( \frac{6}{2} )</td>
<td>( \frac{9}{3} ) or ( \frac{9}{3} )</td>
<td>( \frac{12}{4} ) or ( \frac{12}{4} )</td>
</tr>
<tr>
<td>( \frac{16}{2} ) or ( \frac{16}{2} )</td>
<td>( \frac{18}{3} ) or ( \frac{18}{3} )</td>
<td>( \frac{24}{4} ) or ( \frac{24}{4} )</td>
</tr>
</tbody>
</table>

In applying the time-names to reading exercises it will be found in actual practice that when notes shorter than a semiquaver have to be dealt with, it is easier to adopt as a beat-note one of smaller value than that indicated by the time-signature.

It is now necessary to explain carefully to the pupil the principle to be adopted in adding bar-lines and giving time-signatures to melodies. He has already been brought to feel the accent in music, and to know that the first beat in every bar is the one which bears the strongest feeling of accent. He must now apply this knowledge to the work in hand and decide for himself which sounds appear to him to be the loudest or strongest. He must not think that every melody begins on the first beat in a bar; on the contrary most melodies begin on unaccented beats. To decide which is the first beat the following hints will assist.

1. Long values give more feeling of accent than short ones. Therefore notes of longer value will generally come on first beats.
2. Where all the values are alike, the higher tone is more accented than the lower.
3. If the last note written is a long value, it will be on the first beat of the last bar.
4. Where there is a repetition of any kind, it should occupy a similar place in following bars.
5. Tonic and dominant tones are likely to be accented. When the melody ends with the tonic, it is almost certain to come on the first beat.

In the following exercises the accent is always strict, that is to say, the accented values come on first beats. In the next Grade it will be shown how variety can be obtained without upsetting the feeling of accent in the flow of the music.

In inserting time-signatures to given passages, the pupil should be told how notes are grouped so as to show the beats in a bar—e.g., where there are three distinct groups the time will be triple. Rests are often counted as if they formed part of the groups. In cases where the grouping is more difficult, the pupil must try to discover what time-signatures will cause the beats to come most in accordance with the feeling of accent.
The pupil should now work carefully through all the following exercises.

Set 1. These exercises should be copied out, the bar-lines added, then re-written in the keys a major third above, and a minor third below, the example given. For instance exercise I in A♭-major should be re-written in C-major, and then in F-major.

Set 2. These extracts should be copied out and the time-signatures added. Each exercise should be classified as being in dual (simple) or ternary (compound) time, duple, triple or quadruple. Each extract should also be re-written in notes of double and half value, and the new time-signature added in each case.

Set 3. To these extracts the bar-lines and time-signatures must be added. Let each one be classified as dual (simple) or ternary (compound) duple, triple or quadruple. Let each extract be copied out and re-written (1) in another key (2) on the alto or tenor stave (3) and in notes of half or double the value given.
Division II.

Key and Key-notation.

The training of the ear in the perception of key is best accomplished in the sight-singing class. If this class is impossible, the pupil should endeavour to get daily practice in the recognition of tones, intervals and triads, till considerable facility has been obtained. The standard of sight-singing expected at this stage is shown in the specimen page of tests found at the end of this division.

Before proceeding further it will be well to recapitulate the chief points the pupil has learnt under this division in the earlier Grades. Question him therefore upon the construction of the major scale. Remind him of what is meant by related scales, i.e. those having nearly all their tones in common. For instance, in a major key, the most closely related scales are those on the fifth above and below. These contain each only one tone not found in the central scale.

When the pupil has become perfectly familiar with the major scale and its relations, explain to him the construction of the minor scale. He is familiar with the fact that the tonic triad in a major key is made up of two thirds, the lower of which is a major, the upper a minor third. Now play a minor triad and he will see that the lower third is minor, the upper one major. Explain to him that just as the tonic triad in a major key is always major, so in a minor key it is always minor.

Then make him understand that as this is the case, the intervals in the minor scale must be different from the intervals in a major scale. He knows that the first tetrachord in a major scale is made up of a major second, then another major second, and then a minor second. He knows that to make a major third it is necessary to have two major seconds. Now show him that since the tonic triad in a minor key is minor and has a minor third, this minor third is made by a major second followed by a minor one. Therefore it will be necessary to make the first tetrachord of a minor scale out of a major second, a minor second and then a major second. Illustrate by playing A, B, C, D. When this point is clear, let him write the first tetrachord in major and in minor scales, until he quite understands the difference between the two.

