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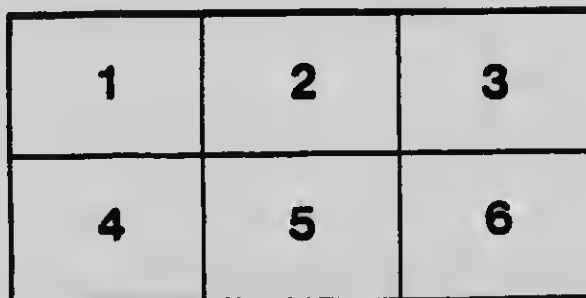
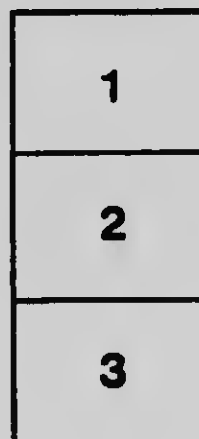
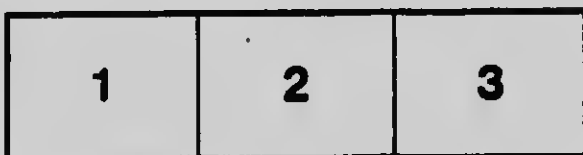
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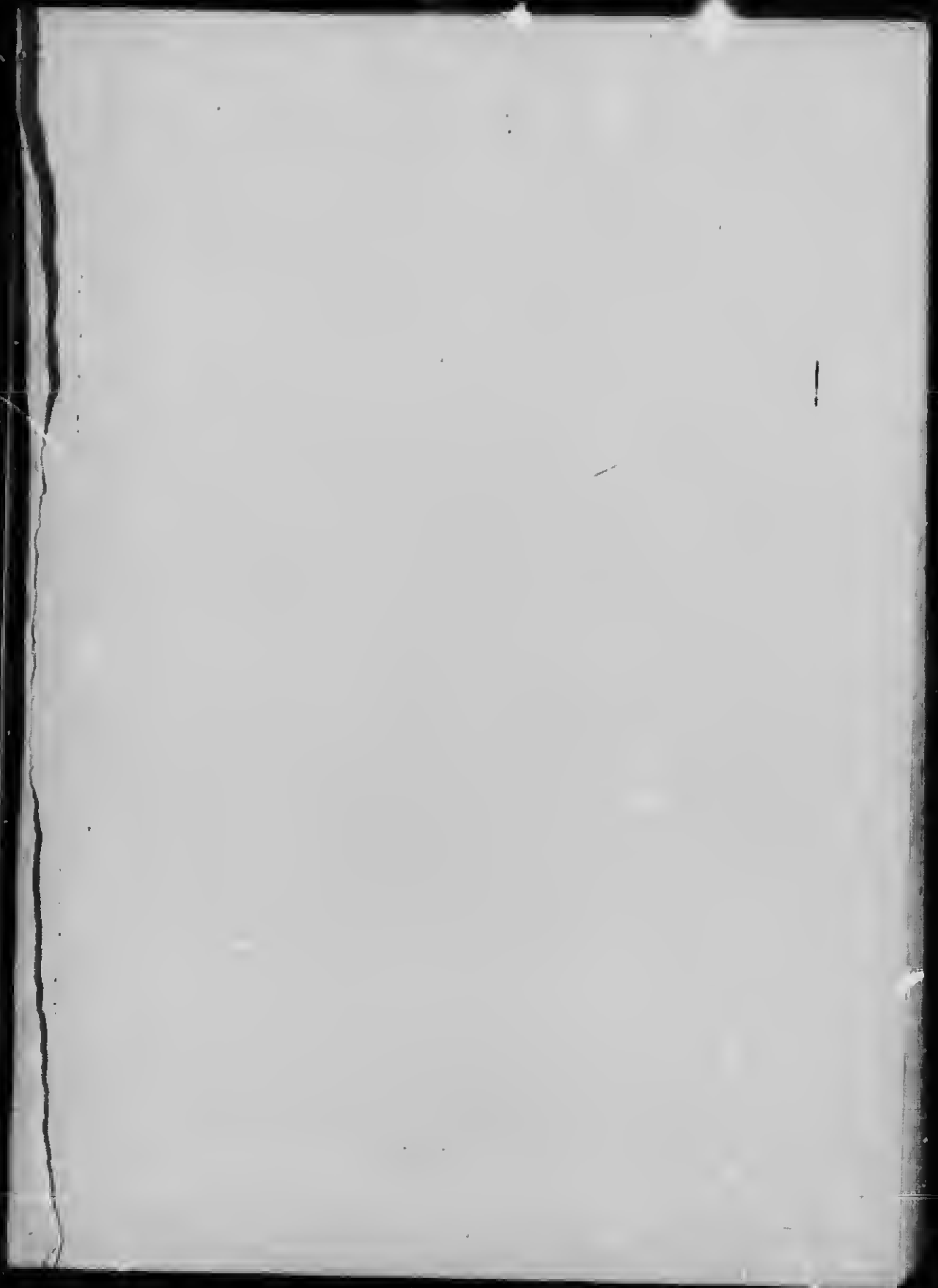
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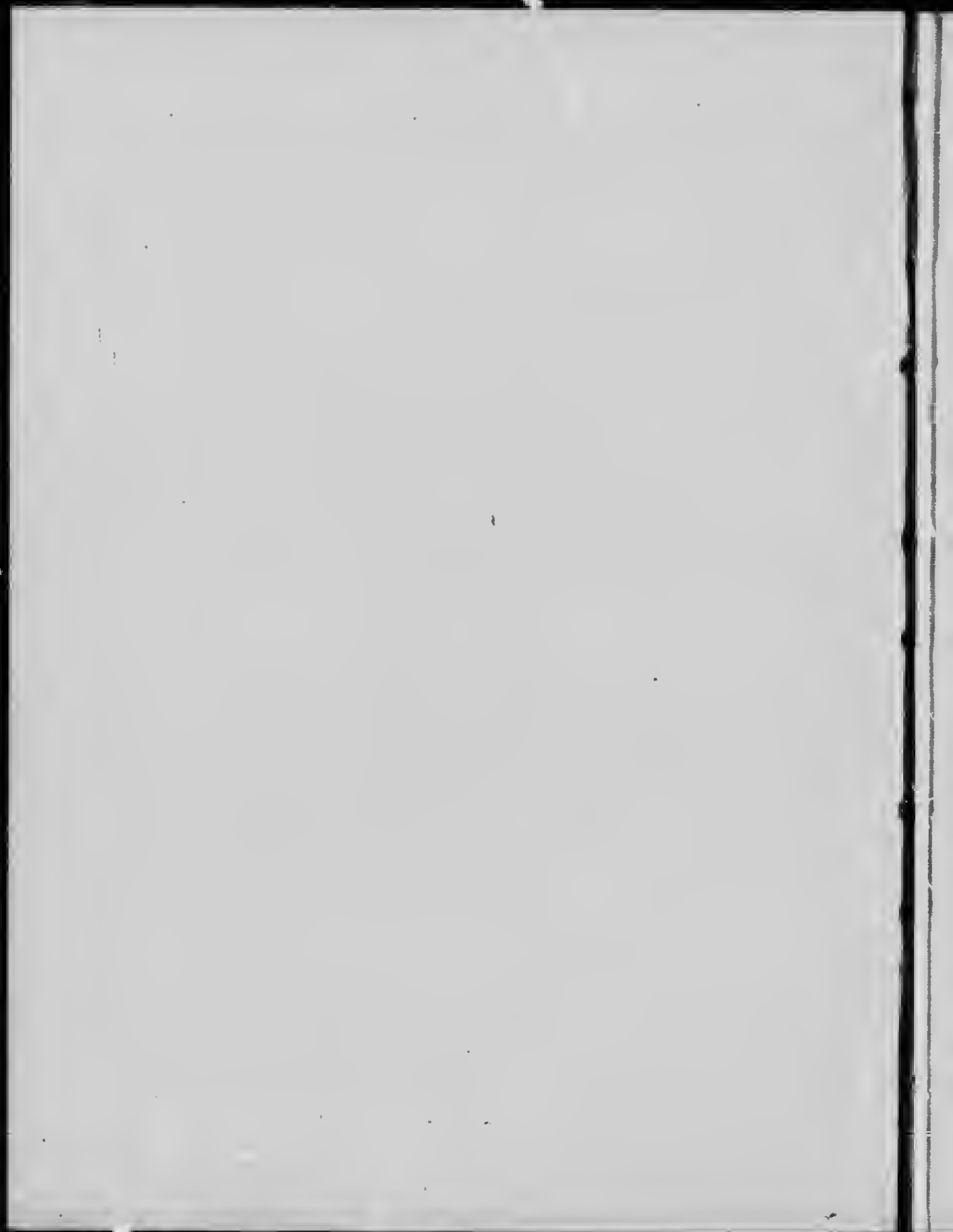
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THE KING EDWARD MUSIC READERS

A MANUAL
FOR
TEACHERS

MINCHIN





THE KING EDWARD MUSIC READERS

A Manual for Teachers

BY

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A MANUAL FOR TEACHERS

INTRODUCTION

It is only fair to state by way of introduction that the King Edward Music Series makes no claim to be the original production of the author, but represents rather the result of other persons' wisdom gathered during a practical experience of some years as Supervisor of Music in the Winnipeg Public Schools and Examiner for the Province of Manitoba. In this connection the author had the privilege of being a fellow-worker with many prominent and successful educationists, and the advantage of carrying on a work that had been admirably initiated by most capable hands.

Great pains have been taken to make the work in this series particularly clear and intelligible, and it is hoped that, with the additional assistance of this Manual, teachers will find that it is an unjust accusation to call the subject of Music a difficult one.

It is a good thing to start with a definition. Generally speaking it is not hard to say whether a sound should be called a noise or music, but it is harder to define what music is in so many words. The following is fairly comprehensive, though not very exact:—

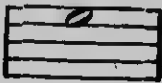



Music is the effect of sound under certain conditions and when in accordance with certain rules.

The work we have before us concerns the reading of music. Our first consideration, therefore, should be the general principles which are used in making a written language for the art.

Any particular sound must be defined in two respects, as to (1) pitch and (2) duration. Music has two components, Melody and Rhythm. Melody is the effect of the various pitches of sounds

Rhythm the effect of the various lengths of the sounds properly arranged. The difference in pitch of various sounds is indicated by the position of the forms or notes which indicate them, and by means of a series of fixed lines the eye is enabled to comprehend at once their relative distances.

The difference in duration of various sounds is indicated by the shape of the different notes.

Thus  is higher than  and  is longer than .

To consider the question of Pitch. The first thing necessary is a standard of measurement, and nature supplies us with one.

It is perhaps almost unnecessary to state that sound is caused by vibrations which are appreciated by the tympanum of the ear, from which a nerve communicates with the brain.

It is a matter of scientific experiment to measure and count the number of waves in a given space of time that belong to a certain note or pitch.

Thus C, international pitch = 264 vibrations to the second, and here a natural measure of pitch comes in:—Double the number of vibrations belonging to any given sound and a sound is produced higher by what is called an *octave*; similarly, by halving the number of vibrations a sound an octave lower is obtained.

