

## Music Department.

All communications for this department may, until further notice, be addressed to A. T. Cringan, 23 Avenue St., Toronto.

### TIME.

THE object of Time-exercises at this stage should be :  
1st. To develop an appreciation of the regularity of pulses and accents in music.

2nd. To enable pupils to distinguish between tones of one, and two or more pulses in length.

3rd. To train the eye to read the notation of above divisions of rhythm.

### EXAMPLES OF METHOD.

Pupils clap hands softly while singing TAA TAA TAA TAA on one tone, at any rate of speed indicated by teacher's pointer. When a change is made to a faster or slower rate of speed, the singing must cease while the teacher counts a few pulses at the rate required.

Vary the exercise by changing the measure frequently. Pupils count ONE, two, ONE, two; or ONE, two, three, ONE, two, three, with emphasis on ONE.

When this has been sufficiently well sung, pupils may be requested to sing Two-pulse-measure or Three-pulse-measure, the teacher simply indicating the rate of movement without giving any special sign for the strong accent.

Short exercises containing few difficulties will be found most useful in training the eye and ear in teaching time.

Write the following exercise on the black-board :

### Key D.

a | d :m | s :s | s :m | d :- ||

Question on Measure, Accent, Length of Tones, and Time-names.

Direct pupils to sing to Time-names on one tone; to Sol-fa on one tone, and to Sol-fa in tune. When this has been sung successfully, intimate that a change will be made, and request pupils to watch closely while this is being done. Alter the exercise into

c | d :m | s :- | s :m | d :- ||

Question on alteration. Direct pupils to sing to Time-names and Sol-fa as above. Whenever the exercise has been correctly sung, it should be altered and taught as above. The Time-names may be gradually discontinued as the pupils gain confidence in Sol-fa-ing at sight. The order in which the tones are first given should be preserved throughout (repeated tones excepted), in order that no difficulties of Tune may interfere with the study of Time.

The "unexpected" will be the chief source of difficulty in this form of exercise. It has been said that "the ear remembers and expects." This truism will serve to explain one-half of the difficulties to be met with in teaching music. Let the above exercise be altered into

c | d :m | s :- | m :- | d :- ||

and note the result. It will, almost invariably be noticed that the *m* in third measure will receive one pulse only, and displacement of accent will consequently ensue. The explanation of this is to be found in a comparison of the first two with the last two measures. Every tune, however simple, divides naturally into at least two sections, which should be combined according to a definite rhythmic or melodic form. In the first section of the above exercise we have an example of the rhythm TAA, TAA, TAA, AA, which is followed by a change of rhythm in the second section. In singing this, the ear remembers the rhythm of the first section and expects the same in the second section, hence the surprise and consequent confusion when TAA, AA is met with, instead of TAA, TAA. Exercises of this

sort should be freely used in order that pupils may form the habit of singing what is written for them, regardless of the unexpected.

Examples of exercises to be studied on above plan :—

### Ex. 1.—Key D. PRIMARY TWO-PULSE MEASURE.

a. | d :m | s :s | s :m | d :- ||

b. | d :m | s :- | m :- | d :- ||

c. | d :- | m :- | s :m | d :- ||

d. | d :m | s :- | m :- | d :- ||

e. | d :m | s :- | - :m | d :- ||

f. | d :- | - :m | s :m | d :- ||

g. | d :- | m :s | s :m | d :- ||

### Ex. 2.—Key D. SECONDARY TWO-PULSE MEASURE.

a. :d | m :- | s :m | d :- | - ||

b. :d | m :m | s :- | s :m | d ||

c. :d | m :- | - :s | m :- | d ||

d. :d | m s | s :- | - :m | d ||

e. :d | m :- | - :m | s :m | d ||

f. :d | m :m | s :- | - :m | d ||

g. :d | m :- | s :- | m :- | d ||

### Ex. 3.—Key C. PRIMARY THREE-PULSE MEASURE.

a. | d :d :d | m :m :m | s :s :s | d' :- :- ||

b. | d :- :d | m :- :m | s :- :s | d' :- :- ||

c. | d :d :d | m :- :- | s :s :s | d' :- :- ||

d. | d :d :d | m :- :m | s :- :s | d' :- :- ||

e. | d :- :- | m :m :m | s :- :- | d' :- :- ||

f. | d :- :d | m :m :- | s :s :- | d' :- :- ||

g. | d :d :- | m :- :m | s :s :- | d' :- :- ||

The last example may be written in Secondary Three-pulse Measure by beginning on on the last pulse of the measure and deducting one pulse from the last note, thus :—