Next refer to the dominant and subdominant triads in the major mode, and show him that both are major, that is to say, both have major thirds at the bottom. Explain that in the minor mode the dominant triad is also major, but the subdominant is minor. Then make him write triads on tonic, subdominant, and dominant in A minor, making the
two first minor and the third major. Now tell him to pick out the notes that do not come in the first tetrachord and which fall between A and its octave. He will see that these are E, F, G♯, and A. Thus the complete minor scale of A stands as follows: A, B, C, D, E, F, G♯, A. Tell the pupil that this scale is called the Harmonic minor scale.

The intervals of this scale are now to be examined. Explain to the pupil that he will find in it four new intervals which are not present in the major scale. There we had only two kinds of fourths, perfect and augmented, and two kinds of fifths, perfect and diminished. In the minor scale we shall find a fourth which is diminished (one semitone less than perfect) and also a fifth that is augmented (one semitone larger than perfect). This shows us that there are three kinds of fourths and also of fifths, which are called respectively perfect, diminished and augmented.

Now play a perfect fourth on the piano, and let the pupil name the interval. Follow it by a diminished fourth which the pupil will naturally hear as a major third. Explain that, since we have no tone between the upper tones of the major third and perfect fourth, the diminished fourth taken by itself has the same sound as the major third. But it is written differently, and when used in a melody it will sound differently, because it covers four tones of the scale instead of three. In the same way impress the fact that the augmented fourth separately is the same interval in size and sound as the diminished fifth, and the augmented fifth is similar to the minor sixth. Illustrate by playing all these intervals for the pupil to hear.

Now refer again to the second minor tetrachord, E F G♯ A, and point out that F—G♯ is an interval larger than a major second. It is called augmented, being one semitone larger than the major second, as the augmented fourth is one semitone larger than perfect. Play the augmented second, and the pupil will hear that it sounds like a minor third, being of the same size. But used in the scale it sounds like a second.

The last new interval is the diminished seventh, which is one semitone smaller than the minor seventh and resembles a major sixth. This should be illustrated at the piano.

The four new intervals introduced by the minor scale are thus the diminished fourth, the augmented fifth, the augmented second, and the diminished seventh.

Impress the fact that the effect of these intervals lies not so much in their actual size as in the number of degrees of the scale which they include, and that this is the reason for naming them thus.

Now write the harmonic minor scale of A, and let the pupil work out all the intervals in turn, classifying each one as either major or minor (or perfect), augmented or diminished.

First let him analyse the scale as regards its seconds.

Tonic to supertonic . . . . major second. Dominant to submediant . . . minor second.

Supertonic to mediant . . . minor second. Submediant to leading-note . augmented second.

Mediant to subdominant . . . major second. Leading-note to tonic . . . minor second.
From this analysis the pupil will find that major seconds are found on the tonic mediant, and subdominant, minor seconds on the supertonic, dominant and leading-note, and an augmented second on the submediant.

Now let the pupil refer to the written scale and the keyboard, and work out the thirds in a similar manner. After going through the process he will find that minor thirds are found on tonic, supertonic, subdominant and leading-note, major thirds on the mediant, dominant and submediant.

Now in a similar manner, classify the fourths.

He will find perfect fourths on the tonic, supertonic, mediant, and dominant, augmented fourths on the subdominant and submediant, and a diminished fourth on the leading-note.

Next the fifths.

He will find perfect fifths on the tonic, subdominant, dominant, and submediant, diminished fifths on the supertonic and leading-note, an augmented fifth on the mediant.

Next the sixths.

Major sixths come on the supertonic, mediant, subdominant, and submediant, minor sixths on the tonic, dominant, and leading-note.

Finally, the sevenths.

On the tonic, mediant, and submediant are found major sevenths; on the supertonic, subdominant and dominant are minor sevenths, and on the leading-note a diminished seventh.

Next explain to the pupil that the major scale, and the minor scale having as its tonic the sixth tone of that major scale, have the same key-signature. On account of this close relationship such a minor scale is termed the Relative minor, and these scales are seen to go in pairs, each major having its relative minor at the minor third below it (or major sixth above). These two scales have all their tones in common, excepting the leading-note in the relative minor, which is a semitone higher than the corresponding tone in the major (the dominant).

