

For the Review

Notes for Teaching Music by the Tonic Sol-fa Notation.

THIRD PAPER

The following is the substance of a paper by Dr. A. E. Winship on "Music in Schools":

We teach singing for character, for enjoyment, for the home.

That which singing may accomplish for man is every way as important to the man and to the world as that which is accomplished by arithmetic, geography, language or drawing. It is not as important as reading, which really counts for as much as all the other branches.

Singing is closely related to health, to choices, to intellectual activity,—consequently it is vital to the character. A man's success in life depends largely upon his courage, peace of mind, freshness, hopefulness, and elasticity. Singing is helpful in all these directions.

We must get more out of singing than a knowledge of the scale or ability to sing a song. Music teaching in schools must do for the child in thought, sympathy and choice all that it is capable of accomplishing. Thinking and singing ought to be companions.

The enthusiasm for intellectual activity in the school room dates from the time that singing in the public schools was so enthusiastically introduced.

Singing should be taught almost wholly for its effects aside from ability to sing. Singing cannot be well taught that does not, while making intelligent singers, benefit the whole physical being through attitude, breathing, and vocal elasticity; that does not heighten the thought more keen, that does not give greater power of abstract conception; that does not make choices more correct, the moral perceptions more accurate, the disposition more uniform.

Singing is to be taught the whole child. His entire being, mentally, physically, industrially, morally, is to be vibrant with health, elasticity, energy and cheerfulness. Like most branches it needs to be taught from the lowest grade to the highest. It is needed for patriotism, morality, health, for lightening discipline, making school attendance more regular, school management easier, study more interesting, recitation more spirited.

What the wings are to the bird, the blossom to the plant, the juice to the fruit, the eye to the face, fervency to the voice, singing is to the school.

Continue the breathing exercises followed by singing a long sustained tone about F or G to the vocal sound *ai* after taking in a full breath. Be careful that all keep the teeth well opened, also that the

vocalized stream of air strikes the palate near the root of the upper teeth. Let the teacher pass along the lines and listen to each pupil to ascertain that he is singing in tune. If not help the pupil to raise or lower his voice to the right pitch. Where the pupil still fails, ask him to listen whilst the others sing. Sing again to *ai*, but in the same breath change to *ah*, and be careful that the sound keeps forward and does not go back as it is apt to do. These exercises are to secure pure and good tone.

Still drill the class well on the notes of the Doh chord. If the class have difficulty in taking *m* in ascending from *d* then remind them of the calm, peaceful character of that note, and sing *d s m d*, dwelling on the *m*, and then again try *d m s m d*. The class may also fail to sing *m* coming from upper *d*, which we call *onedoh*, and write thus *d'*, then come away from modulator, impress on the minds of the class the character of *m*, and go back and point *d'm*, and the class will most probably sing the note correctly.

Accent and Time.—In last lesson we spoke of 2-pulse measure, where each second beat has the strong accent, and the other pulse has the weak accent. Sometimes the strong accent is on every third beat. Let the teacher sing to one tone | *La la la* | *La la la* | *La la la* | and ask the pupils to tell where the strong accent falls; then sing the syllables in the same way. Then sing a succession of *ds* in the same way. Ask the pupils to write the notes to show the accent:

| *d:d:d* | *d:d:d* | *d:d:d* |

Then get the pupils to sing each note of the chord the same way. Then *d* to first measure; *m* to second, *s* to third, and *d'* to a fourth.

In the same way treat an exercise beginning with the third beat of the measure:

d | *d:d:d* | *d:d:d* | *d:d* |

Tell the class that if we have one pulse of a measure at the beginning of the exercise we require what is necessary to complete the measure at the end of the exercise.

The time name for a note, one pulse or beat is *taa*, and if the note is continued a second beat *aa*, thus:

| *d:d* | *d:—* |
taa taa taa-aa.

The exercises on time and tune will be made more interesting if one section sing the one note *d*, giving the accent distinctly, while the other sings the exercise, then changing parts:

| *d:d* | *s:s* | *m:—* | *s:s* | *d:m* | *s:—* | *s:m* | *s:s* | *d:—* ||
| *d:d* | *d:d* | *d:—* | *d:d* | *d:d* | *d:—* | *d:d* | *d:d* | *d:—* ||

In each lesson remember to give ear exercises.

A.