This then is the natural division, the *octave*. The octave has been subdivided in different ways at various periods of the world's history, and in various countries. In modern music the octave is divided into twelve equal parts called *semitones*, or half tones, out of which an ascending series of eight sounds formed by taking, first, two whole tones, then a semitone, three more tones and another semitone, constitutes the *Major Scale*. This is our standard in Melody, and by means of it we can define the pitch of a note.

All intervals in music are multiples of a semitone; the smallest interval used is a semitone or half step.

The method used in the King Edward Series belongs to that plan known as the "Movable Do" system, and the principle is to learn

the scale thoroughly, with all its intervals, with the result that when any particular sound is taken as Do, any other note in the scale can be obtained, much in the same way as a surveyor, being given a fixed point, can give you any measurements required from that point and define any area or distance.

Remember, the first principle with regard to pitch is that some notes are high, some are low, and the eye can detect at once in following a tune whether the next note is higher, lower, or the same as the preceding one.

Rhythm should really come before pitch, as it is the first element in music. The first instrument evolved by a savage or a baby is a drum.

Rhythm has been well defined as, "The regular recurrence of an accent." To obtain this, music is divided into *Measures*, each containing an equal number of pulsations or beats; the accent (or emphasis) is placed at the beginning of each measure, and so the condition of rhythm is fulfilled. The duration of a note is measured by the number of beats belonging to it.

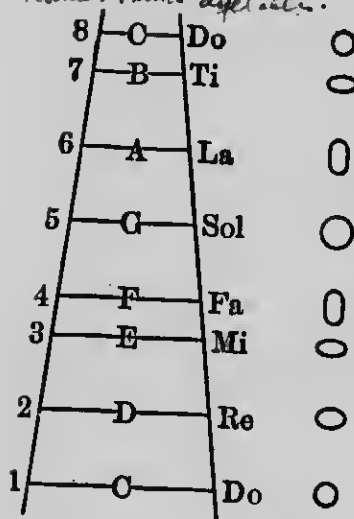
The work for each Grade is considered separately, and a series of dictation exercises is also added; this last most valuable idea is due to Mr. W. A. McIntyre, Principal of the Provincial Normal School, Winnipeg.

Each grade is supposed to represent a year's work, Grade I being for children of from six to seven years old.

GRADE I

IN singing, more perhaps than in any other subject, the first essential is good position. It is scarcely necessary to explain this to a teacher, but it may be said that the pupils should sit easily with backs straight and supported by the backs of the seats, shoulders fairly back, and chins and heads

Names Pitches Syllables.



up. It is as well not to let the arms be crossed behind the body, as this position is inclined to be too strained for good results in singing. The hands should rest naturally in the lap or on the desk. The mouths should be round and the teeth open when singing.

Draw on the blackboard the diagram or ladder of the scale, placing it in some position where it can be easily seen, but at the same time where it can be left undisturbed, as it should remain on the blackboard continuously. The ladder does a little teaching on its own ac-

count every time a child glances at it.

Place on the proper steps of the ladder the names, syllables and pitches:—

Names. 1, 2, 3, 4, 5, 6, 7, 8.

Syllables. Do, Re, Mi, Fa, Sol, La, Ti, Do.

Pitches. C, D, E, F, G, A, B, C.

The ladder should be drawn narrowing from bottom up, an equal space between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7, and half that space between 3 and 4, 7 and 8. (See Diagram.)

Sound the pitchpipe quietly but firmly, and then, taking the note yourself as 8 or upper Do, sing down the scale and up again.

Generally there will be at all events one or two in the class that can sing the scale, and in that case it may not be necessary for the teacher to sing the scale at all. Then get the pupils to take the note. This should be done carefully, and, if necessary, several times, till a good result is obtained; the work is, in itself, a capital exercise in ear training.

Blow the pitchpipe very softly at first to get all the pupils interested in trying to hear it; then see that every one sings it. The note should be taken clearly, not slurred up to from below, or down to from above. The following simple plan will be found useful for the purpose of getting each member of the class to take the note individually, and also simultaneously: Instruct the class not to sing till you give them the command by the word "Sing," or "Eight" (meaning high Do), and move your hand; then sound the pitchpipe firmly, wait an appreciable time, then give the order to sing, at the same time moving your hand; the action of dropping the hand holding the pitchpipe from the level of the face will be sufficient. When the class has got the note let them attempt the scale; if they have difficulty with it the best method is not to sing with them, but for them, as it should be learned by imitation.

If necessary the class may memorise the syllables to start with, and then the names and pitches. Use the ladder constantly in this work, as it helps the eye and ear to work together in the idea of the relative position of higher and lower notes.

Too much attention and work cannot be given to learning the scale absolutely perfectly, as it is the foundation of all our work. Sing the scale in every possible way, with syllables, names and pitches; vocalise it, that is, sing it to such vowel sounds as Loo, Lā, Lā; hum it; get the children to sing it brightly, illustrative of a sunny day, lightly, as the snow falls, sorrowfully, as a wet day, and in every other way and with any other suggestion that your ingenuity can invent.

It might be added that though it is necessary that the children should be familiar with the names and pitches, still, these sounds not being well adapted for singing, they should not be used for regu-

lar practice, but the bulk of the singing should be done with the syllables, vowel sounds or humming.

To further assist in getting a good tone it is generally better with young children to take the pitch of E for Do; that is, with a C pitchpipe to sing to 3 and call it 1, varying it occasionally by pitching Do on D or F.

The thin or head voice, commonly so called, is what we want used by the children, and by taking a fairly high note to start with and singing down they naturally use this production.

The originals of the syllables are found in the initial syllables of an old Latin hymn, hence the Italian spelling is used. The phonetic spelling would be:—

Doh, Ray, Mee, Fah, Sole, Lah, Tee.

The following shapes, placed along the side of the ladder opposite the respective notes, are useful not so much as conveying a very accurate idea of the shape of the mouth for the different syllables, as to get the children to open their mouths and move their jaws freely:—

Do○ Re○ Mi○ Fa○ Sol○ La○ Ti○

Emphasise the straight lines at the sides of Fa and La, showing the dropping of the jaw. In humming be careful that the lips are only lightly closed and that the brows are not contracted as though frowning.

In the choice of sounds for vocalising, Loo will be found useful to induce soft singing when a class is singing too loudly, and Lā is useful to get the teeth and mouth open.

The next step is to learn the intervals of the scale. Exercises in these are published on a card in a well-arranged order; by all means use these exercises both to prevent repetition and also to insure covering all the ground. The teacher uses the names in asking for the note required, the pupils respond with the syllables; thus, the teacher says 1, the pupils sing Do; teacher, 5, pupils, Sol, and so on. After the scale is once learned, never sing with or for the class, except of course in teaching rote songs; make the pupils

work out everything for themselves; if there is very much difficulty in getting an interval a good plan is to take one note, then let the class *think* the intervening notes in order, without sounding them, and then sing the other note of the interval. For example, take the interval 2 to 6: the teacher would let the class sing 2, then would say, think 3, think 4, think 5, sing 6.

The intervals should be first taken with the syllables, and then vocalised; after every line or two of work in the interval exercises go over it again vocalising it, and do not consider the exercise mastered till the class can vocalise it; it is often of assistance in this work to point to the various notes required on the ladder, as well as naming them.

This practice of vocalising is a most important one and should be begun when the scale is first learned and carried through all the work, otherwise there is a danger of the pupils being able to read music fairly well, possibly, with the help of the syllables, but being powerless without them. This should be a standing rule: *All work must be vocalised.* Do not write out the exercises to be sung on the blackboard, as the pupils are apt to memorise them, but dictate by word of mouth; a good variation is simply to point to the steps on the ladder you require sung without naming them.

It is most important in these interval exercises to remember the general principle on which we are working, that everything is derived from Do as a starting-point. Take the class back to Do constantly to be sure that they know where they are, especially if there is difficulty in getting some particular interval, and some time has to be spent on it. In giving the intervals it is a good plan to move the hand constantly according to the note to be sung, raising it for a high note, lowering it for a low one, and so assisting the ear by the eye.

After these exercises are learned it is a good plan to change the pitch of Do; for instance, take 5 of the old scale and call it 1, and then practise intervals through Do, that is, for example, from 2 above to 6 below Do.

When the class has some idea of the intervals they may begin reading music by having a simple tune written on the board in fig-

ures. In doing this, first of all put the key and time signature for your own guidance; write the figures in a line, marking off the measures with upright lines for bars. Make large figures for long notes and small figures for short notes, or a small figure can be placed like an index (6^3) to indicate the number of beats a note is to get.

A figure can be placed above or below a line when it is necessary to show that a note is above or below Do.

Example:—

$G \frac{3}{4}$ 1 1 2 | $\bar{7}$ 1 2 | 3 3 4 | 3₂ 1 | 2 1 $\bar{7}$ | 1— |
 5 5 5 | 5₄ 3 | 4 4 4 | 4₃ 2 | 3₄ 3 2 1 | 3₄ 5
 6 5 4 3 2 | 1— ||

Thus far the work treated of has related only to Melody, but the subject of Rhythm is, of course, equally important and should be taken up as soon as the class has some idea of the scale. As already stated, "Rhythm is the regular recurrence of an accent"; the first step is to get the class to realise something that is rhythmical, and perhaps there is nothing more familiar to children than marching. The following is a suggestion of how a class that can march may be taken along to the point of singing a scale in regular rhythm.

The general methods used in rhythm work in the King Edward Series are beating time in the regular accepted way, and the use of time names, though the latter are not absolutely essential.

Now for the first lesson: Talk to the class about marching, walk across the room with irregular steps, now short, now long, now fast, now slow, and get the children to explain where this differs from marching; finally get to the point where marching is walking with regular and even steps. Then tell the class that you want them to do something with their hands resembling marching, to help them to sing regularly and evenly.

With the class in ordinary singing position get them to raise

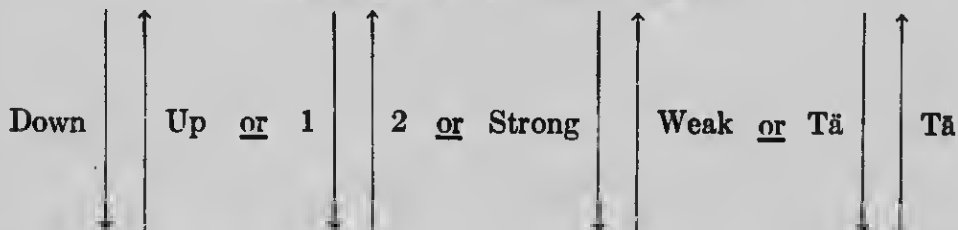
the right hand to the shoulder, the elbow being bent and the arm at the side; then let them drop the hand easily to the front, and then back to the original position again without swinging the whole arm or making any extravagant movements; make the two movements yourself with the class, and get them to say with you at the same time the words Down, Up; Down, Up, etc. The exercise should not be taken too quickly, say about 76 beats (that is 38 down and 38 up) to the minute.