Explain that the accidental required to write this leading-note of the minor scale is not put in the signature, because the people who invented the way of writing music did not use the leading-note, but that we now always require it, and therefore we add the accidental.

Let the pupil write major scales and their relative minors that he may see at once how like they are.

Show him that as the signatures are the same, it is impossible to say from the signature only whether any piece is in the major or relative minor, and that to do so it is necessary to look in the music to see if the leading-note of the minor scale is present or not.

Now let the pupil write the signatures to all major keys, and name the relative minors of each, mentioning also the degree that is raised in the minor key.

The minor signatures are now given.
Minor key-signatures.
In addition to the relationship existing between major keys and related majors and minors, a certain bond exists between major and minor scales which start from the same key-note.

The two keys cannot be said to be related in the same way as are the major and relative minor, their construction as regards full-tones and semitones must necessarily be different; their chief bond of union therefore is the fact that they start from the same tonic.

As will be seen from the example given below to change a major scale into a minor it is necessary to flatten the third and sixth tones.

When the harmonic minor scale has been thoroughly mastered, tell the pupil that another type exists. He will remember that between the sixth and seventh tones there is an augmented second. Play this interval to him and let him hear that it is not so pleasant and easy to sing as a major or minor second. Then tell him that in order to get rid of this difficult and unpleasant interval another form of the scale is used in which the last tetrachord is exactly the same as that of a major scale, but that this type is generally used in going up only. In coming down both the sixth and seventh tones are used just as they appear in the signature. This scale is called the Melodic minor.

The pupil will now understand that, comparing the two types of the minor scale with the relative major, in the harmonic minor the tones are the same as the major with the exception of the leading-note; in the melodic minor both the sixth and seventh tones differ from the major in going up, but are the same coming down.

Examples of all three scales are now given:

1. Unaltered Minor scale.
   ![Unaltered Minor scale diagram]

2. Harmonic Minor scale.
   ![Harmonic Minor scale diagram]

3. Melodic Minor scale.
   ![Melodic Minor scale diagram]
The pupil should now be encouraged to write and practise his scales in groups. He should start with a given major scale, say C, and write it with its nearest related major scales (i.e. the fifth above and below), and the relative minors of all three. In this way his perception of key-relationship must develop.

An example of this manner of writing exercises is given as follows.

**C major with relative minor in harmonic and melodic types.**

```
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
```

```
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
```

```
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
```

```
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
```

**G major with relative minor in harmonic and melodic types.**

```
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
```

```
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
```

*Hint for practice.*
F major will relate minor harmonic and melodic types.
Solfa Names adapted to the Minor Mode.

<table>
<thead>
<tr>
<th>Major</th>
<th>Harmonic Minor</th>
<th>Melodic Minor 1. Ascending</th>
<th>Melodic Minor 2. Descending</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Doh</td>
<td>Doh</td>
<td>Doh</td>
</tr>
<tr>
<td>7</td>
<td>Te</td>
<td>Te</td>
<td>Taw</td>
</tr>
<tr>
<td>6</td>
<td>Lah</td>
<td>Lah</td>
<td>Law</td>
</tr>
<tr>
<td>5</td>
<td>Soh</td>
<td>Soh</td>
<td>Soh</td>
</tr>
<tr>
<td>4</td>
<td>Fah</td>
<td>Fah</td>
<td>Fah</td>
</tr>
<tr>
<td>3</td>
<td>Me</td>
<td>Maw</td>
<td>Maw</td>
</tr>
<tr>
<td>2</td>
<td>Ray</td>
<td>Ray</td>
<td>Ray</td>
</tr>
<tr>
<td>1</td>
<td>Doh</td>
<td>Doh</td>
<td>Doh</td>
</tr>
</tbody>
</table>

Pupils should now take the following minor chants for transposition into their daily practice. The harmonies implied are those of tonic, dominant and subdominant in root position only. Full particulars of the manner in which these chants should be attempted will be found in Grade II p. 22. If the instructions given there are faithfully followed, by this time the pupil will be gaining some facility in playing in different keys. The Solfa names should be used as given above.

Elementary Two-part Minor Chants for Transposition.

1.

2.

3.

4.

5.

6.
When the pupil is familiar with all the scales, major and minor, and the three principal triads of each, proceed to teach the remaining diatonic triads.

Take the major scale first, and let the pupil find out for himself on the piano that the triads on the supertonic, mediant and submediant, are all minor.

