

MANUAL FOR TEACHERS,

AND

ROTE SONGS,

TO ACCOMPANY THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BY

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INTRODUCTION.

THERE is a growing demand for intelligent singing in our public schools. Although the study of vocal music has long been a recognized part of our public instruction, the results, taken as a whole, have been very unsatisfactory.

The Tonic Sol-fa method has been taught now for fifteen years in the public schools of Great Britain, with such success that it is superseding all other systems of teaching vocal music. It has recently been introduced into several of the public schools of America, and in every instance has won the hearty approval of the teachers.

Without any unnecessary complications, it sets forth in a plain, unmistakable way, the fundamental principles of music. The method is carefully arranged in progressive steps, and is so entirely in accord with true educational principles, that school teachers can and do teach it as successfully as they teach other branches of study.

The Tonic Sol-fa Music Course for schools consists of a series of four books in the Tonic Sol-fa notation, and a Supplemental Course with exercises in the staff notation. To assist teachers in using this course the manual has been prepared, with a collection of rote-songs to be taught to the youngest children. A course of lessons under a Tonic Sol-fa teacher would be of more advantage; but where this cannot be obtained, it is hoped that these instructions, backed up by experience, will give the teacher sufficient understanding of the subject to go on teaching it. A fair trial of the method, and honest effort to make it a success, will soon be rewarded by the new delight with which the scholars will enter into the singing exercises.

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THE EXTENDED MODULATOR.

FOR SHOWING THE RELATION AND PITCH OF TONES IN EACH KEY.

	Doh—G ^b	D ^b	A ^b	E ^b	B ^b	F	C	G	D	A	E	B	F [#]
LAH—E ^b	B ^b	F	C	G	D	A	E	B	F [#]	C [#]	G [#]	D [#]	F [#]
F ¹	t	m ¹	l	r ¹	s	d ¹	f ¹						t
E ¹		r ¹	s	d ¹	f	t	m ¹	l	r ¹	s	d ¹	f	l
D ¹	l	r ¹	s	d ¹	f	t	m ¹	l	r ¹	s	d ¹	f	l
C ¹	s	d ¹	f	t	m	l	r ¹	s	d ¹	f	t	m	r
B	f	t	m	l	r	s	d ¹	f	t	m	l	r	s
A	m	l	r	s	d	f	t	m	l	r	s	d	f
G	r	s	d	f	t ₁	m	l	r	s	d	f	t ₁	m
F	d	f	t ₁	m	l ₁	r	s	d	f	t ₁	m	l ₁	r
E	t ₁	m	l ₁	r	s ₁	d	f	t ₁	m	l ₁	r	s ₁	d
D	l ₁	r	s ₁	d	f ₁	t ₁	m	l ₁	r	s ₁	d	f ₁	t ₁
C	s ₁	d	f ₁	t ₁	m ₁	l ₁	r	s ₁	d	f ₁	t ₁	m ₁	l ₁
B ₁	f ₁	t ₁	m ₁	l ₁	r ₁	s ₁	d	f ₁	t ₁	m ₁	l ₁	r ₁	s ₁
A ₁	m ₁	l ₁	r ₁	s ₁	d ₁	f ₁	t ₁	m ₁	l ₁	r ₁	s ₁	d ₁	f ₁
G ₁	r ₁	s ₁	d ₁	f ₁	t ₂	m ₁	l ₁	r ₁	s ₁	d ₁	f ₁	t ₂	m ₁
F ₁	d ₁	f ₁	t ₂	m ₁	l ₂	r ₁	s ₁	d ₁	f ₁	t ₂	m ₁	l ₂	r ₁
	t ₂	m ₁	l ₂	r ₁	s ₂	d ₁	f ₁	t ₂	m ₁	l ₂	r ₁	s ₂	t ₂

The medium, or secondary accent, is indicated by a short thin line, or "half-bar," thus:—

Four-pulse measure. Six-pulse measure.

\langle : | : | : | : || \langle : : | : : | : : | : : ||

All continuations of tones are marked by dashes, thus:—

\langle l :l |l :— |l :— |— :— ||

A dot half way through the pulse space divides it into half-pulses, thus:—

THE TIME FORM. SAME WITH NOTES.

\langle . : . | : || \langle d .r :m .f |s :s ||

Quarter-pulse divisions are marked by commas, thus:—

TIME FORM.

\langle , . , : . | : ||

SAME WITH NOTES.

\langle d , r . m , f : s . m | l : s ||

All silences, or rests, are indicated by empty pulses, or parts of pulses, thus:—

\langle l :l | :l | .l : .l | l : ||

These and other forms may be found in the Time Chart, p. 12, and they will be explained as they are introduced in the time-studies.

REPRESENTATION OF KEY.

If a tune be sung first low in pitch, and then higher, the ear will recognize it as the same melody in both cases. So, too, in this notation the melody has the same appearance to the eye, in whatever key it has to be sung. The singer is told at the beginning of the tune what sound has to be taken for the *doh*, as key C, key E-flat, key F-sharp, &c.

But it commonly happens that in the course of a tune there is a change of key. That is to say, the governing tone (*d*) changes its character for a time, and, in common with the other tones, takes a subordinate position to a new governing tone. This,

which we call "transition," is clearly marked in the Tonic Sol-fa notation. The new key-signature is given, and the mode of transition from key to key is shown by double notes — as ^sd, ^ml, ^fd, ^ds, &c. — the small note indicating what the tone was in the old key, and the larger note showing what it has become in the new key. The following tune contains transition of the first sharp remove and return to the old key: —

KEY C. KEY G. t*

(| d :r | m :m | f :m | r :— | ^ml :t | d :r | m :r | d :—)

† f KEY C.

(| ^lm :m | f :f | r :r | m :— | s :f | m :r | d :t | d :— ||

THE SAME IN THE STAFF NOTATION.

A simple cadence transition, however, is often, for convenience, marked in the "improper" way, by using **fe** for the new distinguishing tone, without the new key-signature, *e. g.* —

KEY D.

(| d :r | m :l | s :fe | s :— | l :t | d :f | m :r | d :— |)

THE SAME IN THE STAFF NOTATION.

The whole subject of transition will be developed in the Fourth Step of the Course. It is not necessary here to say anything of the clearness and simplicity with which this method represents the minor mode. That will be fully treated in the Fifth Step.

A line under two or more notes signifies that all the notes joined by it are to be sung to one word or syllable. Notes which are sung to one word or syllable in one verse, and to two or more words or syllables in another verse, are joined by a *dotted* line.

Notes in parentheses are to be used only when a syllable is underneath.

* t is the distinguishing tone of the new key, *i. e.* the tone which has no corresponding tone in the preceding key.

† f is the distinguishing tone of the new key, *i. e.* the tone which has no corresponding tone in the preceding key. See Modulator.

TONIC SOL-FA TIME CHART.

By JOHN CURWEN.

WHOLE.SHALVES	QUARTERS.	THIRDS.
:1 TAA	:1,1,1,1 ta-fa-te-fe	:1 1 1 taa-tai-tee
;— -AA	:1 .1,1 TAA-te-fe	:1 , - 1 ta-ai-tee
: SAA OR TAA	:1 .,1 TAA-e-fe	:1 1 , - taa-tai-ee
:1 .1 TAA-TAI	:1,1,1 ta-fa-TAI	: 1 1 saa-tai-tee or taa-tai-tee
:— .1 -AA-TAI	: ,1,1,1 sa-fa-te-fe or ta-fa-te-fe	:1 , - , taa-ai-see or taa-ai-tee
: .1 SAA-TAI OR TAA-TAI	:1,1,1, ta-fa-te-se or ta-fa-te-fe	:1 , , taa-sai-ee or taa-tai-ee
:1 . TAA-SAI OR TAA-TAI	:1 . ,1 TAA-se-fe OR TAA-te-fe	:1 , 1 taa-sai-tee or tai-tai-tee

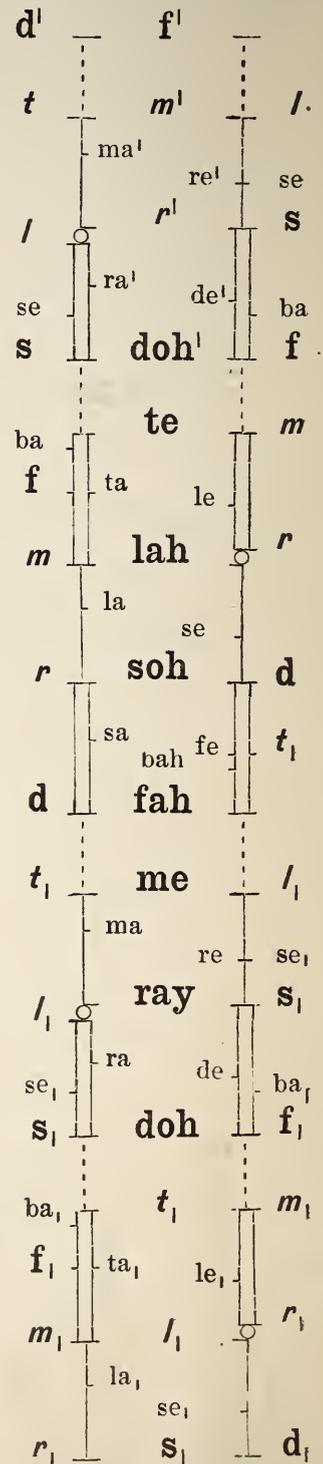
EIGHTHS. :11,11,11,11 | SIXTHS. :11,11,11 |
tanafanatenefene 3 accents. tafatefetifi

NINTHS. :111,111,111 | SIXTHS. :111,111 |
taralateretirili 2 accents. taralaterere

NOTE.—“Ai” is pronounced as in *maid*, *fail*, etc. “Aa” is pronounced as in *father*, “a” as in *mad*, “e” as in *led*, and “i” as in *lid*. When it is desired to show the strong accent, the letter “r” is inserted thus, “TRAA,” “TRAA-TAI,” etc. When there is need to express the medium accent the letter “l” is inserted in a similar way. These time-names are copied from M. Paris’s “Langue des durées.”

The silent names written in italics, should be *whispered*. J. C.

THE MODULATOR.

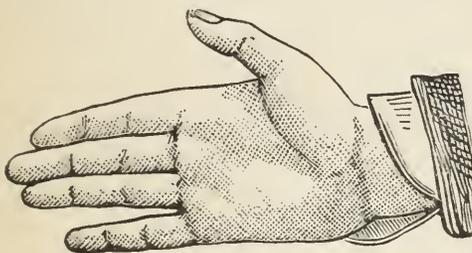


The double line indicates a greater step, single line, a smaller step, and broken line, a little step (sometimes incorrectly called a “semitone”).

MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEY.

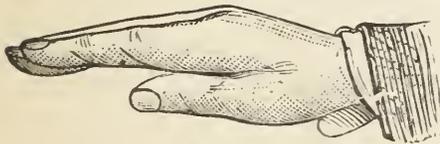
 NOTE. — The diagrams show the hand as seen from the left of the teacher, the arm being extended in front of the body.

FIRST STEP.



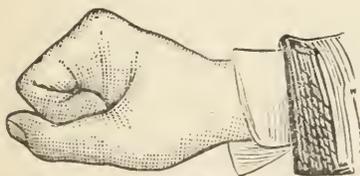
SOH.

The GRAND or *bright* tone, — the Major DOMINANT, making with *Te* and *Ray* the Dominant Chord, — the Chord S.



ME.

The STEADY or *calm* tone.



DOH.

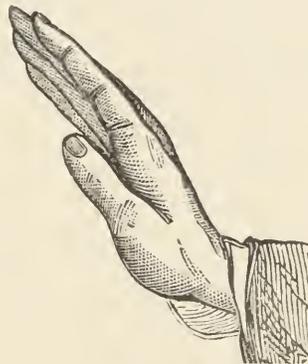
The STRONG or *firm* tone, — the Major TONIC, making with *Me* and *Soh* the Tonic Chord, — the Chord D.

SECOND STEP.



TE.

The PIERCING or *sensitive* tone.



RAY.

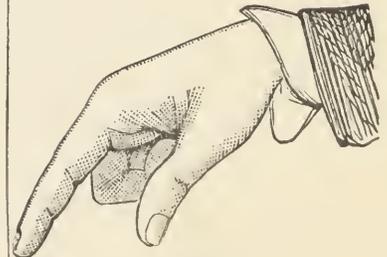
The ROUSING or *hopeful* tone.

THIRD STEP.



LAH.

The SAD or *weeping* tone.



FAH.

The DESOLATE or *awe-inspiring* tone, — the Major SUBDOMINANT, making with *Lah* and *Doh* the Subdominant Chord, — the Chord F.

NOTE. — The proximate verbal descriptions of mental effect are only true of the tones of the scale when sung slowly, — when the ear is filled with the key, and when the effect is not modified by harmony.

FINGER-SIGNS FOR TIME,

AS SEEN FROM THE PUPIL'S (NOT THE TEACHER'S) POINT OF VIEW



TAA



TAA-TAI



ta-fa-te-fe



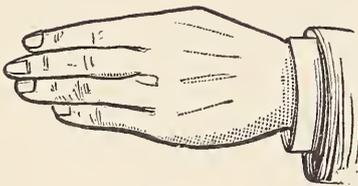
TAA-te-fe.



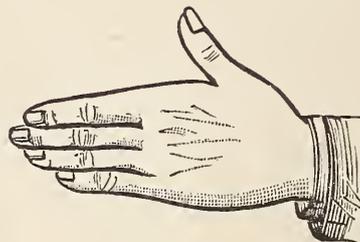
TAA-e-fe.



ta-fa-TAI.



-AA.



-AA-TAI.



SAA,
or TAA.



TAA-SAI,
or TAA-TAI.



SAA-TAI,
or TAA-TAI.

ROTE-SINGING.

THE work of musical instruction in schools may be considered under two divisions, the preliminary unconscious training, and the conscious study.

The earlier stage — that of rote-singing — is mainly unconscious training, while the latter stage — of musical thought and notation — is, to a great extent, conscious study. But we must not define too rigidly; for, in the first stage, there will be some things to which the attention of the children must be called; and through all the later period of study each new thing should as far as possible have the way prepared for it, so that it shall be to some extent familiar when attention is called to it.

We subjoin the following hints for rote-singing:—

BEARING.

The children should sit or stand in an easy attitude of attention, with shoulders back and down, neck perfectly flexible, and eyes fixed upon the teacher. Let the lower jaw fall easily in singing. Guard particularly against a stretching upward of the neck in high tones, and working up the eyebrows. A smile will counteract these faults. “Pleasant face makes pleasant tone.”

