

THE



SINGING MASTER;

CONTAINING

No. 1.

FIRST LESSONS IN SINGING, AND
THE NOTATION OF MUSIC.

No. 2.

RUDIMENTS OF THE SCIENCE OF
HARMONY.

No. 3.

THE FIRST CLASS TUNE BOOK.

No. 4.

THE SECOND CLASS TUNE BOOK.

No. 5.

THE HYMN TUNE BOOK.

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Fourth Edition.

REVISED AND CORRECTED.

LONDON :

TAYLOR & WALTON, UPPER GOWER STREET,
BOOKSELLERS AND PUBLISHERS TO UNIVERSITY COLLEGE,

SOLD ALSO BY J. A. NOVELLO, DEAN STREET, SOHO;
SIMPKIN, MARSHALL, & Co., STATIONERS' HALL COURT; AND
JOHN CUMMING, DUBLIN.

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PREFACE.

THE time is not distant when we may fairly presume the study of Vocal Music will be universally introduced in schools, as one of the means of effecting the object proposed by a good education. Already in Prussia, and indeed in all the German States, a knowledge of music is a *sine qua non* among the qualifications required of every candidate for the profession of a schoolmaster. In the humblest village-school in Germany, and indeed very generally on the Continent, singing is taught; and in the superior schools, the master is further required to teach his pupils to play upon some musical instrument, and to instruct them in the science of Harmony or Thorough Base.

In this country singing has been introduced with great success in infant-schools. It has been shown to be a means of varying, in the most pleasing manner, the usual lessons, and calculated, therefore, not only to relieve the attention when too much fatigued by study, but to create a conviction in the minds of children (which it is not always easy to produce in any other way), that they are sent to school to be made happier as well as wiser. It has also been found a means of impressing the mind with kindly feelings, and of kindling or strengthening just and generous emotions, much more effectual than any mode of persuasion or reproof.

The importance, however, of singing, as a branch of Education in all elementary schools, and of teaching music systematically, with a view of softening the manners, improving the taste, and raising the character of the great body of the people, is not yet fully understood. Let us briefly depict the reasons, moral and physical, why music, but more especially vocal music, should be made the common property of all, including the masses to whom it has hitherto been inaccessible.

The first is, that it would promote the happiness of all. That music is a means of social enjoyment, will be admitted; and this ought to be a sufficient argument to induce us to make an effort to render it a means of enjoyment to the poorest members of the community. After all that

can be done to meliorate the condition of the working classes, they will have to submit to quite enough of privation, as compared with the more favoured lot of the rich man, without our withholding from them any innocent source of pleasure, which we might, by a little exertion, enable them to command. Vocal music is not only an innocent pleasure, less likely to be carried to a hurtful excess than almost any other, but it has the recommendation of being a cheap amusement, which renders it peculiarly fit to be encouraged among the labouring classes. In this respect, vocal music is superior to instrumental music, while superior also in the power of producing musical effect. If the poor man should regret his inability to purchase costly musical instruments, let him learn that the human voice is in itself the finest instrument in the world. All voices are not, indeed, equally good; but four even indifferent voices heard in correct harmony together, will produce a more perfect effect than any equal number of keyed or stringed instruments, played upon by skilful performers. A party of German peasants, singing together in a cabin, will often make better music than the whole band of the Italian opera. A family of villagers able to spend a winter's evening in singing the glees of Webbe and Calcott, need not sigh for grand piano-fortes, and double-acted harps. Even in regard to accompaniments, when vocal music is really good, it is almost invariably better without an accompaniment than with it. The sounds of different instruments, which seldom assimilate sufficiently with the voice, and prevent its being distinctly heard, distract the ear, and withdraw its attention from the harmony.

The moral influences of music are of two kinds. It has a direct tendency to wean the mind from those pleasures which consist in mere vicious and sensual indulgences, and it has a tendency to bring the heart into a right state, or, in other words, it has a direct and powerful influence upon the disposition and temper.

It is a great error in any system of education, provided for the children of the poor, to conclude that it is no part of the duty of an instructor to teach the means of rational enjoyment. It is time we made the discovery that it is quite out of our power to train any class of men to habits of such unwearied industry, that they shall be content to toil on throughout their lives, without a moment's relaxation, or any attempt to relieve the monotony of their existence by some pleasurable excitement. Pleasurable excitement of some kind is necessary for all: it can be withheld from none: we may determine merely the form which it shall assume. Among the rich it is attainable in a thousand different ways; among

the poor, it assumes the too common form of intemperance. We have but the choice of two things,—either to provide for the working classes, and enable them to appreciate rational and intellectual amusements, or to allow the people, while in a low moral state, to choose for themselves their own sources of gratification, although they may be such as will be fatal, both to their own well-being, and to the peace and good order of society.

It is said to be dangerous to encourage a taste for music among the working classes, because singing is used as an attraction to public-houses, and other places where young men and young women are often drawn in to their own ruin. Happy would it be for the community if every drunkard in the kingdom could be inspired with a love for music. The young man who is weak enough to give way to habits of intoxication, does so because in drinking he has one source of enjoyment;—render him musical, and he has then two sources of enjoyment; and what can be more certain than that as his taste increases for the more intellectual source of pleasure, the temptation is diminished to that which is merely a vice productive of misery in the end?

But it is not in consequence of a musical education, but of the want of it, that common labourers and mechanics run to hear a comic song, wretchedly sung, in a public-house. If they had been properly taught, they would have had a taste for something better, and in that case, when they left their own homes for the sake of music, would have been probably found among the members of a choral society, preparing, perhaps, for the performance of the Messiah, at some of our great musical festivals. But one great advantage of music is, that it is always enjoyed the most as a home amusement. The quietude of home is much more favourable to the effect of harmony than the noise, bustle, and glare of the theatre or concert-room; and every one may observe that when an individual is raised to the rank of a musician himself, of however humble a grade, he is no longer so easily drawn hither and thither to witness the performances of other people, as before; for it is a curious fact that however sublime those performances may be, musical amateurs like infinitely better to hear their own.

The effect of music in diminishing the temptation to intemperance has been strongly exemplified in the case of the Germans. Forty years ago they were one of the most drunken nations on the face of the earth; but since music has been taught scientifically in the humblest school, they have become, comparatively, remarkable for their sobriety.

In the large sugar-baking houses of the Metropolis, where, on account of the danger, a person given to even occasional habits of intoxication is never trusted, Germans are invariably employed in preference to the English.

It is sometimes urged that a young man who has a talent for singing is apt to be invited too much into company, and is thus led to form habits of dissipation. The remedy is to teach those persons to sing themselves, who, being unable, require to be amused by one who can, and are thus induced to court his society to a prejudicial extent. We may add, that let music be rendered universal, and the Apollos of the public-house, and of the third-rate concert-room, would descend at once to the common level. They would no longer be considered gifted prodigies; and the few only would be followed who, from pre-eminent talent, would be found at the top of the profession, and who could only be heard on great public occasions.

There are many other objections to music which may be treated as belonging, generally, to the class of those which are often inconsiderately urged against every thing good and useful. It used to be contended to be dangerous to teach a child to read, lest he should read improper books; dangerous to teach him to write, lest he should commit forgery. No doubt the danger exists; and it is dangerous to satisfy the wants of hunger and thirst, lest we should become gluttons and wine-bibbers. There is danger even in inculcating habits of prudence and economy, lest they should degenerate into avarice; and we may fairly allow that there is some danger that music may become a ruling passion, too strong for guidance. But what is the value of education, if it be not to teach us the difference between the use and the abuse of that which is good, and to impress upon the mind the lesson, that that which is useful in moderation may be hurtful in excess?

With respect to the direct moral influence of music, we may observe that, although it would be preposterous to contend that music is sufficient to make a bad man a good man, we may safely assert that there never yet was a bad man who would not have been the better for its influence. The reason is, that nature has so ordered it that when the heart is full of evil thoughts and malignant passions, the ear cannot at the same time listen with pleasure even to the simplest melody. Thoroughly to enjoy the effects of good music, it is necessary that the mind should be in harmony with itself, and with all things around it; and hence there is much truth and sound philosophy in the words of Shakspeare:—

“The man that hath no music in himself,
And is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.
Let not that man be trusted.”

If we have a load of care or guilt upon our minds, we cannot sing. Keep the mind in a state the best fitted for the enjoyment of music, and that will be a state in which it will be least of all disposed to yield itself up to the jarring and discordant influences of the evil passions. Hence the secret of the art by which David, ‘the sweet singer of Israel,’ charmed away the evil spirit from Saul.

It may be observed, however, that the moral effect of cheerful music, as adapted to the daily intercourse of life, is much greater than that of music of a solemn and plaintive character. Solemn anthems are most appropriate to solemn occasions, and nothing can be more suitable when the attention is required to be exclusively fixed on the most serious subjects which can engage human contemplation. But when our object is not exactly that, but to act upon the affections, the music should be of a more joyous character. If we want to render education something more than the teaching of two or three mechanical arts,—if we would educate the feelings,—then our first care should be to make the heart cheerful. If we desire to prevent children from being sullen and quarrelsome, let us beware how we do any thing to throw too deep a gloom over their minds. We ought not to repress, but merely endeavour to keep within bounds, the buoyancy of youthful spirits; for it is not when children are happy that they disagree, or find a pleasure in disturbing the happiness of others. It is often said by the opponents of education that it has failed in the civilizing and humanizing effects expected from it, and there is some truth in the assertion. We cannot look round an ill-conducted charity school, and see the sullen looks and scowling brows we sometimes meet with there, without perceiving there is something wrong in the system pursued, and something dangerous, too, to the peace and welfare of the future community, of which the children of that school will form a part. Much of this prospective evil, music would be calculated to prevent; but it must not be confined to that kind of music which has a tendency to sadden, but that which will make the heart glad.

Let us, above all, beware how we defeat the object of a religious education, and become a party to the irreverent use of sacred words, by allowing only such to be used during Singing Lessons. Instead of

compelling children to sing, at all times and seasons, nothing but religious hymns, as some do, children should only be allowed to sing them when their attention has first been drawn to the serious import of the words to which they are about to give utterance. Otherwise, with the mind wholly engaged upon the time or tune, or upon worldly subjects, instead of worshipping the Almighty,

“ We mock him with a solemn sound
Upon a thoughtless tongue.”

In conclusion, we may notice an argument in favour of vocal music, drawn from physical considerations. It is the opinion of Dr. Rush, and several other eminent physicians, that there are few things so well calculated to keep the lungs in a state of healthful action, and therefore to operate as a preventive to consumption, as singing. The reason why females, more especially than males, fall victims to this disease is, that from their confinement within doors, and sedentary pursuits, the lungs are seldom freely brought into play. Young ladies who are not allowed to run, and put themselves out of breath, or to shout, or laugh loud, on account of the vulgarity of the act, and who rarely speak in a tone of voice above that of a drawing-room whisper, never have the chest fully inflated. The consequence is, that a large portion of each lobe of the lungs lies in a comparatively torpid state, and a stagnation of the fluids, or an insufficient supply of the oxygen of the atmosphere, must often be a pre-disposing cause of tubercles and abscesses in this fatal organ. Public singers have been generally remarked to be long-lived, and one reason (without, however, attaching an undue importance to it) no doubt is, the necessity of taking longer inspirations, and of more fully inflating the lungs, than would have been done but in the exercise of their profession.

To promote the object we have described is the design of the present work. It originally appeared in an experimental form, and having been favourably received, the author has been encouraged to the further task of revision and correction. The work is now re-cast in an improved shape, in which it is hoped it will be found much more perfectly adapted to facilitate the introduction of music into schools than before. If it have any merit, it will be found in the simplicity of the introductory lessons, and of all the airs and arrangements. Only those who, like the author, have undertaken to teach a class of children to sing in parts, can

form a correct idea what apparently insignificant difficulties may prove insurmountable stumbling-blocks. Compositions of a higher order than those included in this work abound, but they are adapted only for the more advanced student. The present edition, unlike the last, besides the moral songs, will contain a large collection of the most favourite hymn tunes; and the whole work, although complete in one volume, will be sold in separate parts, with a view of promoting the convenience of those who may wish to procure copies of the introductory lessons, or of the songs or hymns, without purchasing the entire book.

FIRST LESSONS IN SINGING,

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THE first lesson in the art of singing with adult pupils is usually an exercise upon the gamut or scale of sounds, named after the letters—a, b, c, d, e, f, g, and sometimes sung to the Italian syllables—do, re, mi, fa, sol, la, si, do. The pupil is expected to sing every note of the scale correctly; to learn to sustain, diminish, and increase the volume of sound, as well as to read music tolerably at sight, before he attempts any air or melody from which he might derive some gratification.

There are two objections to this course, which render it, if rigidly adhered to, unfit for children, and especially for little children. One is, that it is exceedingly wearisome, and therefore calculated to defeat the object in view, which can only be effectually promoted by inducing a love for the art. Another is, that there are many persons, both old and young, who cannot sing the gamut, and many who never would learn to sing it if the ear and voice were not first exercised upon some more simple and striking melody.

It is often assumed that a person who cannot readily overcome the difficulties of the gamut has no musical ear, and cannot be taught to sing. This is a mistake. The ability to sing through the scale is the test of a certain degree of proficiency, but a person may have a musical ear, and yet not be able to sing the gamut upon a first trial.

Every ear perfectly formed, and in a healthy state, is a musical ear; by which we mean an ear capable of being taught to distinguish musical sounds; but every ear has not been tutored to the same extent; that is to say, has not been accustomed to listen to the same melodies by which the love of music is first awakened. The difference in musical talent between two children of an equal age is, in ordinary cases, easily explained. One, while an infant in arms, was allowed to cry itself asleep; the other was constantly amused with lively nursery songs. In a similar way we may account for the remarkable difference, in the aptitude for learning singing between the boys of large towns and the boys of country villages. The town boys soon learn, because their ears have been tutored by listening to airs performed by street musicians; but the boys of the village—those at least who spend their days tending sheep, or frightening away birds, and do not even live within the sound of a peal of bells—are seldom found

to have the slightest notion of music, and can only be taught, with extreme difficulty, when upwards of twelve years of age.