Now let him take the triad on the leading-note, and he will find that it sounds different from the others. Let him examine the thirds, and he will see that, instead of one major and one minor third, there are two minor ones, which when put together make a diminished fifth. This is called the diminished triad. Let him notice the sound of this chord, weak and unsatisfactory when compared with the major and minor triads.

Tell him that any chord which is not a major or minor triad cannot stand by itself, but requires something more to follow it, and that such a chord is named a discord or dissonance, or is said to be dissonant. In the same way the major and minor triads are called concords or consonances, or are said to be consonant. The triad on the leading-note is the only one in the major scale that is a dissonance.

Now play various triads for the pupil to name by ear. Give the tonic first, and after each combination has been heard, let the pupil say "major triad on the tonic", "minor triad on the submediant" &c. This description of the chord greatly assists in its recognition by the pupil.
Now show him this example to make the difference between the triads quite clear.

Key C major.

Major Minor Minor Major Major Minor Diminished

Practice in transposition in the major chants (p. 30) should be commenced at this stage.

Now let the pupil examine at the piano the triads of the minor scale (harmonic minor). He should analyse the thirds of each triad as before, and name the triad, and when he reaches the mediant, he will find two major thirds. Explain that this is the fourth kind of triad, and is called augmented because it covers an augmented fifth. It is the opposite of the diminished triad, having two major instead of two minor thirds. Now let him play again the diminished triad on the supertonic and notice the difference in character between the two. Both are dissonances, but one is soft and weak, the other harsh and ugly.

Tell the pupil that each kind of chord varies from the others in its character, and this character is caused by the way that the thirds are arranged in it. Each major third has a very decided character of its own, and therefore two major thirds, put together, fight against one another and make an ugly discord; whereas minor thirds have a gentle yielding character, and so when two minor thirds are put together they make a weak uncertain type of discord. But one major and one minor third together give the best effect, and therefore the major and minor triads are the principal or standard ones, and the others are less used.

Now proceed with the analysis, and draw the pupil's attention to the position of the third major triad of the key, which comes upon the submediant instead of the subdominant. Sum the triads up as follows: minor, on the tonic and subdominant; major, on the dominant and submediant; augmented, on the mediant; diminished, on the supertonic and leading-note. The pupil will now see that instead of the single dissonant triad of the major scale, the minor scale has three dissonant triads, of which one is augmented.

Now give the pupil practice in hearing and naming these triads by ear, in the same way as the triads of the major scale. Afterwards show him the following written example of these triads.

The pupil can now undertake the transposition of minor chants given on p. 31.
Advanced Two-part Major Chants for Transposition.

1. [Musical notation image]

2. [Musical notation image]

3. [Musical notation image]

4. [Musical notation image]

5. [Musical notation image]

6. [Musical notation image]

7. [Musical notation image]

8. [Musical notation image]

9. [Musical notation image]

10. [Musical notation image]

11. [Musical notation image]

12. [Musical notation image]
Advanced Two-part Minor Chants for Transposition.

The pupil must now complete his study of intervals. Tell him therefore that it is possible for all major intervals to become augmented and for all minor intervals to be diminished, which means that they can be made one semitone larger or smaller as are perfect intervals. Most of these intervals do not appear in the scale, but they are used in music.

Take first the thirds. The interval of the scale next smaller than the minor third is a major second, so the diminished third is of the same size as the major second. The interval next larger than the major third is the perfect fourth, so the augmented third and perfect fourth will sound alike, in the same way as the major third and
diminished fourth are similar. This overlapping of intervals may at first prove difficult to grasp and must be assisted by reference to their notation.

<table>
<thead>
<tr>
<th>Diminished</th>
<th>Minor</th>
<th>Major</th>
<th>Augmented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 2nd A—B</td>
<td>Aug. 2nd A—B♯</td>
<td>Dim. 4th A—Db</td>
<td>Perfect 4th A—D</td>
</tr>
</tbody>
</table>

Let the pupil play these intervals on the piano and he will find that the same piano-key must be used for C♯ as for B, one piano-key for C and B♯, one for C♯ and D♯, and one for Cx and D.

Next explain the sixths in the same manner, showing how they are overlapped by the perfect and augmented fifths on one hand and the diminished and minor sevenths on the other.