STYLE OF SINGING.

Secure a habit of *soft singing*. This alone will prevent a multitude of faults.

Avoid dragging. Soft and quick movement has an invigorating effect upon the children. See what is said about Rate of Movement on page 46. Observe the rhythmic swing of the music. Let every strong pulse be lightly but distinctly marked. The quicker the movement the more marked will be the accent. As a rhythmic exercise, and to educate the tip of the tongue, the tunes may be sung rapidly to “laa” instead of to words.

PRONUNCIATION.

Be careful to get all the words clearly uttered.

Two things will need looking after. 1. Pure vowels. 2. Distinct consonants, especially at the close of words. See Vowels and Consonants, p. 53.

COMMON FAULTS.

1. INDISTINCTNESS OF UTTERANCE. — Get the children to open their mouths more freely. To do this, give distinct patterns of words and phrases, asking them to look at the shape of the words as they leave your mouth. It is a good plan also sometimes to pattern words *silently*, getting them to tell what word was intended by

observing the action of tongue and lips. Then they may whisper and speak the words very softly.

2. **HARSH OR BREATHY QUALITY OF TONE.**— Brought on chiefly by loud singing and screaming. The neck muscles, which should be perfectly passive, are strained, and too much breath passes through the throat, giving a huskiness to the voice. To cure this, let the children sing very easily and softly. Try also to get them to hold back the breath while singing. *Show them the way in your pattern.*

3. **NASALITY.**— Generally accompanied by inaction of the upper lip, which leads to a slight cramping of the nostrils. To counteract this tendency, see that the head is held erect, with the mouth opened freely, and the lips well rounded in speaking and singing.

THE TEACHER'S PATTERN.

Children learn at first entirely by imitation. It is therefore of the utmost importance that the pattern should be good. The teacher who patterns well will in time get good singers from the class. But the responsibility is great, for they will quickly imitate faults and mannerisms. Let the following simple rules be observed, and the teacher can hardly fail to get good results:—

1. Never sing with the pupils. Let them quietly listen to your pattern, and imitate.

2. Let the pattern be short enough to be easily remembered. Pattern from one breathing-place to the next. See what is said about breathing-places and phrasing on p. 49.

3. The pattern must be soft and distinct.

4. Repeat the pattern until you get a soft, clear response.

VALUE OF LISTENING.

Children who learn to listen well will sing well.

Before they can *express* a thing they must be *impressed* with it. Listening is the act of impression, singing the act of expression; therefore the listening should precede the singing.

The teacher's patterning should be continued until the thing is clearly perceived by the pupils; but then it should be discontinued. Up to that point it stimulates to self-activity; beyond that it only encourages lazy dependence.

Some children will need to listen much longer than others. Those who do not sing in tune should be encouraged to listen while the others sing. But always give them some particular thing to listen for, — such as softness or clearness of tone, distinctness of words, &c. Make them ambitious to listen well. Do not urge children to sing who are listening attentively. They are storing good impressions, and will some day be among your best singers.

TREATMENT OF CHILDREN'S VOICES.

The greatest care must be exercised not to strain the voices of the children. This strain may arise from either of two causes. 1st. From urging them to sing too high or too low. 2d. From allowing them to sing with too much force. After making a careful study of this matter with some thousands of little children, we have come to the conclusion that nine-tenths of the straining results from the second of these causes.

Children have a wider range of voice — especially upward — than we generally give them credit for. Listen to them in their play. Their voices then are seldom heard below E, and from this they range away up to the octave E¹.

In their singing the easy compass of the average child's voice is from D to C¹. (We are now speaking of the youngest primary scholars.) Most children, however, can sing *softly* down to B-flat, or A, although in many of them there is not much fullness to the tone. They can also sing clearly and softly up to E-flat¹ or E¹, without the slightest strain.

There is not much danger of injuring their voices, then, if you secure soft and easy singing. The trouble is that teachers try to get too much volume of tone from the little throats. This leads to a harsh, breathy kind of singing, and, in the higher tones, to a straining of the delicate registers of the voice. Take for your motto, "Quality, not quantity."

ACTION SONGS.

Much has lately been said, and with good reason, against the use of action songs. Many of these songs, accompanied by gymnastic exercises, are very injurious to the voice. Vigorous exercises should be done to instrumental music; or the singing might be done by some who are not exercising.

But it is not well to lay down a rigid rule. Consider the universal tendency of children to sing while playing. There are many gentle actions and games which may be accompanied by song, and which, without in the least injuring the voices of the children, will cultivate their imagination and dramatic instinct. On this account some action songs have been introduced into the selection of rote songs which accompanies this course. Let the actions, like the tones, be definite, but gentle.

To decide how much action is permissible, let the teacher observe this rule: No physical exercise which causes the slightest approach to labored breathing should be allowed while singing. On the other hand, gentle movements of hands and arms, moderate marching, &c., are perfectly safe.

NOTE. — The tones of the First Step may be taught in connection with the hand-signs during the period of rote-singing, and also ear exercises.

ROTE SONGS.

No. 1.

MORNING HYMN.

B.

KEY G. M. 80.

(	s ₁	:fe ₁ .s ₁ | l ₁	:s ₁	| m	:d .l ₁ | s ₁	:—)
	m ₁	:re ₁ .m ₁ | f ₁	:m ₁	| s ₁	:l ₁ .f ₁ | m ₁	:—	
	1.	Fath - er, we thank	Thee	for	the	night,	
	2.	Help us to do	the	things	we	should,	

(	s ₁	:s ₁ .s ₁ | l ₁	:d	| t ₁ .d	:r .m | r	:—)
	m ₁	:m ₁ .m ₁ | f ₁	:m ₁	| s ₁	:s ₁ | s ₁	:—	
	And	for the pleas - ant	morn - ing	light,			
	To	be to oth - ers	kind and	good ;			

(	s ₁	:fe ₁ .s ₁ | l ₁	:s ₁	| m	:d .l ₁ | s ₁	:—)
	m ₁	:re ₁ .m ₁ | f ₁	:m ₁	| s ₁	:l ₁ .f ₁ | m ₁	:—	
	For	rest, and food,	and	lov - ing	care,		
	In	all we do,	in	work	or	play,	

(	l ₁	:d .l ₁ | s ₁	:d .m	| r	:d .t ₁ | d	:—	||
	f ₁	:l ₁ .f ₁ | m ₁	:m ₁ .s ₁	| f ₁	:m ₁ .r ₁ | m ₁	:—	||
	And	all that makes	the	day	so	fair.	
	To	love the bet - ter	ev - 'ry	day.			

NOTE.—The teacher may sing the second part.

No. 2.

THE LITTLE DOVES.

B.

KEY C.

(	s	:s .l | s	:m .f	| s	:m	| s	:s .s	| l	:r	| r	:r .m)
	1.	High on the top	of an	old	pine	tree,	Lives a	moth - er	dove	with her		
	2.	Soundly they sleep thro' the	moon - shiny	night,	Each	young one	covered and					
	3.	When in the nest they are	left	all a - lone,	While the	moth - er -	bird for their					
	4.	When they are fed by their	ten - der	mother,	One	never will	push nor					
	5.	Wise - ly the moth - er be -	gins	by and by	To	teach her	young ones					
	6.	Fast grow the young ones	day	and	night	Till their	wings are	plumed for a				

<p>f :s m :—</p> <p>fam - i - ly ; tuck'd in tight ; food has flown, crowd an - other ; how to fly, long - er flight,</p>	<p>m :m .,f m :f .s</p> <p>Warm ov - er them is her Morn wakes them up with the Qui - et and gen - tle they Each o - pens wide his Just for a little way And un - to them, at</p>	<p>l :l .se l :l .l</p> <p>soft downy breast, And they first blush of light, And they all re - main Till their own lit - tle bill, Then o - ver the brink, Then last, draws nigh The</p>
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<p>l :l r' :- .d' t :l s :—</p> <p>sing so sweet - ly in their nest,— sing to - gether with all their might. mother they see come back a - gain. pa - tiently waits, and gets his fill. back to the nest, as quick as a wink. time when they all must say "good - bye."</p>	<p>s,l,d:d.,r m.f:s</p> <p>"Coo!" say the lit-tle ones.</p> <p><i>Last Verse.</i></p> <p>"Coo!" say the lit-tle ones.</p>
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<p>s,l,d:d m :- .(s)</p> <p>"Coo!" says she, "Coo!" says she, As they</p>	<p>s.l:t.d' s :l.f m :r d :—</p> <p>All in their nest in the old pine tree. leave their nest in the old pine tree.</p>
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No. 3.

CHRISTMAS EVE.

GERMAN SONG.

KEY C. M. 112.

<p>d :- .r m :m</p> <p>1. Hark ! the bells are 2. Hap - pi - ly we 3. Hear a voice that 4. Ev' - ry child can</p>	<p>r.s:f.r d :</p> <p>ring - ing gay, pass our time, whis - pers clear, spare a part,</p>	<p>m :- .f l :s</p> <p>'Tis the eve of Mer - ry as that Like an an - gel And re - jice an -</p>	<p>f.m:f.s m :</p> <p>Christmas Day ; Christmas chime. in your ear, oth - er heart,</p>
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<p>d :d' d' :t.l</p> <p>Hol - i - days have May the com - ing 'You have poor - er Win - ning love that</p>	<p>l.s:s m :—</p> <p>now be - gun, New Year, too, neighbors near, nev - er dies,</p>	<p>f :- .l s.d':l.f</p> <p>Full of mer - ri - Be a hap - py Share with them your Love, the best of</p>	<p>m :r d :</p> <p>ment and fun. one to you. X - mas cheer." hu - man ties.</p>
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ADA BERRY.

No. 4.

LAUGHING SONG.

C.

KEY F. M. 144.

(:d	.r		m	:	m		f	:	r	.t ₁		r	:	d		d)
1.	When	the		green		woods		laugh		with	the		voice		of		joy,	
2.	When	the		mead	-	ows		laugh		with			live	-	ly		green,	
3.	When	the		hap	-	py		birds		laugh			in		the		shade,	

(:r	.m	|	f	:	f	.f	|	s	:	m	.d	|	m	:	r	|	r)
	And	the		dimp	-	ling		stream		runs			laugh	-	ing		by;		
	And	the		grass	-	hop	-	per		laughs		in	the	mer	-	ry		scene;	
	When	our		ta	-	bles		with	cher	-	ries		and	nuts		are		spread,	

(:m	.f	|	s	:	s	.s	|	m	:	m	.m	|	d	:	d	|	s ₁)
	When	the		air		does		laugh		with	our		mer	-	ry		wit,		
	When			Ma	-	ry		and	Sus	-	an		and	Em	-	i		ly	
	Come			live		and	be	mer	-	ry		and	join		with		me		

(:s ₁	.s ₁	|	d	:	m	.m	|	s	:	m	.d	|	r	:	d	|	d	||
	And	the		green		hill		laughs		with	the		noise		of		it;		
	With	their		sweet		round		mouths		sing			"Ha,		he,		he!"		
	To			join		the	gay	cho	-	rus		of	"Ha,		he,		he!"		

Words by WILLIAM BLAKE.

No. 5.

THE HONEY BEE'S SONG.

B.

KEY E-flat. M. 76. *Beating twice.*

(	d	:d	:d	|	d	:t ₁	:d	|	r	:d	:t ₁	|	d	:-	(d)	|	r	:r	:r	|	r	:de:r)
1.	I	am	a	hon	-	ey	bee	buz	-	zing	a	-	way				O	-	ver	the	blos	-	soms
2.	Up	in	the	mor	-	ning,	no	lag	-	gards	are	we,					Skim	-	ming	the	clov	-	er
3.	No	i	-	dle		moments	have	we	thro'	the	day,						No	time	to	squander	in		
4.	Wake,	lit	-	tle		mortals!	no	har	-	vest	for	those	Who				waste	their	best	hours	in		

(	f	:m	:r	|	m	:-	(m)	|	m	:f	:s	|	l	:l	:l	|	r	:m	:f	|	s	:-	(s))
	long	sum	-	mer		day,		Now	in	the	li	-	ly's	cup			drink	ing	my	fill,				
	ripe	for	the	bee,				Waking	the	flow	-	ers	at				dawn	ing	of	day,				
	sleep	or	in	play;				Summer	is	fly	-	ing	and				we	must	be	sure				
	sloughful	re	-	pose.		Come		out!	-	to	the	mor	-	ning	all		bright	things	be	-	long	-	And	

(	d : r : m | f : f : f | t, : d : r | m : — :	m : f : s | l : — : s)
	Now where the ros-es bloom un - der the hill;	Gay-ly we fly, my	
	Ere the bright sun kiss the dew-drops a - way.	Mer-ri - ly sing - ing,	
	Food for the win-ter at once to se - cure.	Bees in a hive are	
	Lis-ten a - while to the hon-ey bee's song;	Mer-ri - ly sing - ing,)

(	m : f : s | l : — : s | s : f : m | s : f : m | f : m : r | d : — : —)
	fel - lows and I, Seeking the hon-ey our hives to sup-ply.	
	bus-i - ly wing - ing Back to the hive with the store we are bringing.	
	up and a - live; La - zy folks nev - er can pros-per or thrive.	
	bus-i - ly wing - ing. In - dus-try ev - er its own re - ward bringing.)

No. 6.

IF I WERE A SUNBEAM.

B.

KEY D. M. 72. *Beating twice.*

(	:m | m : r : m | s : f : m | r : d : r | m : —)
	1.If I were a sun - beam, I know what I'd do,	
	2.If I were a sun - beam, I know where I'd go,	
	3.Am I not a sun - beam, whose life is so glad,)

(	:m | m : r : f | f : m : s | fe : m : fe | s : —)
	I'd seek the white li - lies the sweet mead-ows through,	
	I'd vis - it the homes now made gloom-y by woe,	
	With ra - diance far bright-er than sun ev - er had?)

(	s | l : f : m | r : m : f | s : m : f | r : —)
	I'd steal in a - mong them. soft light I would shed.	
	Till sad hearts look'd up - ward. I'd shine and I'd shine,	
	Since God has so bless'd me, I'll shed rays di - vine,)

(	m | m : r : m | s : f : m | r : m : r | d : —)
	Un - til ev - 'ry li - ly had lift - ed its head.	
	Then they'd think of heav - en, their sweet home and mine.	
	And love is the sun - beam with which I would shine.)

No. 7.

DAISY NURSES.

B.

