

four times and then comes *la* which is again followed by *sol*. Finally the tune takes some such form as this:

s. s. s. s. s. l. s. r. r. d. r. m. d. m. s. d. d. t. l. l. m. fi. s. &c.

Practice in writing out the pitches of familiar airs in this fashion is one of the most helpful and necessary exercises for the student of vocal music. It necessitates individual effort.

*II. He must endeavor to fix the rhythm.* Here again, to one who has had practice in beating time to music—that is, practice in marching or waltzing—this work will be easy. To any one who has not had the sense of time developed in him by such exercises as these, or by kindred exercises, such as beating the drum in a children's street parade, the feeling of rhythm will be almost an impossibility. Nor will all the *ta, ta, to, te* exercises ever devised develop this sense of rhythm. Nor who has not learned "to swing and circle" in sympathy with expressively-rendered musical selections. Now, let one who has written the syllables of "Onward, Christian Soldiers" sing the piece over again, marking the accent. This will determine the beginning of measures. The result will be something like this:

↓            ↓            ↓            ↓            ↓            ↓            ↓            ↓            ↓  
s s s s s l s r r d r m d m s d d t l l m fi s &c.

The swing will be felt to be that of a march rather than that of a waltz, and the beats will come in groups of *four*. Counting out in fours will give something like this:

1 2 3 4 | 1 2 and 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | &c.  
s s s s | s l s | r r d r | m | d m s d | d t | l l m fi | s | &c.

*III. He must try to get a suitable key.* A good method here for school purposes is to look for the highest note. This is found to be *do*. Now children can sing to E flat, E or F, quite readily, and any one of these could be called *do*.

Suppose the key of E flat is selected. Now there will be no difficulty in reducing the song to ordinary notation. It is simply translation from a species of tonic sol-fa to ordinary notation. The result will be something like this:

$G^b$   $\frac{4}{4}$  | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |  
s s s s | s l s | r r d r | m | d m s d

*IV. He will put in the words and marks of expression.* This need not be indicated here.

#### THE READING OF MUSIC.

Suppose in the second place, that the pupil has presented to him a page of new music—a melody with accompanying words. What steps must he take to make the thought his own?

*I. He must determine the rhythm or swing of the selection.* He can get its general character from the time signature. When this is properly felt, say by beating or thinking a few measures, the selection should be analyzed in terms of the given time-signature. It is all-important that the general feeling which is indicated