a. :d | d :d :d | m :m :m | s :s :s | d' :- :- ||

Where pupils experience a difficulty in singing continued tones, they may be allowed to intensify the vowel sound in each continuation. In this manner a *doh* which is three pulses in length will be sung as *doh-oh-oh*, and *me* as *me-e-e*, etc.

### No life

Can be pure in its purpose and strong in its strife,  
And all life not be purer and stronger thereby.

"WHAT boots it, then, in what splendid colonnades he wearies his packhorses, in what shady park he strolls, how many lots he owns next to the Forum, how many palaces he has purchased? No bad man is happy."—JUVENAL.

## English Department.

All communications for this department should be sent to W. H. Huston, M.A., care of THE EDUCATIONAL JOURNAL, Toronto, not later than the 5th of each month.

### ENTRANCE LITERATURE.

#### EDINBURGH AFTER FLODDEN.

BY R. L.

BEFORE beginning the study of this piece spend some time on the author. Tell the scholars that you wish them to find out as much as they can about him. If possible, get the scholars deeply interested in him as a man. Our object in teaching literature is to give children a pleasure in reading, and the power of picking out what is beautiful in the books they read. If only you can get your pupils interested in the author you will have very little difficulty in interesting them in what the author says.

James IV. and Flodden Field should be described by the teacher as vividly as possible. "Marmion" will be a great help to him in getting up this description. As the present poem is almost entirely a description of the effect of the death of James and the disaster at Flodden on the people of Edinburgh, a child is not likely to be able to appreciate the poem unless he is perfectly familiar with both occurrences.

The simplicity and vigor of this extract makes it a very suitable one for young students. The teacher will notice that almost every stanza contains a vivid word picture. These should be dwelt upon by him. The scholars should be asked to point them out and try to put them in their own words. Sometimes the teacher might substitute a word of his own for one in the poem and get scholars to tell which they would prefer, and why they would prefer it.

I. "News of Battle."—Notice how full of energy and excitement this expression is. How quickly by its use the author carries us back to the state of Edinburgh on that memorable morning after the battle of Flodden, nearly 400 years ago. Into the first eight lines of this piece the poet has breathed a spirit of joyousness and confidence. Observe how the author makes the people use "news of triumph" as synonymous with news of battle.

In the lines that follow there is a gradual transition from exultation to fear. The fiery beacons seen the night before upon the hill tops are regarded by the citizens as heralds of a bloody battle. Macauley's "Armada" gives a very animated description of the lighting of these signal fires. The atmospheric phenomenon—called the Northern lights—so common in Canada, is represented by the poet as an addition to the anxiety of the superstitious townspeople. According to his graphic description, their eyes saw in it a supernatural display (so fearful that the sky trembled in terror), made to celebrate the entrance of departed heroes into the spirit world.

II. After these recollections the confidence of the citizens gives place to an intense dread of some threatening calamity. Notice the eager anxiety expressed in the lines,

"Warder—warder! open quickly,  
Man—is this a time to wait?"

The poet skilfully places the agonized hurry of the crowd in contrast with the slow swinging of the city gate. Get scholars to see that in the expression, "a murmur long and loud," by the alliteration of "l" and "m," and by the repetition of long vowels, the poet makes this line resemble in sound the murmur he is describing.

"Bursts from out the bending crowd."—The crowd is swaying backward and forward in its eagerness to catch a glimpse of the messenger. "Bursts" strongly impresses us with a sense of the deep feeling of the crowd. "From out," represents the murmur as coming from the whole crowd as from one man.

Throughout this poem a very effective use is made of suspense. The reader has been forced to wait a long time before he sees the messenger, and he will have to wait much longer before he hears