KEY D. M. 60. *Beating twice.*

(:s	|	d' :— :t	|	l :— :s	|	f :— :m	|	r :— :d	|	r :— :m	|	f :— :r)
1.The	dai	-	sies white	are	nurse - ry	maids,	With	frills	up - on	their				
2.The	dai	-	sy ba - bies	nev - er	cry;	The	nurs - es	nev - er						
3.The	dai	-	sies love	the	gol - den	sun,	Up	in	the	clear	pure			

A.t.

(s :— :— | — :— :s	d	|	t ₁ :l ₁ :s ₁	|	d :— :d	|	t ₁ :l ₁ :s ₁	|	d :— :r)
caps;		And	dai - sy	buds	are	lil - tle	babes	They			
scold;		They	nev - er	crush	the	dain - ty	frills	A -			
sky.		He	gaz - es	kind - ly	down	at	them,	And			

f.D.

(m :— :d	|	r :d	:t ₁	|	d :— :— | — :— :d	s	|	d' :— :— |	m :f :s)
tend	up - on	their	laps.		Sing	“Heigh	O!”	when the			
bout	their cheeks	of	gold.		Sing	“Heigh	O!”	when the			
blinks	his jol - ly	eye.			Soft	and slow ;—	all				

(	l :— :f	|	r :— :d	|	t ₁ :d	:r	|	m :f	:s	|	l :f	:r	|	d :—	||
wind	sweeps low,	Both	nurs - es	and	ba - bies	are	nod - ding	just so.							
wind	sweeps low,	Both	nurs - es	and	ba - bies	are	nod - ding	just so.							
in	a row,	Both	dai - sies	and	ba - bies	are	nod - ding	just so.							

Written by KATE L. BROWN, for this work.

No. 8.

WAKE, SAYS THE SUNSHINE.

C.

KEY G. M. 96.

(s ₁	:	m ₁ .f ₁	|	s ₁	:	d .r	|	m	:	r .d	|	r	:	—)
Wake,	says the	sun	- shine,	'tis	time	to	get	up,								
Wake,	says the	squir	- rel,	the	snow	is	all	past;								
Wake,	call the	stream	- lets,	we've	lain	here	so	still;								
Wake,	breathes the	air	from the	blue	sky	a -	bove;									

(d	:	t ₁ .l ₁	|	s ₁	:	d .r	|	m .s	:	r .m	|	d	:	—)
Wake,	lit - tle	dai -	sy	and	sweet	but - ter -	cup;									
Now	we can	peep	- thro'	our	win -	dows	at	last.								
Now	we must	all	go	to	work	with	a	will.								
Wake,	for the	world	is	all	beau -	ty	and	love.								

(t₁ :t₁ .t₁ | d :d .d | r :r .r | m :—)
 Why, you've been sleep - ing the whole win - ter long ;
 Wake, says the tur - tle, and you, brother mole,
 Wake, says the warm breeze, and you, wil - low tree,
 Wake, lit - tle chil - dren, so mer - ry and dear ;

(s :m .m | f :f .f | m .r :d .t₁ | d :—)
 Hark ! don't you hear ? 'tis the blue - bird's first song.
 Come, let us dig ourselves out of this hole.
 Put on your robes in a twink - ling for me.
 What were the spring - time, if you were not here?

No. 9.

SONG OF THE BEE.

B.

KEY G. M. 72. *Beating twice.*

(s₁ :— :— | — :— :— | — :— :— | — :— :— | m :r :d | t₁ :d :r)
 V This is the song of the

(d :— :— | — :— :s₁ | d :d :d | l₁ :l₁ :l₁ | r :r :r | t₁ :t₁ :s)
 bee ; His legs are of yel - low, a joi - ly good fel - low, And

The End.

(m :r :d | t₁ :l₁ :t₁ | d :— :— | — :— :— | s₁ | s₁ :fe₁ :s₁ | m :r :d)
 yet a great worker is he. 1. In days that are sun-ny he's
 2. The sweet smelling clo-ver he

(d :t₁ :l₁ | l₁ :s₁ :f₁ | f₁ :m₁ :f₁ | r :d :t₁ | l₁ :s₁ :f₁ | m₁ :— :s₁)
 get - ting his hon - ey, In days that are cloudy he's mak - ing his wax ; On
 humming hangso - ver. The scent of the ros - es makes fra - grant his wings ; He

(s₁ :fe₁ :s₁ | m :r :d | d :t₁ :l₁ | l₁ :s₁ :s₁)
 pinks and on lil - ies, and gay daf - fo - dil - ies. And
 nev - er gets la - zy ; from this - tle and dai - sy, And

D.C.

(l₁ :t₁ :d | r :m :f | s :f :r | d :— :)
 col - um - bine blos - soms, he lev - ies a tax.
 weeds of the mead - ow some meas - ure he brings.

No. 10.

HAPPY CHILDREN.

c.

KEY D. M. 100.

(	m .m :f .f	|	s	:m	|	s .m :r .l	|	s	:—)
	1. We are hap - py	|	chil - dren,		|	Full of life and	|	play,		
	2. Bird-ies, in' the	|	tree - tops,		|	Sing us songs so	|	sweet ;		

(	m .m :f .f	|	s	:d'	|	t .l :s, f. r	|	d	:—)
	Sing-ing, ev - er	|	sing - ing		|	Songs so bright and	|	gay.		
	Blos-soms in the	|	mead - ows,		|	Stay our bus - y	|	feet.		

(	t, .r :f .l	|	l	:s	|	t, .r :f .l	|	s	:—)
	Should we not be	|	hap - py		|	in a world so	|	fair?		
	Win-ter clouds and	|	snow - storms,		|	Sum-mer sun-shine	|	bright,		

(	d' .m :l .r	|	s	:f	|	m .s :f, m. r	|	d	:—	||
	Love and joy and	|	kind - ness		|	Find we ev - 'ry-	|	where.		
	Bring us sweet-est	|	pleas - ure,		|	Fill us with de -	|	light.		

PUPIL'S COMPANION.

No. 11. HARK! THE MERRY BIRDS OF SPRING.

B.

KEY D. *Brightly.*

(	:m .,f	|	s .d' :l .d'	|	s	:m .f	|	s .m :r .d | r	:— .r)
	1. Hark! the	|	mer-ry birds of	|	spring,	|	How they	|	make the woodland ring,	Their
	2. Oh, the	|	hap-py birds of	|	spring! What	|	sweet de-light they bring;	|	As they	

(m .r :d .m	|	s	:fe	|	s	:—	|	—	:m .f)
	voic- es sounding	|	sweet and		|	clear;				Hear them	
	war- ble in their	|	leaf - y		|	bowers!				And my	

(	s .d' :l .d'	|	s	:m .f	|	s .m :r .d | l	:— .t)
	twit- ter, twit- ter	|	low,	|	As they're	|	fly - ing to and fro,	With
	heart is full of	|	song,	|	So I	|	join the mer - ry throng,	Making

(	d' .s :m .l	|	s	:m .r	|	d	:—	|	—	||
	ne'er a thought of	|	sad - ness or	|	care.					
	mus - ic thro' the	|	glad morn- ing	|	hours.					

No. 12.

THE SQUIRREL.

C.

KEY D. M. 84.

(.s | s .s,l:s .m | r .m :d .d | f .f :m .m | r :- .)
 1. Oh, see the lit - tle squirrel come just where the wood-pile stands,
 2. Then turns to lick his strip-ed back, his lit - tle sides and breast,
 3. He runs a - long the fence, and thro' the post - hole darts his head,

(.m | f .r :m .f | s .l :s .f | m .m :r .r | d :- .)
 And get up - on the top - most stick to wash his face and hands;
 And wash his coat and brush his fur, to keep him neat - ly dress'd;
 Like put - ting thro' the nee - dle's eye a piece of strip-ed thread;

(.d | t₁ .r :f .r | m .l :s .m | d .d :t₁ .d | r :- .)
 He sits up just as pus - sy does, and licks his nim - ble paws,
 He has a - mus - ing lit - tle ways, and such a cun - ning knack
 He swift - ly glides a - long the ground, in - to his hole at night,

(.s | s .s,l:s .m | r .l :s .f | m .s :r .m | d :- .)
 And rubs them o'er his ears and head, and down his face and jaws.
 Of hoist - ing up his bush - y tail to throw up - on his back.
 And, like a flash, he van - ish - es from our be - wil - der'd sight.

No. 13.

SLUMBER SONG.

B.

KEY A-flat. M. 60. *Beating twice.*

(d :t₁ :l₁ | s₁ :- :- | s₁ :- :f₁ | m₁ :- :- | t₁ :- :t₁ | t₁ :d :r)
 1. Slum - ber soft, lit - tle one, While the qui - et
 2. Slum - ber soft, lit - tle one, While the stars are
 m₁ :- :f₁ | m₁ :- :- | m₁ :- :r₁ | d₁ :- :- | r₁ :- :r₁ | r₁ :m₁ :f₁

(s₁ :- :fe₁ | s₁ :- :- | d :t₁ :l₁ | s₁ :- :- | f₁ :- :s₁ | m₁ :- :-)
 shad - ows creep; Slum - ber, dear, do not fear;
 peep - ing out; Heav'ns bright gleams cheer thy dreams;
 m₁ :- :re₁ | m₁ :- :- | m₁ :- :f₁ | m₁ :- :- | r₁ :- :m₁ | d₁ :- :-)

(l₁ :- :d | s₁ :d :m | r :l₁ :t₁ | d :- :-)
 Love is watch - ing o'er thy sleep.
 An - gels guard thee round a - bout.
 f₁ :- :f₁ | m₁ :- :s₁ | f₁ :- :f₁ | m₁ :- :-)

Words by KATE L. BROWN, for this work.

No. 14.

BECAUSE.

C.

KEY F. M. 72.

(:m	|	s	:	m	:	d	|	s	:	m	:	d	|	l	:	f	:	r	|	l	:	f	:	r)
1.A	noi	-	sy		young	cat	-	bird	flew	up	on	a	spray,	And												
2.A	blithe	lit	-	tle	rob	-	in	peep'd	out	from	the	nest,	And													
3.It's	not	for	the	ber	-	ries,	but	cher	-	ries	were	here,	The													
4.I	know	ma	-	ny	birds	quite	as	sense	-	less	as	you,—	I'd													

(s	:	m	:	d	|	d	:	t	:	d	|	r	:	-	:	-	|	-	:	-	:	m	|	s	:	m	:	d	|	s	:	m	:	d)
fret	-	ted	with	scarcely	a	pause;	The	bur	-	den	of	all	that	he																						
sang	with	an	el	-	o	-	quent	pause;	Why	ber	-	ries	are	plen	-	ty,	you																			
last	time	I	hap	-	pen'd	to	pause;	I	thought	I	should	find	them	a																						
say	girls	and	boys,	but	I'll	pause,—	Who,	when	they	grow	peevish,	as																								

(l	:	f	:	r	|	l	:	f	:	r	|	s	:	d	:	f	|	m	:	m	:	r	|	d	:	-	:	-	|	-	:	)
rat	-	ted	a	-	way	Was	this,	and	this	on	-	ly,—	“Be	cause!																			
dine	off	the	best!	Do	stop	this	fault	-	find	-	ing,	“Be	cause!																				
gain.	Did	you,	dear!	Fine	rea	-	son	for	cry	-	ing,	“Be	cause!																				
sometimesthey	do,	Have	but	this	sole	rea	-	son,	“Be	cause!																							

No. 15.

PUSSY WILLOW.

C.

KEY F. M. 86.

(m	.	s	:	l	.	s	|	s	.	d	:	-	|	r	.	m	:	f	.	r	|	t	:	-)
1.Oh	you	Pus	-	sy	Wil	-	low!	Pret	-	ty	lit	-	tle	thing,												
2.Now	my	lit	-	tle	chil	-	dren,	If	you'll	look	at	me														
3.As	the	days	grow	mil	-	der,	Out	we	put	our	heads,															

(m	.	s	:	l	.	s	|	s	.	d	:	-	|	r	.	f	:	t	.	r	|	d	:	-)
Com	-	ing	with	the	sun	-	shine	Of	the	ear	-	ly	spring,													
And	my	lit	-	tle	sis	-	ters,	I	am	sure	you'll	see														
And	we	light	-	ly	move	us	In	our	lit	-	tle	beds;														

(r	.	m	:	f	.	l	|	l	.	s	:	-	|	f	.	s	:	m	.	f	|	r	:	-)
Tell	me,	tell	me,	Pus	-	sy,	For	I	want	to	know,															
Ti	-	ny,	ti	-	ny	hous	-	es,	Out	of	which	we	peep,													
And	when	warmer	breezes	Of	the	springtime	blow,																			

(m	.	s	:	l	.	s	|	s	.	d	:	-	|	r	.	m	:	f	.	t	|	d	:	-)
Where	it	is	you	come	from,—	How	it	is	you	grow.																
When	we	first	are	wak	-	ing	From	our	win	-	ter	sleep.														
Then	we	lit	-	tle	pus	-	sies	All	to	cat	-	kins	grow.													

No. 16.

SUMMER SONG.

B.

KEY C. M. 100. *Beating twice.*

(	d' :— :— | s :— :— | l :— :— | : :s	s :f :m | r :m :f)
1. Dance!	dance!	dance!	O grass - es on the
2. Sing!	sing!	sing!	With hap - py birds in
3. Sing!	dance!	sing!	O chil - dren, bright and

(	m :— :— | — :— :—	d' :— :— | s :— :— | l :— :— | : :s)
lea;		Dance!	dance!
tune;		Sing!	sing!
free!		Sing!	dance!
			dance!
			sing!
			sing!
			O
			'Neath
			And

M. 100.

(s :— :s | s :l :t	d' :— :— | — :— :—	t :l.s | l :s.m)
wave - lets on the sea.			Spring-tide has vanish'd, glad	
sun - ny skies of June.			Dai-sies are springing, and	
hap - py, hap - py be.			Summer is bringing it's	

(s :f.m | r :—	s :l.t | r'.d':l.m	s :f.r | d :—)
sum - mer is here;		Rob - ins are sing - ing, With	nev - er a fear.	
but - tercups' gold		Dots ev'ry mead-ow With	rich - es un-told.	
glad - ness to earth,		Life is o'erflow - ing With	mus - ic and mirth.	

M. 100. *Twice.*

(	d' :— :— | s :— :— | l :— :— | : :s	s :f :m | r :m :f)
Dance!	dance!	dance!	} For sun-mer, glad sum-mer is
Sing!	sing!	sing!	
Sing!	dance!	sing!	