In all such cases, it is unwise to begin with the gamut, for the Diatonic scale being an *unaccented* melody, is often found by a beginner a very troublesome air. The better plan is to choose, for the first lesson, some simple and striking air, calculated to fascinate the ear, and dwell upon the memory. Every professional teacher must have met with adult pupils whom he could not teach to sing through the intervals of the Diatonic scale. This difficulty never would have occurred if the opportunity had been given them, when young, of singing lively tunes in classes.

The facility of teaching children to sing in classes is very great as compared with the plan of teaching them individually. It has been found that a child, who by reason of its timidity or dulness would never learn to sing if taught alone, will, when standing up with others, in a class, gradually get the notion of managing its voice so as to join in with the rest, and, gathering courage to make the attempt, by little and little, will be led on, until it begins to improve as rapidly as need be desired.

The first step in musical education is to teach a child to distinguish, by the ear, one note from another. The second is to express the same sound correctly with the voice, and to sing perfectly in time. If this can be accomplished in childhood (and it can easily be done), the progress made, although it may appear insignificant, is not to be despised, for it is much greater than would be made by many adults within a similar period of time, if music had been entirely neglected by them in their youth. Although there are many persons who do not begin to learn to sing till they are past the age of twenty-one, and succeed, there may almost invariably be discovered a flatness in some of their notes, which proves that the ear has not acquired that extreme sensitiveness to nice gradations of sound, which is only the result of an early cultivation.

To effect the object, lively melodies in which the accents are strongly marked, are better than any other, because the knowledge of the tune, which the ear speedily acquires, enables children to discover more readily, than they would do in any other case, when they are singing the wrong note; and the sounds which the ear can the most easily retain, the voice will the most readily learn to express.

Parents, therefore, who wish their children to be musical, should begin to teach them to sing while in the nursery, or should send them, if only for that purpose, to a well-conducted infant school. At a very tender age they will quickly learn, provided the moral songs or hymns they may be taught be adapted to cheerful tunes, and that the singing lessons be never made too long. Nothing can be better than the plan generally adopted in infant schools, of not always confining the singing to a decided hour, but of employing singing as a means of relieving the attention at intervals, throughout all the lessons of the day. No day should be allowed to pass without practising, more or less, or the voice will never acquire strength, nor improve in quality.

It is very important to guard against the mistake that slow, or serious music, is better adapted for the early lessons of children than music of a cheerful cha-

acter. Many persons imagine that it must be much easier to teach a child a slow tune, because of its apparent simplicity, containing but a few notes, than an air containing comparatively a great number of notes rapidly following each other. Experience, which is the best guide, proves the fact to be directly the reverse. The ear of a child, while dwelling upon a long note, is apt to forget the note which preceded it, or which should follow; and, partly for the same reason, the note itself is seldom sustained throughout, exactly at its proper pitch,—the voice always having a tendency to sink. Indeed to sing, in slow music, or serious harmony, every note perfectly true, and in correct time, is one of the last things which even good singers attain. Compared with this, it is easy (although the public may think differently) to run up and down the scale, and execute very florid and brilliant passages. Hence it happens that some of the most celebrated Italian singers are unable to give proper effect to much of Mozart's music, the beauty of which often consists in its graceful simplicity, or even to execute, otherwise than ill, the national anthem.

Neither is the larynx, or organ of voice, in a child sufficiently developed for sustaining, with the requisite fulness, long drawn out notes. Not only the ear, but the physical power is wanting. The voice of a child resembles rather the chirping of a bird than the performance of an organ; and the music, therefore, suitable for the one, is of a totally different character to that which is adapted for the other. In some infant schools, however, masters, altogether unfit for the situation, set the alphabet and other lessons to airs only adapted for a funeral service; the result of which among the children is a discordant effect like that of screaming or crying, instead of singing, while they appear listless and unhappy. In schools where the children are permitted to sing spirited popular airs, the difference is striking; in this case they not only often sing extremely well, but appear animated and cheerful, as if they enjoyed the music.

It is necessary also to observe, that it is only by means of melodies having a quick movement, and in which the accents are strongly marked, that the ear of a child can be made to acquire any notion of time in music. It is customary to begin in the case of elder pupils by teaching them to count time; but the first object should be to enable a child to *feel* the time of the music, or, in other words, to discover by the ear where the accents fall, upon which what is called time in music depends; for if in singing a sufficiently marked emphasis be not given to the accented notes, although they may be sung in exact clock time, that is to say, neither too fast nor too slow, the music will lose its proper effect. In very slow music it is quite impossible for the ear of a child to discover the accented notes;* but, by means of lively melodies, children soon learn to keep time with their hands and feet, and this method of marking the time should always precede that of counting. Pupils who have never been allowed to

* It may be observed that there is one kind of quick music open to the same objection. In teaching the piano-forte, a child is often tormented by being required to execute apparent impossibilities. Passages are given it to perform, written for the mere purpose of showing with what rapidity the finger may be made to move, and totally devoid of melody, accent, or meaning; the consequence is, the ruin of the ear and of all taste for good music.

depend upon the ear, but have been made to trust entirely to counting, are apt to become mere mechanical performers, incapable of entering into the true spirit of a composition.

Many persons have failed in their attempts to teach music to children, by endeavouring prematurely to form a taste for compositions of a higher order than it is possible very young persons can appreciate. This is to commit as great a blunder as it would be to make a spelling-book of Milton's "Paradise Lost," in order to create a taste for poetry. Those who would teach children to sing must have a great deal of patience, for some time will elapse before they discover the difference between noise and music; but it would require more than the patience of Job to hear them, at an early age of their instruction, attempt a piece of refined harmony, the beauty of which might depend upon a chromatic semitone, struck exactly in the right place, and at the right moment,—upon a crescendo or diminuendo movement, or upon an instrumental accompaniment, which could not be properly, if at all, supplied in the majority of schools.

If, therefore, the teacher be a profound musician, and, on that account, one who, for his own gratification, would study only works of a grave and scientific character, let him not hesitate, if he wish his young pupils to make any progress, to sacrifice, at first, his taste to theirs. There are quite difficulties enough in teaching little children to sing any air, however simple, in correct tune and time, without adding to their number; but those difficulties would be increased a thousand-fold by insisting upon children singing only airs which appear to them dull and insipid, and the melody of which cannot be easily remembered. It is a mistake to suppose that simple and cheerful melodies have a tendency to prevent a taste being formed at some future time for serious harmony. Let the teacher in this, as in all other branches of instruction, follow nature;—she will not lead him wrong. A simple melody pleases at first, because it is understood, without an effort. The ear can follow it, and the memory can retain it. By and by, the ear begins to tire of this very simplicity, and craves for melodies of a more elaborate construction. So with harmony, the simplest chords please at first, because they are understood; but gradually the ear becomes capable of following, and the memory of retaining, the different parts of a more scientific composition when heard together; and ultimately it delights in tracing the skill and ingenuity with which a number of distinct melodies may be interwoven by a master of the art, so as to produce one grand combined effect.

But, however rapidly the taste of a child may improve, it is but seldom that it will be found to take the same pleasure in plaintive music, and melodies in a minor key, as persons who are more advanced in life. The reason is, that music, to please, must give expression to the feelings which govern the mind. In youth, the predominant feelings are those of hope and joy, arising from the flow of animal spirits. At a later period the mind has been saddened with disappointment; the bright visions of youth have been dissipated; sorrow and anxiety intrude upon our thoughts; and solemn, or plaintive music, has then an inexpressible charm, because it awakens a kindred chord in our bosoms.

These considerations should not induce the teacher entirely to discourage the

serious style of music for young pupils, but to reserve it for serious occasions. Even children may feel the sublimity of the Dead March in Saul performed upon a powerful organ during a funeral service; but if they were compelled to listen to the same air in the school-room, in the play-ground, or in the midst of a festive holiday party, they would think it the most intolerable they had ever heard. The same remark will apply to many other fine old church compositions—the hundredth psalm, for instance. During Divine Service, when the mind has been properly attuned to the most solemn subjects, it pleases both young and old; but compel little children to sing this psalm when they are thinking of making their escape, from a wearisome lesson, to their tops and marbles, and it will be one of the most effectual means that can be devised of damping their enjoyment, and causing music to be regarded by them as something hateful.

Teaching children to keep time with their hands and feet, will be found very useful in infant schools as an agreeable muscular exertion, calculated to quicken the circulation of the blood, as well as to raise the attention of the dullest to the tune he is required to learn. The noise they make by this method will of course somewhat destroy the effect of the music, but, if not permitted to make some noise, they will not learn to keep time accurately. The motion of the teacher's hand rising and falling will not be sufficient; but when accompanied with the sound of clapping or stamping, the ear assists the eye, and by means of both the object is attained with little difficulty. Neither is it of much consequence what noise they make while learning a new air, as the clapping or stamping would of course be dispensed with when they could sing it perfectly. No one thinks it necessary to keep time either by counting or beating, if well acquainted with the music in which he takes a part.

The teacher should stand before his class, raising his arm, and directing the children to do the same; at the first note after every bar in the music, his arm should descend, his right hand striking his left. When the children do not strike or clap their hands simultaneously, he should direct them to repeat the attempt till they are perfect.

In teaching them to keep time with their feet, he need pay no attention to the bars, but only to the accented notes. He should tell the children to lift up first one foot, and then the other, letting it fall upon an accented note; and when they can do this perfectly, as they stand up all together, or in classes, they may march round the room, or round the play-ground, to the sound of their own voices.

To lead the singing in schools, no instrument is so effective as a powerful treble voice. The mistress of a school, if she exercise her voice sufficiently to allow it to acquire the requisite strength, will have a great advantage in teaching children to sing over a master, as her voice is of the same pitch as theirs, while the voice of the master is an octave below that of the children; in consequence of which it is not always very easy for them to learn from the note he sings, what note it is he expects them to sing. Still, however, even a tenor voice is better adapted for guiding and controlling the voices of children than any instrument. But when the master cannot sing, or wishes to save himself some rather severe exertion, he should learn to play the Clarionet. German masters often make

use of the Violin, because it allows of their playing and giving directions at the same time. But the Clarionet assimilates more nearly with the voice, and would be better heard than the Violin. A Flute is useful, but has scarcely sufficient power. A Violoncello is best for the base. If an Organ, or a Piano Forte, be used, the air should be played at first without the accompanying chords, that the attention of the children may not be distracted by several sounds heard at one time. When the pupils are perfect, the instrument should be laid aside, or kept entirely to parts written for it exclusively. A melody is improved when the harmonies are taken up by instruments playing in very subdued notes; but in vocal harmony the effect is as perfect as possible with voices alone, and can only be impaired by the sounds of instruments. Even in performing the grand choruses of Handel, it would be well if care were taken to have no more instruments than sufficient to sustain the voices and perform the symphonies. The common error, however, is to make the band so powerful, that, whatever may be the number of vocal performers, they can only be occasionally heard.

Until the voices of the pupils have acquired strength by continued practice, some of the airs to be taught, which run much among the upper notes, should be pitched a tone, or a semitone, lower than they appear in the written music.

In teaching singing, as in teaching reading, great pains should be taken to render the enunciation of the pupil perfect. Whether the words to which the air may be adapted happen to be musical, or not, it is, above all things, necessary to sing so as to be understood.

That the meaning of the words should be properly conveyed, the pupil should be taught to distinguish those which require to be sung with more force and emphasis than the rest, and neither to sing every note alike, in the same even monotonous tone, nor to place an emphasis upon words of comparatively little importance, such as—a, an, the, and, of, &c. Children should never be allowed to sing airs arranged to words, which are so unsuitable, or so badly adapted to the accents of the music, that they cannot be sung with proper expression without offending the ear. In some schools all sorts of airs are sung to the same spelling lesson or pence table, the melody being tortured for the purpose; utterly destroying all correct notions of time, accent, and expression. A more serious error in music cannot be committed.

Another fault against which the teacher will have to guard his pupils, is the habit of drawling or sliding one note into another, throughout a tune; a fault committed by almost all congregations in churches and chapels. When music is so written that one word, or one syllable, is divided among several notes, they require to be connected together by the voice; but whenever a note has a word to itself, it should be separated from those which follow it by a slight break, the voice ceasing and commencing again upon the next word. The habit of drawling singing is chiefly confined to those who sing, almost exclusively, slow tunes, and the fault is one which might be cured by means of melodies having a quick staccato movement.

When the children are learning a new air they should be allowed to sing it as loudly as they please; otherwise, it will be found that some of them, not

quite knowing the tune, and not understanding how to subdue the voice properly, will leave off, while the others will sing flat. When the air has been fairly acquired, the children should then be made to observe the superior effect of light and shade in music, or, in other words, of singing one part more softly than another:—sometimes sinking their voices almost to a whisper, and then gradually or suddenly increasing the volume of sound. They should at the same time be cautioned against singing so loud in a forte passage as to produce the effect of screaming, or over-straining the voice.

Every tune should be first taught to a class of the best singers, and not to the whole school. They will learn it most readily by themselves, and be the better able to teach the rest.

The above preliminary instructions for teaching, referring chiefly to children under six years of age, may be considered as forming the first stage of musical tuition. We proceed to the next.

THE NOTATION OF MUSIC, &c.

Little children who have scarcely mastered the mysteries of the alphabet, should not be puzzled with crotchets and quavers, but, even in an infant school, a class of the elder boys or girls may be formed to learn the names and places of the notes, and there are few children who may not be taught, by the time they are eight or nine years of age, to read music sufficiently well, not, indeed, to sing perfectly at sight, but to derive great assistance from having the written notes before them, without which they would have to trust entirely to the memory.

To neglect this would be to throw away every chance of future improvement. It is obvious that if a child leave school ignorant of the notes, it can make no further progress in music, vocal or instrumental.

In forming a class, or a number of classes, for learning the notation of music, choice should be made of the best voices, and of those who can sing most correctly the common school songs and hymns.

Those who have had no previous opportunity of learning to sing by ear cannot be expected to make very rapid progress in learning to read music. A considerable time would elapse before they would be enabled to connect any sounds with written marks on paper.