Next tell the class that one of these beats is a Strong one, and the other Weak; they will soon decide for themselves that the Down beat is the strong one, then practise again with the words Strong, Weak, laying the corresponding emphasis on the words; be careful that the word Weak is not pronounced strongly. The next step is to tell the class that these two beats have names, the Strong one Tā, the Weak one Tā, then practise again with Tā, Tā, being very careful to make Tā strong and Tā weak; lastly inform the class that you are going to let them sing the scale and beat time to it. Give them the note first in the ordinary way, and let them sing it once or twice to be certain of it; then start them beating time and tell them to begin singing the scale when you give them the word; be careful to start them on the Strong beat, by saying the word "Sing" on a Weak beat, thus:—

Strong, Weak, Strong, Weak, Strong, Sing, Do, Re, Mi, etc.

In all probability there will be no necessity to insist on accent, the class will get it at once of their own accord.

DIAGRAM OF TWO-PART TIME



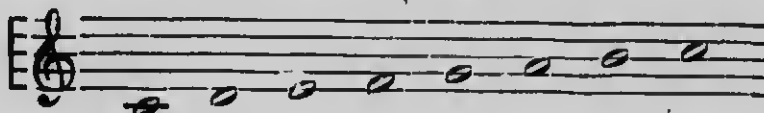
This is the first step in Rhythm, and may take more than one lesson; the practice of this with slight variations and changes will

last pretty well through the year's work, and should be given daily.

Mention should also be made of the metronome, as it is very generally used in school music; the metronome, as its name implies, is a device for measuring time; a very simple form of metronome is a piece of string with a weight at the end hung from a nail; a mark is placed on the wall or blackboard behind the weight, then the metronome is set swinging, and it will pass the mark at regular intervals.

A metronome is certainly useful to measure time, but it cannot teach Rhythm by itself, as it does not mark the accent.

The last step in the year's work is to give the class some preparatory work on the staff. Draw a staff on the board by the side of the ladder and place the scale on it as under:—



Then while the class sings the scale point to the notes as sung, first on the ladder, then again on the staff. Then take some very simple intervals pointing to the notes required, and there will soon be no difficulty in singing elementary exercises from the notes.

No explanations or particulars need be given about the staff in this grade.

Before leaving the Primary work a special word must be said about rote songs. Rote songs occupy a most important place in school music, for, while the regular school work teaches the children to read music, still for several years the rote songs have to be largely depended on to give the child a love for music and cultivate his taste. The rote songs should be most carefully chosen, and while, of course, good music is the first desideratum, still the subjects or events treated of in the songs should be such as the children can understand and take an interest in. The greatest care should be taken that the songs are sung in good tone, and with intelligence and expression. Action songs for the younger children are often

very useful and help to cultivate the sense of rhythm, but care should be taken that the actions are quietly done and not violent enough to interfere with easy breathing.

Rote songs may be taught in any way that is easiest, by the voice, piano, if there is one accessible, or by writing the tune in numbers as referred to above. With rote songs the object is to learn them in the quickest way and with the least trouble.

If the teacher cannot sing there are plenty of the pupils that can, and the class can learn songs from them.

By all means have plenty of rote songs.

DICTATION

Allusion has already been made in the Introduction to Dictation Exercises. In singing from notes, as in ordinary reading from words, there can be no better practice or test than dictation, and appropriate exercises for this will be given in each grade. The exercises should be given in the following manner by the teacher, or, if the teacher is unable to sing, by one of the pupils.

The singer should sing the note that is going to be taken for Do once or twice and sing up and down the scale to let the class fully comprehend the key; of course any pitch may be taken suitable to the voice of the singer, but the class should clearly take in what it is.

Then sing Do again, calling it Lā, or Loo, or whatever vowel sound is going to be used; then sing the exercise slowly and clearly, stop, and sing it again, and again a third time if necessary.

When longer exercises are used in the more advanced work the whole exercise may be sung over once or twice, and then it may be given in short portions.

In this grade the exercises should be short, and consist of intervals only, the notes being represented by numbers by the pupils.

Thus the teacher sings the sounds for Do, Re, Do, calling them for example, Loo, Loo, Loo; the class writes it down as 1, 2, 1.

There is no idea that the dictation should be limited to the ex-

ercises given, which are really rather intended as examples of the class of work to be done than as furnishing a complete series.

Dictation Exercises

Ex. 1—1, 2, 1. Ex. 2—1, 2, 3, 1. Ex. 3—1, 2, 3, 2, 1. Ex. 4—1, 3, 1.
Ex. 5—1, 2, 3, 4, 5, 1. Ex. 6—1, 5, 1. Ex. 7—1, 3, 5, 1. Ex. 8—1, 8, 1.
Ex. 9—1, 3, 5, 8. Ex. 10—1, 2, 3, 4, 1. Ex. 11—1, 4, 1. Ex. 12—1, 4, 3, 2, 1.
Ex. 13—1, 4, 3, 4, 5, 1. Ex. 14—1, 5, 6, 5, 4, 6, 1. Ex. 15—1, 5, 6, 4, 5, 3, 1.
Ex. 16—1, 3, 5, 8. Ex. 17—1, 8, 1. Ex. 18—1, 8, 5, 3, 1.

of the

1, 3, 1.
1, 8, 1.
3, 2, 1.
5, 3, 1.

GRADE II

THE work for Grade II is contained in the chart, which covers a knowledge of the staff and how to sing in nine different keys.

A preliminary exercise on the staff has already been given in Grade I, so the class should be able to begin to sing from the chart at once, though they will not have any knowledge of the details. Each exercise should be sung first to the syllables, and then to some vowel sound.






As said before, it is most important to vocalise all work.

In the key of C it is also a good plan to read or sing the pitches, that the class may become familiar with their position on the lines and spaces.

For the earlier exercises give the class all the assistance possible by the use of a pointer, by which means both the note to be sung can be clearly indicated and the duration of it marked, for the class will naturally sing a note till the pointer moves to the next.

The two broad ideas to start with are that the notes go up, or down, or straight along, and with regard to rhythm, let the class beat two-part time and tell them that the music they are going to sing moves in that manner.

Gradually teach the details of the staff and notes; that the staff consists of five lines and four spaces; counting from C let the class find out what lines and spaces the pitches come on and memorise E, G, B, D, F, the pitches on the lines, and F, A, C, E, the pitches on the spaces. For the different kinds of notes and rests use some such id. a as the following:—

This is a picture of a whole note:  : 
for fear any one should tumble into it we put a stick by 
but then we call it only a half note, and it takes two of them 
to make a whole note. 

Having no further use for the hole we fill it up, and then it becomes a quarter note, and it takes four of them to make a whole note.



Then some one ties a handkerchief to the stick to show where the hole used to be, and then it becomes an eighth note, and it takes eight of them to make a whole note.



With regard to rests:—

The whole rest is big enough to hang on by himself;



But the half rest has to be put on the top of the line.

The quarter rest has no particular characteristic;

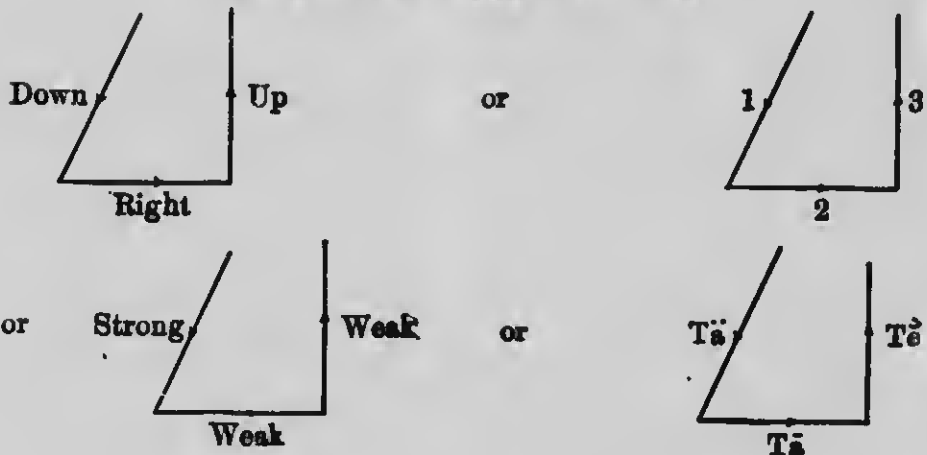


But the eighth rest is the same as the next number to eight, that is, 7.



Exercise 14 necessitates another step in rhythm. Point out that Strong, Weak, makes two beats and is called two-part time, and that now we have to learn to beat three-part time; the first beat must go down, always, because the first beat is always strong, and down is strong; similarly the last beat must go up, because the last beat is always weak, and up is weak; to comply with these conditions we have to beat three-part time as below:—

DIAGRAM OF THREE-PART TIME



Let the class hold their right hands ready, as for two-part time, and the directions will be, instead of dropping the hand straight down, to move it across the body to touch the left elbow, then straight across the body, keeping the hand down, and then straight up to the original position.

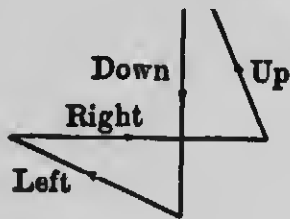
The reverse method of beating three-part time is equally correct, that is Down, Left, Up, instead of Down, Right, Up.

Next point out the time signature, the two numbers, one above the other, at the beginning of the music. Explain that this tells us what time to sing the music in, and give this definition:—

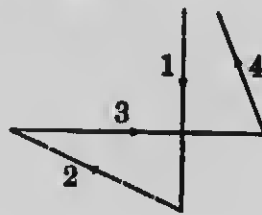
The top number tells us how many beats there are in a measure; the lower number tells us the kind of note that will receive one beat; e.g., $\frac{2}{4}$ time means two beats in a measure and a quarter note receives one beat. Explain that the *measures* are spaces between the upright lines called *bars*; also that music, like writing, moves from left to right, and so point out which is the beginning and which the end of a measure.

The next point is four-part time, which is very simple, four straight beats, down, across, back again, and up:—

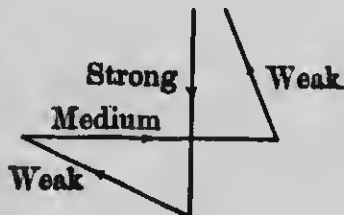
DIAGRAM OF FOUR-PART TIME



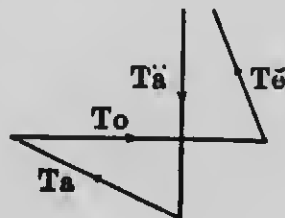
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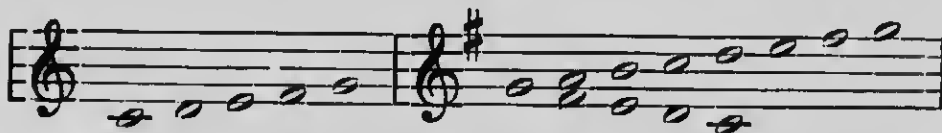
or



or



The key of C having been thoroughly mastered, the key of G does not need much explanation. Draw a staff on the board, place the sharp on the top line in some bright colour, and put the notes of the scale on the staff, making the note Do (G) also in the same bright colour:—



Take C from the pitchpipe, sing the pitches to G (it is easier for the class to sing down the scale first and sing the pitches *up* to G) call G, Do, and then sing the scale and intervals from the notes as when beginning the key of C. Point out to the class that when the mark that has been made in colour (the sharp) is found at the beginning of the music, Do is on G, the second line, instead of on C, the first added line below the staff. After leaving the key of C it should not be necessary, and in fact it is scarcely advisable, to sing the pitches to the exercises; for instance, it would be very difficult to sing such a phrase as "F sharp" or "E flat" to a note, but at the same time it would be incorrect to say F for 7 in the key of G, or E for 4 in the key of B flat.

