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READING AND WRITING MUSIC.

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INTRODUCTORY.

Music may be considered as one form of the expression of feeling. By means of a notation agreed upon by musicians, one is able to express his feeling and to understand, the feeling of another. Hence arise (1) the writing of music, (2) the reading of music. These two processes are complementary. The best results are secured when every effort in reading is paralleled by an effort in writing.

One fundamental principle in the teaching of music, as in the teaching of every subject, is that *thought must precede notation*. By this it is to be understood, for example, that pupils should have actual practice in singing passages *loudly, softly, with retarded motion, etc.*, before the symbols *f, p, rallentando, etc.*, are introduced: they should have much practice in singing rote songs, marking the rhythm, (making it a part of themselves as it were) before they are given the notation of rhythm; and it would be well, if, after the scale is known, several familiar airs were reduced to syllable form and committed to memory, before singing pitches from the staff was attempted.

THE WRITING OF MUSIC.

Suppose that the words of a poem appeal to one who has some musical feeling; suppose that as the poem is studied and recited, rhythm, pitch and expression become clearly defined and result in what is commonly known as an "air;" suppose that this air is considered so beautiful that it should be preserved by means of the notation usually employed by musicians. What steps should be taken by the composer in recording his feeling?

1. *He must endeavor to get the pitches in their order.* To one who has committed to memory the syllables of a few songs, the pitches of any song appear to come as by instinct. (I have seen whole classes in which it was second nature for the pupils to fit the syllables to the air. Co-ordination of pitches and syllables was perfect. To hum a song was to name the syllables, just in such fashion as to pronounce a word slowly was to suggest the spelling.) But if there is inability to write out the syllables in this manner they may be slowly worked out by reference to the key note. For ordinary purposes, the last note of the selection (if in the major key) may be called *do*, and all other pitches may be referred to this. For example, if the air is "Onward, Christian Soldiers!" the last note is called *do*. By reference to this the first note of the selection is found to be *sol*. This pitch is repeated