Supposing the class to be formed, the teacher provides himself with a large black board, similar to those which are in common use in the Bell and Lancasterian schools, and a piece of chalk or pipe-clay. The class should be drawn up standing before the board, so that all can see it, each having a slate and pencil in his hand. The teacher then addresses the class to the following effect.

FIRST LESSON.

THE NAMES AND FORMS OF THE NOTES.

Teacher.—‘Every sound in music is called a *note*, whether it be soft, or loud, shrill, or deep : but it has also another meaning ; it is not only the name of a sound, but the name of the sign by which the sound is represented, or marked upon paper ; so that a person who can read music, may know, without hearing the note, what kind of sound is meant. Thus the signs or musical characters which you see me now make on the board, , are called *notes*. They are signs for two different kinds of sounds ; the one long or slow, the other short or quick. Remember then that the word *note* has two meanings. It is the name of a sound, and the name of a sign by which the sound is expressed. Hence what is called the Notation of music is the art of noting, or marking down on paper different kinds of sounds, so that they may be understood, just as writing is the art of putting down our thoughts, so that they may be communicated to other persons, without speaking.

I will now show you all the characters called notes used in music, and tell you their names. Each of you will copy the note upon your slates, which I make upon the board.

 This is called a *breve*. It is the sign of the longest note that a person can sing, without taking breath. Breves are now very seldom used, and you will meet with them but rarely, excepting in old music.

 This sign is called a *semibreve*. The word *semi* signifies half. It is therefore a half breve ; that is to say, it is a note held only half as long as a breve would be held.

 This is called a *minim*. You will observe it is made like a semibreve, but with a stem added. A minim is half as long as a semibreve.

 This note is called a *crotchet*. You see it has its face filled up, and has a stem turned a different way to that of a minim. A crotchet is half as long as a minim.

 This is called a *quaver*. It is made exactly like a crotchet, but with the stem turned up. A quaver is a short quick note, half as long as a crotchet.

 This is a *semiquaver*, or half a quaver.

 This, with three strokes turned upwards, is called a *demi-semiquaver*. The word *demi*, as well as *semi*, signifies half, so that it means the half of half a quaver. A demi-semiquaver is the shortest, and quickest note used in music.

If you have attended to what I have been saying, you will recollect that a demi-semiquaver,  is the half of a semiquaver,  ; that a semiquaver is the half of a quaver  ; that a quaver is the half of a crotchet,  ; that a

crotchet is the half of a minim, ; that a minim is the half of a semibreve, ; and that a semibreve is the half of a breve, . In other words, every breve is equal to two semibreves; every semibreve is equal to two minims; every minim is equal to two crotchets; every crotchet equal to two quavers; every quaver equal to two semiquavers; and every semiquaver equal to two demi-semiquavers.'

The teacher now proceeds to examine the slates, and employs those boys or girls of the class who may have copied the notes the most exactly, to correct the others. He then puts the following questions to the class upon the above lesson.

Questions.

How many meanings has the word *note* in reference to music? (*two.*)

What is one meaning?

What is the other?

What note is this, at which I am now pointing, on the board,  ?

What is this sign called,  ?

What is this,  ?

This,  ? this,  ? this,  ? this,  ?

Is a breve a long note, or a short note?

How long?

Is it used for quick or slow music?

What is the meaning of the word *semi*?

How long is a semibreve? (Half as long as a breve.)

How long a minim?

How long a crotchet? A quaver? A semiquaver? A demi-semiquaver?

How many semibreves are equal to a breve?

How many minims are equal to a semibreve?

How many crotchets to a minim?

How many quavers to a crotchet? &c:

How many crotchets do you say are equal to a minim?

How many quavers are equal to a minim? (4.)

How many semiquavers? (8.)

How many demi-semiquavers? (16.)

How many crotchets are equal to a semibreve? (4.)

How many quavers? (8.) Semiquavers? (16.) Demi-semiquavers? (32.)

These questions should not always be put in the above order, but sometimes dodgingly.

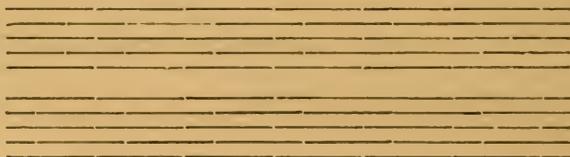
The teacher next effaces the notes from the board, and tells the class to rub them out from their slates. He then gives the chalk or pipe-clay to one of his pupils, saying, "Now make on the board, from memory, a breve—a semibreve—a minim—a crotchet—a quaver—a semiquaver—a demi-semiquaver;" the other children copying the notes as before on their slates, as they see them made. This done, the notes are again effaced, both from the board and the slates, and another boy goes to the board to make the notes from memory; and in this manner each in turn is called to the board, until the teacher is satisfied the whole of the class are perfect in their lesson.

This lesson, with several of those which follow, may be repeated, when the teacher is not present, by the monitor or head boy of the class.

Before proceeding with the next lesson, the teacher should have the five lines of two staves painted on a black board, with white paint, so that notes placed upon either staff may be rubbed out, when necessary, with a cloth, without effacing the staff itself, which would be required for subsequent lessons. It would also be desirable, for the same reason, that two staves should be engraved on one side of all the slates used by the children. On common slates this may be done with a nail, and a ruler.*

When there may not be a board in the school sufficiently adapted to the object, the teacher should provide himself with a board or frame of painted canvass for the purpose. It should be six feet in length, and eighteen inches deep. A shorter length would not suffice for all the exercises requiring to be placed upon it. Two staves are necessary for the introductory lessons in two part harmonies, which will be all short, and simple. When the pupil has made sufficient progress to attempt a long, and difficult piece of music, he should sing, not from the board, but from a written, or printed copy, placed in his hands.

We suppose, therefore, the class to be drawn up before a board on which two staves are painted thus :—†



For the following lesson one staff only is absolutely necessary, and that need not be painted if the teacher does not mind the trouble of ruling fresh lines every time they are effaced.

* White porcelain music slates are sold in the shops with the lines ruled; but they are generally too expensive for schools.

† If a wider board be used, and four staves be painted upon it, care should be taken to place the two upper at some distance from the two under staves, or the eye of the pupil will be perplexed in following his part.

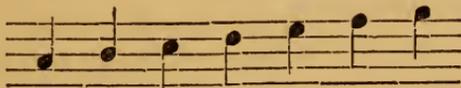
SECOND LESSON.

PLACES OF THE NOTES.

Teacher.—‘The five lines which you see before you are called *the staff* or *stave*. It is usual when speaking of one set of five lines to call them *the staff*, and when speaking of more than one staff to call them *staves*. Remember, —singular, staff; plural, staves. The use of the staff is to provide a number of different places for the notes, so that, by putting them sometimes in one place and sometimes in another, we can represent the comparative height or depth of different sounds. Thus, if we wanted to express on paper a very high or shrill sound, we should place it about the top of the staff; if we wanted to describe a very low or deep sound, we should place it near the bottom of the staff. You will observe that the staff consists of five lines, and four spaces between the lines. These lines and spaces are called *degrees*, and each of these lines and each of these spaces is called after one of the seven letters,—*a, b, c, d, e, f, g*; so that if I put a crotchet, for instance, in one place, it is called *a*; if I put it in another, it is *b*. Now, observe each place where I put a crotchet, and

do the same thing on your slates. *A*  in the space just below the middle line; *B*  on the middle line; *C*  in the space just above the middle line; *D*  on the top line but one; *E*  in the space just below the top line; *F*  on the top line; *G*  just above the top line.

The lesson on the board now stands as under, and the teacher with the monitors proceed to examine the slates, to see if the notes have been accurately copied, and rightly placed.



The following questions are then put:—

What are the five lines called?

What is the plural of staff?

What is the use of the staff?

What is each line and each space called? (a degree.)

How many degrees are there on the staff?

What are their names ?

What is the name of this note? (pointing to *a.*)—This ? *b.*—This ? *c.*—This ? *d.*
—This ? *e.*—This ? *f.*—This ? *g.*

These questions are then asked dodgingly, after which the notes are effaced from the board, and from the slates.

Teacher.—‘It is necessary to make a distinction between the names of the notes as signs, and the names of the notes as taken from the places in which they stand in the staff. When I ask you therefore the *name* of a note, I expect to be told,—it is a minim, or a crotchet, or perhaps a quaver. When I ask the *place* of a note, you will have to answer *a*, or *b*, or whatever letter it may be called.

Now tell me what is the name of this note which I place on the middle line ? 

What is its place called ? (*b*)

What is the name of the note which I put on the top line ? 

What is its place ? (*f*)

What is the name of the note which I put on the top line but one ? 

Its place ? (*d*)

What is the name of the note which I put just below the middle line ? 

Its place ? (*a*)

The name of the note I put between the two top lines ? 

Its place ? (*e*)

The name of the note I put in the space just above the middle line ? 

Its place ? (*c*)

The teacher again examines the slates, effaces the notes, and exercises each of his pupils in turn, at the board, in the following manner :—

Make upon the board a quaver, and put it in the place *c*.

Make a crotchet, and put it in the place *d*.

A minim, and put it in the place *b*.

A semibreve in the place *a*.

A demi-semiquaver, in the place *e*.

A semiquaver, in the place *g*, &c.’

THIRD LESSON.

PLACES OF THE NOTES BELONGING TO THE UPPER AND LOWER SCALES.

The pupils forming the class are again assembled before the board, as they are supposed to be in all the subsequent lessons,—each with a slate and pencil.

Teacher.—‘All sounds in music, or notes, are called after the seven letters—

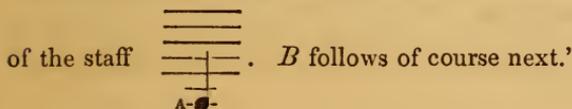
a, b, c, d, e, f, g. No other letters are ever used. For example, no note would ever be called *h, i, or j*; but when we have got to *g*, and wish to give a name to sounds higher than that note, we begin over again, *a, b, c, &c.* These seven notes are called *a scale*, and all kinds of sounds are divided into scales, each scale consisting of seven notes, named after the letters, *a, b, c, d, e, f, g.* On the piano-forte there are six of these scales, but at the present your attention need only be directed to three, which embrace more than the compass of the voice.

The places of the notes in one scale you have been taught, you must now learn the places of the notes belonging to the upper and lower scale. In order to find places for the notes of these scales, it is necessary to make use of what are called *leger lines*. These are short lines, which serve as an extension of the staff above it and below it, like those which I am now about to make.



It will be useful for you to remember that *a* is the space just below the middle line; because, if you recollect that, you may easily find out by counting where the other notes should be placed. *G* and *a* are always close together, because, after *g* comes *a* over again, going upwards, and after *a* therefore must come *g* going downwards.

The place of *a* in the lower scale is on the second leger line from the bottom



The teacher proceeds to describe on the board the places of all the other notes of the lower scale, then the notes of the middle scale, which the class have already learned, then the notes of the upper scale, till they all stand in the following order, but without the letters.



The slates having been examined, the teacher puts the following questions:—

What are the seven notes called?

How many scales are there usually on a piano-forte?

What are the letters which give names to the places of the notes?

Are there any notes called *x, y, z*?

No other letters but those you have named?

When we have got to *g*, what note comes next going upwards? (*a, over again.*)

Going downwards, what note comes after *a*? (*g.*)

And what after *g*, still going downwards? (*f.*)

What are the short lines called, above or below the staff, at which I am now pointing?

What note, in the middle scale is it immediately below the middle line of the staff? (*a.*)

What is the next note above it on the middle line? (*b.*)

What is the note called which is placed on the second leger line at the bottom? (*a.*)

What is the note called on the first leger line at top? (*a.*)

In this manner the teacher proceeds to question the class, dodgingly, upon the places of each of the notes in the lower, middle, and upper scales, and concludes, as in the second lesson, by exercising each boy or girl of the class, in turn, at the board to the following effect:—

Put a minim, upon *b*, in the middle scale.

A crotchet, in the place *b*, in the lower scale.

A quaver, on *b*, in the upper scale, &c. &c.

The class should be more frequently exercised upon the notes of the middle and lower scale, than upon the higher, as they are comparatively but little used, even in playing upon an instrument, and no voice reaches to *g* in the upper scale, or, as it is called, *g in alt*.

FOURTH LESSON.

DURATION OF NOTES—TONES AND SEMITONES.

Teacher.—‘My object in this lesson will be to give you a clear practical notion of the comparative *duration* of different notes. Observe the note which I am going to put on the staff. What is its name?  (A breve.) What is the

place of the note? (*c.*) Very well. Now I will sing this note to the word *far*, and I wish you to count audibly, while I sing it, 1, 2, 3, 4, 5, 6, 7, 8.

Here the teacher sings the syllable FAR, holding on the note while his pupils count 1, 2, 3, 4, 5, 6, 7, 8.

Teacher.—Now do you sing the same note while I count 8.

(*Here the pupils sing FAR, holding on the note while the teacher counts 8.*)

The teacher proceeds to efface the breve from the board, and places instead, on the same degree of the staff, a semibreve. He sings it as before to the

syllable *far*, desiring the pupils to count 1, 2, 3, 4. Afterwards *they* sing it, while the teacher counts 4.

Next a minim is written on the board. The teacher sings *far*, while the pupils count 1, 2. The class then sing *far*, while the teacher counts 1, 2.

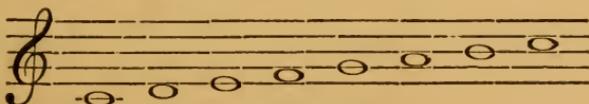
The teacher then writes upon the board



Teacher.—‘I will sing these five notes to the words, *far, far, far away*, while you count 1, 2, 3, 4, twice.’

The class, having done this, sing the same words, while the teacher counts 1, 2, 3, 4, twice.

The teacher proceeds to describe upon the staff the following notes, and to question the class upon their names and places.



Teacher.—‘I will sing these semibreves, not to the letters, *a, b, c, d, e*, but to the Italian syllables, which sound better, *do, re, mi, fa, sol, la, si, do.*’ (*These syllables must be pronounced, do, ray, me, far,*sole, lar, see, do.*)

‘Remember these notes, as semibreves, are to be sung very slowly; and as you cannot sing and count at the same time, I wish you, in order to mark their time and proper duration, to clap with your hands four times upon each note.’