(	m :— :— | — :— :—	d' :— :— | s :— :— | l :— :— | : :s)
here,		Dance!	dance!
		Sing!	sing!
		Sing!	dance!
			dance!
			sing!
			sing!
			O
			'Neath
			And

(	s :s :s | s :l :t	d' :— :— | — :— :—	)
sum - mer, glad sum - mer is		here.	||

Written for this work by KATE L. BROWN.

No. 17.

EARLY RISING.

B.

KEY C. M. 86.

(	.d	d	:m	.f	|s	:m	.s	d'	:t	.l	|s	:-	.d)
	1. Get	up,	lit - tle	sis	-	ter,	the	morn -	ing	is	bright		The	
	2. The	lark's	sing-ing	gay	-	ly;	he	loves	the	bright	sun,		And re-	
	3. Get	up;	for	when	all	things	are	mer -	ry	and	glad,		Good)

(	m	:r	.d	|s	:f	.m	l	.s	:f	.m	|r	:-	.r)
	birds	are	all	sing -	ing	to	wel -	come	the	light;			The	
	joic -	es	that	now	the	gay	spring	is	be -	gun;			For the	
	chil -	dren	should	nev -	er	be	la -	zy	and	sad;			For)

(	m	:m	.m	|f	:f	.f	s	:s	.s	|l	:t	.d')
	buds	are	all	op' -	ning:	the	dew's	on	the	flower,		If	you
	spring	is	so	cheer -	ful,	I	think	'twould	be	wrong		If	we
	God	gives	us	day -	light,	dear	sis -	ter,	that	we		May	re-

(r'	.d'	:t	.l	|s	.d'	:l	.f	m	:r	.r	|d	:-	.)
	shake	but	a	branch,	see,	there	falls	quite	a	shower.					
	did	not	feel	hap -	py	to	hear	the	lark's	song.					
	joice	like	the	lark,	and	may	work	like	the	bee.					

LADY FLORA HASTINGS.

No. 18.

THE CHICKADEES.

B.

Words by W. N. HALLMANN.

KEY C. M. 80.

(	m	.f	:s	.l	|s	.m	:d	r	.m	:f	.s	m	:-)
	1. Chil-ly	lit - tle	chicka -	dees,	sit -	ting	in	a	row,					
	2. Hungry	lit - tle	chicka -	dees,	do	you	want	some	bread?					
	3. Jol-ly	lit - tle	chicka -	dees,	have	you	had	e -	nough?					

(	m	.f	:s	.l	|s	.m	:d'	t	.r'	:d'	.l	s	:-)
	Chil-ly	lit - tle	chicka -	dees,	bur -	ied	in	the	snow,					
	I	will	give	you	all	you	want,	or	some	seeds	in-	stead:		
	Don't	for -	get	to	come	a -	gain	when	the	weather's	rough;			

(	r .m :f .s	|	l .s :f .r	|	m .d :s .m	|	r :—)
	Don't you find it		ver - y cold,		for your lit - tle		feet?	
	An - y - thing you		like to have,		I will give it		free,	
	By by, hap - py		lit - tle birds;		off the wee things		swarm,	

(	m .f :s .l	|	t .d' :r .l	|	s .f :m .r	|	d :—	||
	Don't you find it		hard to get		an - y - thing to		eat?	
	Ev - 'ry morn - ing,		ev - 'ry night,		if you come to		me.	
	Fly - ing thro' the		driv - ing snow,		sing - ing in the		storm.	

No. 19.

SNOW DOVES.

B.

KEY F. M. 72.

(	.s ₁	|	s ₁ .s ₁ :s ₁ .s ₁ | s ₁ .m :r .d	|	t ₁ .l ₁ :s ₁ .l ₁ | s ₁	|	:— .)
	1.I		saw some white doves fly - ing		A - gainst the sun - ny		sky,
	2.I		watch'd be - side the wave - lets		That whisper'd o'er the		sand;
	3.The		hap - py sum - mer fad - ed,		The leaves grew sore and		cold,
	4.They		whirl'da - bout in show - ers,		They hid the ve - ry		sun;

C.t.

(	.r _s	|	s .s :s .s | s .d' :d' .m	|	m .r :s .t ₁ | d	|	:— .)
	I		call'd a lit - tle ba - by		breeze that sing - ing, wan - der'd by;—		
	I		hop'd the doves might lin - ger		With - in our hap - py		land.
	The		sun - ny laughing wa - ters		Were sul - len, gray, and		cold.
	I		watch'd their air - y dan - ces,		And lov'd them ev' - ry		one;

f.F.

(	.d _s	|	r .s ₁ :r .s ₁ | r	|	.s ₁ .s ₁ | m .r :d .m | r	|	:— .)
	Go,		lit - tle breeze, and bring		them, Those white doves		sun - to me;
	They		did not heed my mes - sage,		The fair doves did not		stay;
	I		saw some white wings drift - ing		A - down the chil - ly		air;
	I		lov'd their cold white feath - ers,		And lit - tle forms so		queer:

(	m	|	f .m :f .r | m .s :l ₁ .f	|	m .r :d .t ₁ | d	|	:— .)
	Go		quickly, lest they wan - der		Be - yond our sum - mer		sea.
	A -		gainst the pur - ple dis - tance		They fad - ed quite a - way.		
	They		came a - gain, fast fly - ing,		My lit - tle doves so		fair.
	The		day is full of won - der,		While my snow doves		are here.

No. 20.

SHOWER AND FLOWER.

B.

KEY C. M. 76. *Beating twice.*

<p>(d' :— :d' d' :t :l l :s :— : : f :m :f l :s :f)</p> <p>1. Down the lit - tle drops pat - ter, 2. Up the lit - tle seed ris - es ; 3. "Show'rit is pleasant to hear you ;"</p>	<p>Making a mu - si - cal Budsof all col - ors and "Flow'rit is sweet to be</p>
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<p>(f :m :— : : s :l :s f :r :s m :— :— — : :)</p> <p>clat-ter ; siz - es near you ;"</p>	<p>Out of the clouds they throng ; Clamber up out of the ground. This is the song ev' - ry - where ;</p>
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<p>(d' :d' :d' d' :t :l l :s :— : : (s) s :fe:s t :l :t)</p> <p>Freshness of heaven they scat-ter Gently the blue sky sur- pris-es Lis-ten! the mu - sic will cheer you ;</p>	<p>The Lit - tle dark root-lets a - earth with that soft rush-ing Raindrop and blos-som so</p>
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G.t.

<p>(d' :— :— — : : ^tm :re:m s :f :m m :— :— r :— :—)</p> <p>mong. sound. fair</p>	<p>"Coming to vis - it you, "Welcome," the brown bees are Gladly are meet-ing to -</p>	<p>po - sies ; hum - ming ; geth - er,</p>
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f.C.

<p>(r :de:r f :r :t, r :— :— d :— :— ^ds :l :s s :f :m)</p> <p>O - pen your hearts to us, "Come, for we wait for your Out in the beau - ti - ful</p>	<p>ros - es," com - ing," wea - ther.</p>	<p>This is the rain - drop's Whisper the wild flow'rs a - Oh, the sweetsong in the</p>
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<p>(l :— :— d' :— :— s :l :s t :d' :r' d' :— :— — :— :— </p> <p>song. round. air!</p>	<p>This is the rain - drop's Whisper the wild flow'rs a - Oh, the sweet song in the</p>	<p>song. round. air!</p>
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No. 21.

THE FROG'S SONG.

C.

KEY. F. M. 60. *Beating once to the measure.*

(m	m	:-	m	f	:-	r	m	:-	d	s₁	:-	s₁	l₁	:-	l₁)
1.	Who	would	not	be	a	lit	-	tle	frog,	when	sum	-	mer				
2.	His	eyes	are	bright	as	dew	-		drops;	his	back		is				
3.	But,	lo!	the	sum	-	mer's	end	-	ed,	the	days		are				
4.	Oh,	hap	-	py	thought,	he	has		it!	at	the	foot		of			

(t₁	:-	d	r	:-	:-	:	f	m	:-	m	f	:-	r)
	is		in	prime?				Who	would	not	like		to		
	speck	-	led	green;				His	form	as	light		and		
	grow	-	ing	cold;				His	life	is	far		from		
	that		old	yew,				Snug	-	ly	cov	-	er'd		

(	m	:-	d	s₁	:-	d	t₁	:-	r	l₁	:-	r	s₁	:-	:-)
	sleep		at	night		on	rose	-	leaves	mix'd		with	thyme?			
	grace		-	ful		as	ev	-	er	yet		was	seen.			
	pleas	-	ant	now;		he	thinks		he's	grow	-	ing	old,—			
	up		with	moss,		he'll	sleep		the	win	-	ter	through;			

(:	s₁	s₁	l₁	t₁	d	r	m	f	:-	f	m	:-	m)
		Who	would	not,	when	the	sun	shines	bright,	go					
		Wan-	der	-	ing	thro'	the	corn	-	stalks,	or				
		He	thinks	he's	grow	-	ing	ve	-	ry	old,	and			
		And	when	the	balm	-	y	spring	re-	turns,	with				

(f	:-	r	m	:-	d	s	:-	:-	:	f	m	:-	m	f	:-	r)
	hop	-	ping	in		the	hay,				Catch	-	ing	moths	and			
	bath	-	ing	in		the	stream,				Each	day	flies	o'er	his			
	ve	-	ry	sleep	-	y	too,				So	he	rolls	his	lit	-	tle	
	show'rs	of	gen	-	tle	rain,					Our	sau	-	cy	speck	-	led	

(	m	:-	d	s₁	:-	m	s	:-	f	m	:-	r	d	:-	:-	:	||
	la	-	dy	birds,	thro'	all	the	live	-	long	day?						
	lit	-	tle	head	just	like	a	hap	-	py	dream.						
	beads	of	eyes,	and	won	-	ers	what	he'll	do.							
	frog	will	come	hop	-	ping	out	a	-	gain.							

No. 22.

A LITTLE GIRL'S LETTER.

C.

KEY B-flat. M. 72.

(.s ₁ | d .d :s ₁ .s ₁ | l ₁ .l ₁ :m ₁ .m ₁ | f ₁ .f ₁ :m ₁ .d ₁ | s ₁ .s ₁ :- .)
(Dear Grandma, I will try to write A ve - ry lit - tle let - ter; I've got a dove as white as snow, I call her "Pol - ly Feather;" The hens are pick - ing off the grass, And sing - ing ve - ry loud - ly;

(.s ₁ | l ₁ .l ₁ :t ₁ .t ₁ | d .d :r .r | d .t ₁ :l ₁ .t ₁ | l ₁ .s ₁ :- .)
(If I don't spell the words all right Why, next time I'll de bet - ter. She flies and hops a - bout the yard, In ev - 'ry kind of weather. While our old pea - cock struts a - bout, And shows his col - ors proudly.

(.s ₁ | l ₁ .t ₁ :d .r | m .m :m .m | l ₁ .t ₁ :d .f | m :r .)
(My lit - tle rab - bit is a - live, And likes his milk and clo - ver; I think she likes to see it rain, For then she smooths her jack - et, I guess I'll close my let - ter now, I've noth - ing more to tell;

(.r | m .r :d .t ₁ | r .d :t ₁ .l ₁ | s ₁ .d :m .r | r :d .)
(He likes to see me ve - ry much, But is a - fraid of Ro - ver. And seems to be so proud and vain, The tur - keys make a rack - et. Please ans - wer soon, and come to see Your lov - ing lit - tle Nell.

No. 23.

COME, GENTLE MAY.

MOZART.

KEY D. M. 84. *Beating twice. Smoothly.*

(:d | d :- :m | s :- :d ¹ | s :- :- | m :- :d | f :- :f | f :s :f | m :- : | :)
(1.Come, gen - tle May, and ear - ly Ar - ray the trees in green, 2.Come, May, with sun - ny pow - er, To make our gar - dens gay,

(:d | d :- :m | s :- :d ¹ | s :- :- | m :- :d | r :- :r | r :m :r | d :- : | :)
(Their leaves will serve the pear - ly May lil - ies for a screen. With bright la - bur - num flow - er, And scent - ed li - lac spray.

(:m | f :- :m | r :m :f | s :- :- | m : :d | d' :t :l | l :s :fe | s :- : | :)
 (Dear | lil - ies of the | val - ley, We | love your fragrant | bells,
 (Let | av - e - nues with | glow - ing Horse | ches - nut bloom be | grand,)

(:d | d :- :m | s :- :d | d' :- :l | f :- :l | s :l :s | f :m :r | d :- : | : ||
 (And | roam thro' wood and | al - ley To | find your na - tive | dells.
 (Bring | yel - low cow-slips, | strew - ing Their | sweet-ness o'er the | land. ||

No. 24.

MORNING SONG.

A SWISS MELODY.

KEY G. *Brightly.*

(m .,r:d .l₁ | s₁ .l₁ :s₁ | s₁ .f :r | s₁ .m :d)
 (1. When the ro - sy | light of morn, | la la la, | la la la,
 (2. When the time of | stud - y comes, | la la la, | la la la,)

(m .,r:d .l₁ | s₁ .l₁ :s₁ | s₁ .f :r .t₁ | d :—)
 (Wak - eth us at | ear - ly dawn, | la la la la | la,
 (Cheerful - ly we | leave our homes, | la la la la | la,)

(r .,t₁:s₁ .s₁ | m .r :d | f .m :r .d | t₁ .l₁ :s₁)
 (Fresh and bright we | leave our bed, | Glad to see the | night is fled,
 (Glad to meet our | teach - er dear, | And our hap - py | schoolmates here,)

(s₁ .s₁ :d .d | m .m :s | f .s₁ :r | m .s₁ :d)
 (La la la la | la la la, | la la la, | la la la)

(s₁ .s₁ :d .d | m .m :s | f .s₁ :r .m | d : ||
 (La la la la | la la la, | la la la la | la. ||

No. 25.

PARTING.

From GLUCK.

KEY F. M. 76. *Beating twice.*

(	:s ₁	|	m :- :m | m :r :m	|	f :- :r | t ₁ :- :s ₁	|	d :- :d | d :t ₁ :d	|	r :- :- | - : )
	1.We're		part - ing till		to- mor - row,		So		sing and say "good-by;"
	2.Our		moth - er's love		is dwell - ing		On		all we do and say;
	3.We're		part - ing till		to- mor - row,		So		sing and say "good-by;"

(	:r	|	r :- :r | r :m :f	|	s :- :- | l ₁ :- :r	|	d :- :d | r :d :r	|	m :- :- | - : )
	Oh,		may no touch of		sor - row,		To		-day diman - y eye;
	Her		smile is sweet - ly		tell - ing		The		thoughts that hith - er stray;
	From		gen - tle hearts we		bor - row		These		tones that soft - ly die:

(	:m	|	m :r :r | r :m :f	|	s :- :- | l :f :r	|	d :- :d | m :- :r	|	d :- :- | - : ||
	We're		part - ing till		to- mor - row,		So		sing and say "good-by."
	Our		moth - er's love		is dwell - ing		On		all we do and say.
	We're		part - ing till		to- mor - row,		So		sing and say "good-by."