<table>
<thead>
<tr>
<th>Diminished</th>
<th>Minor</th>
<th>Major</th>
<th>Augmented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfect 5th A—E</td>
<td>Aug. 5th A—E♯</td>
<td>Dim. 7th A—G♯</td>
<td>Minor 7th A—G</td>
</tr>
</tbody>
</table>

When this is fully grasped, proceed with seconds and sevenths. Explain that the diminished second is an enharmonic writing of the unison, and the augmented seventh similar to the octave, and that it is seldom written, the octave being generally used instead.

<table>
<thead>
<tr>
<th>Diminished</th>
<th>Minor</th>
<th>Major</th>
<th>Augmented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unison</td>
<td>Dim. 3rd A—C♯</td>
<td>Minor 3rd A—C</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diminished</th>
<th>Minor</th>
<th>Major</th>
<th>Augmented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 6th A—F♯</td>
<td>Aug. 6th A—Fx</td>
<td>Dim. 8th A—Ab</td>
<td>Octave</td>
</tr>
</tbody>
</table>

The pupil will now see that intervals can be of four kinds, major, minor, diminished and augmented, but that intervals like fourths and fifths which have not the variation of major and minor are called perfect, and are of only three kinds. Show him the following notation of fourths and fifths.

<table>
<thead>
<tr>
<th>Diminished</th>
<th>Perfect</th>
<th>Augmented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 3rd A—C</td>
<td>Aug. 3rd A—Cx</td>
<td>Dim. 5th A—Eb</td>
</tr>
</tbody>
</table>
Give much practice in hearing and naming by ear intervals of all sizes and of various pitch. The pupil should now state the two names of each interval and also the names of the tones composing each. In this way a thorough knowledge of intervals will be acquired.

As a help to naming intervals quickly, the pupil should be told that every interval above the tonic in a major scale is a major or perfect interval. If, therefore, when two tones are given the upper one comes in the scale of which the lower one is tonic, the interval is major or perfect; if the upper tone is a semitone higher than any tone of that scale, the interval is augmented; if a semitone lower, the interval is minor or diminished.

Intervals greater than an octave are called compound intervals. They resemble in every respect the intervals an octave lower. Thus a ninth is the same as a second, an octave lower; a tenth the same as a third, and so on. To invert compound intervals one of the tones must be moved two octaves higher or lower.

The pupil should now work through the following exercises for adding key-signatures to melodies, and naming intervals from notation. It is suggested that one or two of these exercises, together with one or two of those given under Division I, should be done as home-work between each lesson. By following this plan, the teacher can feel confidence that nothing is being omitted, but that the pupil is getting practice in all departments of work. All exercises should be copied into the pupil’s M.S. book. Those given for key-signatures to be added may also be used for re-writing in different keys, and using a different clef.

In order to find the key-signatures required, the following instructions should be given to the pupil.

The leading-note must first be found. Where there are sharps, the leading-note degree is that on which the last sharp in the signature would be placed in a major key. Let the pupil take out all the sharps in the exercise, and the one that would be written "last" in a key-signature will show the leading-note. For example, the key of B major has five sharps, F#, C#, G#, D#, A#. the last sharp A indicates the leading-note.

If one double-sharp is used, this will probably be the leading-note of a minor key.

Where there are only flats and naturals the rule is that the natural degree which would be sharpened "last" in a key-signature will show the leading-note. Thus in the key of C it will be found that if all the degrees were sharpened B would be the last; B is therefore the leading-note.
When the leading-note has been discovered, the next question will be the mode in which the passage is written. This will be a matter of no difficulty, for in the major mode the third is always a major third above the key-note; in the minor mode, a minor third. The pupil will therefore determine the key first by finding the leading-note, then he will take the tonic a semitone above the leading-note and finally look at the third above the tonic to decide if the passage is in the major or minor mode.

---

Exercises for finding Key-signatures.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9.
Exercises in Naming Intervals.

These intervals should be copied out, named, and the keys given in which each one considered individually would occur. The inversions should also be written out and the same process repeated.
Specimen tests for Sight-singing.
Division III.

Technique.

Six sets of exercises are now given to illustrate different points of technique. As in the former grades, all exercises should be practised with separate hands, and not faster than $\frac{m}{4} = 66$.

A few general remarks in reference to each set are now given.

Exercises for giving strength and independence in finger action.

