

THE MODULATOR, PARTLY EXTENDED.

FLAT KEYS. B $\flat$ F		NATURAL KEY. C	SHARP KEYS. G D	
l	r ¹	s ¹	d ¹	f ¹
			t	m ¹
a	d ¹	f ¹		
	t ¹	m ¹	l	r ¹
f				
m	l	r ¹	s	d ¹
			t	
r	s	O ¹ DOH ¹	f	
		B TE	m	l
d	f	ta le		
t ₁	m	A LAH	r	s
		la se		
l ₁	r	G SOH	d	f
		fe	t ¹	m
s ₁	d	F FAH		
	t ₁	E ME	l ₁	r
f ₁		ma re		
m	l	D RAY	s ₁	d
		ra de	t ₁	
r ₁	s ₁	C DOH	f ₁	
		t ₁	m ₁	l ₁
d ₁	f ₁			
t ₁	m ₁	l ₁	r ₁	s ₁
l ₁	r ₁	s ₁	d ₁	f ₁

(3) The notation of time in the established system is indicated by the formation of the symbol called a note, whether open or closed, with or without a stem, hooks, &c., and the bar or measure is taken as the unit. In the Tonic Sol-fa time is denoted by accents, in a manner similar to that used in scanning verse, and a pulse or regular time-beat is the unit. A long, heavy down-stroke shows the strong accent; a thin, short one the medium, and a colon the weak. The space between two accent marks is called a pulse, and two or more pulses, according to the time required, form a measure, corresponding to the bar in the old notation. These are indicated as follows:

TWO PULSE MEASURE.	THREE PULSE MEASURE.	FOUR PULSE MEASURE.	SIX PULSE MEASURE.
{ S W }	{ S W W }	{ S W M W }	{ S W W M W W }

The double bar is placed at the finish of a piece of music, and the bracket shows the parts which are to be sung together, such as first and second treble; or first treble, second, and bass, &c., or words and music only. I have used the letters S, M, and W for strong,

medium, and weak to indicate the pulses and the general expression. Some musical phrases are sung loud and are then marked with *f* or *ff* (*forte*, *fortissimo*), and others soft, marked *p* or *pp* (*piano*, *pianissimo*), but this does not interfere with the general accentuation of every measure.

The continuation of a tone beyond one pulse is indicated by a dash in the following pulse, or as many as are required, thus:

d : d | d : — | d : — | — : — |

The half pulse is shown by a period (.) ; the quarter by a comma (,) ; and one-third by an inverted comma ('). The absence of any note or sign signifies that the pulse is silent, or a rest, as follows:

SUBDIVISIONS OF TIME.

HALF PULSE TONES.—Indicated by a dot in the middle of the pulse space	{ d . d : d . d }
PULSE-AND-HALF TONES	{ d : — . d }
QUARTER-PULSE TONES.—Indicated by a comma in the middle of each half pulse	{ d , d , d , d : d , d , d , d }
TWO QUARTERS AND A HALF, and a half and two quarters	{ d , d , d : d . d , d }
THREE-QUARTERS AND A QUARTER.	{ d . , d : d . , d }
THIRDS of a Pulse.—Indicated by inverted commas	{ d , d , d : d , d , d }
SILENCES (Rests) are indicated by the absence of notes in the pulse divisions, i. e., vacant space	{ d . : . d }
	{ d , d , d , : , d , d , d }

KEY D.

THREE-PULSE MEASURE.

{ d : d : d m : m : m d : m : s d ¹ : — : — }	
{ d : d : d d : — : — m : m : m m : — : — }	
{ d ¹ : d ¹ : d ¹ s : s : s d ¹ : s : m d : — : — }	
{ m : m : m m : — : — m : s : m d : — : — }	

In this exercise one voice or number of voices sings the upper line, and another the lower.

SIX-PULSE MEASURE.

KEY D. Round in four parts.

{ d : d : d d : d : d m : — : r d : — : — }	
{ Mer-ri - ly, mer - ri - ly, sound the horn;	
{ m : m : m m : m : m s : — : s m : — : — }	
{ Cheer - i - ly, cheer - i - ly, Jer the lawn;	
{ s : — : s s : — : s s : — : s s : — : — }	
{ Let it ring out loud and long;	
{ d ¹ : — : — s : — : — d ¹ : — : — s : — : — }	
{ On - - ward, On - - ward.	

In singing rounds the second voice commences when the first arrives at the note marked with an asterisk, and the third and fourth voices follow successively in the same manner. Rounds are excellent exercises for learning time, which may be marked in three-pulse measure by moving the hand downward for the first pulse in each measure, to the right for the second, and up for the third. In six-pulse do the same twice, but faster. Learn the Sol-fa syllables before the words of the tune are attempted.