(*The teacher explains that the left arm is to be brought to a level with the breast, and the right arm only to be raised, in order to strike the left.*)

After the pupils have sung through the scale in this manner, clapping or striking the right hand against the left, four times upon each note, the teacher turns the semibreves into minims, by adding a stem to them, thus , and

directs the pupils to sing through the scale to the same syllables, clapping or beating twice upon each note. He then converts the minims into crotchets by filling up the faces of the minims, and directs the pupils to sing through the scale with increased quickness, beating once only upon each note. This done, he adds a stem to the crotchets, and turns them into quavers: the pupils sing with increased quickness, beating once only upon every two notes. Next, another stem is added to the quavers, by which they are turned into semiquavers: the pupils sing the scale again more quickly than before, beating once to every four notes. The quavers are now converted into demi-semiquavers by adding another stem to the semiquavers, and the pupils are directed to sing the scale so quickly that they will have time to beat but once during the whole eight notes.

Teacher.—I wish to teach you the difference between *notes* and *tones*. You will recollect I told you that the word *note* signified the sound itself, or the sign by which the sound is expressed; but the word *tone* signifies the

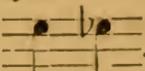
* The *r* in *far* and *lar* must be silent.

interval or distance between certain sounds,* as, for instance, the sounds *d* and *e*. (*Here the teacher should sing, or play upon an instrument, each of these notes.*) The interval between these two notes is called a *whole tone*. But there are not only whole tones, but half tones, called *semitones*; instead of going from *d* to *e*, I may go only half the distance, to *d sharp*, thus: (*Here the teacher performs upon the instrument D, and D sharp.*)

But although there is a place for *d* in the staff, there is none for *d sharp*; and in order, therefore, to express it, we use this sign, called a *sharp* \sharp (making it upon the board); and when we intend to pass from *d* to *d sharp*, we put this

sign before it: . A sharp, therefore, signifies that the note is to

be raised a semitone: and in the same manner when we want to lower a note a semitone we make use of this sign, \flat , called a *flat*. The note *e*, and the note

half a tone lower, may also be written thus: . You will see, there-

fore, that there are two modes of describing on paper the half-way house be-

tween *d* and *e*; it is sometimes written  and sometimes .

If we want to come back to *d* from *d sharp* \sharp or \flat , we make use of another sign (\natural); it is called a *natural*, and signifies that the note is to be restored to its natural state.

The teacher should take a future opportunity to explain that when a note has been raised by a sharp, or lowered by a flat, in *the signature*, and we require to raise or lower it yet another semitone, we make use of characters called *double sharps* and *double flats*. A double sharp is \times , a double flat is $\flat\flat$.

F with the double sharp before it is to be played as *G* . *B* with the

double flat before it is to be played as *A* .

Questions.

What is the difference between a note and a tone?

What is the name of the interval between *d* and *d sharp*?

In order to signify that a note is to be raised half a tone, what sign would you put before it? (The sign of a sharp.)

* The word *tone* is sometimes loosely used in the same sense as *note*, as when we say, a full-toned organ; but this need not be stated to the pupils in the present stage of their instruction.

What sign would you put before it if you wanted to lower the note half a tone?
(A flat.)

What sign if you wanted to restore the note to its original state? (A natural.)

The lesson concludes with exercises upon the board to the following effect:—

Put the sign of a sharp upon the line *f*, in the space *c*.

Put a flat in the space for *e*, on the line *b*.

Put a natural on *e*, *b*, &c.

FIFTH LESSON.

VARIOUS MUSICAL CHARACTERS.

Teacher.—‘ You have been told that two quavers are equal to one crotchet, and that two semiquavers are equal to a quaver; but this is not always the case, for three notes are sometimes performed in the time of two, so that one minim is, in certain cases, equal to three crotchets, and one crotchet equal to three quavers. When this happens, the three notes to be sung in the time of two are usually distinguished by the figure 3 placed over them; and if

quavers or semiquavers, are joined together thus:—



When three notes are written in this manner, to be sung in the time of two, they are called *triplets*. (Sometimes the 3 is omitted, but it is generally easy to find out, by the grouping of the notes, when they are intended to be sung as triplets).

It is customary to join all quavers, semiquavers, and demisemiquavers together at the bottom, that is, for instrumental music; but when each note is to be sung, and has a syllable to itself, it must be written quite separate and detached from the rest, thus

. When several notes are to be sung

to the same syllable, without any space or break between them, the curved line, called a *slur*, is put over them, or under them, thus:—

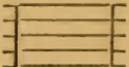
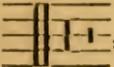


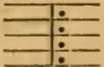
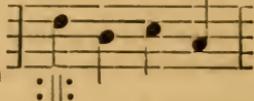
When a slur is put over two notes, divided in the middle by an upright line,

thus , it is called a *tie*, and signifies that the two notes are

to be performed as one.

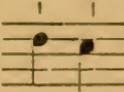
Sometimes a minim is required to be held as long as three crotchets instead of as long as two only, and sometimes a crotchet requires to be held as long as three quavers; in such cases we put a dot by the minim, or the crotchet, thus, . This dot signifies that the preceding note is to be held half as long again as it would be held without the dot. A dotted minim is therefore equal to three crotchets; a dotted crotchet  to three quavers; a dotted quaver  to three semiquavers; a dotted semiquaver  to three demi-semiquavers.

Upright lines like these  are used to divide a tune into a number of equal parts,* and are called *bars*. The space between them is sometimes also called a bar, but its proper name is a *measure*. Double bars, much thicker and blacker than the others  signify the end of a part, and when written thus , the end of the whole music.

Dots placed against a bar thus  indicate that the preceding movement, or that the whole of the part is to be repeated, or sung over again; when placed thus  they signify that the movement which follows is to be repeated. Besides the dots, there are two other repeat signs. One is . This sign is placed over the notes where the repetition is to commence, in order to assist the eye in finding it out. The other repeat sign is  and is placed under some bar or measure, thus  to signify that the preceding words are to be repeated.

When the words *Da Capo*, or the letters *D. C.*, are placed at the end of a tune, they denote that it is to be repeated from the beginning until we come to the word *Fine*, which signifies the end.

P is an abbreviation of the word *piano*, which means soft, and is used to show when the music is to be played softly. *F* is an abbreviation of the word *forte*, or loud, and shows when the music is to be performed full and strong.

The *dash*, or Staccato sign, thus  shows that a note is to be sung

* When the first bar, or measure, contains fewer notes than any other bar, they are added to the notes of the last bar to make up the proper number; the first bar and the last being in this case reckoned only as one.

short, with a break or pause between that and the next. *The hold* \frown signifies that the note placed under it is to be held much longer than usual.

Two lines forming an angle opening outwards, thus, \sphericalangle form what is called the *Crescendo sign*, (pronounced creshendo). It signifies that the sound is to be increased. An angle drawn thus \sphericalangle is called *the Diminuendo sign*. It signifies that the sound is to be diminished.

The direct (\blacklozenge) placed upon a line at the bottom of a page, shows the place of the next note overleaf. *The brace or bracket* $\}$ is used to join two or more staves together, and signifies that all the parts so joined are to be played or sung at the same time.

Questions.

When a figure of 3 is placed over three notes joined together, what does it signify? (The three notes are to be performed in the time of two.)

What are the three notes then called? (Triplets.)

How would you denote that several notes are to be sung to the same syllable? (By putting the curved line over them called a slur.)

When a slur is placed thus , joining two notes on the same

line, interrupted by a bar, what is it called?

How should these notes be sung? (As one minim.)

When a crotchet is to be held as long as three quavers, instead of two, how would you express it? (By a dot placed against it.)

When a dot is placed against a minim, thus $\overset{\circ}{\text{minim}}$, what does it signify?

(That the minim is to be held as long as three crotchets.)

What are the upright lines called? (Bars.)

What is their use? (To divide a tune into equal parts.)

Supposing there to be six crotchets in one measure, should there be the same number in the next? (Yes, or as many quavers or other notes as would be equal to six crotchets.)

What do the double bars signify?

What do the dots between the lines against the bars signify?

What is the name of this sign C ?

What is its use?

What does this sign signify $::||:$? (That the same words are to be repeated.)

What is the meaning of the words *Da Capo*?

Of the word *Fine*?

What is the meaning of the letter *p*?

Of the letter *f*?

What is this sign $\overset{!}{\bullet}$?

What is this called \frown ?

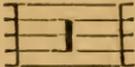
What is this  ?
 This  ? this  ? this  ?

In concluding the lesson, each of the pupils should make the above signs from memory, at the dictation of the teacher upon the board, or upon their slates.

SIXTH LESSON.

RESTS.

Teacher.—The different signs, or characters, called minims, crotchets, quavers, tell you how long each note is to be held in singing it. Sometimes the music requires that you should leave off, and begin again; and it is necessary, therefore, that there should be signs to tell you exactly how long to stop,—that you may neither wait too long, nor too short a time. These signs are called *rests*.

This is a *breve rest*, , and is also used as a one measure or one bar rest. That is to say, it signifies that you are to stop as long a time as it would require you to sing a breve, or all the notes that might otherwise be placed between the two upright bars, called bars.

This is called a *semibreve rest*, , and signifies you are to wait during the time of two minims. It is also used as a one bar rest, even when there are more or less than two minims to every bar. This is a *minim rest*, ,

to denote a pause equal to the duration of two crotchets. This is a *crotchet rest*, ,

a pause equal to the duration of two quavers. This, which you will observe is turned the other way, to the left, is a *quaver rest*, ,

equal to the duration of two semiquavers. This a *semiquaver rest* .

This a *demi-semiquaver rest* .

When the singer, or performer, is required to wait more than one whole bar, or measure, a figure is placed above to denote the number of bars he is to

count, before he begins, thus: 

Questions.

What are the signs called which tell you how long to be silent? (Rests.)

What is this sign called ?

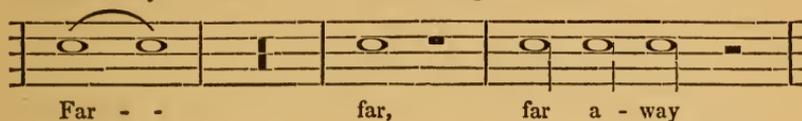
How long does it require you to wait?

What is this sign called ?

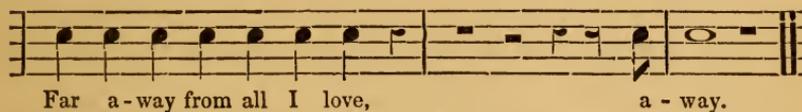
How long does it require you to wait?

The teacher proceeds in this manner through all the rests, and afterwards directs each of his pupils to make them from memory upon the board, or upon their slates.

The lesson may conclude with the following exercise.



Far - - far, far a - way



Far a-way from all I love, a - way.

The teacher having written the above on the board, desires the class to count audibly 1, 2, 3, 4, 5, 6, 7, 8, in each measure. While they are doing this he sings the notes to the above words, pausing the proper time when he comes to the rests. Afterwards the class sing while the teacher counts.

SEVENTH LESSON.

THE CLEFS.

Teacher.—‘When music is put into your hands to sing, you will observe, at the head or beginning of the staff, this sign . It is called *the treble or*

clef, and signifies that the music is to be sung or performed by voices or instruments of the highest compass. You know there are various kinds of musical instruments, and there are also different kinds of voices. The fife, and flute, produce much higher, or shriller notes, than those of the violoncello, and if you take notice you will observe that the voices of females, and boys, are much

* To assist the memory, it is usual to count in this manner, 1 2 3 4. 2 2 3 4.
3 2 3 4. 4 2 3 4. 5 2 3 4, &c.

higher, or shriller, than those of men. When a man's voice is very powerful in the lower notes, it is termed a *base* voice*, and when music is intended to be sung by base voices, or performed by base instruments, another clef or sign is

placed at the head of the staff.  This is called *the base* or *F clef*.

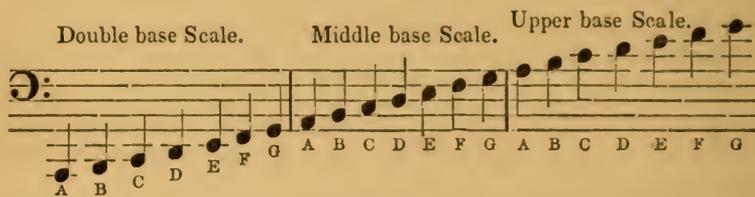
The reason the treble clef is called the *G clef* is, that its curve line at the bottom is so placed as to enclose the second line of the staff, which is *G*.

In the base clef, and in the other clefs, the different degrees, or lines and spaces of the staff, are not called by the same letters, as in the *G clef*. The same line which is called *d* in the treble clef is called *f* in the base clef, and the base

clef itself being placed upon that line (*F*) is therefore called the *F clef* 

I will now tell you the names of the different degrees of the staff in the base clef.

Double base Scale. Middle base Scale. Upper base Scale.



Besides the *F clef*, and the *G clef*, you will sometimes meet with what is called the *c clef*, which is written thus . It is called the *c clef*, because

whatever line it is placed upon in the staff, is intended to become *c*. Thus if I place it upon the middle line, which we call *b* in the treble clef, it is no longer

b but *c* ; and all the other letters take their places accordingly.

This clef is now falling rapidly into disuse; but in old vocal music it is used in three different positions, in which it is severally called *the soprano clef*, *the tenor clef*, and *the counter-tenor or alto clef*.

Formerly, only music intended for the upper notes of instruments was written in the *G clef*, and all music intended for the voices of boys or females was written in the *soprano† clef*, in which the bottom line of the staff is converted into *c*, by

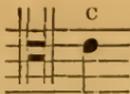
having the clef placed upon it



When this clef is placed upon the top line but one of the staff, it becomes

* This word was formerly spelt *bass*, but Burrows and other modern writers spell the word as pronounced, *base*.