When the class is ready to begin the key of D it is time to take up the question of keys and key signatures in some systematic manner, though it is not necessary at present to expect the pupils to understand the reason of the sharps and flats in the different keys; all that need be aimed at is that they should learn the pitch that is taken for Do when the different key signatures are used; for instance, when the signature is two sharps that D is taken for Do.

To arrive at this, something after the fashion of the following little story may be found useful: First show the class a pitchpipe and get them to name it, and then elicit the fact that being a *pitch*-pipe it sounds a pitch, C or A, as the case may be, and not Do. Do is a syllable, and if the pipe sounded Do it would be a syllable-pipe. Next emphasise the fact that C and the pitches are fixed sounds, but that any sound may be taken for Do; and now for the story:—

Draw a staff on the board (not forgetting to put the treble clef on it) and explain that this is a street in music town and that there is a family of respectable, well-to-do people living on it, of whom each one has his own stone house in which he lives all the time. If possible draw from the class that this family is the Pitches, and place at the end of the staff the different pitches, C, D, E, etc., opposite the lines and spaces to which they belong. There is also another family, of disreputable tramps, with no houses of their own, and who in consequence have to go and stay with the Pitches; these are the Syllables, and the principal one is Do.

When the Syllables come to town the first house they run across is C's (first line below the staff), so the first person we find Do staying with is C, and Re stays next door with D, Mi with E, and so on.

But C gets tired of having Do, and it happens that the Pitches are great football players and C is one of their backs, so one day C brings Do out of the house, puts him on the doorstep, takes a little run, and kicks him *five* houses up the street; this lands him at G's house (count on your fingers with the class C, D, E, F, G), and so he goes to stay with G for a while.

Now Do wants to let people know where he is, and as G is not particularly glad to see him he cannot put up any sign on his house, but he climbs over the wall next door to F's house, and puts up a sign there (draw a sharp on F) so that people passing will know that Do is staying next door to F, that is with G; note also that he puts the sign as high as he can so that people may see it, that is, he puts it on the top line, not on the first space. The rest of the Syllables follow up and stay: Re with A, Mi with B, and so on, but F's sign has changed him to F sharp, so Ti stays with F sharp.

Well, after a time G gets tired of Do, kicks him five houses up, which lands him with D, he puts his new sign on C, and so the thing goes on.

A similar idea serves for keys with flat signatures, but this time Do goes on a different round of four houses at a time, or five back, if preferred; and he uses a different kind of notice.

Do leaves C and goes to F, but as on his former round he found that he was not always expected and the beds not properly aired,

he determines this time to let people know when he is coming, so, instead of putting up his sign next door, he puts it on the house he intends going to next; count another four up from F and put a flat on B. Thus, when Do leaves F he goes to B flat (emphasise that it is B flat and not B), and puts the new flat four houses higher, on E.

Some handy rules may be taken from this little story:—

Starting from C, to get the different keys, with sharp signatures count up *five* for every *sharp* added, with flat signatures count up *four* for every *flat* added.

In sharp signatures the keynote is always the note above the last sharp; in flats, the last flat but one is the keynote. Music being written from left to right, the last sharp or flat is of course that one most to the right.

With flat signatures, after the first key F, the keynotes of all the others are flats, as B flat, E flat, etc.

The above information would of course not be all given at once, and it is scarcely likely that the pupils will retain it accurately in the one year's work on the staff, but they should get, at all events, the general idea that a different signature means a different pitch to be taken for Do.

At the end of the chart will be found a few simple musical signs that the class should be familiar with.

DICTATION

Some exercises in rhythm are given in this grade; they should be sung on one note, and the accent very clearly marked; it should be agreed before beginning an exercise what kind of note shall be taken for one beat, and then what kind will be necessary for two.

DICTATION EXERCISES

Exercises in Duration of Notes

Ex. 19.



Ex. 20.



Ex. 21.



Ex. 22.



What time are each of the following in, *i.e.*, in two, three, or four part time?

Ex.



Ex. 24.



Ex. 25.



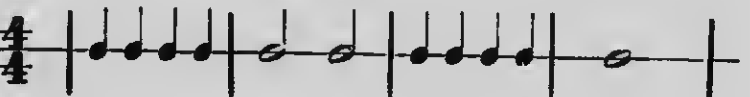
Ex. 26.



Ex. 27.



Ex. 28.

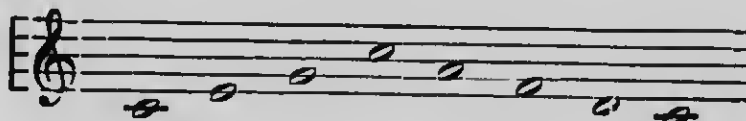


Write the following notes in the key of C, that is, taking C for Do, (read the syllables to the class):—

Ex. 29.

1, 3, 5, 8, 6, 4, 2, 1;

which is

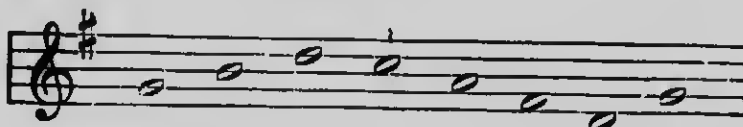


Write the following in the key of G:—

Ex. 30.

1, 3, 5, 4, 2, 7 below, 5 below, 1;

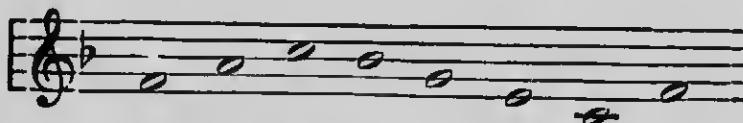
which is



also in the key of F;

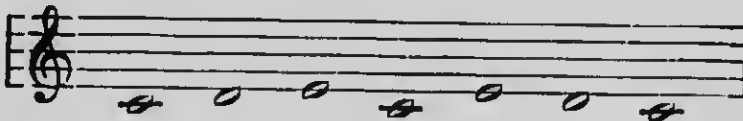
which is

Ex. 31.

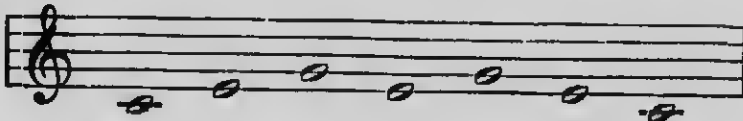


Write in the key of C (singing to a vowel sound):—

Ex. 32.

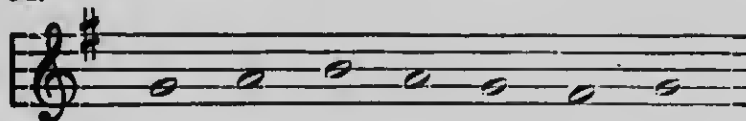


Ex. 33.

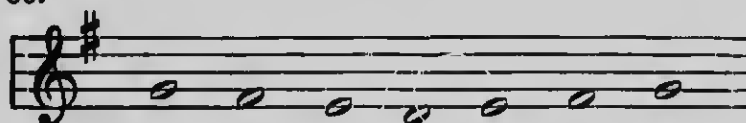


Write in the key of G:—

Ex. 34.



Ex. 35.



Similar exercises may be taken in the various keys.

GRADE III

THE work for Grade III is given in Part I of the First Reader, containing sixty-two pages. The only new musical difficulty presented is six-part time, but the pupil gets accustomed to working from individual music instead of the chart, and the work done in Grade II is amplified.

On the first page a simple exercise in two-part time is given; this is intended to be said (not sung) to the time names, while beating time, the accent to be well marked; in the case of a rest the time name should be whispered.

The exercise is given three times, in $\frac{2}{8}$, $\frac{2}{4}$ and $\frac{2}{2}$ time, to show that the rhythm is the same in each instance.

On page 11 an exercise is given beginning on the Up, or Weak beat, which should be carefully sung; the great point is to emphasise the Strong beat sufficiently.

In an exercise of this nature particular care must be taken to start the class properly. It is a very usual thing to use the word "Sing" when the class is to begin. If this is done be careful that the word "Sing" is given on the beat before that on which the music begins. For instance, in a two-part measure, if the music begins on the second beat the word "Sing" must be substituted for Tā or 1, and the words would be Tā, Tā, Sing, or 1, 2, Sing. The better plan, and one that only needs some care on the part of the class, is for the class to come in by itself on the proper beat. Thus, it is understood that the music begins on the second beat, the class has got its note, and is instructed to begin on the right beat after two measures have been counted; the teacher counts or beats time for two measures, and in the third measure the class begins to sing on the second beat.

This is also a good opportunity for pointing out that a piece

of music always consists of a certain number of *whole* measures, so that if there are some odd beats at the beginning, the corresponding beats necessary to make up a measure will be found at the end of the piece; thus, Ex. 21 begins on the second beat in two-part time, and the other beat, the first beat, necessary to make up a measure, is found at the end of the exercise.

It might also be noted that almost universally a musical composition is made up of four measures, or some multiple of four.

On page 20 a diagram is given showing the correct way to beat six-part time, that is, one beat down, two motions to the left, one to the right, and two upward; there is no real difficulty in the matter even though the diagram looks rather elaborate, but if for any reason it seems too much for the class it will be sufficient to use the same method as for three-part time twice over.

Remember that the fourth beat in six-part time is *medium strong* and should receive quite a decided accent, though of course not so marked as the first beat.

When six-part time is taken fairly quickly it is sufficient to beat two beats in a measure, that is, one beat for each division of three beats. For instance, most of the popular modern marches are in six-part time.

The exercises on page 66 are in illustration of the rule already quoted, that in sharp keys, to find the keynote you count up five for each sharp, and in flat keys four for each flat.

The first exercise begins in the key of C, then five is taken for Do, and the music continues in the key of G; five is taken for Do again, and the music is now in the key at D, and so on; similarly with the flats.

DICTATION EXERCISES

Exercises in Rhythm

Write the following in the proper time, giving a beat to a quarter note.

Ex. 36.



Ex. 37.



Ex. 38.



Ex. 39.



In these exercises caution the class to begin on the proper beat, and mark the accent very distinctly.

Ex. 40.



Ex. 41.



Exercises Introducing a Rest

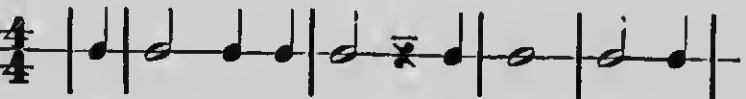
Ex. 42.



Ex. 43.



