

For the REVIEW.]

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

To the timid teacher, who fears he cannot teach his class music, let me say. If you can in any way gain the power to sing correctly *soh* and *me* to any given *doh* with patience and perseverance no further difficulty will be able to keep you back. Ask some musical friend to help you thus far, and then, if you can get no more assistance, go on unaided.

Caution. Do not sing with the pupils at any time. When the teacher sings let the class listen, and when the class sing let the teacher look to see that each pupil is standing or sitting correctly, and has the mouth open—not singing through the closed or almost closed teeth—and listen carefully that all are singing in tune and giving pure, musical sounds. This is enough for the teacher to do.

Teach the class to sing softly, and especially a class of boys. There will be no difficulty in teaching to sing strong. Get the boys to use the thin register; *i.e.*, to sing with their sweet voice, like the girl's voice. This can only be secured by singing softly until accustomed to use this voice. In music, even more than in other branches, frequent revision from the first step is necessary; and the singing of these three notes of the scale should be used to tune the voices at the beginning of each music lesson. Further, the class should give the *doh* of any piece before attempting to sing it, in order to put the ears and voices in tune, thus $d\ m\ s\ d^1\ d^1\ s\ m\ d$, or if the key is above E , $d\ m\ s\ m\ d\ s_1\ d$.

Begin the lesson with breathing exercises, and then the singing of a given tone, to find out whether all the pupils can sing in tune and give pure musical sounds, and if they have acquired the power of producing any given tone easily within the range of their voices.

Give similar exercises to those in first paper on your black-board modulator from the manual signs, and written as exercises on the black board. Finish each exercise by singing it to the syllable *to*; but in doing so point to the note sign, and be sure that the pupils are not singing from ear and memory of the tune, but actually from the notes. Carefully develop this power of singing from *note*, and not by ear from memory of the tune. Your success will greatly depend upon this. Ask out a pupil to point any of these exercises on the modulator from memory, and tell the class to sing to the pointing. As soon as possible get individual pupils to point on the modulator and sing easy exercises. This cultivates the memory of tune and accustoms the pupil to his own voice, and

so gives confidence. It also indicates what progress each pupil has actually made. Further, the class will learn much from the pupil's individual singing that would not be learned from the teacher. Next, give ear exercises, as indicated in the last lesson. Then vary the exercises thus: Let the teacher sing such phrases as the following to the syllable *la*: $d\ s\ s$, $s\ s\ d$, $d\ s\ d$, $d\ d\ s$, $s\ m\ d$, $d\ s\ m$, $m\ d\ s$, and the class repeat the phrase, and then sing the phrase a second time to the notes, the teacher and the class making the manual signs to the last singing. The pupils will come to make the manual signs with the singing independent of the teacher. In this way many pupils will come to answer, who otherwise would not attempt to answer in the ear exercises. Before they are aware they will find they can do ear exercises. In the ear exercises it is well to change the key from time to time.

Accent and time. First draw the attention of the pupils to the accent in speaking or in reading prose, and the regular accent in verse.

Lo' the blithe' some lark' is soar'ing.

Hum'ble is my lit'tle cot'tage.

We have regular accent in music. The strong notes are sung to the down beat, and weak to the up beat. Let the teacher sing the following with strong accent on the first, third, fifth and seventh notes:

$\underline{11}\ 11\ 11\ 11$.

Let the class repeat. Then tell them that this strong accent is indicated by the bar line before the note put in these lines:

$\underline{11}\ 11\ 11\ 11$.

The double line tells that you have come to the end of the piece. The unaccented notes, or those with the weak accent, are shown by two dots in front, thus:

$\dot{1}\dot{1}\ \dot{1}\dot{1}\ \dot{1}\dot{1}\ \dot{1}\dot{1}$.

Get this exercise sung to d , to m , to s , and to d^1 . This is two-pulse measure, when the accent is on every second pulse or beat. But in two-pulse measure we may have the weak accent first and the strong second, thus:

$\dot{1}\ \dot{1}\dot{1}\ \dot{1}\dot{1}\ \dot{1}\dot{1}$.

Let the pupils sing this to the different notes of the *doh* chord.

When the note is to be prolonged to occupy the time of two beats we write it thus: $\dot{1}\dot{1}\dot{1}$.

The pupils may write time exercises on the model of the following, using the three notes learned, and then these may be sung from the black board.

Be particular to get the strong and weak accent in the singing, and establish the habit, so that the pupils may come to sing always with accent which does so much to give character to music:

1. $\dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}$.
2. $\dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}$.
3. $\dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}$.
4. $\dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}\ \dot{1}\dot{1}\dot{1}$.