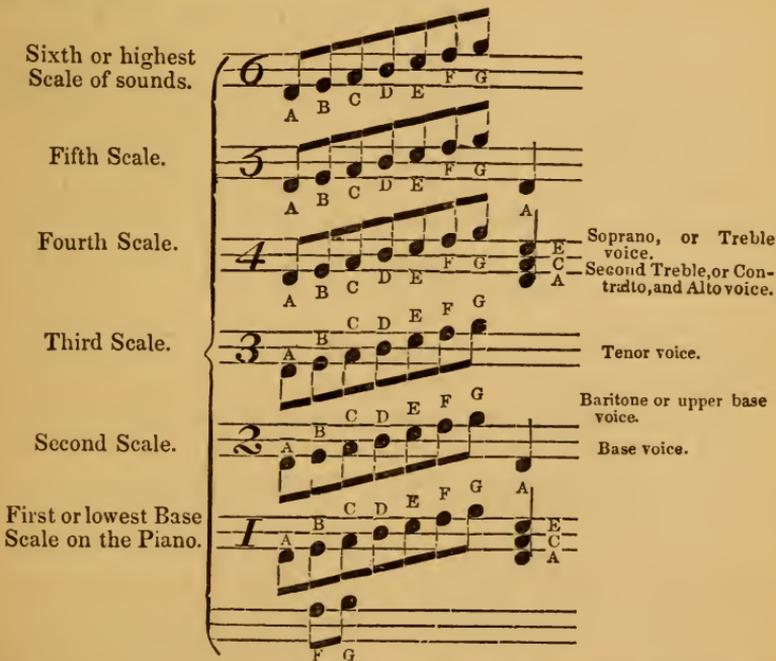
† Soprano, from the Italian word *sopra*, upper.

what is called *the tenor clef* , and the notes then placed upon the

staff are designed for tenor voices,—that is, for men’s voices of middle compass, neither very high nor very low.

When the clef is placed upon the middle line, it is called *the Alto or Counter-Tenor clef*, designed for men’s voices of the highest pitch.* In modern music, not only soprano parts, but parts written for tenor and alto voices are all placed in the G clef. When singing an alto part, men are generally obliged to make use of *the falsetto*, or of that kind of voice which was natural to them when children, and which ceases to be so about the age of fifteen, at which period boys’ voices break. The highest notes of men’s voices only reach to the lowest notes of women’s voices, for the natural pitch of the voices of women and children is an octave, or eight notes, above that of men’s voices. The lowest notes, therefore, of soprano voices, are the same with the highest notes of men’s voices. When the voices of women and children are very powerful and rich in the lower notes, they are said to have fine *contralto voices*; the word *contralto* referring to the same notes as the words *counter, tenor, and alto*.

* The following diagram represents the comparative pitch of the different voices, and the order of the different scales on a piano-forte of six octaves. It is much to be regretted that music had not been originally written upon a similar plan, in which it will be observed that a note never changes its place in the staff; the staff in this case, consisting of but three lines and four spaces, or of seven degrees instead of eleven.



Sixth or highest Scale of sounds. 6

Fifth Scale. 5

Fourth Scale. 4 Soprano, or Treble voice. Second Treble, or Contralto, and Alto voice.

Third Scale. 3 Tenor voice.

Second Scale. 2 Baritone or upper base voice. Base voice.

First or lowest Base Scale on the Piano. 1

The largest organs contain no less than eight scales, but the extreme upper and lower notes are of little practical use.

I will now direct your attention to the names of the principal degrees on the staff, as determined by the different clefs.

The teacher clears the board, and writes as follows:—

G or Treble Clef. F or Base Clef.

Soprano Clef. Tenor Clef.

Alto Clef.

The teacher now effaces the explanatory letters and words from the board, leaving only the notes, and proceeds to put the following

Questions.

What is the name of the sign to which I am now pointing ?

Why is it called the G clef? (Because it is placed upon the line G.)

Why is it also called the treble clef? (Because the music in that clef is generally sung by treble or soprano voices.)

What are treble or soprano voices? (The voices of boys and females.)

What are base voices? (Men's voices, very low.)

What is the name of this sign ?

Why is it called the F clef? (Because, when that sign is used, the line on which it is placed becomes F.)

What notes are chiefly written in the tenor clef? (The middle notes of a man's voice.)

What notes are written in the alto clef? (The highest notes of a man's voice.)

The lowest note upon a piano-forte is generally F, but the lowest note of the staff should be A; because, as the first letter of the alphabet, it would be the more easily remembered.

In composing full-score music it would still be useful to write upon this plan, by which the intervals and chords employed, and the merits of the composition would be much better understood than by the present mode.

What is the name of this sign  ? (The soprano clef.)

Why is it also called a c clef? (Because whatever line it may be placed upon it becomes c.

When it is placed upon the top line but one, as in this instance, what is it called  ? (The tenor clef.)

When it is placed upon the middle line what is it called  ? (The alto clef.)

Is the pitch of men's voices the same as that of females and boys?

How much lower? (An octave or eight notes.)

When are the voices of boys or females called contralto voices? (When they are rich and deep in the lower notes.)

The teacher then asks questions upon the names of the places of the notes in each of the different clefs: thus, pointing to a note in the base clef, he says, "What is the place of this note? Of this note?" &c. &c.

The lesson concludes by the teacher clearing the board, and requiring each pupil to make the signs of the different clefs upon the board, and to place a note upon *a, b, c, d, e, f, g*, as determined by the clef.

The teacher should observe that while it is of great importance that the pupils should be perfectly familiar with the places of the notes in the treble or *c* clef, and tolerably well acquainted with their places in the *F* or base clef, it is comparatively of little moment that they should acquire more than a general notion of the places of the notes in the soprano, tenor, and alto clefs. The girls of course would never be required to sing music written in the tenor or alto clefs; and music written for treble voices in the soprano clef is now confined to very old copies or to foreign music. Music for alto or tenor voices is by Glee and Song writers now generally placed in the *c* clef; the composer taking the precaution to place the word tenor or alto against it to prevent mistakes.*

Every musician who wishes to see a love of music universally diffused should discourage as much as possible the use of the *c* clef. There is nothing which perplexes the young pupil so much, and which is so apt to produce an impression that the difficulties of learning to read music are almost insuperable, as the variety of clefs. It is singular that they should ever have been adopted, for they are attended with no advantage that can compensate for the confusion they produce in the mind of the learner. It is true the *c* clefs sometimes obviate the necessity of leger lines, but not to any very material extent; and then only by rendering the places of the notes quite as uncertain to the eye at a first glance, as they could possibly be on leger lines.

* In choral music the alto and tenor clefs are still used,—a practice which is attended with this inconvenience, that when a person accustomed to the tenor clef has to sing an alto part, which frequently happens, he is perpetually liable to sing the wrong notes, even when he takes the greatest care.

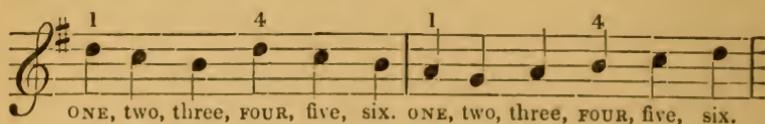
If we were to follow out the principle, that, because there are five different kinds of voices, there should be five different alphabets of music, we ought to invent one alphabet for the flute, another for the clarionet, and, in short, have as many clefs as there are musical instruments.

EIGHTH LESSON.

TIME.

Accents and Time Signatures.

Teacher.—‘Every air has its peculiar *accents*, that is to say, some notes which have a more marked and emphatic character than the rest; for example, in the air which I have now placed upon the board, the first and fourth notes in each bar, or measure, are *accented notes*.



(The Teacher should sing or play the above, marking the accented notes, by beating with his hand or foot.)

In dividing a tune into equal parts or bars, an accented note is always placed next to a bar, and in most cases there is another accented note in the middle of the bar (as in this instance), but not invariably.

What is called *keeping time* in music consists of two things—first, marking the accented parts of a tune by beating or counting, so as to give to each bar or measure an equal duration; secondly, observing the right clock time, or performing an air neither more quickly nor more slowly than the composer designed.

In order to mark time by beating, the hand or arm must first be lifted up, and made to descend generally upon every accented note, but always upon the first note of the bar, which is sure to be a note more strongly accented than any other. In what is called *triple time*, it is customary to make three motions with the hand—one *down* upon the first note of the bar, one *to the right*, and a third *up*, before the arm descends again upon the first note of the next bar, as in the instance of the National Anthem:

Down, right, up, down, right, up, down, right, up,

One, two, three, one, two, and three, one, two, three
down, right, up, down, right, up, down, right, up.

one, two, and three, one, two, three, one.

(The Teacher should sing the air, beating time with his arm as directed.)

To keep time by counting, the rule is not always to count four to a semibreve, because it contains four crotchets, but to count one, two, three; or one, two, three, four; or one, two, three, four, five, six; according to the number of notes contained in a bar. In some airs it is better to count six than three; in others, eight than four.

When we are singing the words of an air, it is impossible to keep time by counting, but we must do so when we come to a rest; and when singing for effect, or to enjoy the music, this counting must be done mentally, or so quietly to ourselves that it can be heard by no other person.

In order to learn the time of a new air, and the exact duration of each of the notes, it is desirable to sing it through first, not to the words to which it may be set, but to the words—one, two, three; or one, two, three, four, five, six. Let us now do so with the National Anthem, singing, as I have just done, for the first bar, one, two, three; and for the second bar, where there is a dotted crotchet, one, two, and three, and so on throughout the tune.* (Here the teacher and class sing as directed.)

I must now explain to you the meaning of the characters called *time signatures*. But first let me tell you that all the characters at the head of the staff,

such as the clef, with flats and sharps, in different tunes, , are called

the signature of the music, and hence certain other characters, also placed at the head of the staff, are called *time signatures*. These are, first, the signature of what is termed *slow common time*, **C**. This character indicates that every bar contains one semibreve or four crotchets, which are to be performed slowly. The same character with a line drawn through it is called *quick common time*, **♩**. It signifies that there are the same number of crotchets or quavers in every bar, but that they are to be performed a little faster than in common time.

$\frac{2}{4}$ shows that every bar contains two *fourth parts* of a semibreve. $\frac{6}{8}$ denotes that every bar contains six *eighth parts* of a semibreve. $\frac{9}{16}$ that there are nine *sixteenth parts* of a semibreve in every bar. The upper figure shows the *number*, the lower, the *value* of the notes. As the fourth part of a semibreve is a crotchet, $\frac{2}{4}$ therefore means two crotchets; and by the same rule $\frac{6}{8}$ means six

* It will be found that there is no better method of teaching children to sing the National Anthem in correct time than that of first making them sing it to the words one, two, three, and in every other bar, one, two, and three. It is here selected as an exercise, because, although it appears simple, it is really a very difficult air in respect to its time, on account of the dotted crotchets, which are never held sufficiently long by children, when they are made to sing this air in schools.

quavers, $\frac{9}{16}$ nine semiquavers.

$\frac{3}{4}$ is called the sign of *triple time*, and $\frac{6}{8}$ the sign of *compound triple time*.

$\frac{3}{2}$ means that there are *three two parts* of a semibreve in every bar, or three minims.

All these time signatures are supposed to indicate not only the number of notes in each bar, but where the accents are laid; but they do this very imperfectly; you will find that both in $\frac{3}{4}$ and $\frac{6}{8}$ time, the accents sometimes lie upon the 1st and 4th notes, and sometimes upon the 1st, 3rd, and 5th notes. We have sometimes to count **1 2 3 4 5 6**, and sometimes **1 2 3 4 5 6**. It may also be observed that the time signatures give no notion of the real or clock time of a composition. They indicate that the music is to be performed quickly or slowly, but do not determine the exact degree of quickness or slowness required.* For this purpose an instrument, upon the principle of the pendulum of a clock, is used, called a *Metronome*.†

* On this account the German composers are beginning to omit altogether the time signatures, an example which should be generally followed, as tending greatly to simplify the notation of music, by removing much which is very troublesome (to children especially) to learn, and yet very unimportant, if not quite useless. It is as easy, when speaking of the time of an air, to say three crotchet time, or three minim time, as $\frac{3}{4}$ time, or $\frac{3}{2}$ time; and as neither $\frac{3}{4}$ nor $\frac{3}{2}$ indicate with precision how many figures to count in each bar, the composer should explain it at once, at the head of the staff, by saying. Count 6 , or count , indicating at the same time the exact duration of the crotchet or quaver by the metronome.

† The teacher should take another opportunity to explain, that Maelzel's Metronome, the instrument used for measuring the real or clock time of a composition with accuracy, consists of an upright rod which is made to oscillate, or vibrate, to and fro, as quickly or as slowly as may be desired. The vibrations are regulated by a weight, that slides up and down the rod, which is so graduated that when the weight is fixed at 160 the rod vibrates 160 times in a minute; when at 50, only 50 times in a minute. These instruments are usually constructed so as to produce at each vibration a sound like the ticking of a clock, and are very expensive; but, as the clock-work is quite unnecessary, a metronome may be made that will answer every purpose, at little or no cost.

Take a yard and a half of fine string, and fasten a bullet or any small weight to one end, holding the other between the thumb and finger. The string is then a pendulum, like the pendulum of a clock, and its vibrations will be quick or slow in proportion to its length. We have elsewhere (page 55) given the scale by which a string pendulum of this kind should be graduated. This scale should be transferred (at full length) to the wainscot of a wall, by means of which the master or pupil might always measure his string in a moment, without having to seek for a foot rule.

Questions.

What are the accented parts of a tune? (Those parts which have a more marked and emphatic character than the rest.)

Can you tell me where to find an accented note? (The first note in every bar is always one.)

What is time in music? (Giving to each bar or measure an equal duration, when singing it.)

How should we keep time? (Sometimes by beating and sometimes by counting.)

When I keep time by beating, upon what note should my hand always fall? (The first note in every bar.)

What are the clefs, and sharps, and flats called, at the head of the staff? (The signature.)

What are these characters, **C**, **♩**, $\frac{3}{4}$, called? (Time signatures.)

What is this sign called, **C**? (The sign of common time.)

What does it signify? (That there are four crotchets in a bar, to be performed slowly.)

What is this sign, **♩**?