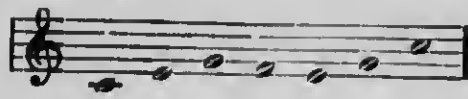
Ex. 44.



All the foregoing should be varied by taking a beat to either an eighth or half note instead of a quarter note.

Exercises to Be Written down from Hearing Them Sung; the Teacher to Tell the Class the Key

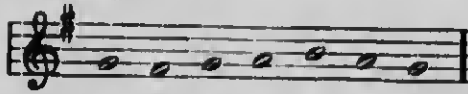
Ex. 45.



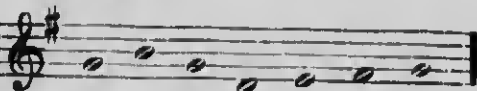
Ex. 46.



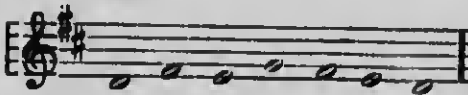
Ex. 47.



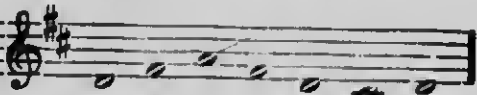
Ex. 48.



Ex. 49.



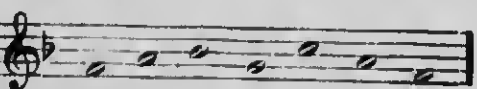
Ex. 50.



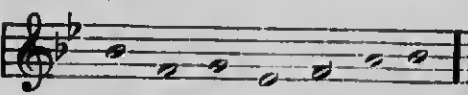
Ex. 51.



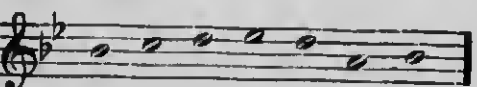
Ex. 52.



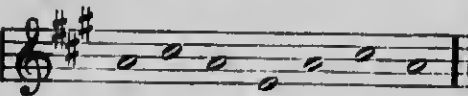
Ex. 53.



Ex. 54.



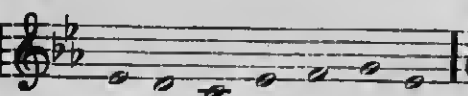
Ex. 55.



Ex. 56.



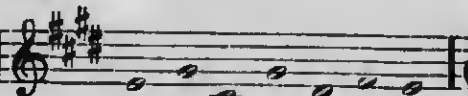
Ex. 57.



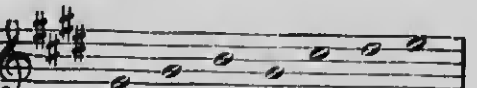
Ex. 58.



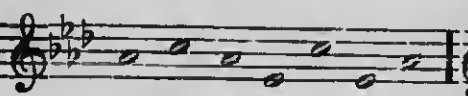
Ex.



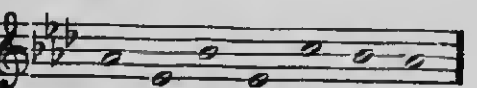
Ex. 60.



Ex. 61.



Ex. 62.



GRADE IV

THE work for Grade IV consists of Part II of the First Reader. Dotted notes are made use of on the first page, with a sufficient explanation. At Ex. 8 a Pause is exemplified; the note affected should be sustained for a somewhat longer time than it would ordinarily get; the old German hymn tune that follows affords a capital example of the use of a Pause. Syncopation, or the misplacing of an accent, is considered at Ex. 33.

The tied notes in the second line of the exercise, coming on the third beat of the measure, would ordinarily be weak, but being tied to a strong note add to the strong beat their own force, so that an accent of extra strength is thus produced on the third beat; the peculiar effect occasioned is a very favourite one, particularly with composers of certain classes of modern music.

On page 88 two-part music is introduced. In taking up two-part music the class should be divided as evenly as possible into two divisions, boys and girls mixed. First let the whole class sing the top part till they know it thoroughly, then the lower part; then let each division of the class take one part of the exercise and try them together. There is no particular way of taking two-part music, the only thing is to be certain that each division can sing its own part correctly.

Be careful to change the parts continually, that is, do not let any one section of the class get used to singing one part more than another.

On no account imagine that the boys should sing the lower part more than the girls; as a general rule a boy, when he is about fourteen, has a better soprano voice than a girl, and boy contraltos are more or less uncommon; of course when a boy's voice begins to crack he has to do what little singing he may in a lower part, but a boy's voice does not crack till he is anywhere from fourteen to sixteen,

perhaps older; as a general thing it is best to mix the girls' and boys' voices indiscriminately, particularly in the junior grades.

A Round is given on page 97, for which sufficient directions will be found in the Reader. These rounds will be found a capital exercise for giving the pupils confidence in holding their own parts; they are also very congenial work, and capable of a good deal of elaboration. When a class is thoroughly familiar with a round it is good practice to sing it with the teacher as conductor, when various effects can be obtained by singing it loudly or softly, more slowly or more quickly, and so on, and it also trains the pupils to watch a conductor's beat.

In connection with beating time it is also well to point out that it should always be possible to tell by the direction of the conductor's beat which beat in the measure it is; *e.g.*, in three-part time, if his beat is going up it is the third beat; if going down, the first; if across, the second.

Take practical illustrations of the above with the class; begin to beat time at various beats of the measure and get the pupils to name the beat commenced on.

DICTATION EXERCISES

In these exercises rhythm and interval work are combined; the teacher should name the key, the pupils make out the time for themselves and use what kind of note they like for a beat unless specially told to use some particular one. If necessary the pupils can first devote their attention to getting the right notes and then the exercise may be sung again to get the rhythm.

Ex. 63.



Ex. 64.



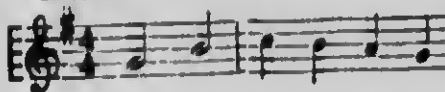
Ex. 65.



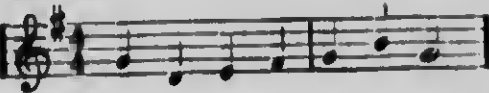
Ex. 66.



Ex. 67.



Ex. 68.



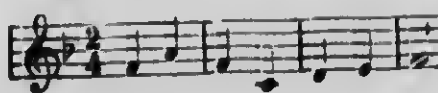
Ex. 69.



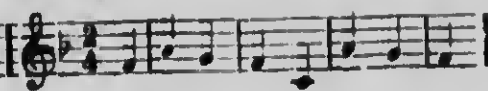
Ex. 70.



Ex. 71.



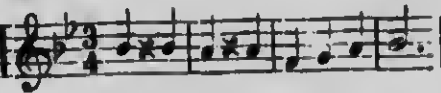
Ex. 72.



Ex. 73.



Ex. 74.



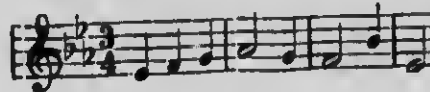
Ex. 75.



Ex. 76.



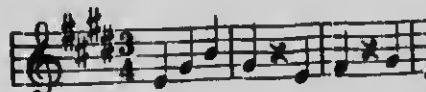
Ex. 77.



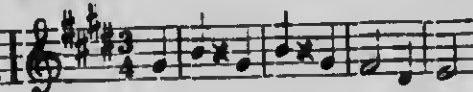
Ex. 78.



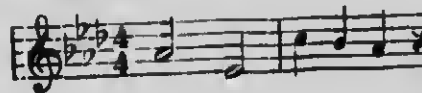
Ex. 79.



Ex. 80.



Ex. 81.



Ex. 82.



GRADE V

THE work for Grade V is Part I of the Second Reader; two very important new features are taken up, the divided beat and the chromatic scale.

In connection with the divided beat the time names will be found of great assistance, but it is necessary to have a clear understanding as to their proper and logical use.

The general principle of the time names is this: there is a separate vowel sound for each beat, and these vowel sounds are made up with the help of consonants into as many words as there are notes in the measure. The first beat is the accent, and is the strongest; the last is always the weakest. Measures containing more than three beats resolve themselves into divisions of two or three beats, each division beginning with a strong or medium strong beat.

The strongest beat is ā, the weakest ě, the medium strong o; hence the vowel sounds are:—

Two-part measure.....	ā	ā			
Four-part measure.....	ā	ā	o	ě	
Three-part measure.....	ā	ā	ě		
Six-part measure.....	ā	ā	ě	o	ā

Next as to the question of making the vowel sounds up into words. For example, take the first beat in $\frac{2}{4}$ time; then, if the beat contains a single quarter note, ā is to be made up into one word, and we get the time name tā; if, however, we have two eighth notes, two words are required with the vowel sound ā, and we get tā, fā; if four sixteenth notes, four words, tā, zā, fā, nā.


Moreover, suppose there is a half note; this will take up two beats, so one word is required with two vowel sounds, and we have tā-ā.

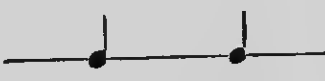
The same consonants are used whatever beat is concerned; *t* represents a note beginning with the first quarter of the beat, *z* a note beginning with the second quarter, *f* a note beginning with the third quarter or second half, *n* a note beginning with the last quarter.

With this explanation there should be no difficulty in understanding the diagrams given on pages 5, 8, 11 and 14. In the Grade V work only the halved beat is introduced and the work should present no difficulty, but if necessary an exercise can be written out on the blackboard so that the pupils can be assisted by the use of a pointer, as already alluded to in Grade II work.


The following is a good exercise in divided beats: place on the blackboard one above the other different combinations of notes making up any particular kind of measure, as is done in the upper diagram on page 5. Take some exercises in the time names, then let the class sing the scale; then explain that they are to sing up the scale, singing a whole measure to each step of the scale, and dividing the notes according to which set is pointed to.

For example; take the upper diagram on page 5 for the notes on the board; for the class to begin you point to the third line and

they sing, 
Do, Do, Do;

you move to the first line, and they sing, 
Re, Re;

to the fourth line, 
Mi, Mi, Mi, Mi;

to the second line, 
Fa, Fa, Fa;

and so on.

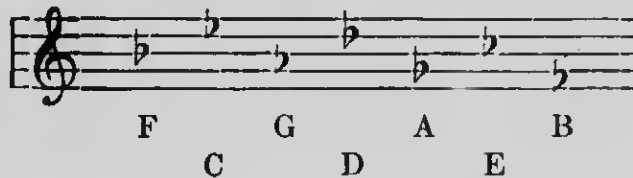
If there is difficulty with any particular combination of notes sing it several times over to succeeding notes of the scale.

Two new keys, B and D flat, are given on pages 21 and 24; these

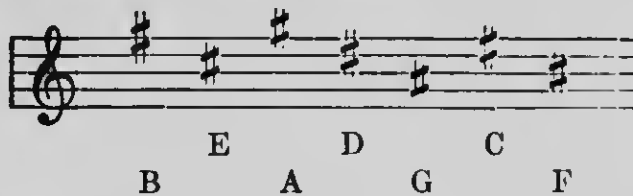
should present no difficulty, as the notes are in the same position on the staff as in the already familiar keys of B flat and D.