ADA BERRY.

No. 26.

MEETING.

SCHULTZ.

KEY C. M. 50. *Beating twice.*

(	s :- :s	|	s :m :s	|	d' :- :- | s :- :-	|	l :- :l | d' :t :l)
	Chil - dren,		grateful for		meet - ing,		Praise the Lord at your	

(	s :- :- | m :- :-	|	^{G.t.} r s ₁ :l ₁ :t ₁ | d :r :m	|	d :- :- | : : )
	greet - ing,		Hum - bly thank your		God;

f.d.F.

G.t.m

(	^d r :d :t ₁ | t ₁ :l ₁ :s ₁	|	m :- :- | d :- :-	|	^m r :d :t ₁ | t ₁ :l ₁ :s ₁)
	You are all safe in His		keep - ing,		Thro' the long night when you're

(m :-- :-- | d :-- :-- | ^{f.C.} d' :s :m | d' :s :m | f :r :s | m :-- :--)
 sleep - ing, | Safe thro' the day at your | work and your play,

(d' :s :m | d' :s :m | f :r :s | d :-- :-- ||
 Praise the Lord heart - i - ly, | chil - dren, to - day. ||

No. 27.

O EYES THAT OPEN.

KEY D. M. 100.

(.s₁ :d .r | m :- .f :r .m | d :- .r :m .f)
 1.O eyes, that op - en to the light, Look straight to
 2.O lit - tle hands, be quick to share The praise, and
 3.O lit - tle lips, with joy pro - claim The Fath - er's

(s :- .l :f .s | m :- .d :d .d | l :- .l :f .l)
 Heav'n with glances bright, And beam out thanks to God a -
 fold yourselves in pray'r; For children's pray'rs should ev - er
 love, and bless his name; And then a glad "good morning"

(s :m .s :s .s | f :r :s .f | m :- .d :d .d)
 bove, That he has bless'd us with his love, And beam out
 rise, As grateful in - cense, to the skies, For children's
 sound To all the dear com - panions round, And then a

(l :- .l :d' .l | s :m .s :s .s | f :r :s .f | m :- .l)
 thanks to God a - bove, That he has bless'd us with his love.
 pray'rs should ev - er rise, As grateful in - cense, to the skies.
 glad "good morning" sound To all the dear com - panions round.

No. 28.

OH, LOOK AT THE MOON!

B.

KEY G. M. 90.

(	:s ₁ .s ₁	|	s ₁ .m	:	r .d	|	t ₁	:	l ₁ .s ₁	|	l ₁	:	s ₁ .fe ₁	|	s ₁)
	1.Oh,		look		at		the moon!		She is		shin	-	ing up		there;	
	2.Pretty		moon,		pret - ty		moon,		How you		shine		on the		door,	

(	:-	.s ₁	|	l ₁	:	t ₁ .d	|	r	:	r .s	|	r .d	:	t ₁ .l ₁	|	s ₁)
		Oh		moth	-	er,		she looks		Like a		lamp		in the		air!	
		And		make		it		all bright		On my		nur -		se - ry		floor!	

(	:-	.se ₁	|	l ₁	:	l ₁ .t ₁	|	d	:	l ₁ .d	|	m .r	:	d .t ₁	|	l ₁)
	Last		week		she		was small	-	er,	And		shap'd		like a		bow;	
	You		shine		on		my play -		things,	And		show		me their		place,	

(	:-	.t ₁	|	d	:	d .r	|	m	:	d .m	|	s .f	:	m .r	|	d	||
		But		now		she's grown big	-	ger		And		round		as an		O.	
		And I		love		to look up		at		your		pret-ty		bright		face.	

ELIZA FOLLEN.

No. 29.

THE SPARROW.

B.

KEY F. M. 100.

(	:d .r	|	m	:	d .d	|	r	:	t ₁	|	d	:	s ₁	|	s ₁)
	1.I am		on -		ly a		lit -		tle		spar -		row,		A	
	2.And I		fold		my		wings		at		twi -		light,		Wher -	

(	l ₁	:	t ₁	|	d	:	r	|	m	:	—	|	m .f	|	s	:	m .m	|	s	:	m)
	bird		of		low		de -		gree;				My		life		is of		lit -		tle	
	e'er		I		chance		to		be;				For the		Fath -		er is		al -		ways	

(	m	:	r	|	f .f	|	m	:	d	|	r	:	t ₁	|	d	:	—	|	||				
	val -		ue,		But the		dear		Lord		cares		for		me.								
	watch -		ing,		And no		harm		will		come		to		me.								

No. 30.

THE GRASSHOPPER'S BALL.

Words and Music by KATE L. BROWN.

KEY C. *With a light tripping movement.*

<p>(s , s . d' : s . m | f , m . f , s : m . d | s . d' . s . d')</p> <p>1. In the sky the sun is shin - ing ; From the elms the</p> <p>2. Little Miss Spi - der's ve - ry charm - ing As she danc - es</p> <p>3. Mis - ter Bot - tle fly's co - quet - ting With Miss Crick - et,</p>

<p>(t , d' . r' , m' : r' | s . d' : s . m | f , m . f , s : m . d)</p> <p>rob - ins call, Hur - ry, skur - ry, ant and crick - et,</p> <p>out and in, To the mu - sic, quite en - tranc - ing,</p> <p>I de - clare ! And the lo - custs, haught-y creat - ures !</p>

<p>(l . l : s . d' , r' | m' . r' , r' : d' | ^{G.t.} t m , m . s : m . d)</p> <p>Has - ten now to the grass - hopper's ball. Little brown legs so</p> <p>Of the Ka - ty - did's vi - o - lin. All the bee - tles</p> <p>Give them - selves a stuck - up air. Hop - ping, tumb - ling,</p>

<p>(t₁ , d . r , m : d . s₁ | m , m . s : m . d | l₁ . r : r)</p> <p>light and slen - der, Merri - ly o'er the grass - es swing,</p> <p>grave and pond - 'rous Swing and chas - sè to and fro ;</p> <p>spring - ing, turn - ing, Hur - ry, skur - ry, one and all !</p>

<p>(m . s : m . d , d | t₁ , d . r , m : d . s₁ | l . l : s . d , r)</p> <p>Hop - ping, pranc - ing all to - geth - er, Light of foot and</p> <p>Up and down and through the mid - dle, See the da - dy</p> <p>Was there ever a jol - li - er par - ty Than Miss Grasshopper's</p>

<p>(m . r : d | ^{f.C.} d s . d' : s . m | f , m . f , s : m . d)</p> <p>fleet of wing. In the sky the sun is shin - ing ;</p> <p>long legs go. birth - day ball !</p>

<p>(s . d' : s . d' | t , d' . r' , m' : r' | s . d' : s . m)</p> <p>From the elms the rob - ins call ; Hur - ry, skur - ry,</p>

<p>(f , m . f , s : m . d | l . l : s . d' , r' | m' . r' , r' : d' ||</p> <p>ant and crick - et. Has - ten now to the grass - nopper's ball.</p>

No. 31.

THE WORKING MAN.

GERMAN AIR.

KEY D.

ALL.

ONE VOICE.

($\overset{\text{d}}{\text{d}}$.r :m .f | s .s :s .s | l .l :d' .l | s : .s)
 Let me learn a | bu - sy trade, And | be a working | man. I'll)

(s .f :f .f | f .m :m .m | m .r :f .r | d :s)
 show you how a | coat is made ; Be | tail - ors if you | can. Now)

(m .d :r .t, | d :s | m .d :r .t, | d : ||
 I'm a tail - or's | man, Now | I'm a tail - or's | man. ||

One child sings alone "I'll show you," etc. suiting his movements to the trade mentioned. The other children then join in singing and working. Repeat the game with a different child, and substitute some other trade for "coat" and "tailor."

No. 32.

THE BUSY CLOCKS.

FR. ARTES.

KEY D.

(.s | m .d :m .s | s :r .r | m .m :s ,fe.m ,fe)
 1.The bu - sy clocks work dai - ly, To mark the flight of
 2.The clock up - on the tow - er, With slow and sol - emn
 3.The in - door clocks are tell - ing How fast the mo - ments
 4.The lit - tle watch-es hur - ry As if to win a
 5.Now may a thought im - press us ; So fast the min - utes)

(s : .s | l .l :t .t | d' :s .s ,f)
 time ; They need no rest, but gay - ly Move
 sound, Thro' wind and storm and show - er, Still
 fly, Where rich and poor are dwell - ing, Their
 race, But tho' they seem to scur - ry, Keep
 haste, That ev - 'ry one is prec - ious, And)

(m .s :r .s | d : .m | d .m :d .m | d : ||
 on in ev - 'ry clime. Tick tack, tick tack, tick tack.
 keeps its qui - et round. Tick tack, tick tack, tick tack.
 va - ried voi - ces cry, Tick tack, tick tack, tick tack.
 time at e - qual pace. Tick tack, tick tack, tick tack.
 we've no time to waste. Tick tack, tick tack, tick tack.)

Translated from the GERMAN by A. BERRY.

This may be accompanied by a pendulum like movement of the arm. Verse 2 should be sung with ponderous and slow movement ; verse 4 with a light, rapid movement ; and verses 1, 3, and 5 may be taken at a medium rate.

No. 33.

THE FLOWER WREATHS.

MOZART.

KEY D. M. 130.

(	<u>:s .f</u>	|	<u>m</u>	<u>:m</u>	|	<u>m</u>	<u>:m</u>	|	<u>s .f :f</u>	|	<u>:f .m</u>)
1. The	rose	I	would	re -	sem -	ble,					For	
2. The	vio -	lets	mod -	est	beau -	ty					Shall	
3. We'll	strive	by	pure	heart	bright -	ness,					To	
4. The	green	leaves	cool	re -	fresh -	ing,					Our	
5. Now,	hand	in	hand	u -	ni -	ted,					Our	

(	<u>r</u>	<u>:r</u>	|	<u>r</u>	<u>:r</u>	|	<u>f .m :m</u>	|	<u>:m .f</u>)
that	is	love's	best	sym -	bol,				And	
teach	us	low -	ly	du -	ty,				And	
ri -	val	li -	ly's	white -	ness,				And	
hearts	with	hope	are	bless -	ing,				And	
hearts	in	truth	are	plight -	ed,				And	

(	<u>s</u>	<u>:s</u>	|	<u>s</u>	<u>:s</u>	|	<u>f</u>	<u>:- .s</u>	|	<u>l</u>	<u>:f</u>)
so,	for	song	and	fes -	tal	hours.					We'll	
so,	for	song	and	fes -	tal	hours.					We'll	
so,	for	song	and	fes -	tal	hours.					We'll	
so,	for	song	and	fes -	tal	hours.					We'll	
so,	we	pass	our	fes -	tal	hours.					In	

(<u>m</u>	<u>:s</u>	|	<u>r</u>	<u>:s</u>	|	<u>d</u>	<u>:m .r</u>	|	<u>d</u>)
bind	a	wreath	of	ro -	sy	flow'rs.					
bind	a	wreath	of	vio -	let	flow'rs.					
bind	a	wreath	of	li -	ly	flow'rs.					
min -	gle	green	leaves	with	our	flow'rs.					
joy	and	glad -	ness	with	the	flow'rs.					

(	<u>:s .f</u>	|	<u>m</u>	<u>:m</u>	|	<u>m</u>	<u>:m</u>	|	<u>s .f :f</u>	|	<u>:f .m</u>)
La	la	la	la	la	la	la	la	la	la	la	la	

(	<u>r</u>	<u>:r</u>	|	<u>r</u>	<u>:r</u>	|	<u>s</u>	<u>:</u>	|	<u>:m .f</u>	|	<u>s</u>	<u>:s</u>	|	<u>s</u>	<u>:s</u>)
la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	

(	<u>l</u>	<u>:- .t</u>	|	<u>d'</u>	<u>:f</u>	|	<u>m .m :m</u>	|	<u>r .r :r</u>	|	<u>d</u>	<u>:m .r</u>	|	<u>d</u>)
la	la	la,	La	la	la	la,	la	la	la,	la	la	la	la	la.	

Adapted from KINDERGARTEN SONGS AND GAMES.

Divide the children into four parties—circles, if possible—and let each party sing one of the verses. At "la la," all who have sung before join in again. In the last verse all join hands and sing together.

No. 34.

BONNY BOAT.

B.

KEY C. *Lightly.* (*Exercise Song.*)

m . f : s . l | s . f : m . f	s	:- . d'	| d'	:-
1. Bonny, bon - ny, bon - ny boat glide	light	-	ly,	
2. Ti - ny, ti - ny, ti - ny wave - lets	danc	-	ing,	
3. Now the laugh - ing sky is thick - ly	cloud	-	ing,	
4. Hear the sul - len thun - der fierce - ly	growl	-	ing,	
5. Thro' the clouds a - gain the sun is	break	-	ing,	
6. Bonny, bon - ny, bon - ny boat, glide	light	-	ly,	

r . de : r . m | f . s : l . s	s	:- . m	| s	:-
O'er the danc - ing wa - ters gleaming	bright	-	ly;	
Gol - den sun - shine o'er their heads is	glanc	-	ing;	
And the sun - shine's cheerful light is	shroud	-	ing;	
And the an - gry winds are rude - ly	howl	-	ing;	
Joy and hope with - in our hearts a -	wak	-	ing;	
O'er the danc - ing wa - ters gleaming	bright	-	ly!	

m . f : s . l | t . d' : r' . d'	t	:- . l	| l	:-
Lit - tle breezes fill our sails most	sweet	-	ly,	
Snowy sea - gulls o - ver - head are	fly	-	ing,	
See the waves like mountains rise al -	read	-	y!	
Now the light - ning o'er the heav - ens	flash	-	es;	
O'er the laughing wa - ters swift - ly	rid	-	ing,	
Ti - ny, ti - ny, ti - ny wave - lets	danc	-	ing,	

s . f : l . f | m . s : f . m	r	:- . d	| d	:-
As our bon - ny boat glides on so	fleet	-	ly.	
Lis - ten to their strange wild voic - es	cry	-	ing.	
On! our lit - tle boat so sure and	stead	-	y.	
Hark! a - down the sky the an - gry	crash	-	es.	
To our homes our bon - ny boat is	glid	-	ing.	
Gol - den sun - beams o'er their crests now	glanc	-	ing.	