What does it signify?

What is this sign called, $\frac{3}{4}$? (The sign of triple time.)

What does it mean? (That there are three crotchets in every bar.)

What is $\frac{6}{8}$ called? (The sign of compound triple time.)

What does it mean? (That there are six quavers in every bar.)

What does $\frac{9}{16}$ signify? (That there are nine semiquavers in every bar.)

What does $\frac{3}{2}$ mean? (Three minims in every bar.)

The lesson concludes by the pupil being required to make these various signs on the board or on their slates from memory.

It may be desirable to remark, as many persons are not aware of the fact, that, if the hand be held steadily, whatever may be the swing of the pendulum, while it remains at the same length, the vibrations will always be of the same duration, passing the centre at the same moment, until they cease.

When, at the head of the staff, the pupil sees $\overset{\circ}{\cap}$ M 50, or $\overset{\circ}{\mid}$ M 100, these marks mean that each minim or each crotchet is to be held as long as it would take a pendulum to swing once, at the rate of fifty vibrations in a minute, or one hundred vibrations, as the case may be.

NINTH LESSON.

INTERVALS.

Teacher.—‘The distance between one note and another, considered as sounds, is called *an interval*; a tone and a semitone are, therefore, *intervals*. But as there are greater intervals than these, it is usual to describe them by numbers; thus we speak of the interval between one note and that on the next degree as *a second*; the interval between the first and third note is called *a third*; that between the first and fourth is called *a fourth*, and so on, counting upwards or downwards from the first note. The interval of the eighth is called *an octave*. We will now sing through the intervals with which it is most important you should be familiar.’

Here the teacher puts the following notes upon the board, and sings them with the class to the words placed underneath the staff, taking care, if his own knowledge of music be imperfect, to assist himself with a flute, a pitch pipe, or some other instrument, that the notes may be sung quite correctly.

A second, a third, a fourth,

One, two, one, two, three, one, three, one, two, three, four, one, four.

a fifth, a sixth

one, two, three, four, five, one, five, one, two, three, four, five, six, one, six,

a seventh,

one, two, three, four, five, six, seven, one, seven,

an eighth.

one, two, three, four, five, six, seven, eight, one eight.

Teacher.—‘ I will now sing the same intervals, counting downwards.’

Here the teacher places upon the board the following notes, and sings them with the class as before:—

A second, a third, a fourth,

One, two, one, two, three, one three, one, two, three, four, one, four,

a fifth, a sixth,

one, two, three, four, five, one, five. one, two, three, four, five, six, one, six,

a seventh,

one, two, three, four, five, six, seven, one, seven,

an eighth.

one, two, three, four, five, six, seven, eight, one, eight.

Teacher.—‘When music is put into your hands with which you are unacquainted, you will often find yourself at a loss to determine the exact sound which belongs to the written note; but you will observe, from the exercise I have just given you, that it will never be very difficult to find out what sound is meant, by running through all the intermediate intervals, as we have been doing, until you come to the note to be sung.’

Before the intervals, ascending and descending, are effaced from the board, they should be sung by the class over and over again, the teacher always pointing to the notes as they are sung,—afterwards each pupil of the class should sing them individually; but if too diffident, two or three of the pupils may sing together; the object being to fix the attention, and ascertain the progress made by each. This lesson should on subsequent occasions be frequently repeated.

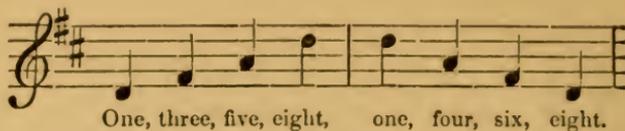
TENTH LESSON.

METHOD OF SINGING THE INTERVALS WITHOUT RUNNING THROUGH THE INTERMEDIATE NOTES.

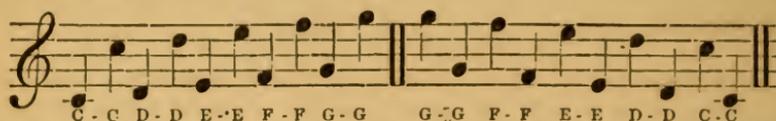
Teacher.—‘In reading music you will find that there are some intervals which are much easier to be sung than others. The most easy are the intervals

arising out of what is called the *common chord*, or the third, fifth, and eighth, counting upwards, and the fourth, sixth, and eighth, counting downwards.

The teacher directs one of the class to write from dictation, notes in the following order, which the class afterwards sing, first altogether, and then individually.



Teacher.—‘The easiest interval to raise with the voice, is that of *the eighth or octave*, and the reason is that the eighth is precisely the same note as the first, excepting that the one is of a higher pitch than the other; one being what is called *grave*, and the other *acute*. We will now sing an exercise in octaves, rising and falling.



Teacher.—‘Thus you will perceive, that when one note is exactly the eighth from another, there is no difficulty in finding out how to sing it. And this knowledge of the facility of raising an octave will help you to sing the other intervals. For instance, the interval of *the seventh*. This is one which you will not learn to sing at sight without considerable practice, but when you come to it, you can always find out the sound to be sung, by first singing the octave, and

then descending one degree, thus :

One, eight, seven, one, seven.

and the same in falling.

One, eight, seven, one, seven.

Questions.

What are the easiest intervals to sing? (Those of the common chord, the 3rd, 5th, and 8th.)

Which of those intervals is the easiest? (The 8th.)

Sing the eighth to the sound *c*

Here the teacher pitches the note, and the class sing the octave to it without his assistance. The same with *d, e, f, g*.

The lesson concludes by the teacher effacing the notes from the board, and

desiring first one and then another of the class to write upon the board in crotchets, the third to c, the fifth to c, the eighth to c, the seventh to c, &c.; so that, although they may begin at first by counting the intervals, they may learn ultimately to name them at a glance. He then, pointing to B, says, "What interval is this note from c? (A 7th.) What interval is A from c? (A 6th), or questions to the same effect.

ELEVENTH LESSON.

INTERVALS CONTINUED.

Teacher.—'The easiest intervals to sing I told you were the *third*, *fifth*, and *eighth*; but the intervals of the *fourth*, *sixth*, and *eighth*, are not very difficult, and when you have learned to sing them, you will have obtained a tolerable notion of the method of finding out what sound is meant by any note which you may see upon the staff.'

Here the teacher dictates to one of the class the following notes, which, when written upon the board, he directs the class to sing. In this exercise it is important that the difference between the third and fifth, and fourth and sixth, should be accurately marked, and unless the teacher have a very correct ear, it is absolutely necessary that he should make use of an instrument in pitching the notes.

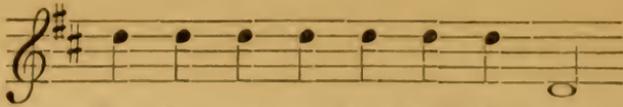
one, three, five, eight, one, four, six, eight.

one, four, six, eight, one, three, five, eight.

These exercises should be sung over and over again till each pupil in the class can sing them perfectly. The board is then cleared, and the teacher places upon the staff the following notes, which he desires the class to sing.

Far from my heart vain world be - gone.

Teacher to one of the class.—'Rub out the last D, and insert a minim in lower D.



Far from my heart vain world be - gone.

Teacher to the class.—‘Now sing it, taking care to fall an octave upon the last note.’

Teacher to one of the class.—Rub out every alternate note, and insert in its place a note upon E.



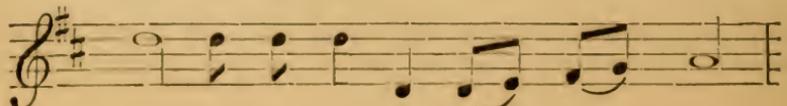
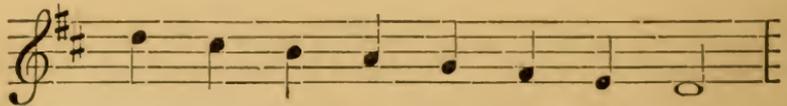
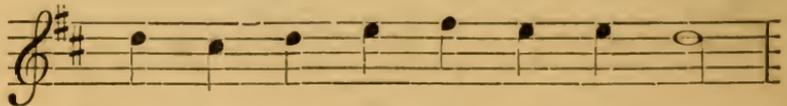
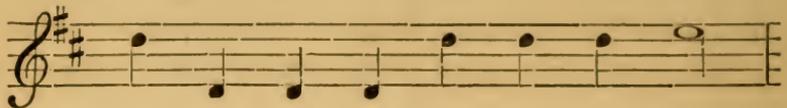
Far from my heart vain world be - gone.

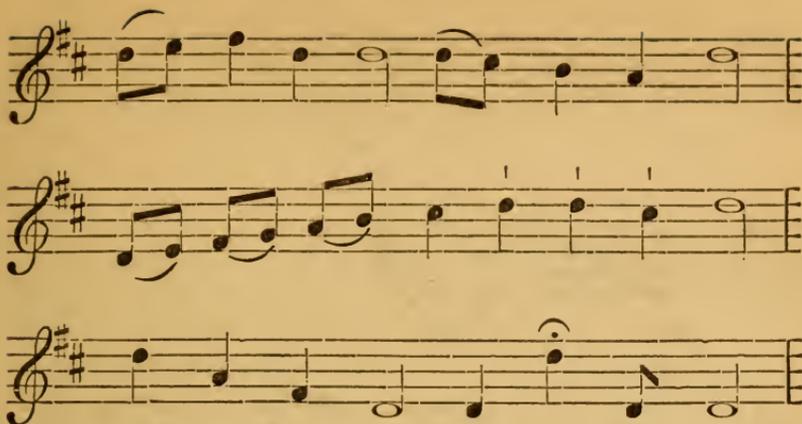
Teacher to the class.—‘Sing as before.’

The teacher continues, upon the same plan, to cause further changes to be made in the position of the notes, and to direct the class to sing them to the same words. The following changes may be made, none of which will be found very difficult exercises to sing, even without the assistance of a teacher.



Far from, &c.





The teacher's knowledge of music, and experience with his pupils, will suggest many other variations of the same lesson, which, in one form or another, cannot be too frequently repeated.

TWELFTH LESSON.

INTERVALS CONTINUED.

Teacher.—‘The present exercises, like the last, are designed to facilitate your progress in learning to read music at sight, and further, to enable you, when a number of notes are joined together, in one movement, to sing each note with distinctness.’



Far, far a - way, a - - - way, a - - - way,



a - - way, a - - way.



Far - - - a - way, far - - - a - way,



far - - - a - way,



A - - way, a - - way, a - - way, a - - way,



a - - way, a - - way, a - - way, - a - way.

This lesson may conclude with sometimes one, and sometimes another of the following exercises, the teacher assisting the class, in the first instance, with a flute or some other instrument.

THIRDS.

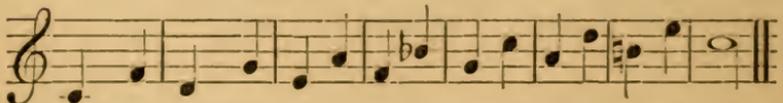


One, three, one, three, :||: . . :||: . one, three, one.



One, three, one, three, :||: . . :||: . one, three, one.

FOURTHS.



One, four, one, four, :||: . . :||: . one, four, one.



one, two, three, one, two, three, four, :||: . . .



one, two, three, four, one, two, three.

THIRTEENTH LESSON.

THE DIATONIC, AND CHROMATIC SCALES, AND KEY.

Teacher.—‘ You have already learned that the seven letters, *a, b, c, d, e, f, g*, give names to all the sounds known in music. The reason of this is that there are strictly but *seven sounds*, although there may appear to you a much greater variety. The difference between one seven and any other seven is merely a difference of pitch, one scale being higher or lower than another:—thus *the first* of the scale with a mere difference of pitch is the same as the eighth or *first* of the next scale; *the second* the same as *the ninth*; *the third* the same as *the tenth*; *the fourth* the same as *the eleventh*; on which account, when we are referring to the tenth or eleventh, it is usual always to describe them as the third and fourth in the scale above.

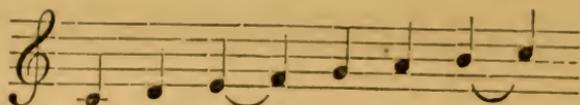
The seven notes, therefore, comprising all the notes known in music (for the same notes, when flattened or sharpened a semitone, are not very sensibly different) may be termed the natural scale.* But it is now necessary to explain what are called *the Diatonic scale*, and *the Chromatic scale*. Let me remind you that the interval between the two notes A and B on the staff is called a *tone*, and, half that, the interval of a semitone. The term Diatonic scale signifies a scale consisting chiefly of whole tones—and the term Chromatic scale means a scale consisting entirely of semitones.

The Diatonic scale is composed of the seven notes placed in their regular order of progression, with the addition of the eighth, or first over again, in the octave above. For example, one of the exercises which you have already frequently sung, forms a Diatonic scale.

* The Diatonic scale is, however, frequently called the natural scale, but very injudiciously; for, as a melody, it is quite as artificial as the Chromatic scale.

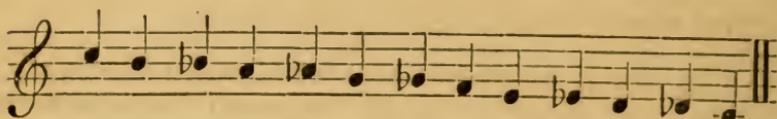
The term Diatonic is derived from two Greek words—*dia*, through, and *tonos*, tone. The term Chromatic is derived from *chroma*, colour—supposed to be because the introduction of the semitones gives, figuratively, a colouring to the music, or a light and ornamental effect. The probability, however, is that the ancients had some better reason for employing these terms, of which we now know nothing.

Here the teacher describes upon the board the following notes.



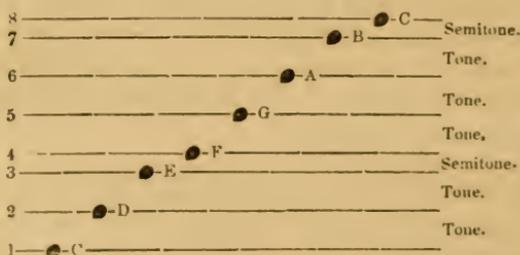
This scale is also known by the name of *the gamut*, because the lowest note at one time (reckoning from *G* in the base) used to be called *gamma*, (the Greek word for *G*), and the highest, *ut*, thus forming the word *gam-mut*.