This would be an opportune time to give some hints about the correct way to write key signatures:—

As already stated, music, like ordinary writing, is written from left to right, consequently each new sharp or flat added must be to the right of the preceding one. F sharp is always placed on the top line (if you want a thing seen you put it up hi; h), C on the third space, then G sharp above F sharp, E above C, then A sharp on the second space, B above A. It will be noticed that the sharps run in two *ascending* diagonal lines and succeeding the first two written, F and C, alternately, in regular order.



In flats B flat is placed on the third, the centre line, E flat on the fourth space, and then the flats succeed each other in *descending* diagonal lines as the sharps in ascending.



A dotted note followed by a short note is sufficiently explained on page 26; in these cases it will generally be found easier to take the short note in close connection with the note that follows it.

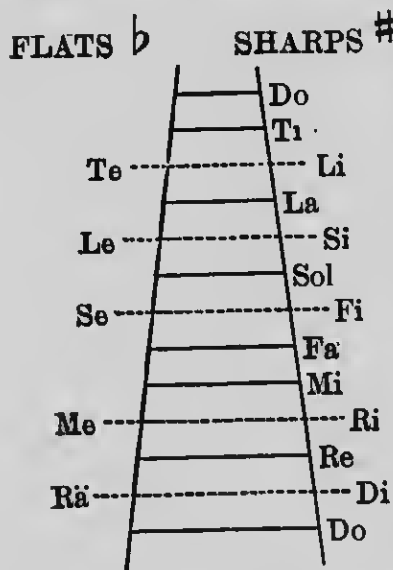
The *Chromatic Scale* is taken up at page 40, where very comprehensive diagrams will be found.

In taking up this work first draw the ordinary ladder of the scale on the board, point out the whole steps and half steps, and show

that the whole steps may also be divided into halves. Indicate these new half steps by dotted lines, and show that they may be described either as a half step above the note below, or a half step below the note above; then learn that a sharp raises a note a half step, and a flat lowers it a half step.

The rule for naming the new notes is that the termination *i* (*ee*) denotes a note made sharp, and *e* (*ay*) a note made flat, and so we get *Di*, *Ri*, *Fi*, *Si*, *Li*, sharpened notes, and *Te*, *Le*, *Se*, *Me*, *Rä*, flattened notes. Write these syllables in their proper places on the ladder and you should now have a diagram as shown; this should be left on the board continually for reference. In first attempting this scale it should be taken in this order, *Do*, *Re*, *Di*, *Re*, *Mi*, *Ri*, *Mi*, *Fa*, *Sol*, *Fi*, *Sol*, etc., then, *Do*, *Ti*, *La*, *Te*, *La*, *Sol*, *Le*, *Sol*, *Fa*, *Se*, etc.

If there is any difficulty in getting a half step use the half steps in the scale (between 3 and 4, and 7 and 8); thus, to get *Re*, *Di*, sing 1, sing 2, call it 4 and sing 3, sing *Fa*, *Mi*, once or twice, and then call it *Re*, *Di*. To sing the entire



chromatic scale up and down correctly and without losing pitch is an accomplishment, but almost an unnecessary one, as such a progression of notes very rarely occurs in vocal music; what is really needed is practice in singing a half step where a whole one is what one is used to, as *Sol*, *Fi*, instead of *Sol*, *Fa*; or a whole step instead of a half, as *Do*, *Te* instead of *Do*, *Ti*.

The diagram should be left on the board, as already stated, so that any difficulty in the way of a chromatic interval can be worked out with its help as it occurs.

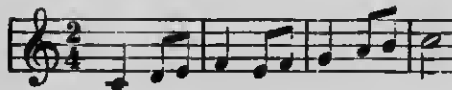
It will be noticed that several of the earlier exercises on the chromatic scale are repeated in different keys; this is useful both for practice and for showing the proper use of sharps, flats and

accidentals, as explained on page 40. Some of the more ordinary marks of expression are used in this Grade; they will be found duly explained in the glossary at the end of the book.

DICTATION EXERCISES

Exercises on the Divided Beat

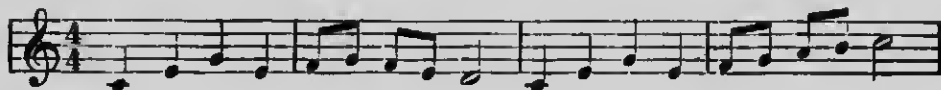
Ex. 83.



Ex. 84.



Ex. 85.



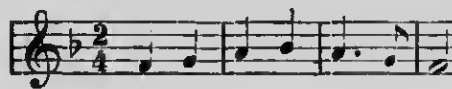
Ex. 86.



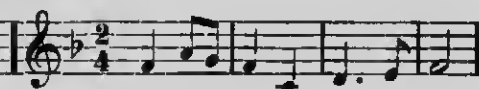
Ex. 87.



Ex. 88.



Ex. 89.

*Exercises on the Chromatic Scale*

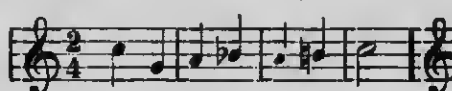
Ex. 90.



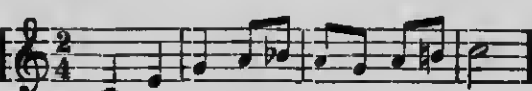
Ex. 91.



Ex. 92.



Ex. 93.



Ex. 94.



Ex. 95.



Ex. 96.



Ex. 97.



Ex. 98.



GRADE VI

The work for Grade VI is contained in Part II of the Second Reader.

The first work taken up is the balance of the divided beats, that is, quartered beats and triplets; the work is similar to what has already been done with halved beats.

An example in nine-part time is given on page 104; nine-part time consists of three divisions of three beats each, as six-part time consists of two divisions of three beats each; the accents, of course, are the first, fourth and seventh beats, the first strong and the fourth and seventh medium strong.

Three-part music is begun on page 116; it should be taken up on exactly the same lines as two-part music and calls for no special explanation.

With the work in this grade should be taken the construction of scales, which shows how the various sharps and flats which occur in the different signatures are made necessary.

Examples of this work are given on page 186.

Draw the ladder diagram and show that when C is taken for 1 the scale fits in exactly with the pitches; then produce the step on which G occurs outward, and, calling it 1, build a major scale on it; show how all the steps correspond with the pitches till you come to 6, which is E; then, from 6 to 7 must be a whole step, whereas from E to F is only a half step, consequently F must be raised a half step, which gives us F sharp; thus, when G is taken for Do, F must be made sharp, a fact which we have made use of before, but in the reverse way. Follow this up by showing the scale in question on the staff with its proper signature.

Scales can be constructed on all the pitches in the same way.

One point may need explanation: in the key of G, for instance, why should we have raised F a half step any more than have lowered G a half step? The reply is simply that every pitch must be repre-

sented in every scale, and if we had lowered G instead of raising F we should have had G twice, namely G flat and G, and F would have been entirely omitted. In the same way, when building a scale on F we must use B flat and not A sharp.

The *Modulator* on page 188 shows how the different keys are related: thus, 1 in the key of C is 5 in the key of F, or 4 in the key of G.

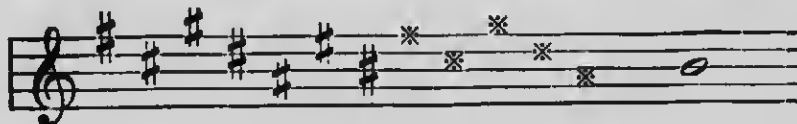
Or again, 5 in the key of C is 1 in the key of G, 5 in the key of G is 1 in the key of D, and so on.

Again, take any particular pitch, and the modulator shows what note it is in any scale.

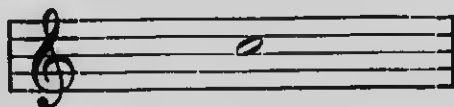
The complete cycle of keys is shown by a diagram on page 189. The octave is divided into twelve half steps or semitones, giving us twelve different notes.

By following either of the old rules of counting five up for a sharp, or five down for a flat, we get the signatures of all the twelve keys.

As a matter of practice more than six sharps or six flats are very rarely used as a signature, simply because the signature would be unnecessarily clumsy; instead the cycle is divided between sharps and flats. Thus, start from C, taking sharp signatures; we come to F sharp, with six sharps, which is the same as G flat, with six flats, as shown; so instead of going on to C sharp with seven sharps, we take D flat with five flats, and eventually get back to C natural, with no sharps or flats, instead of B sharp, with twelve sharps. As a matter of curiosity, this would be the signature for B sharp Major:—



instead of which we have C Major:—



which is simpler.

DICTATION EXERCISES

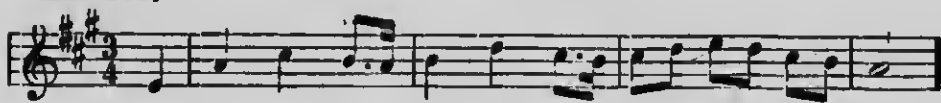
Ex. 99.



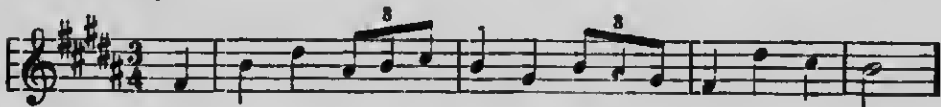
Ex. 100.



Ex. 101.



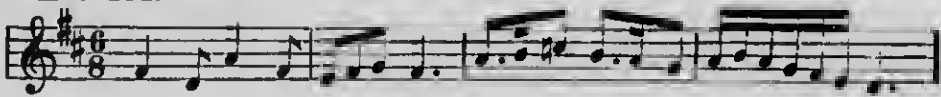
Ex. 102.



Ex. 103.



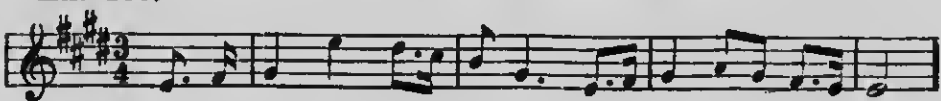
Ex. 104.



Ex. 105.



Ex. 106.



Ex. 107.



Ex. 108.



GRADE VII

THE work for Grade VII is comprised in Part I of the Third Reader.

Two new keys, F Sharp and G Flat, are given on pages 17 and 20, but present no fresh difficulty.

A Double Sharp is exemplified on page 22: this sign is used to raise a note that is already sharp; thus, in Ex. 11, in the key of B, the note 5 of the scale is F sharp, so sharp 5 is F double sharp.

A Natural cancels a double sharp entirely, so to bring a note back to a single sharp from a double sharp it is necessary to use a natural and a sharp following it. The use of a Double Flat is similar (page 25). An example of twelve-part time will be found on page 28; twelve-part time consists of four divisions of three beats each, and can be sung to four beats in the measure, as nine-part time to three and six-part time to two.

On page 35 we have the subject of Modulation, or changing key.

It frequently happens that in the course of a composition the music may occasionally vary from its original key, that is, the key indicated by the signature and in which the composition began and must ultimately close.