Written by KATE L. BROWN for this work

The children make a circle and with clasped hands imitate the waves. Within the circle, a boat made of chairs or a large mat is filled with passengers, one child or more rowing. For thunder, pound on the desk or floor—for lightning, clap hands sharply. If this is not practicable, let the children sit in their seats, clasping hands across aisles. One row may imitate lightning, another the thunder.

No. 35.

FALLING LEAVES.

B.

KEY F. *Lah is D.* M. 72. (*Exercise Song.*)

(	<u>l</u> ₁ :- :t ₁ | <u>d</u> :t ₁ :l ₁ | m :- :t ₁ | r :- :d | d :- :r | <u>m</u> :r :d | f :- :m | r :- :-)			
1. From ¹ the	tree - tops, sway-ing,	sway - ing In the	cool au - tum - nal	air,
2. In ² the	boughs the birds are	pip - ing Fare-well	car - ols wild and	clear;
3. Red ¹ and	pur - ple, brown and	gol - den, Still they	flut - ter, still they	swing,—

(	m :- :m | m :- :m | l :- :m | s :- :f | m :- :m | <u>m</u> :f :m | <u>r</u> :d :t ₁ | l ₁ :- :-)			
Hang a	mill - ion ti - ny	ban - ners, Making	all the world more	fair;
O'er ³ the	hill - tops swift ad-	vanc - ing, Comesthe	win - ter cold and	drear.
Still ⁵ they	fall to dream- y	meas - ures, That the	mournful breez - es	sing.

(	<u>s</u> ₁ :fe ₁ :s ₁ | m :- :d | t ₁ :- :l ₁ | f :- :- | <u>m</u> :r :d | s :- :m | m :- :r | d :- :- ||				
Red, and	gold, and brown they	gleam,	O'er the	lone - ly woodland	stream
Then the	i - cy Northwinds	call,	And ⁴ the	feath-'ry snowflakes	fall.
Down ⁶ the	qui - et stream they	glide,	To the	riv - er's rush - ing	tide.

Written by KATE L. BROWN, for this work.

MOTIONS.— 1. Hands sway to the movement of the music. 2. Point upward with right hand. 3. Point in front with left hand, and bring it toward the right hand. 4. Raise hands as in 1 and descend with twinkling movement of fingers. 5. Hands gradually fall. 6. Wave-like motion of right hand from extreme left to right.

No. 36.

SNOW FLAKES.

B.

KEY C. M. 100.

(	<u>s</u> .l :s .d' | s :m | r .m :f .r | s :—)			
1. Merry	lit - tle	snow - flakes,	Danc-ing thro' the	street,
2. Downy	lit - tle	snow - flakes,	Float-ing thro' the	air,
3. Happy	lit - tle	snow - flakes,	Fly - ing thro' the	sky,

(	<u>s</u> .l :s .d' | s :m | r .f :m .r | d :—)			
Kiss-ing	all the	fa - ces	Of the chil - dren	sweet,
Did you see	the	shin - ing	Of the stars so	fair?
Keep-ing	time to	mu - sic	In the stars so	high.

G.t.

(	<u>r</u> .r :m .m | f :f | ^{fe} t ₁ .t ₁ :l ₁ .s ₁ | d :—)			
Joy - ous	lit - tle	snow - flakes,	Win - ter's wild white	bees,
Gen - tle	lit - tle	snow - flakes,	In the heav'na -	bove,
Dar - ling	lit - tle	snow - flakes,	We would be like	you!

f.C.

(	^d s .l :s .d' | s :m | s .f :r .m | d :— ||			
Covering	up the	flow - ers,	Powd'ring all the	trees.
Did you hear	the	an - gels	Sing their songs of	love?
Help us to be	lov - ing,		Clean and pure and	true.

This song may be accompanied by a gentle rhythmic movement of the arms and fingers.

NOTES ON THE FIRST STEP.

INTRODUCING THE KEY-TONE, ITS FIFTH AND THIRD, AND THEIR OCTAVES.—
RHYTHM.—TWO AND THREE-PULSE MEASURE.—DIVISIONS OF TIME AS
FAR AS QUARTER-PULSES.

FIRST EXERCISES IN TUNE.

PATTERN.—All the exercises in this step should be first sung by the teacher, in a pure soft voice, while the children listen to the pattern. This should be patiently repeated, until they give back a pure, soft response. See what has already been said about patterning and listening on p. 16.

KEY-TONE AND ITS FIFTH.—The teacher sings a rather low sound to the open syllable *aa*, which the children imitate. This is repeated by teacher and class alternately, each striving to excel in producing a clear and soft tone.

The teacher now sings the tone once more, and immediately after, another tone, a fifth above the first. Children imitate the pattern. When this has been well done, take a different low sound and its fifth, still to *aa*. Let this be done several times, always changing the key-tone, until the children can readily give the fifth of any new tone, without the teacher's pattern.

DISTINGUISHING BY EAR.—Now let the children listen to the two tones, and decide which is the brighter, which the more solid, etc.

SIGNS AND NAMES.—As soon as the thing is understood, give the sign and name. The children will readily associate the firm key-tone with the closed hand, and the bright open fifth with the open extended hand. See diagram of handsigns on p. 13. When it comes to the naming of the tone, after a moment of expectancy, let the children hear the name given once in a gentle but distinct manner, and then let them repeat it. After some practice in singing with the handsigns and names, the teacher may sing to *aa* several tones in succession, — *e. g.*, **d d d d s s s s**— while the children listen, and tell how many Dohs were sung, and how many Sohs.

WRITTEN SIGNS.—The teacher should now print the names carefully on the blackboard, and ask the children to sing whichever is pointed to. Next write several tones in a line, which the class can sing to the tone syllables, then to *aa*, or any other sound, and, lastly, to a suitable form of words.

A NEW TONE.—The children will now readily distinguish between **d** and **s** in any key, and it is time to introduce the third of the scale. It may be done in this way: Teacher sings through the following phrase to *aa*, and class tell the name of the last tone—**d s d d s s \hat{d}** —“Doh.” Listen to another phrase—**d d s s d d \hat{s}** —“Soh.” Again—**d d s s d s \hat{m}** —? After a little mental confusion they will discover that the last tone was neither Doh nor Soh, but a new one. Sing another phrase to figures, and ask them on which number the new tone falls,—*e. g.*, **$\underset{1}{d} \underset{2}{s} \underset{3}{d} \underset{4}{s} \underset{5}{m} \underset{6}{s} \underset{7}{d}$** —? After two or three of such exercises, they may compare the new tone with **d**, and with **s**. They will at once see that it lacks the strength of the one, and the brightness of the other. With a little more listening, they will begin to perceive its calm gentle character.

Give the handsign and name, and show its position between Doh and Soh on the blackboard. After writing one or two examples, let the children sing the first two exercises from the Music Course. As will be seen, they are marked in key D, and the teacher must give the sound of D for the **d**, by the help of a tuning-fork, pitch-pipe, or other means.

MENTAL EFFECT OF TONES.—Each tone of the scale produces an impression upon the mind different from that of other tones; but these mental impressions cannot be accurately described in words,—they must be felt. They are not perceived all at once; their character grows upon us by degrees, as we listen to them again and again. Each new tone throws more light upon those which are already to some extent known. Be careful not to tell the children your impressions. Let them discover for themselves. By this time, if they have been led carefully to compare the three tones of this step, they will have gained some idea of the character of each; but later on, by the help of other tones, they will learn much more about them.

OCTAVES.—Take a low sound—C or D—for Doh and pattern to *aa d m s d¹*, which the pupils will imitate. For the higher octave **d¹** (called one-Doh) raise the hand. Show its position on blackboard, and let the class sing, both from handsigns and pointing. In like manner develop **m¹** (one-Me). Be very careful that the high tones are sung softly. See “Treatment of Children’s Voices,” on p. 17.

Exercises 3 to 5 may now be sung from the book.

Next take a middle sound—F or G—for **d**, and pattern to *aa, d m s m d s₁ d*. Lower the hand for **s₁** (Soh-one). Show its place upon the blackboard, and introduce **m₁** (Me-one) in the same way. The First Step Modulator can now be hung up, and after a few pointing exercises, the class can sing from the book Exs. 6 to 9.

FIRST EXERCISES IN TIME.

ACCENT. — Musical expression depends very largely upon the proper observance of the stronger and weaker pulsations of movement. In children the instinct of rhythm is generally active, and it has already been fostered by the rote-singing; but now it is necessary that this instinct should be developed into an intelligent study of rhythmic proportion in music.

PULSES. — The teacher sings through eight tones in regular succession to *la*, thus: **la, la, la, la, la, la, la, la.** Pupils imitate. The teacher repeats, making every alternate tone softer, thus: **la la la la la la la la.** Class repeat, and tell how many strong tones there were, and how many weak. The teacher gives another movement of twelve pulses, in which each strong is followed by two weak, thus: **la la la.** Class analyze and repeat. Let these exercises be repeated, sometimes fast and sometimes slow. See what is said about Rate of Movement on p. 46.

NOTE. — Guard against exaggerated stress on the strong pulses, and also against the tendency to drop the weak pulses in a short detached manner. The rhythmic waves should flow in smooth succession.

MEMORY.

It is important that the pupils' memory of tune should be cultivated from the first. A good memory, or in other words, systematic observation, will save them a large amount of needless labor in their studies.

MEMORIZING THE MODULATOR. — They must first get an exact image of the Modulator in the mind. Let them try to draw a First Step Modulator from memory, observing the octave marks, and proper intervals between the names. It is a good plan also for the class to follow the teacher's pointing on an imaginary modulator, where dots are substituted for the names.

SOL-FA-ING FROM MEMORY. — When an exercise has been sung through two or three times, the class should close books, and sol-fa it from memory. They will do this better if they have a clear idea of its structure. For instance, in Ex. 18, they would observe that there are two sections of melody, each containing four measures: that the first section begins on **d** and ends on **d¹**, while the second begins on **d¹** and ends on **d**.

POINTING FROM MEMORY. — As soon as a tune is remembered without referring to the book, the class should point on the modulator while singing it. First, let one of the children come forward and point, while the others sing. Show the necessity of pointing exactly and promptly. Then the children may turn to the small modulator on p. 3, and all point together while they sing.

WRITING FROM MEMORY. — When a tune has been pointed and sung from memory, the children may write it from memory. Each copy can be numbered and examined, one mark being given for each correct pulse.

STUDYING THE WORDS. — When the music of an exercise goes with an easy swing to laa, the words should be studied. The teacher first reads them through to the class, to bring out the spirit and meaning of the poetry. Next read carefully phrase by phrase (see Breathing places, p. 49), with pure vowels and distinct consonants. Pupils imitate. Then go over the words again, beating time, and delivering them on a monotone to the exact movement in which they are to be sung. Do this until every word and phrase stands out clearly.

Now comes the interesting work of clothing the words with music. Here the teacher's pattern must be very carefully given. The words should be sung as distinctly as they were spoken; and yet without sacrificing the rhythmic flow of the music. The early attempts may fall far short of this; but work patiently toward the ideal.

SOFT SINGING. — The importance of singing softly cannot be too earnestly insisted upon. Noisy singing, or shouting, leads to impurity of voice and singing out of tune. It seriously injures the vocal organs, and demoralizes the finer perceptions of the ear. See also what was said about this in directions for rote-singing, p. 15.

Sing Exs. 20 to 23. Ex. 22 had better not be sung as a round yet. See Rounds on p. 51.

TIME STUDIES.

THREE-PULSE MEASURE. — A comparison of the two kinds of measure will show that three-pulse movement has a smoother flow than the two-pulse. It may be called the movement of feeling. Taken slowly, it well-expresses tender sentiment, or devotion. In quick movement, it has a delicate dancing effect. Faster still, it expresses a headlong impetuous rush as of a hunter or warrior.

To secure promptness at the start, beat two or three preliminary measures, and then without stopping, let the class take up the movement.

Study Rhythms 24 to 28, and sing melodies as far as Ex. 36.

HALF-PULSES. — Beat several measures, singing laa once to each beat in the first measure, twice to each beat in the second measure, and so on alternately. Class

listen, and tell how many measures had one laa to the pulse, and how many had two to the pulse. Give the name TAA-TAI for the divided pulse.

FINGER SIGNS. — These will be found useful in teaching the divisions of the pulse. See diagram of finger-signs on p. 14. The teacher can beat the time with the right hand, and show the pulse divisions with the left. Observe that the pupils see the back of the hand, the thumb being concealed.

Show on the blackboard how the pulse space is divided into halves by placing a dot in the centre.

TAATAI-ING. — Singing to the time-names is called taatai-ing. The time-names should be used until the ear is well impressed with the movement of the rhythm. When the exercise is taataid perfectly, it should always be laad.

Taatai and laa Exs. 37 to 41.

RATE OF MOVEMENT. — When the pulses move slowly, the music has a sedate character, with a tendency toward sadness or heaviness. Rapidly moving pulses indicate liveliness, and generally express something of joy or eagerness. The time studies on p. 8 are marked for three different rates of movement. At M. 80 — *i.e.*, 80 pulses to the minute — they will be rather slow and heavy. M. 100 might be considered about the medium rate of movement, and M. 120 moves briskly forward.

THE METRONOME. — This is an instrument for measuring the time-movement. Instead of the expensive clock work metronome, a very simple one may be made in the following manner: Fasten a coin or other weight, at the end of a piece of string. A pocket tape-measure would answer the purpose. If a knot be fastened $46\frac{1}{2}$ inches from the weight, the swing of the pendulum from that point would be M. 50, or 50 to the minute. Another knot fastened 20 inches from the weight would give M. 80. A knot at $9\frac{1}{2}$ inches would mark M. 112, while $4\frac{5}{8}$ inches would swing at M. 160. These numbers are not exact; but near enough for practical purposes.

EAR EXERCISES IN TIME. — The teacher laas through a rhythm of two or four measures, *e.g.*, $(| 1 . 1 : 1 . 1 | 1 : 1 | 1 . 1 : 1 . 1 | 1 : 1 ||$ and without interrupting the movement, the class repeat it to the time-names.

TAATAI-ING FROM DICTATION. — Teacher tells children to taatai four two-pulse measures. This is done. “Now divide each strong pulse into halves.” They sing TRAA-TAI TAA, etc. “Divide each weak pulse into halves,” etc.

TAATAI-ING IN TUNE. — When a melody has been correctly sol-fa-ed and laad, as a more severe test, it may be sung in tune to the time-names. Do this with Ex. 43 and any of the following exercises.