The chromatic scale, consisting entirely of semitones, is written thus; and you will remark that although we ascend and descend by precisely the same intervals, it is customary to use sharps in ascending, and flats in descending.

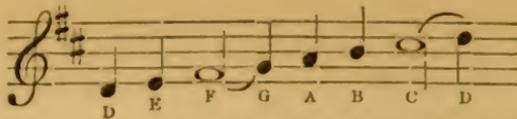


The Diatonic scale contains five whole tones, and two semitones. The semitones are between the third and fourth, and seventh and eighth; the same notes which you will observe I have connected with a slur. It is not, however, very easy for a learner to understand the relative distance of the notes from each other as they appear in the staff, and therefore, in order to explain it to you, I will make use of a diagram.'

Here the teacher describes upon the opposite side of the music board, or upon some other board in which there is a clear space, the following diagram, the narrow spaces of which are intended to represent semitones, and the wide spaces tones.



'I must now tell you that a scale like the above, besides being called the Diatonic scale, and the gamut, is also called *a key*; and to distinguish one key or Diatonic scale from another of a different pitch, it is called by the name of the note upon which the scale begins, which note is called *the key note*: thus when the scale begins upon *c*, as in this instance, it is called the key of *c*; if it begin upon *D*, we should call it the key of *D*; and upon *E*, the key of *E*, and so on.



You will observe that, for reasons which you have had now explained, the signature of the staff contains two sharps, signifying that *F* and *c* are to be each raised a semitone. If we had begun a scale upon *c*, there would have been no sharps in the signature; but take care to remember that music is so written, and instruments are so tuned, that the interval between *B natural* and *F natural*, and between *B natural* and *c natural*, is always a semitone.

Questions.

How many sounds are there in music ?

What are they ?

What is the 8th note ? (The first over again in the scale above.)

What is the 9th ?

The 10th ?

The 11th ?

How many notes are there in the Diatonic scale ?

What is the meaning of the term ? (A scale consisting chiefly of whole tones.)

Chiefly or entirely ? (Chiefly.)

How many whole tones, and how many semitones does it contain ?

What is the position of the semitones ? (Between the 3rd and 4th, and 7th and 8th.)

What other name is given to the Diatonic scale ? (A key.)

By what name is one key known from another ?

What note is called the key note ?

Why is the key of *c* sometimes called the natural key ?

What is the Chromatic scale ? (A scale consisting entirely of semitones.)

What is the name of the interval between *E natural* and *F natural*—a tone or semitone ?

Between *B natural* and *c natural* ? (A semitone.)

Between *A natural* and *B natural* ?

Between *c natural* and *D natural* ?

The lesson may conclude by the pupils being required to write from memory upon their slates, or upon the board, the Chromatic scale.

FOURTEENTH LESSON.

MAJOR AND MINOR KEYS.

Teacher.—‘Diatonic scales, besides being called keys, are also termed *major keys*, to distinguish them from *minor keys*, which I will explain to you presently. Now as not only each of the seven natural notes, but each of the half notes between them, may become the key-note of a Diatonic scale, there

are altogether twelve major keys, each of which is known by a different signature on the staff. I will now show you on the board the signature of each of these keys, and you must copy them on your slates as I write them.

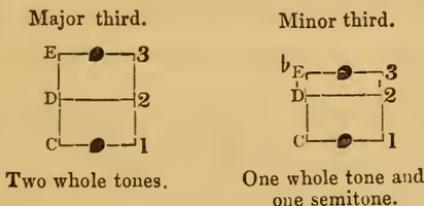
Signatures of the twelve Major Keys.

C. D b D. E b E. F. F#.

G. A b A. B b B.

In each of these major keys, the notes bear one uniform relation to each other. The tones and semitones are always in the same places—that is to say, the semitones are always between the third and fourth, and seventh and eighth, counting from the key note, and the remaining intervals are whole tones.

In what are called *minor keys*, the first semitone is between the second and third, instead of between the third and fourth. In other words, the third is minor instead of major. To make the distinction between major thirds and minor thirds perfectly clear to you, let me again illustrate the subject by a diagram.



When the melody in a minor key does not ascend higher than the sixth, the sixth also is minor—that is, half a tone lower than in major keys.

Minor keys are used for the serious and plaintive kind of music, while cheerful music is always written in major keys. To show you that the minor keys are adapted for the expression of grief or sorrow, let us sing a short exercise in the key of a minor.

(The teacher writes upon the board, and the class sing the following :)

Far from home, and from my kin-dred far, far a way.

Questions.

Besides the term gamut for the Diatonic scale or key, what other name is given to the same series of notes? (Major key.)

Why is a Diatonic scale called a major key? (To distinguish it from a minor key.)

What is the chief difference between major and minor keys? (The third is minor instead of major.)

Is there any other interval minor in minor keys? (Yes; the sixth, when the music does not ascend higher than the sixth.)

What keys are used for cheerful music?

What for plaintive music?

How many major keys are there?

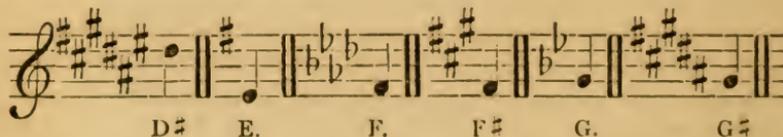
This lesson may conclude by the teacher requiring each of his pupils to write on a slate or on the board, from memory, the signature of the following keys:—c, d, e, f, g, a, b \flat . As the other keys are comparatively but seldom used, the pupils need not be required to remember them in this stage of their instruction.

FIFTEENTH LESSON.

SIGNATURE OF MINOR KEYS.

Teacher.—‘As every scale may be played or sung with the semitones between the second and third, and fifth and sixth, instead of between the third and fourth, and seventh and eighth, there are, of course, as many minor keys as major keys—that is to say, twelve of each. You must now, in order that you may know when music placed before you is written in a minor or in a major key, learn the signatures of the minor keys.

The signatures of the minor keys.



Teacher.—‘You will perceive that the signatures of the minor keys are the same as those of the major keys, although the key note is different; and this similarity, if you are not very careful, will cause you sometimes to confound them together. Thus you observe the signature of a minor is the same as the signature of c major; the signature of g minor is the same as the signature of b \flat major. To find out which is which, you must attend to the accidentals.

Here I must explain to you that the signature of minor keys is always written on the supposition that the melody does not ascend above the sixth. Thus in A minor no flats or sharps are put in the signature, because none are required up to F , the sixth. But when the melody ascends to the eighth it is necessary to make the sixth major, and also to raise the seventh a semitone, or otherwise the effect to the ear would be extremely displeasing.

Let me show you a *minor* ascending only to the sixth.



In this example you would not easily find out whether the key be C major or A minor; but the case will be different when the melody ascends above the sixth.

A minor ascending to the eighth. C major ascending to the eighth.



You observe there is a sharp, or accidental, upon the sixth and seventh of A minor, but none in C major. The sharps, therefore, or accidentals, in this case enable you to determine that the key is minor and not major.

In the same way you may determine whether a key is in G minor, or B^{\flat} major, and so with other keys.

G minor.

B[♭] major.



It is remarkable that the melody of a minor key, although in *ascending* to the eighth, it requires that the sixth and seventh should be raised, *descending* from the eighth, the same notes are required to be lowered, and restored to their former state. I will give you an example which you may sing to the words, one, two, three, four, five, six, seven, eight.

G minor.



One, two, three, four, five, six, seven, eight.



One, two, three, four, five, six, seven, eight.

When a minor key has the same signature as a major key, it is called the *relative minor* of that key. Thus in the instance before us, G minor is called the relative minor of B \flat major.

Questions.

May every scale be played or sung with a minor instead of a major third? (Yes.)

How many minor keys are there? (Twelve—as many as major keys.)

Are there any flats or sharps in the signature of C major? (No.)

Are there any in the key of A minor? (No.)

When the signature of a minor key is the same as a major key, how do you find out whether the key is major or minor? (By observing whether there are any accidentals upon the sixth and seventh of the scale.)

What is meant by the relative minor of a major key? (A minor key that has the same signature with the major key.)

What is the relative minor of B \flat major? (G minor.)

The teacher proceeds to require each of his pupils to write upon their slates, or upon the board, from memory, the signature of the different minor keys, but chiefly the keys of A, B \flat , C, D, E \flat , and G.

To assist them in doing this, he may further explain that the key note of the relative minor is always a minor third below the key note of a major key with the same signature. So that the signature of A minor, or B minor, may always be known, if we bear in mind that it must be the same as the signature of the major key, a third above; for example:—

Key notes with their Signatures.



As the junior pupils will seldom have to sing music written in minor keys, they should not be detained too long over this lesson, because, in all probability, it would be forgotten long before it could be of any practical use to them. The older pupils should study it attentively.

SIXTEENTH LESSON.

THE KEY NOTE.

Teacher.—‘When you have a piece of music put into your hands to sing,

and you have no instrument to accompany you, and no leader to help you, the first thing you should do is to find out what key it is in, and the next, to sing the key note by itself; for if you once get the key note well in your ear, so as to fasten it upon your memory, it will help you greatly to sing all the other intervals of the scale correctly.

When you are puzzled by the signature, and cannot make out in what key the music is, you may always find the key note by looking at the base, when there is one. It is a rule in composition that generally the first, but always the last, note of the base shall be the key note.'

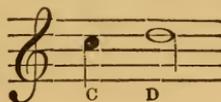
Here the teacher should exhibit different pieces of music with a base, and desire his pupils to find out, by this method, the key note.

Teacher.—'In order to pitch the key note right, it is customary to make use of a tuning fork.'

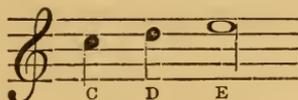
The teacher should exhibit a tuning fork; or, if one cannot be procured, a pitch pipe, or some other instrument should be obtained for the following exercises.

Teacher.—'The note given by a tuning fork is generally c; but if you hear c it will help you to find out any other note which may happen to be the key note. For example: suppose the key note to be d; if I play c, you can easily find out the right pitch of d, because it is but the next note.'

The teacher plays c, and the class sing, first c, and then d, as follows:—



Suppose the key note to be e; I will play c again, and do you sing e.



Now having found out the key in this manner, by means of a tuning fork, we have next to find out what is the first note of the tune, or part, to be sung in the music placed before us; whether that note be the same as the key note, or some other. Suppose g to be the key note, and the part we have to sing begins upon d. Let me hear if you can sing d correctly, if I give you the key note g. Remember d is the fifth of the key note.'

The teacher plays c, and the class sing as follows:—



The lesson may conclude with any of the customary school songs or vocal exercises; the teacher singing first the key note, and desiring his pupils to pitch, themselves, the note on which the part they have to sing begins.

This practice should be followed, generally, with all the school music, whenever a class is about to commence singing.

SEVENTEENTH LESSON.

HARMONY—SINGING IN PARTS.

The class must be divided into two bodies, one half forming to the right, the other to the left, but all facing the board. The teacher explains that those to the right are in future to sing the part written for "first voices," and those to the left to sing the part written for "second voices."

In dividing the class, the teacher will be careful to select for second voices generally the elder pupils, whose voices are the most powerful in the lower notes. He will also see that a clear space, of standing room, be left between those who are to sing the first and those who are to sing the second; otherwise, the two divisions will become confused, and one will be apt to sing the other's part. When the second voices are heard to be louder than the first, their number must be diminished, or the number of the first voices increased.

Teacher.—'As you are about to take a lesson in harmony, I wish you to understand the difference between *harmony*, and *melody*. Every air or tune heard by itself is a *melody*, but when two or more airs are so arranged as to produce a pleasing effect if performed together, they constitute what is called *harmony*. Two or more *sounds* heard, not in succession, but at the same moment, form either a *concord* or a *discord*. When the effect is good, it is called a *concord*; when the sounds jar, and grate upon the ear, they are termed a *discord*.

Questions.

- What is a melody? (An air or tune of any kind.)
 What is harmony?
 What is a concord?
 What is a discord?

The teacher then dictates the following notes to one of the class, by whom they are written upon the board, after which they are sung; the first voices singing the notes upon the upper staff; the second singing the notes upon the lower staff.

1st Voices.

Far, far a - way, far, far a - way, far, far a - way.

2nd Voices.

Far, far a - way. far, far a - way, far, far a - way.

begin to feel their way, and will thus in a short time gain a more practical knowledge of the subject, than can be conveyed by any merely verbal explanation.

There can be no difficulty in carrying this plan into effect, because, although a considerable number of books may be too expensive for many schools, music paper is cheap, and the best writers in a school can always be employed to make as many copies of the school songs, or hymn tunes, as may be required. For these copies the teacher should procure music paper of a moderately large size, and should direct his pupils to place the notes rather wide apart; otherwise, as boys and girls seldom write sufficiently small, with clearness, the right note would not always be placed over the right word.

The teacher must not be disappointed if, after passing through all the preceding, and following exercises, with his young pupils, he finds himself still obliged, with regard to the greater number, to depend more upon the ear than the eye, in teaching them a new air, or a new second. When the music is at all difficult, it must still (unless the pupils have had considerable practice) be taught chiefly by the ear; but the advantage of the notes will be, even to the dullest, that they will refresh the memory, so that a part once learned will always afterwards be read with facility, and will never be forgotten.

To enable, therefore, a class to sing through a new part written for second voices, the teacher must first learn to sing or play it perfectly himself, and then sing or play it to the class; they singing it with him, but with the music in their hands, and their eyes fixed upon the notes. Sometimes he will assist them only with the more difficult intervals, and sometimes he will merely give them the key note, telling them to find out the rest. This course must continue to be pursued until both the ear and the eye have been sufficiently tutored to require no further aid.

The following lesson will be useful in impressing upon the mind the connexion between sounds, and musical characters, or signs.

EIGHTEENTH LESSON.

SOUNDS, AND SIGNS.