The hand should be placed in a good position over the piano keys, and be kept perfectly still and steady while the exercise is played. The fingers should be well rounded from the second joint, and should keep the same position when at rest on the key, in the act of striking, or when raised, ready for attack. The action of the finger must come from the knuckle joint, and must be rapid and strong. From the beginning, the pupil must be taught to attack boldly, that his touch may obtain body and grip. The greatest care will however be needed to avoid arm pressure and stiffness. Watchfulness must also be shown towards preventing movements of the fingers other than those needed for performing the exercise. The player must sit in an easy natural position, which will enable him to control his movements.

\[\text{Finger Exercises.}\]
Exercises for passing the thumb in scale and arpeggio playing.

Exercises for the thumb.

In Exercises 5 and 6 great care must be taken that in holding down the two keys, the hand does not stiffen, or become rigid. The hand should take a natural easy position with the fingers lightly pressing down the d and f in the centre of the key. This position will ensure the proper angle of the thumb. If a good position is taken, the thumb will pass easily backwards and forwards playing the intervals given. Much care must be taken to avoid movement of either hand or arm, and to avoid stiffness and arm pressure throughout all these exercises. Any necessary movement must come from the sideways movement of the wrist, not from the movement of the elbow. Care must be taken that the fingers not playing should be absolutely in repose, and curved in a playing position. The tendency of the fourth and fifth fingers to protrude must be checked.
Exercise for wrist staccato.

This exercise in sixths is intended to be preparatory to staccato octave playing. With the thumb and little finger, the hand should measure the size of a sixth and retain this position throughout the exercise. The fingers should be curved, and the hand raised well up from the wrist in preparation for striking the keys. The movements of striking the keys and the upward movement must be accomplished rapidly without any arm movement, merely with a swing from the wrist. The exercise-movements should however be performed in strict time.

In playing staccato from the wrist (single notes, sixths or octaves) the tendency is for the hand to drop midway, and then on to the keys, thus causing two movements instead of one. Much watchfulness will be needed to prevent this fault. The movements up and down must be decisive, clear, and rapid, with an easy natural motion from the wrist.
Exercise for broken chord playing.

The hand must be spread out, so that the fingers lie well over the keys to be struck. Great attention must be given to correct fingering, and good finger action from the knuckle. The fingers should, in turn, be raised to an equal height.

Exercise for finger staccato.

In this exercise, the hand takes a good position with the fingers well over the keys. The fingers must be curved and remain curved. Finger staccato can be performed from the knuckle joint only without movement of the finger, and the least possible movement of the wrist. The arm must be held very steady and quiet.

Exercise in preparation for legato octaves.

These legato sixths must be held while the hand performs two movements. At count one, the wrist drops as low as it can while the thumb and little finger hold down the sixth. On count two the reverse process is taken, and this time the wrist is raised as high as possible. On count three, the hand is raised from the first sixth, and falls on to the second sixth while the wrist sinks as before. This process is continued throughout the whole exercise.

All the foregoing remarks apply equally to the left as well as the right hand.
**Division IV.**

**Reading.**

This division contains four sets of exercises.

1. **EXERCISES**, without time, written for right or left hands separately. These are in all major and minor keys, and are written over intervals up to and including the octave, also using leger lines.

   The fingering is given and the aim of the pupil should be to read these exercises without glancing at his hand.

2. **MELODIES**, containing all the difficulties named above but with time difficulties in addition.

   The fingering, phrasing, and marks of expression should receive much attention.

3. **EXERCISES** for reading combinations of notes in any major or minor key. Leger lines are used, also accidentals of all kinds.

4. **EXERCISES** written for the simultaneous playing of both hands, and combining all the difficulties of sets 1, 2, and 3.

---

*Set 1.*

![Sheet Music](image)

*Set 2.*

![Sheet Music](image)

*Set 3.*

![Sheet Music](image)
Set IV.

1.

2.

3.

4.
Explaination of French Terms used in Music.

Bémol, the flat sign.
Blanche, minim (\( \)).
Croche, quaver (\( \)).
Détaché, detached staccato.
Dièse, the sharp sign.
Échelle, scale.
Intime, heartfelt.
Largement, in a broad style.
Légèremment, lightly.
Main, hand.
Main droite, right hand.
Main gauche, left hand.

Noire, crotchet (\( \)).
Note sensible, leading-note.
Modéré, moderate.
Peu à peu, little by little.
Sans, without.
Soutenu, sustained.
Temps, time, beat.
Tierce, third.
Toujours, always.
Trait, a run.
Très, very.
Explanation of German Terms used in Music.