QUARTER-PULSES. — The time exercises now become more elaborate, and will be interesting to the children, if they are not confused with the signs, before the ear has

been thoroughly impressed with the more rapid movement. Class listen while the teacher sings to laa first twice to each beat (TAA-TAI), then four times to the beat. Let them name the measures in which each was sung, and imitate the pattern. Introduce the new finger-signs. See diagram on p. 14. Sing distinctly the new name — tā-fă-tě-fě — and show on the blackboard how the commas mark quarter pulses. | , . , : , . , || Now study the rhythms on p. 13, and sing the melody exercises on p. 14. The songs on pp. 15 and 16 will require careful patterning. Let the children sing them at first slower than the rate marked, and gradually increase speed as they get greater facility in the rapid articulation.

MEASURES. — Show the children that the accents follow in regular order. If they begin STRONG, *weak*, they go on in the same way; and if they begin STRONG, *weak*, *weak*, they follow in that order throughout. Thus the movement is measured by the accents, and the time which extends from one strong accent to the next is called a *measure*. The pupils can now listen to such passages of poetry as the following, and as each strong pulse indicates a measure, they will be able to tell the number of measures in each example, and whether it is in the two-pulse or three-pulse measure: —

“ ON the DEWY BREATH of EVEN
THOUSAND odors MINGLING RISE.”

“ EV’ning is FALLING ASLEEP in the WEST,
LUL-ling the GOLDEN brown MEADOWS to REST.”

They may also listen to tunes, or parts of tunes, and selections from their rote songs will be interesting for this purpose.

TIME-NAMES. — Explain here that every pulse has its name, and is called TAA, or, when it comes with the strong accent, TRAA. Practise two-pulse movement with names, — TRAA TAA TRAA TAA, etc., and also three-pulse movement, — TRAA TAA TAA TRAA TAA TAA, etc.

NOTATION OF TIME. — The teacher goes to the blackboard, and sings four two-pulse measures, marking a heavy bar as each TRAA is sung. Do the same thing while the children sing the names. Next fill in the weak pulse sign (:) as each TAA is sung. Now sing EX. 10 from the book. Teacher and scholars may sing it alternately, first to names, and then to laa. When this is done with a steady swing, teacher and class may sing alternate measures, each taking up smoothly where the other leaves off. If the tones are not well sustained, it will be better at first to call them TAA-AI.

CONTINUED TONES. — Continuations of tone from one pulse into the next are indicated by a dash, and the time-name is obtained by dropping the intervening consonant, thus :— | 1 :— || When this has been explained the class may sing EXS. 11 to 13. | TRAA - AA ||

NOTE. — D. C. or *Da Capo* means, return to the beginning.

PRIMARY AND SECONDARY FORMS. — When a time movement begins with a strong pulse, followed by one weak pulse, the ear at once catches the swing of STRONG, *weak*, and all the succeeding measures flow in this order. The movement is then said to be in the *primary* form, *e. g.* :—

(| TRAA :TAA | TRAA :TAA | TRAA :TAA | TRAA :TAA ||

But if the movement begins with a weak pulse — as it does whenever the first syllable in the words is unaccented — the first ear impression is *weak*, STRONG, and this succession follows throughout. This is the secondary form of movement, *e. g.* :—

(:TAA | TRAA :TAA | TRAA :TAA | TRAA :TAA | TRAA ||

The class should now listen and tell which of the two forms of movement the teacher is using, both in forms of music and of words. When their ready answers show that they well understand the thing, write primary and secondary forms on the blackboard, and then let them sing simple exercises in each, to different rates of movement. Then take Exs. 14 and 15 in the book.

SILENT PULSES. — It is, at first, more difficult to keep the time during silences than when singing. The reason is that the continuity of the movement in the mind is apt to get broken. The difficulty will disappear when the children have learned to *think* the names, whether they are singing them or not. For this reason in the earliest exercises they should be *whispered* through the silent pulses. Let the children sing to the names eight two-pulse measures, primary. Then let them sing one measure, and whisper the next. They may also be divided into eight divisions, each division singing one measure, and taking it up smoothly in turn. This will prepare them later on for the singing of rounds.

Do the same thing with eight two-pulse measures, secondary. Show on the blackboard how the silent pulses are represented by empty spaces, and let the class sing Exs. 16 and 17 to names, and laa.

MELODY.

So far, the subjects of tune and time have been studied separately; but melody includes both of these elements, and it is necessary now to combine them in simple exercises.

RHYTHMS. — The time-arrangement of a musical phrase is called a *rhythm*. At present, these are very simple; but later on, they will become more elaborate.

Laa a simple form of rhythm, *e. g.* :—

(| 1 :1 | 1 :— | 1 :1 | 1 :— ||

and when the class have told the time-names, write it on the blackboard.

MODULATOR POINTING. — Now point on the First Step Modulator, a simple succession of tones to the time-form which has been written down, *e. g.* : —

	(| d	:m	| s	:—	| s	:m	| d	:—	||
or	(| d	:m	| s	:—	| m	:s	| d'	:—	||
or	(| d'	:s	| m	:—	| s	:m	| d	:—	||

When the phrase has been sung from the Modulator to syllables and laa, write the notes in the time-form on the black-board, and let it be sung again to syllables and laa. Do this with both primary and secondary forms of movement.

SIGHT SINGING. — The pupils are now ready to sing Exs. 18 and 19. Let them first read through the time-names, and laa the movement.

SOL-FA-ING. — Singing to the tune syllables is called *sol-fa-ing*. Let Ex. 18 be *slowly* sol-fa-ed through, observing the time movement. If any difficulty occurs, point it out on the Modulator.

TUNE LAA-ING. — As soon as the tones are sol-fa-ed correctly, they should be laad. The syllables are valuable as mental aids in learning to perceive the character of the tones; but if used too long, they become positive hindrances to independent singing. Therefore, after sol-fa-ing, let everything be laad.

BREATHING PLACES. — It is necessary for all to take breath together, and the exercise should be looked through carefully, to see where the melody naturally divides itself, so that the breathing shall not cause an awkward break. In Ex. 18, the best breathing-places will be found at the end of the 2d, 4th, and 6th measures. As Ex. 19 is in the secondary form, the natural breathing places come before the weak pulse in measures 3 (counting the part of a measure at the beginning as 1), 5 and 7.

In the case of words, the breathing places must be taken at the close of the lines, and where the words divide into groups; but not between the syllables of a word, or between words which are closely related. Where there is any discrepancy between the natural divisions of the melody, and those of the poetry, the sense of the words must decide the proper breathing place. Thus in Ex. 20, it would be wrong to take breath at the end of measures 2 and 6; for, although it suits the music, it would separate words which are naturally connected.

WRITING FROM DICTATION. — The teacher tells the class to write two, four, or eight two-pulse measures, primary form. When they have done this, let it be written on the blackboard, that they may compare, and see if they have done it right. When the time form is ready, dictate what notes they shall write, thus: — “First measure, TRAA d, TAA m; second, measure TRAA-AA s—” etc. Compare with blackboard copy, and sing. Do the same with a secondary form.

NOTES ON THE SECOND STEP.

INTRODUCING THE TONES *RAY* AND *TE*, MAKING WITH *SOH* THE CHORD OF *SOH*. —
 ROUND-SINGING — FOUR AND SIX PULSE MEASURE — THIRDS — TWO-PART
 HARMONY.

DEVELOPMENT OF THE *SOH* CHORD. — By this time, the children should be familiar with the structure of the *Doh* chord. Lead them to see that as *doh* calls out its allies, *soh* and *me*, *soh* in turn calls out two new tones, making another group — the chord of *Soh*.

It may be done in this way: Teacher takes a low sound for *doh*, and sings —

$$| d : - | s : m \hat{||} s : - | r^1 : t ||$$

giving the two new tones to *aa*. Then sing the *Doh* chord in another way, and imitate it with the *Soh* chord, *e. g.* —

$$| d : - | m : s \hat{||} s : - | t : r^1 ||$$

After doing this in different ways, give the names of the new tones (*te* and *ray*), and put them in their position on the blackboard, *ray* midway between *doh* and *me* and *te* close under the *doh*. Now hang up the Second Step Modulator, and point upon it. A few simple chord exercises written on the blackboard will prepare the class to sol-fa and laa Examples 67 to 71.

The teacher should now sing any form of melody in the *Doh* chord, and the pupils imitate in the *Soh* chord, *e. g.* —

Teacher.	Pupils.
(| d : m | s : m | s : - | - : - ||	(| s : t | r^1 : t | r^1 : - | - : - || etc.

THE CHARACTER OF *RAY* AND *TE*. — So far the new tones have only been considered in their chordal relations; but the children should now study their individual characters.

Let the teacher sing a phrase of melody ending on *ray*, and the pupils will notice that the music seems unfinished, — waiting for something to follow.

Sing again, ending on *te*, which they will find still more expectant than the *ray*. It will soon be discovered that *te* leans strongly to the *doh* above. Show the appropriateness of the hand-sign (see page 13).

Ray will be found to have a double leaning tendency, turning gently upward to *me*, or firmly downward to *doh*.

As an illustration of *ray*, the teacher may sing some such tune as this:—

KEY F.

(| m : s | r :-.m | f :r | m :— | m :s | r :-.m | f :r | d :—)
 (| r :m | d :-.r | t, :l, | s, :— | m :s | r :-.m | f :r | d :— ||

while the children listen, and tell how many times *ray* was heard, how many times it resolved upward on *me*, and how many times downward on *doh*.

Show by Modulator Voluntaries and blackboard exercises how *ray* affords a smooth progression between *me* and *doh* — then let the class sing Examples 72 to 75.

Do the same with *te*, and sing Examples 76 to 78.

The children should notice that the dependent tones *te* and *ray* do not always resolve directly upon the *doh* and *me*. Often they play around the resting tone, and the effect of this indirect resolution is sometimes very elegant. For a simple illustration, see Example 79. Other instances can be pointed out as they occur.

ROUNDS. — A round is a melody so arranged that it may be sung by two or more parties beginning one after another. When the first set of singers reach the note marked by an asterisk (*) the second set strike in at the beginning of the round, to be followed in turn by the others, if there are more than two parts. The melody is sung over and over, until at a given signal the first set of singers stop, and the succeeding parties stop in turn as they come to the end.

Round singing is a severe test of independence in both time and tune, and in most cases it had better not be attempted with very young children. In some cases, however, simple rounds, such as Exercise 22, might be done. The class should sing one part softly while the teacher sings the second part. If this is successful, they may be divided into two parts, and the second begin when the first reaches the asterisk. Example 46 may then be tried, the teacher taking a third part; but afterwards the class may be divided into three parts.

They may also try Example 82 as a round.

Round singing will be found very interesting when the children are able to hold their parts steadily; but they must listen to one another, and never be allowed to shout in their excitement.

FOUR-PULSE MEASURE. — Two-pulse measure is apt to become monotonous, especially if the pulses are for the most part undivided; and, in quick movement, the heavy pulses coming so frequently produce a labored effect. But let the alternate strong pulses be softened to a medium force, and the movement will flow more easily and have greater variety.

Let the children listen to four two-pulse measures, and then to two four-pulse measures. When they can readily distinguish between the strong and the medium accent, show on the blackboard how the latter is indicated, thus: —

$$\left(\begin{array}{cccc} & : & | & : \\ \text{STRONG} & \text{weak} & \text{medium} & \text{weak}. \end{array} \right) \parallel$$

The name of the medium accent does not take the *r* like the strong; but if there is any difficulty in getting the children to give it medium instead of weak, the letter *l* may at first be used, as on page 20. Be careful, however, not to make the names needlessly complex. They are but means to an end.

AA-TAI. — The half-pulse continuation will need some care. The common fault is that it is not steadily held through the half-pulse. Introduce it as an ear exercise, getting the children to recognize it whenever they hear it. Show the written sign ($: - .1$), and the hand-sign (see page 14). Sing Examples 90 to 93.

SILENT HALF-PULSES. — These will not be difficult, if the time-names run on consecutively in the mind, whether they are being spoken or not. Let the class sing: —

$$\left(\begin{array}{cccc|cccc|cccc|cc} 1 & .1 & :1 & .1 & 1 & .1 & :1 & .1 & 1 & .1 & :1 & .1 & 1 & & :1 & & \\ \text{traa-tai} & \text{taa-tai}, & \text{etc.} & & & & & & & & & & & & & & \end{array} \right) \parallel$$

then —

$$\left(\begin{array}{cccc|cccc|cccc|cc} 1 & . & :1 & . & 1 & . & :1 & . & 1 & . & :1 & . & 1 & & :1 & & \\ \text{traa-tai} & \text{taa-tai}, & \text{etc.} & & & & & & & & & & & & & & \end{array} \right) \parallel$$

and —

$$\left(\begin{array}{cccc|cccc|cccc|cc} & .1 & : & .1 & .1 & : & .1 & .1 & .1 & : & .1 & 1 & & :1 & & \\ \text{traa-tai} & \text{taa-tai} & \text{etc.} & & & & & & & & & & & & & \end{array} \right) \parallel$$

The silent names had better be distinctly whispered at first, until the habit of thinking them is established.

In taatai-ing, Examples 94 and 95, the teacher should beat one or two whole measures, then go on whispering the time-names, the class neatly taking up the **TAI** of the second pulse.

PRONUNCIATION. — Great care must be taken to get a distinct enunciation of the words. The musical tones should clothe the words with beauty, and not obscure them. In the utterance of words, we have to deal with *vowels* and *consonants*.

VOWELS. — The vowels are continuous tones, modified, but not obstructed by the mouth cavities. They should be commenced definitely and held steadily through the allotted time. They may be classed as simple and compound. *Simple vowels* are those which undergo no change from beginning to end.

OO.— This vowel has the longest vocal passage in the mouth, extending from the raised back of the tongue to the rounded lips. Let the class listen and imitate, giving it softly, and well forward on the lips. Then select a number of words containing this vowel for practice, such as *pool, soon, coon*, etc.

E. — Long *e* has the shortest vocal passage, being formed between the front of the tongue and the teeth. To give the vowel properly, the lips must be drawn back on to the teeth, and the lower jaw have an easy backward action. If, as is commonly the case, the sound is too far back in the mouth (giving a sound like the consonant *y*), let it be preceded by an emphatic *n*, thus: *ne, ne*. The *e* should always have a clear, light effect. Practise such words as *neat, peep, seen, feel*, etc.