Such a variation is called Modulation, and is effected by means of accidentals; for instance, suppose the music is written in the key of D, signature two sharps, F and C, to modulate into the key of A we must make G sharp, or, on the other hand, to modulate into the key of G we must make C natural. Of course the use of accidentals does not always bring about a modulation; a modulation can only be said to be effected when the change is insisted on for several notes at the least, and the sensation of the new key established.

When a *bona fide* modulation occurs the easiest way to sing the passage is generally to change Do to the new keynote, and so avoid having to sing a number of chromatic notes.

This system is so fully shown in the Reader that further explanation is almost unnecessary. The idea carried out in the short modulation exercises is often useful, not only in modulation, but in the case of isolated chromatic passages; for instance, a class might find some difficulty in singing Ex. 25 in its first form as a chromatic passage, but in its second form, where it is taken in a different key, the difficulty entirely disappears; so a passage with a number of accidentals may often be more easily mastered by first trying it in some different key which will include the additional sharps or flats introduced.

Minor scales are considered on page 68.

In first taking up the subject with the class draw the ladder of the Major scale, point out what it is; continue the ladder down to 6 below; let the class sing 8, 1, 6 below, and then sing the scale from 6 to 6 and back. State that this is the Natural form of the *Minor* scale. Point out that though composed of exactly the same notes as the Major scale, it has an entirely different sound and feeling, which cause the minor mode to be largely used for melancholy music, and that this is simply due to the scale beginning on 6 instead of 1.

Then let the class sing slowly up the Major scale, finishing on the high Do, and ask them to consider whether it ends up satisfactorily, and next let them sing up the Natural Minor in the same way and consider also whether this series of sounds closes satisfactorily; there will be no trouble in recognising that the Major closes satisfactorily but not the Minor, and the reason will be easily found in the fact that one closes with a half step but the other with a whole step. The pupils will probably suggest the obvious remedy for this unsatisfactory ending themselves, namely to make 5 sharp; make this alteration and inform the class that this is the Harmonic form of the Minor scale.

It might be added that this is generally looked upon as the strictest form of the Minor scale, and is the form that is usually considered in the study of Harmony.

The class may now attempt to sing the Harmonic Minor and the objection to this form of the scale will be obvious at once, as it is

very seldom that the interval from 4 to sharp 5 is sung correctly at first.

The class should be made to point out the unusual interval of a step and a half for themselves, and also the remedy, to make 4 sharp.

We now have the Melodic form of the Minor scale, so called because of its melodious character; also, as it is only in the ascending scale that we found the alterations necessary, the Melodic scale uses the sharps only in ascending, and descends as the Natural.

The Natural Minor is so called because it is the first or natural form of the Minor, just as it is taken from the Major.

The Harmonic form is that used in Harmony.

The Melodic form is the melodious form.

These three forms of the Minor scale are all that need receive consideration, though others exist.

With regard to the Relative Major and Minor: the Major begins on 1 and the Minor on 6, and as they consist of the same notes it will be seen that any one key signature belongs to two keys, a Major and a Minor, which are said to be related to each other, the keynote of the Major key being a step and a half above the keynote of the Minor key; thus, the blank signature is the signature for either C Major or A Minor; C is the Relative Major to A Minor; A is the Relative Minor to C Major.

This is further explained in the Reader by several examples.

Relative scales have the same signature but different keynotes.

Parallel scales are those that begin on the same note; on the right of the diagram on page 69 a Major scale has been drawn beginning on the same note as the Minor, and it can easily be compared, as pointed out on page 71; the difference in the third step will be noticed at once.

The principal chord in any key is what is called the *Common Chord*, formed of the keynote and the third and fifth notes above it, and a piece of music must end with the common chord, or part of it. In Parallel Major and Minor scales the keynote and fifth of the common chord will be the same, but the third will show the difference.

Parallel scales have the same keynote but different signatures.

The Metronome marks are given for the selections in the Third Reader; as explained in the Glossary at the end of the Reader, these marks give the exact rate or "tempo" at which a piece should be performed by indicating the number of beats that are to go to a minute. While this can only be done with entire accuracy by the use of the metronome itself, still, with a little practice, it is possible to make a good approximation. Remember that ordinary marching time is 120 to the minute, and compare with seconds, 60 to a minute.

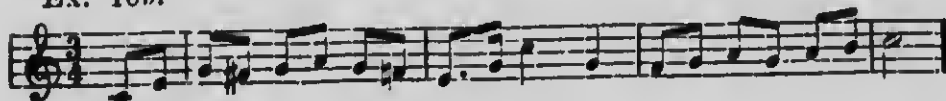
Do not forget, also, that most clocks and watches tick half- or quarter-seconds. Swinging tape metronomes with the proper lengths marked for the various tempos can be obtained at a very moderate cost, and are quite reliable.

In this Grade the pupils' voices are often beginning to change and settle, and the class may be divided permanently into First Soprano, Second Soprano, and Alto; the First Soprano and Alto (the outside parts) should be slightly stronger than the Second Soprano.

Do not leave the Alto part merely to boys whose voices are cracked; the only true Alto will generally be among the girls, and their voices will really be the backbone of that part.

DICTATION EXERCISES

Ex. 109.



Ex. 110.



Ex. 111.



Ex. 112.



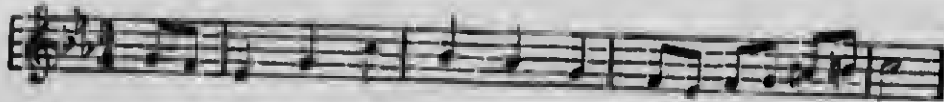
Exercises in Minor Key

The teacher should name the Minor Key, not the Major; thus Exercise 113 is in A Minor.

Ex. 113.



Ex. 114.



Ex. 115.



Ex. 116.



Ex. 117.



GRADE VIII

THE work for Grade VIII is given in Part II of the Third Reader and completes the course for the ordinary grade schools.

The ground has by this time been almost completely covered and not much that is new remains to be discussed; the Double Dot will be found on page 121, Grace Notes on page 130, and the Bass Clef on page 161; the work is very fully given in the Reader and calls for no additional explanation.

As stated in the preface, the real work in this grade is to get the pupils to sing with intelligence and appreciation; marks of expression are freely used and should be carefully observed.

The songs and selections should be treated as something more than mere exercises in reading music, and should have enough work and practice devoted to them to obtain a proper performance. A class will take a keen interest in music along these lines, and in all probability they will be their own severest critics.

DICTATION

The class should now be able to write out an ordinary tune completely, either from memory or dictation; while most of the work is recapitulation, still an example of the complete process may be useful.

Take the tune, "Auld Lang Syne."

First of all write down the notes just in figures:—

5 1 1 1 3 2 1 2 3 1 1 3 5 6 6 5 3 3 1 2 1 2 3 1 6̇ 6̇ 5̇ 1

Now look out for the accent, mark it with a cross, and divide the tune into measures accordingly:—

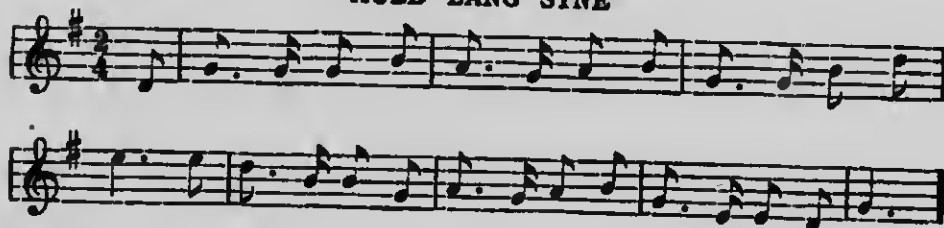
5 | ^x1^x1^x1^x | ^x2^x1^x2^x3 | ^x1^x1^x3^x5 | ^x6^x6^x | ^x5^x3^x3^x1 | ^x2^x1^x2^x3 | ^x1^x6̇^x6̇^x5̇^x | ^x1

We have now to consider the time and key before writing the

tune on a staff; the rhythm will be found to be two beats in a measure, and if we take a quarter note to a beat our time signature will be $\frac{2}{4}$; as to key, the object is to keep the music within the compass of an ordinary voice; not higher than high G, or lower than C.

The highest note in the tune is 6 above Do, the lowest 5 below Do, so if we take G for Do, 6 above will be E, and 5 below D, which will be a very moderate compass; we can take our key signature, then, as one sharp, and being careful to look out for long and short notes, can write out our tune as below:—

AULD LANG SYNE



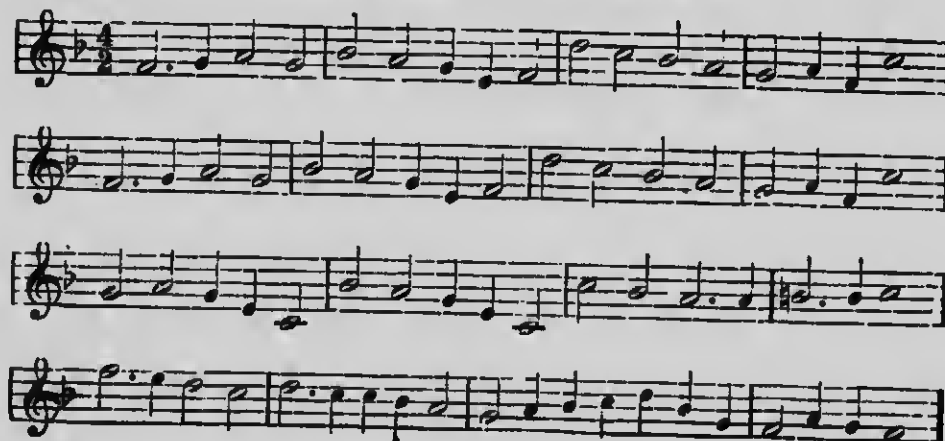
The exercise may be completed by adding the words, placing them under the proper notes, and also suitable marks of expression.

Some familiar tunes are given as suggestions for the Dictation Exercises in this grade.

DICTATION EXERCISES

HAYDN'S HYMN TO THE EMPEROR

Ex. 118.



Ex. 119. I DREAMT THAT I DWELT IN MARBLE HALLS

Musical notation for Ex. 119, 'I DREAMT THAT I DWELT IN MARBLE HALLS'. The piece is written in 3/8 time and G major. It consists of seven staves of music. The melody is characterized by eighth and sixteenth notes, with some slurs and a key signature change to F major in the final measure of the seventh staff.

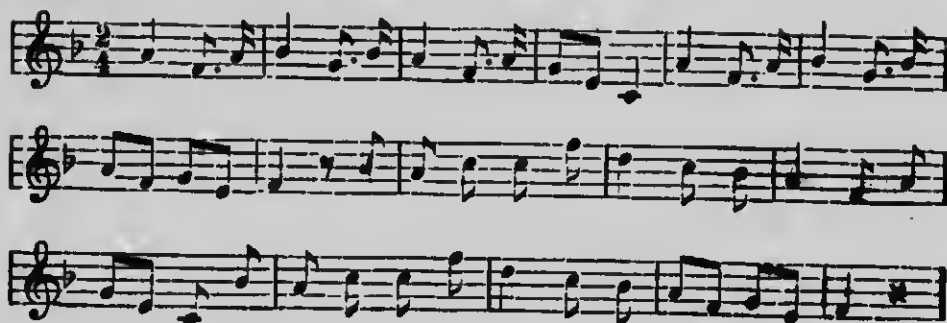
Ex. 120.

