

For the REVIEW.]

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

SIXTEENTH PAPER.

Remember that the mental effects of the tones are cumulative—the more they are studied the more they are felt and the more they help the production of the true tones. Many adults, not naturally musical, say that they can only get the tones by thinking upon the character of the tones. When *d* is frequently repeated in a strain its effect is more clearly felt than when the three tones *d m s* are sung.

The teacher may help the pupils to catch the effect of these three tones, or impress the effect, if they have already felt them, by such phrases as these sung to *lah* slowly:

- Key F—
1 | *d : d | d : s | d : — | d : s | d : m | d : d | d : —* ||
Key E—
2 | *m : m | m : d | m : — | s : m | m : d | m : m | m : —* ||
Key D—
3 | *s : s | s : m | s : — | s : m | d : m | s : s | s : —* ||

Ask the pupils to describe the character of each and next to note the tone most frequently repeated in each, and what therefore must be the nature of that tone. When a tone is incorrectly sung, refer to the mental effect and try again, and then let the teacher pattern carefully.

Teach the more difficult intervals of this step, making use of the help of the mental effects. The teacher may pattern and point on the modulator.

- Key D—
d' s m — d' m, m s d' — m d'
Key F—
s, d m — s, m, m d s, — m s,
Key C—
s d m' — s m', m' d s — m' s.

It is well not to hurry to the second step until the first is well mastered.

When the class is ready begin the second step, which takes up the SOH chord with the new tones, *Te* the seventh tone of the scale and *Ray* the second tone.

Give the pupils some exercise in naming the tones of the first step when sung by the teacher to *lah*.

Sing to *lah d s m d* and get the tones named. Then sing to *lah d s m r* and the pupils will at once discover the new tone. Let the teacher sing a number of phrases with *r* frequently repeated. Ask them what kind of water this new tone would represent if *m* represents a quiet sheet of water with the moon shining on it and *s* water flashing in the sunlight, and the pupils will say it is noisy running water. *Ray* may be called the rousing, hopeful tone. Let the children discover that it lies between *m* and *d*. Let the teacher indicate its place on the modulator, a very little nearer *m* than *d*.

Let the teacher next sing to *lah d m s t, — d m t, —*. The pupils will feel the tendency of *t* to be followed by *d*. It leans to *doh* and is called the leading tone. Next develop the tender character of *t* when it is a low tone. Then sing *d m s t* and the class will feel the tendency to go to *d'* above. Then develop the piercing effect of this tone when high its pitch. Mark *Te* on the modulator. The teacher may let the pupils discover that *r* has more tendency to go to *d* than to *m*. These *r* and *t* are two leaning tones.

After the pupils can detect these two tones when sung to *lah*, then these new tones should be taught in the chord *str*. Do it thus: Let the pupils sing *d m s*, key *C*, then change *s* into *d* and sing up *d m s*, pointing to these tones written to the right of *Soh, Te r'*. Sing these same tones to *lah* and then point to and sing *str'* to same tones. Now take these tones and point on modulator *d m s str' r' t s*. Repeat these several times and then add *d' s m d*. Be sure to go back to *d'* after singing *str' r' t s* before singing *m*. Then take key *G* and point

d m s s m d d s, s, t, r r t, s, s, d
s, t, r s, t, r m r d t, d m r r d.

Introduce these new tones as passing notes for some time. Teach the class such simple exercises as

Key G.

Round in four parts.

: s, | d : d | r : r' | m : m | r
The lit-tle bell at West-min ster
: r | d : — | t : — | d : s, | s, |
goes ding, dong, ding, dong, dong.

The difficult intervals of this step are:

sr, rs, s, r, r s, m t,
t, m, m t, t m, s, t, t, s.

These intervals may be taught step-ways thus:

s m r d, s m r, sr, d r m s, d r s,
d t, d, d m d t, d, d m t, d, s m t, d.

This might be satisfactory for second standard.

1. Sing smoothly and sweetly three appropriate prepared school songs.

2. Follow the examiner's pointing, moving slowly the notes of the *Doh* chord and the *Soh* chord in different keys; also, such exercises as the following:

Key E—

d m r d d t, d r m s d r d.

Key A—

s, d t, d s, m r d r m s t, d.

3. Time Test. Sing to one tone such exercises as

1 | *d : d, d | d : d | d : d | d, d : d ||*
2 | *d : — : d | d : d : d | d, d : d : d ||*

4. When the examiner gives the notes of the *doh* chord tell the *d*, or *s*, or *m* in such phrases as these when sung to *lah*:

d m d s, d s m d s, s m s d, d m s s, d m s m,
and imitate such phrases as the following when sung to *lah*, without naming the tones:

d m r d, s m r d, d t, d r.

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