

For the REVIEW.]

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

SEVENTH PAPER.

In the first step we dealt with the notes of the DOH chord, in the second with the notes of the SOH chord, and in the third with the notes of the FAH chord. On looking at the modulator we see that these chords have two tones between the first and third, which is called a major third, and so these are called major chords. The other chords, RAY, ME, LAH and TE, have one-and-a-half tones between their first and third, or three semi-tones. This is called a minor third, and these chords are called minor chords. The major chords sound smoother and sweeter than the minor chords. It is well to let the class feel this, if the class can be got to sound the notes of a major, and then of a minor chord, in sections, one section listening, the other singing and giving the chord.

FOURTH STEP.

We may now go on to the fourth step, which takes up *Transition*, that is, passing over in the course of a piece of music from one key to another, and then generally returning again to the original key. The simplest form of transition is when the bridge note in which we pass from the original key to the new key is the key note or the d of the new key. The mechanical part of this form of transition is gone through when we pitch a tune using the scale of C as the standard scale. Thus, for key G we strike C¹ and sing d¹ s, and call s doh, then sing the chord of the key of G, doh, me, soh, me, doh, soh¹, doh. For key F we go to fah, call it doh; for key E we go to me, and call it doh, etc. Remember this and it will make the first part of the lesson on transition simple. Give the class C¹, and get them to pitch and give the chord of the keys G, F, E and A. Keys D and B may be left out meantime, as it is slightly more difficult to pitch them. Note that the difficulty in transition is the difficulty of *thinking*; think carefully what you have to do and most probably you will do it correctly.

Teach transition always from the modulator and you will teach it simply and naturally.

The commonest and simplest form of transition is that corresponding to the passing from key C to key G and back to key C.

The change from key G to key D, from key A to key E, from key D to key A, from key E to key B, and from key B to key F sharp, are similar to that from key C to key G.

Let the teacher point on the modulator such an exercise as the following:

Key C.

d m f s d¹ t l s

Leave the modulator and tell the class to think Doh, the firm, bold note to that sound, and sing d; then go to the modulator and point on the right hand column d m r d t₁ d, and the class will sing these notes in the key of G. The class has mastered the first part of transition. Let the class do this several times. Then try another similar exercise, changing s into d. The return step may be mastered also easily. After singing the d leave the modulator, tell the class to think and sing Soh to this sound, and point now in the middle column s m r d t₁ d. After this has been done easily with several similar exercises, let the teacher put the music on the black board, explain that s¹d is the bridge note, tell them just to sing shortly soh and doh prolonged, to establish the key in the pupils' ears.

The exercise will appear thus:

Key C.

d m | f :s

Key G.

d¹ :t | l :ss¹d :m | r :d

Key C.

t₁ :— | d :—s¹s :m | r :dt₁ :— | d :—

The next step will be to write the music in the other form in which it is often found. The one given is the better method.

Below the notes underlined let the teacher write the notes

s	:t		l	:s
f	e	:—		s ₁ :—

and ask the pupils to sing the exercise several times each way.

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The teacher must know how to enter into the hidden recesses of the youthful mind, and from that point work outward and upward. The pupil is like a treasure in the sea, and the teacher like a diver who goes to the bottom to bring it up. If you do not descend and ascertain first exactly where the child's mind is, you will not bring him up where you are. The descent of the teacher is essential to the ascent of the pupil.