MY OLD KENTUCKY HOME

Musical notation for Ex. 120, 'MY OLD KENTUCKY HOME'. The piece is written in 4/4 time and G major. It consists of six staves of music. The melody is primarily composed of quarter and eighth notes, with some slurs and a key signature change to F major in the final measure of the sixth staff.

WEEL MAY THE KEEL ROW

Ex. 121.



HIGH SCHOOL

THERE are two main difficulties that generally crop up in the High School work; one is that, while the majority of the students will be quite proficient in the subject, there will most likely be a considerable section that for one reason or another have studied little or no music before.

In the High School book in the King Edward Series this difficulty is provided for by giving a special preparatory course for those who require it, and making the book self-contained in respect to musical information, so that it will not be necessary to refer back to the Grade Readers. With regard to those students that have been through a regular course, quite a large field is open and really excellent results should be possible.

The other difficulty, however, remains that, in the intricate programme of the average High School, music has to take what place it can get, even though it often limits the work to a small number of voices practising by themselves for short periods.

When it can be managed it is by far the best arrangement for those that are qualified to sing together, several classes at a time, in quite large numbers; this enables good effects to be produced and justice to be done to a high grade of music, while it affords more satisfaction to the singers themselves.

It is very desirable for the students, if possible, to learn something about the leading composers and to be brought to notice the general form of different compositions.

DICTATION

For the proficient tunes should be used for dictation exercises; for the beginners the exercises in the different grades can be used.

GENERAL NOTES

THE LADDERS

FROM Grade 1 to Grade 4, inclusive, the ladder diagram of the Major scale should always be on the board, and from Grade 5 to Grade 8 that of the Chromatic scale.

VOCALISING

Always vocalise every piece of work, whether song or exercise; the work is not done unless the pupils can sing it without the syllables.

DIVISION OF THE CLASS INTO PARTS

Up to and including Grade VI let all the pupils sing all the parts equally and in turn; change the parts round in each successive exercise or song. As a matter of fact, up to the age of fourteen, and sometimes later, a boy should have a better soprano voice than a girl, while a boy contralto is rare. In Grades VII and VIII a different arrangement may be made as shown.

DICTATION EXERCISES

As already stated, the exercises given are by no means intended to be final, but rather to serve as examples by which others of a similar nature can be constructed.

SINGING WITH THE CLASS

Never sing with the children; there are just two exceptions to this rule: one is, of course, in teaching rote songs, and, as said before,

rote songs are to be taught in the quickest and easiest way; the other exception is when the class is singing three-part music, and when they are singing all together it is quite a good arrangement for the teacher to take one of the parts with them.

INDIVIDUAL WORK

Individual work is the best possible test of thoroughness in the music; there is no difficulty in getting the little ones in the Primary Grades to sing by themselves, they are generally only too proud, and if the work is carried on systematically and as a matter of course there is no reason why a pupil should think anything more of singing alone than of reading alone, if he has been doing it regularly since he first went to school. Of course time would prevent more than two or three singing by themselves at any one lesson, but if any one was apt to be called on the whole class would be holding themselves prepared.

WHISPERING RESTS

One of the most common faults in choral singing is carelessness in observing rests; it will be found a capital plan in singing exercises and in first trying over songs to whisper the rests, that is, either to whisper the proper time name, *tā*, *tā*, *tě*, or whatever it is, or simply to make the phonic sound "t"; this insures the rest being given its proper value, as it is impossible to sing and whisper at the same time.

Of course care must be taken that this is done quietly, and not made noisy or fussy.

HOW TO GET THE KEYNOTE FROM THE PITCHPIPE

The pitchpipe generally sounds C, sometimes C or A; it will be sufficient to consider how to get the different keynotes from a C pitchpipe.

We have the pitch of C, then, without making any change; to

get any other natural key the class can just sing up the pitches to the one required.

For instance, to get the key of G: sound the pitchpipe (which is C), let the class take the note and sing down the scale, which brings them to low C; then they sing up the pitches to G; C, D, E, F, G, and call G Do. The same with D, E, F, etc.

To get a sharp or flat a half step has to be used, which can be done by taking one of the half steps in the scale, either between Mi and Fa, or Ti and Do; thus, to raise a note a half step call it Mi and sing Fa; or again, to lower a note a half step call it Do and sing Ti. For example, to get the key of B flat from the C pitchpipe: sound the note and sing down to low C, sing the pitches up to B; now the sound we want is B flat, a half step lower than B; sing the sound B, call it Fa, and sing Mi, this last note is a half step lower than B, that is, it is B flat, so call it Do.

A shorter method of getting some of the keynotes may be used in the higher grades, on the same line as the examples in Modulation given in Reader III, beginning at page 34; this method is simply to call C (or whatever pitch the pipe sounds) by whatever syllable belongs to it in the key that is required. Suppose the key of G is wanted; in the key of G, G is Do, of course, A is Re, B is Mi, C is Fa; so sound the pitchpipe, call C Fa, sing down to Do, and you have the pitch G.

This method would not do, of course, in the key of D, for instance, as C is made sharp and C natural does not occur in the scale; but this plan is often useful to save time in some of the flat keys; thus, in the key of F, C is 5; in the key of B flat C is 2; in the key of E flat C is 6; in the key of A flat C is 3; and in the key of D flat C is 7.

HOW TO TREAT MONOTONES

It will occasionally happen that there may be some member of the class who seems incapable of producing musical sounds correctly. This, of course, may be a physical deformity, as some people are blind, deaf or dumb; more frequently it is a case of a dormant faculty, and it will be found that the pupil in question has lived

in unmusical surroundings and has never made any attempt to produce or appreciate music. The case of the unmusical pupil with the dormant faculty can be cured by patience and practice, and, of course, the younger the training is begun the better. It is a harder task with an adult, though even then it is by no means hopeless.

Putting the question of individual help or attention on one side, a monotone should sit in one of the front seats where he will hear the class as a whole, but where they will not hear him so easily; he is also near the teacher.

He (or she, for it is just as often a girl as a boy) should be told privately to sing very quietly, and to pay careful attention to the singing of the class.

If any individual attention can be given, the first point generally is to try and get the pupil to take a note in tune, and he will generally get a fairly low note, say about E or F, most easily.

A monotone may have no idea of a high or low note in his singing voice, and sometimes the only way to get at this is by means of the speaking voice; get the pupil to raise his voice and imitate some call you make, then turn it into a singing note.

The scale may take some time to master; it should be worked at gradually note by note; not infrequently such a person may be able to sing one or two familiar tunes, and not be able to sing the scale; if this is the case the tunes in question make a capital point to work from.

Utter incapacity to appreciate rhythm is very, very rare; the only cure for this is practice, for instance, marching and rhythmical exercises, and songs with a good swing.

TRANSPOSITION

Transposition, or changing a selection into a different key, is made very easy by the Movable Do system. The simplest method would be as follows: Write out the tune in figures, and then write it out again in whatever key is required. The length of the notes,

of course, will not alter; a quarter note will still be a quarter note, and so on.

AN EXAMPLE OF AN ORDINARY LESSON

It may be found useful to have some suggestion for the form of an ordinary lesson. As a fairly representative piece of work, take the song on page 40, Reader I, Grade III work.

Q. What is written at the beginning of the music to tell us the key?

R. One flat.

Q. What do we call the sharps or flats at the beginning of a piece of music?

R. The key signature.

Q. What is the key when the signature is one flat?

R. F.

Q. What do we mean by the key of F?

R. We mean that F is the note we are to take for Do.

Q. What line or space is F on?

R. The first space or the fifth line.

Q. What is the first note in the music?

R. Do.

Tell the class to read through the notes (syllables) to themselves, and hold up their hands as they finish; finally one of them may read the notes over aloud if necessary.

Q. What is written at the beginning of the music to tell us the time?

R. Three-eight.

Q. What do we call this?

R. The time signature.

Q. What does the three mean?

R. Three beats in a measure.

Q. What does the eight mean?

R. That an eighth note gets one beat.

Q. What kind of a note is the first note?

R. A quarter note.

Q. How many beats does it get?

R. Two.

Q. Which beat of the measure does the song begin on, first, second or third?

R. First.

Now tell the class to hold up their right hands and beat several measures of three-part time, saying the time names; take it at about the same rate as you intend to sing the song, and get the rhythm well established. If the class has much trouble with rhythm it may be a good plan to read over the time names for the song, but this should not be necessary as a general rule.

The class should now sit up in good singing position (as already explained), books held in both hands, unless the class or some members of it are going to beat time while singing, and the books should also rest either on the desk or against the edge of it.

Sound C on the pitchpipe, tell the class to sing down the scale, sing the pitches to F, call it Do, sing up and down the scale; take one or two of the intervals that occur in the song, such as 1 to 6 below, 7 below to 5 below, 5 to 3, 4 to 2.

Then let the class sing the first note of the song (Do), and tell them to begin after two measures; then beat time and count aloud, Tā tā tē, Tā tā tē, or 1, 2, 3, 1, 2, sing, using whatever form of words is preferred, but marking the accent distinctly; continue beating time while the class sings the song, and if necessary some assistance may be given by counting aloud, but *never sing with the class*.

The work already outlined would in all probability take longer than the twenty minutes, which should be the duration of the average lesson, but the introductory questions would scarcely all be used on every occasion.

When the class can sing the song correctly with the syllables let them vocalise it; if there is any difficulty with any particular interval, for example from 7 to 5, practise it on the ladder, of course vocalising.

Next read over the words and discuss them. This little "Cradle

Song" of Watts' will be easily appreciated by children, and they will recognise that the song should be sung softly, but with a fairly marked swing.

Let the pupils notice for themselves what note belongs to each word, and even such a simple process as the following is sometimes useful.

Q. What note is the word "Hush" sung to?

R. Do.

Q. From "Hush" to "my" do we go up or down?

R. Down.

Q. From "my" to "dear"?

R. Up. etc.

All sorts of circumstances alter cases in music, so it is hard to lay down any very rigid rule as to how much should be accomplished in one lesson; classes differ very much, and the same class may one day have a musical inspiration and sing everything straight ahead without difficulty, and another day may stick at what may appear an easy exercise and the whole lesson will be spent over a few measures.

As a very rough estimate the song we have been considering, with the two exercises, Nos. 82 and 83, preparatory to it, might be covered in two lessons.

CONCLUSION

IN conclusion let no teacher (that is a teacher) be afraid of teaching music. Of course, natural musical ability is a very great assistance, but the good teacher with scanty musical ability will get far better results than the musician that is a poor teacher.

The time has gone by when it was necessary to plead for a place for music in the education of our boys and girls; the subject becomes dear at once to teacher and pupil.

May this little book have some share in helping more to participate in the happiness and blessing of the Heavenly Art.

"The Rudiments of Music," by W. H. Cummings, published by Novello & Co. in their series of Music Primers, is recommended to any one looking for further general musical information.