The teacher must provide himself with a flute, or some other instrument. The class stand before him, each with a slate, having the staff ruled, or engraved upon it, and one of the pupils at the board.

Teacher—‘ I am now about to play a number of notes on this instrument, and I wish you to pay great attention, and listen to them, so that you may be able to put the notes down upon your slates, on the staff in their proper places, one after the other, as you hear them played. The *name* of the notes I shall play, will be crotchets, but you must find out by the ear whether the *place* of the notes is A, B, C, or D, and put it down accordingly. All the assistance I shall give you, will be to tell you the first note. That will be lower D.

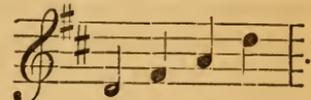
Here the teacher plays lower D,



Teacher.—‘Put that note down.’ ‘Now put down, without my telling you what it is, ‘this note.’ (*Here the teacher plays D, in the octave*

above)  He then examines the board and the slates, to see if

all the pupils have described the two notes correctly upon the staff. The teacher then plays lower D, then F, A, and upper D, and again examines the slates to ascertain whether the sounds have been properly understood, and rightly de-

scribed on the staff; where they should stand thus: 

The teacher proceeding in the same manner, plays through a number of easy intervals, like the following—the pupils continue to listen, and to place the notes in their proper order, without any copy to guide them.



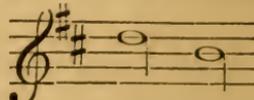
The teacher may conclude the lesson by playing through any air in his collection not too difficult, and desiring the pupils to put down the notes by ear, as nearly as they may be able—he merely assisting them by giving the name of the key note.

These exercises will be found very useful, and cannot be too often repeated.

NINETEENTH LESSON.

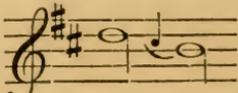
SINGING WITH TASTE AND EXPRESSION.

Teacher.—‘There are two or three faults in singing, against which it is of importance you should guard. One is the habit of drawing, or sliding from one note to another, when the music requires that a note should be kept distinctly separate from the next note by a slight break; the voice ceasing, and commencing again upon the following note. For example; it is a common

fault, when there are two notes to be sung, like these, 

to sing them as if they were three notes, written thus: 

The effect of this alteration is often very bad, and as a general rule it is always best to adhere strictly to the written music, and never to sing a single note which you do not find upon the staff. When notes are intended to glide in this manner one into another, a small note called a *grace note*, or an *appoggiatura*,

is usually inserted—thus: 

Another fault to avoid is, singing with your mouth nearly shut, and your teeth quite closed. Even in singing the close sounds, such as c, d, g, you should keep your teeth as far apart as you can possibly do, consistently with distinct articulation.

Every sound is to be rendered as full and round as possible; but remember especially, that in singing, every word should be as correctly and as distinctly expressed, as if you were speaking. No display of skill or science in the execution of difficult passages will compensate for the want of a good enunciation. Unless you sing so as to be understood, you degrade the voice to a level with an instrument. The great superiority of the voice over a flute or flageolet is, that it can not only give utterance to sweet sounds, but make words of them, so as to express a meaning which the sound alone would not convey. But there is no fault more common, even among those who think themselves good singers, than that of expressing their words so indistinctly that their meaning is wholly lost.*

Remember, also, that too much attention cannot be paid to the P's and F's, or to the words *Piano* and *Forte*, so that you may not sing an air, throughout, in an even monotonous tone, but improve the effect by singing some parts

* This fault is often greatly increased by singing music to Italian words, to the meaning of which an English audience is always indifferent. A very young pupil should, therefore, learn to sing well words in his own language before he attempts any other.

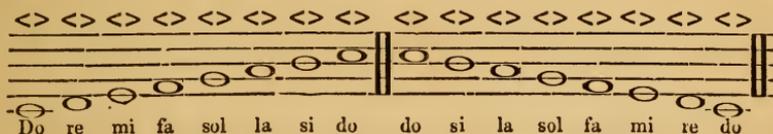
much more softly than others. When all the notes are sung equally loud, the music is as defective as a painting would be without light and shade.

When you have no guide to tell you what notes should be sung more emphatically than others (for sometimes the F's and P's are wholly omitted), you must then be governed by the sense of the words. Thus, if you come to the word "grief," or "sorrow," you should sing it *softly*; if to the word "joyful," or "triumphant," you should sing it *forté*. The same rule applies to alterations of the time, which are often not marked: when the words are of a plaintive character, the music requires to be comparatively slow; when of a cheerful character, quick.

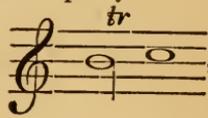
In all slow music it is of great importance that every note, however loud in the middle, or even at the beginning, should die away towards the end; otherwise, the sudden cessation of the voice, excepting in the peculiar case of a staccato movement, will produce a very harsh and unpleasant effect. Generally, every long note should be soft at the beginning, loud in the middle, and soft at the end, as if the crescendo and diminuendo sign were written over it—thus, .

We will now sing through the gamut, increasing and diminishing the power of every note.

Remember that you are to begin each note with your voices sunk to a whisper, that they are to swell in the middle, and die away quite softly at the end.



Sometimes you will see this sign, *tr*, written over a note. It stands for TR, which is an abbreviation of the word *trill*, or *shake*. A *shake* signifies the sliding from one note to another several times with great rapidity. If I write

down two notes, B and C, and place a shake over B, , they require to be performed thus:—



The teacher must not expect the majority of children under fourteen years of age to learn to sing a shake perfectly; and as it is not required in choral music, he will do well in most cases not to lose too much time about it, but, after explaining it, proceed to more important lessons.

A few, however, of the pupils, who may show the greatest aptitude in music, may be taught the shake; to learn which it is simply necessary to begin singing the two notes forming the shake at first very slowly, gradually increasing their quickness after the following example:—



Teacher.—‘Besides the musical characters or signs which you have now learnt, there are a number of Italian words of which it is necessary you should know the meaning, as they are often given, as directions to the singer, for the time. *Adagio* signifies a slow, solemn movement; *Largo* means very slow; *Larghetto*, not so slow as *Largo*; *Andantino*, rather slow and graceful; *Andante*, not so slow as *Andantino*; *Allegretto* and *Moderato*, in moderate time—not very fast nor very slow; *Allegro*, rather quick and lively; *Vivace* (pronounced *veerachay*), quick and animated; *Presto*, very quick; *Prestissimo*, as quick as possible.’

Questions.

What was the first fault I told you to avoid? (The habit of drawing in singing.)

What is the name of the little note placed against the minim c? 

(The appoggiatura or grace note.)

What other fault were you told to avoid? (That of singing with the mouth shut, and the teeth closed.)

In what does the superiority of the voice over an instrument consist?

Is there any other fault that I told you to avoid? (That of singing in an even monotonous tone.)

What are the signs to which you should pay particular attention? (The F and P.)

Should the word grief or sorrow be sung piano, or forte?

Should plaintive or sorrowful music be quick, or slow?

What is this sign called? *tr.*

What is the meaning of the words—Adagio

Largo

Larghetto

Andantino

Andante

Allegretto

Moderato

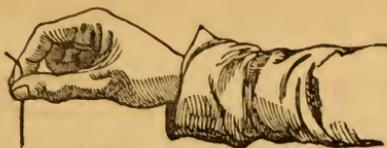
Allegro

Vivace

Presto

Prestissimo.

For a String Pendulum, or Cheap Metronome.



Number of Vibrations.	LENGTH.	
	Inches.	Hundredth parts of an inch.
50	56	44
51	54	25
52	52	19
53	50	24
54	48	40
55	46	65
56	45	0
57	43	43
58	42	0
59	41	85
60	39	20
61	37	93
62	36	71
63	35	56
64	34	45
65	33	40
66	32	39
67	31	45
68	30	52
69	29	64
70	28	80
72	27	22
74	25	77
76	24	43
78	23	20
80	22	5
82	20	99
84	20	0
86	19	8
88	18	22
90	17	42
92	16	67
94	15	97
96	15	30
98	14	69
100	14	11
104	13	5
108	12	10
112	11	25
116	10	49
120	9	80
124	9	18
128	8	61
132	8	9
136	7	63
140	7	20
144	6	80
148	6	44
152	6	10
156	5	79
160	5	51

Explanation of the Diagram.

When the pendulum is required to swing at the rate of fifty times in a minute, its length must be 56 inches and 44 hundredth parts of an inch. When it is required to swing as rapidly as at the rate of 160 times in a minute, its length must be shortened to 5 inches and 51 parts; &c.



No. 3.

"Your Patience and Prudence."

(A Canon.)

(From Musikalisches Schulgesangbuch.)

Count 3.

Your pa-tience and pru-dence will not be in
Your pa-tience and
vain, They'll help you to con-quer a - gain and a -
pru-dence will not be in vain, They'll help you to
gain, your pa - tience and pru - dence will
con - quer a - gain and a - gain, your

No. 4.

"Love your Neighbour."

(A Canon.)

Count 4.

Love your neigh - bour, Live by la - bor,
Love your neigh - bour
would you pros-per that's the way, Love your neigh - bour
Live by la - bor would you pros-per that's the way.

No. 5.

"Lost Time."

Count 4 ♯

Lost time is ne - ver found a - gain,
 Lost time is ne - ver found a - gain,
 lost time is ne - ver found a - gain.
 lost time is ne - ver found a - gain.

Detailed description: This musical score is for the song "Lost Time." It consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a "Count 4 ♯" and contains the lyrics "Lost time is ne - ver found a - gain,". The second system continues with the same lyrics. The third system concludes the piece with the lyrics "lost time is ne - ver found a - gain." and ends with a double bar line.

No. 6.

"Be you to others Kind and True."

Count 4 ♯

Be you to o - thers kind and true as
 you'd have o - thers be to you, And ne-ver do nor
 say to men The thing you would not take a - gain.

Detailed description: This musical score is for the song "Be you to others Kind and True." It consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The first system starts with a "Count 4 ♯" and contains the lyrics "Be you to o - thers kind and true as". The second system continues with the lyrics "you'd have o - thers be to you, And ne-ver do nor". The third system concludes the piece with the lyrics "say to men The thing you would not take a - gain." and ends with a double bar line.

No. 7.

"He that would thrive."

Count 4 ♪

He that would thrive - - - Must rise by five - - -

He that would thrive Must rise by

- - He that has thriven - - - may lie till seven.

five, He that has thriven may lie till seven.

Detailed description: This musical score is for a piece in 4/4 time. It consists of two systems of music. The first system has two staves: a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a common time signature. The lyrics are 'He that would thrive - - - Must rise by five - - -'. The piano accompaniment starts with a bass clef and provides harmonic support. The second system also has two staves. The vocal line continues with the lyrics '- - He that has thriven - - - may lie till seven.' and ends with a double bar line. The piano accompaniment continues and also ends with a double bar line.

No. 8.

"Abroad, at home."

Count 4 ♪

A-broad at home, Where'er we roam, What-e-ver ills be-tide, Still

har-mo-ny, And u-ni-ty, And love shall be our guide.

Detailed description: This musical score is for a piece in 4/4 time. It consists of two systems of music. The first system has two staves: a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a common time signature. The lyrics are 'A-broad at home, Where'er we roam, What-e-ver ills be-tide, Still'. The piano accompaniment starts with a bass clef and provides harmonic support. The second system also has two staves. The vocal line continues with the lyrics 'har-mo-ny, And u-ni-ty, And love shall be our guide.' and ends with a double bar line. The piano accompaniment continues and also ends with a double bar line.

No. 9.

“ *Plough deep.* ”

Count 4 ♯

Plough deep, while slug - gards sleep, And
 Plough deep, while slug - gards sleep, And

you shall have corn to sell and keep, Plough deep,
 you shall have corn to sell and keep, Plough deep, Plough h

While slug - gards sleep, plough deep, plough deep.
 deep, While slug - gards sleep, plough deep, plough deep, plough deep.

No. 10.

“ *Let us endeavour.* ”

(A Canon.)

Count 3 ♯

Let us en - dea - vour to shew that when-
 Let us en-

e - ver We join in a song, we can keep time to -
 dea - vour to shew that when - e - ver We join in a

ge - ther, And let us en - dea - vour to
 song we can keep time to - ge - ther, And

No. 11. *“Swiftly flies our time away.”*

Count 4 |

Swift - ly flies our time a - - way,

Swift - ly, swift-ly flies our time a - way, oh swift-ly,
 Youth im - prove it while you may.
 Youth im - prove the mo - ments while you may.

No. 12.

"Let your pleasure." (A Canon.)

(From Musikalisches Schulgesangbuch.)

Count 4 ♪.

Let your plea-sure wait your lei-sure, But your work do

Let your plea-sure,

not de-lay, Let your plea-sure wait your lei-sure,

wait your lei-sure, But your work do not de-lay.

No. 13.

"And now we part."

Count 4 ♪.

And now we part. good night! good night! And now

And now we part, good night! good night!

In singing the following canon, the pupils must be told to count silently 1, 2, 3, 4, in the bars where they have to rest. This canon is intended to be sung in four parts, and therefore when the pupils have learnt the air and time, they should arrange themselves in four divisions, so that the four parts may be sustained. The bars where the 2nd, 3rd, and 4th voices should come in are marked.

No. 14.

“*When a weary task you find it.*” (A Canon.)
(From Musikalisches Schulgesangbuch.)

Count 4 | (1st voice begins.)

(2nd voice begins.)
When a weary, &c.

When a wea-ry task you find it, Per-se-vere and
(3rd voice begins.)
ne-ver mind it, Ne-ver mind it,
(4th voice begins.)
Ne-ver mind it, When a wea-ry task you find it,

No. 15.

Grace before Meat.

Count 4 |

p *f*

Fa-ther we thank thee, These are thy mer-cies,
p
And thus thy good-ness pro-longs our days,
f
All bounteous Fa-ther, thy name we praise.

No. 16.

Grace after Meat.

f

And now, with grate - ful hearts, Our songs of

f

thank - ful - ness, Thy good - ness, Lord, pro-

p *f*

claim. We - - praise thy name, We praise thy name.