Abendlied, evening song.
Achtelnote, quaver (♩).
Allmählich, little by little.
Belebt, animated.
Bewegt, with movement.
Durchaus, throughout.
Dur, major.
Einleitung, introduction.
Erlöschend, growing weaker.
Etwas, somewhat.
Feierlich, majestic.
Fermate, a pause.
Halbnote, minim (♩).  
Immer, always.
Innig, heartfelt.
Langsam, slow.
Lebhaft, quick, lively.
Leicht, easy or light.
Leidenschaftlich, passionate.
Lieblich, graceful.
Lustig, merry.
Mäßig, moderate.
Moll, minor.
Plötzlich, suddenly.
Rasch, quick.
Ruhig, quiet.
Schleppend, dragging (the time).
Schnell, quick.
Sehnsüchtig, longing.
Sehr, very.
Takt, a bar or time.
Terz, third.
Tief, low.
Träumerisch, dreamy.
Viertel, crotchet (♩).
Wenig, little.
Zeit, time.
Ziemlich, moderate.

Theory Questions.

1. Which tones of the minor scale differ in its harmonic and melodic types?
2. Name three scales in which the notes E flat and A natural occur.
3. Write the scale of G♭ minor in both its harmonic and melodic types.
5. Write three scales in which the notes E natural and B♯ occur.
6. In what minor scales do double sharps occur?
7. Write, in both harmonic and melodic forms the minor scales that have four sharps, six sharps, and five flats in their signatures.
8. Explain the following signatures.

\[
\begin{array}{cccccccc}
9 & 8 & 6 & 4 & 2 & 12 & 10 & 8 \\
8 & 4 & 8 & 2 & 16 & 8 & 4 & 8 \\
\end{array}
\]

Classify them as duple, triple, or quadruple—dual (simple) or ternary (compound).
9. Write a triplet and a quintuplet of the value of (1) a minim (2) a semibreve (3) a quaver.
10. Explain the difference between dual (simple) and ternary (compound) time.
11. How should a double sharp be contradicted, if it is desired to alter it into a sharp?

12. Add rests to the following so as to make a complete bar in each example.

\[ \begin{array}{c|c|c|c}
\; & \; & \; & \\
\end{array} \]

13. Write two bars in each of the following times

\[ \begin{array}{ccccccc}
3 & 2 & 2 & 12 & 3 & 6 & \\
4 & 8 & 16 & 4 & 8 & 16 & \\
\end{array} \]

14. Name the leading-note in each of these keys: F major C# minor F# major, C minor G# minor G minor.

15. Explain the means you employ in finding out whether a passage is in a major key or its relative minor.

16. Write the leading-note in Bb minor, the dominant in Ab major, the supertonic in C# minor, the submediant in C minor, the subdominant in F major.

17. In what scales, major and minor, can the following notes occur?

\[ \begin{array}{c|c|c|c}
\; & \; & \; & \\
\end{array} \]

18. Write in the Bass stave the key-signatures of B major and Eb minor.

19. Write in their harmonic and melodic types, the minor scales that have three, five, or seven sharps in their signatures.

20. Write the descending melodic minor scales of Eb F# A and G#.

21. What minor keys have three, four, six or seven sharps, and two, five, or seven flats?

22. In the Bass stave, write out the following key-signatures. F# minor, D# minor, Ab minor, G minor, B minor.

23. Write the following scales without prefixing key-signatures but using accidentals when required: G# melodic minor, F# major, Bb harmonic minor.

24. Write ascending harmonic minor scales containing the following intervals, and prefix the key-signatures.
25. Give the signatures of the following keys, G minor, B major, A♭ minor, F♯ minor, F♭ major, and G♭ major.

26. Write the following scales in their harmonic and melodic types. G minor, G♯ minor, C minor, D♭ minor.

27. Name the keys, both major and minor which have for their key-signatures three sharps, four flats, one flat, six sharps, five flats.

28. Write one octave ascending and descending of each of the following scales.
   - D♭ minor melodic form, beginning on F♯
   - B♭ .. harmonic .. .. .. F
   - F .. melodic .. .. .. F.

29. Write harmonic minor scales on F and C♯.

30. Write the following major scales with their relative and tonic minor: E♭, F, C♯ and D.

31. What is the difference between Relative minor and Tonic minor?