A. — Between *oo* and *e* comes the great central vowel *ä*. In giving the pattern, let the mouth be freely opened, with the corners slightly drawn back, as in a smile. The tone must not strike against the back of the palate. Bring it well forward, so as to fill the front of the mouth. Practise with words like *dark, star, bark, afar*, etc.

The vowels, *oo, a, and e*, spoken in quick succession, and in different arrangements, furnishes a good exercise for mobility of the lips.

The teacher will practise with other simple vowels as occasion calls for it.

Compound vowels are those which terminate with a glide toward another vowel. The chief of these are *ī, ou, ā, and ō*. The vowel *ī* begins with *ä* and ends with a glide toward *ē* ($\ddot{a}-\bar{e} = i$, as in *find*). *Ou* begins with the same vowel, but glides toward *ō* ($\ddot{a}-\bar{o} = ou$, as in *found*); *ā* finishes with the *ē* glide, and *ō* with the opposite *oo* glide.

In singing these compound vowels, there is a tendency to begin the glide too soon. Hold on to the initial sound as long as possible, and glide off easily just at the finish.

Practise on a monotone as follows: —

d	:d	d	:d	d	:d	d	:d	||
ā	a	a	a	etc.				||
ō	o	o	o					||
ī	i	i	i					||
ou	ou	ou	ou					||

Then do the same with two-pulse tones, and afterwards with four-pulse tones. Be careful to hold the tongue and lips steady during the initial sound, without allowing a gradual approach to the glide.

The vowels may then be taken to various forms of melody, and grouped together in different ways, which will readily suggest themselves to the teacher.

NOTE. — Aim to get all the vowels soft and full, and to bring them well forward on to the lips.

CONSONANTS. — These are the boundaries of the syllables, or points of separation between the vowels. They are caused by the sudden, gradual, or imperfect obstruction of the vocal passages.

Let the children find out and practise the consonants formed by the lips (*p, b, m, w*); by the lower lip and upper teeth (*f, v*); by the tongue and teeth (*th, dh*); by the tip of the tongue (*t, d, n, l, r*); by the front of the tongue (*s, z, ts, dz*); by the centre of the tongue (*sh, zh, tsh-ch, dzh-j, y*), and by the back of the tongue (*k, g*, and the final *ng*).

INDISTINCT ARTICULATION. — Young children necessarily articulate indistinctly, and even with older children it is a very common fault. To remedy this indistinctness, the children should be led to *feel* the consonant positions, and practise articulating them in an explosive manner.

Take, for instance, Example 102, which should be read word by word by teacher and class alternately, the consonants to be made as emphatic as possible. Then it may be read phrase by phrase, still with sharply uttered consonants, and afterwards sung in a staccato manner, to give distinctness to every consonant. The same thing may be done with Examples 104 and 105.

The time-names will be found very serviceable for articulation exercises. The vowels and consonants will furnish plenty of vocal exercise for the children at this stage. In the succeeding steps other exercises for voice training will be provided.

SIX-PULSE MEASURE. — Just as the two-pulse movement branches out into the four-pulse measure, so the three-pulse gives us a six-pulse measure, having the accents STRONG, *weak, weak* medium, *weak, weak*. In this kind of measure the pulses generally move fast, and then they are felt to group themselves into two sets of three pulses. As the separate pulses lose their individuality we are conscious of two swings of movement in each measure, reminding us somewhat of the two-pulse movement, and this grows more marked as the rate of movement is increased.

In beating time, therefore, we only give two beats to the measure, and the three-pulse swing is called “*taa-tai-tee*.”

When the ear has been well impressed with the new movement, and the form of the

six-pulse measure shown on the blackboard, the class may "taa-tai" and laa the rhythmic studies on page 26 to the different rates of movement marked.

NOTE. — Let the measures flow smoothly, and not with a jolting effect on the separate pulses.

TWO-PART HARMONY.

Example 113 and those which follow are written to be sung with two different sets of voices. Two parts going at the same time may cause some little confusion at first; but the children will soon get used to it, especially if they have been well drilled in round-singing. To prepare them for singing in harmony, they may be shown that tones a third apart, as *doh* and *me*, or *te* and *ray*, always sound pleasantly together, which is true also of inverted thirds or sixths — *e. g.*, *me* and *doh*¹, or *ray* and *te*.

Write on the blackboard such simple phrases as this: —

$$\left(\begin{array}{l} m : r \\ d : t \end{array} \middle| \begin{array}{l} m : - \\ d : - \end{array} \right) \parallel \quad \text{or} \quad \left(\begin{array}{l} d' : t \\ m : r \end{array} \middle| \begin{array}{l} d' : - \\ m : - \end{array} \right) \parallel$$

Let the class be divided into two parts, and sing, changing parts occasionally.

CLASSIFICATION OF VOICES. — To gain independence, all the children in turn should be made sometimes to sing a second part. But some voices are naturally low, and these should be selected to sit together and sing the second part in the songs.

When these lower voices have been picked out for their proper work, the lighter voices will easily sing exercises that range higher in pitch. See, however, that the high tones are soft and easy.

If the second voices falter, let them sing their part alone, and then with the first voices singing very gently. As they gain confidence the volume of tone in the two parts may be equalized.

But in many cases singing two parts had better be deferred until the next step, or the teacher may sing the second part to the later songs of this step.

NOTES ON THE THIRD STEP.

TO INTRODUCE THE TONES FAH AND LAH, MAKING WITH DOH THE CHORD OF FAH.—
 THE MUSICAL SCALE— MENTAL EFFECT OF TONES — MODULATOR VOLUNTARIES—
 EXERCISES IN TWO AND THREE PART HARMONY — STUDIES IN RHYTHM.

DEVELOPMENT OF THE FAH CHORD.— It is necessary first to find the foundation tone of this chord, which has not been heard in either of the preceding chords. Observe that this tone (*fah*) lies a fifth below *doh*,—hence it is called the sub-dominant,—and this downward leap of a fifth produces a feeling of strength similar to that of the upward leap from *doh* to *soh*.

A good way to introduce *fah* is to ask the children to listen for a new tone while you sing to numbers, *e.g.* :—

C. F. G.
 (| d m s d' t d' f * || d m s m r f * || d t, d f m r d || etc.

1 2 3 4 5 6 7

When they can at once distinguish the new tone among others, they may listen to a short phrase, to establish the key in their minds, and then sing *fah*, themselves, *e.g.* :—

Teacher. Pupils.
 (| d m s m r d ^ f ||

Change the key for each new exercise.

When the tone *fah* is firmly fixed in the mind, it will be an easy matter to develop the new chord, since in its structure it is just like the two chords already learned. Give the name of its third — *lah* — and of its fifth — *doh* — which is common to the chords of *Doh* and *Fah*.

CHORDAL IMITATION.— Give a melodic figure in the *Doh* chord, and let the class imitate it in the *Fah* and *Soh* chords *e.g.* :—

C. Teacher. Class.
 (| d :m | s :— | f :l | d' :— | s :t | r' :— ||

C. Teacher. Class.
 (| d :m :d | s :— :— | f :l :f | d' :— :— | s :t :s | r' :— :— || etc.

Then take Book II and sing exercises 1 to 7.

CHARACTER OF FAH AND LAH.—The sombre effect of *fah* will be felt from its first introduction. It is a strong tone; but a few illustrations like this,—

(| d :m | s :m | r :f | m̂ :— ||

will show that it is not self-dependent,—it leans heavily toward *me*. Give the handsign (page 13), and show its position in the scale close above *me*. As the handsign suggests, *fah* is the opposite of *te*.

If we hold the tone *lah*, it is felt to be weaker than *fah*, but of the same general character. When something of its sad drooping effect has been felt, show the handsign (page 13), and show its position about half way between *soh* and *te*.

THE MUSICAL SCALE.—The tones of the three great (“major”) chords are now complete, and when fitted together, make a smooth succession of sounds, which is called the *scale*. As will be seen from the foregoing steps, the scale is not the starting point of musical training; but now it will take its place in the mind as a convenient basis for the structure of melody.

MENTAL EFFECT OF THE TONES.—All the tones of the scale having been introduced, they should now be compared one with another, to find out their points of agreement and difference.

THE STRONG OR PILLAR TONES.—Notice that the tones *doh*, *me*, and *soh* stand out in an independent manner, and they are the only tones upon which we can rest at the end of a tune. Hence, we sometimes call them the resting tones. Of these, *doh* is firm and solid, a tone of vital strength; *soh* is bold and ringing, a tone to excite intellectual activity; while *me* is calm, suggestive of spiritual rest. These characteristics may be best exemplified by singing a few examples like the following:—

EFFECT OF DOH.

KEY C.

“THE BRAVE OLD OAK.” *E. J. Loder.*

(:s | ^{*}d' :d' .,d' | d' :t .,d' | r' .d' :t .l | s)
 A | song for the oak, the brave old oak,

(:m .,f | s .,l :s .,f | m :r | ^{*}d' :— | ||
 That hath ruled in the green - wood long.

KEY D.

“LO! HERE THE SABRE.” *Offenbach.*

(| s :m .,s | [>]d' :s .,d' | [>]d' :l .,d' | [>]d' :s ||
 Lo! here the sa - bre, the sa - bre, the sa - bre.

Other good examples of the vital strength of *doh* may be found in “*The Star-spangled Banner*.” and “*The Watch by the Rhine*.”

EFFECT OF SOH.

KEY G.

"EXCELSIOR." *Birch.*

(:s₁ | d :- .t₁ | d .s :m .d | s* :- | - ||
 And | like a sil - ver clar - ion | rung. ||

KEY B-flat.

"MEN OF HARLECH." *Welsh air.*

(> s :- .,f | m :- .,f | > s :- .,f | m :- .,f | > s :- .,f | m .,r : m .,f | > s : s ||
 March, my men, thro' | glade and glen, Un- | furl the sa - cred | standard. ||

The ringing joyous effect of *soh* is also beautifully shown in Handel's "O thou that tellest" (*Messiah*), and in Mozart's "Gloria" in the Twelfth Mass.

EFFECT OF ME.

KEY C.

From Mozart's TWELFTH MASS.

(m :m | m :m | s :- .f | m : | f :m | f :l.f | m :- | r :)
 Do - na | no - bis | pa - | cem, | Do - na | no - bis | pa - | cem,)

(m :m | m :m | s :- .f | m : | f :m | f :l.f | m :r | d : ||
 Do - na | no - bis | pa - | cem, | Do - na | no - bis | pa - | cem. ||

KEY A-flat.

"SLEEP, GENTLE LADY." *Sir H. Bishop.*

(m :- | m :r | r :- .d | d :d | m :r | d :t₁ | d :- | - ||
 Sleep, gen - tle | la - | dy, The | flow'rs are clos - | ing, ||

KEY F.

From Mendelssohn's SONGS WITHOUT WORDS.

(m :r.d | s.f :- .m | r.d :t₁.d | > m :r. | r :r.m | f :- .r | l₁.t₁ :m.,r | d :- ||

See also the use which Mendelssohn makes of this tone in the beautiful,—

KEY C.

ARIA, "O REST IN THE LORD." *Elijah.*

(: .d | m :f .r | d :- .l | s .m :f .,m | m : .l | s .m :f .,m)
 O rest in the | Lord, O rest in the | Lord, wait pa - tiently for)

(m : .m | m .d' :t .l | s .s :- .l | s .m :r .f)
 Him, and He shall | give thee thy heart's de -)

(f :m | .d' :t .l | s .s :- .l | m :- .r | d ||
 sires, and He shall | give thee thy heart's de - | sires. ||

THE LEANING OR EXPECTANT TONES.— The other four tones of the scale — *ray*, *fah*, *lah* and *te* — may be grouped as leaning tones. They leave on the mind a waiting impression of something to follow.

Two of them — *fah* and *te* — have a stronger leaning tendency than the others, giving rise to a feeling of greater emotional tension. Observe that these lie very near to those resting tones toward which they gravitate, — *te* to *doh*¹ and *fah* to *me*. But although they resemble each other in their strong leaning tendency, they tend in opposite directions, and thus excite opposite feelings in the mind. *Te*, with its upward look, well expresses eager desire, as in the following:—

EFFECT OF TE.

KEY F.

From "ANGELS EVER BRIGHT AND FAIR." *Handel*.

(| f :-s | m :r.d | t₁ :-d | d :- | s :-l | t :d' | m :r.d | d :- ||
 Take, oh, | take me to your | care, Take, oh, | take me to your | care. ||

KEY E-flat.

From "TOO LATE."

(| s :l .t | d' :- .d | r .r :m .,r | d :)
 O let us in that | we may find the light.
 (| ṫ :t .t | d' : | ṫ :t .t | d' : ||
 O let us in! O let us in! ||

Fah, on the other hand, often expresses awe, dread, or foreboding.

EFFECT OF FAH.

KEY E-flat.

"TOO LATE."

(| f :- | m : | ḟ :- | m :.d | r.r :- | r.r :- | m :- | : ||
 Too late! | too late! ye | cannot enter | now. ||

KEY D.

From "THE DIVER." *Loder*.

(:d | r :m.,r | d :t₁,d | r :m.,r | d :- | f* :r.,m | f* :r.,m | f* :r.,d | t₁ ||
 And | fearful such rights to the | div - er must be, | Walking alone in the | depths of the sea. ||

KEY B-flat.

From "THE SOLDIER'S ADIEU." *Dibdin*.

(.r | r :- .d | t₁ .d :r .m | f :- .f₁ | m₁ ||
 Where | va - - tor's self | might | stand | ap - pall'd. ||

The solemn grandeur of *fah* is well shown in Haudel's Dead March (Saul) and also in the Hallelujah Chorus (Messiah).

In the remaining tones—*ray* and *lah*—we trace a character of more gentle dependence. But here again we observe points of contrast, for while *ray* generally gives an impression of hopefulness, *lah* has more of hopeless sadness.

The character of *ray* has already been illustrated to some extent on page 51. For other illustrations, take the following:—

EFFECT OF RAY.

KEY F.

From "ANGELS EVER BRIGHT AND FAIR."

( | s :d | d ^l :t.l | s :l | r [*] :— :	m :r.m.f | m :r ||
An - gels | ev - er | bright and | fair,	Take, oh, take me!

KEY D.

From "VALE OF REST." Mendelssohn.

(:m ,r | r :r .m | f .s :t ,l | s :— .)	Where the | wea - - ry, the | wea - ry find re- | pose,
( | m :m | m :l | r [*] :— .m | d :— ||	Where the | wea - ry | find re - | pose.

The rousing effect of *ray* is seen in the two following:—

KEY A.

"ADESTE, FIDELES."

(.d | d :s ₁ .d | r [*] :s ₁ | m .r :m .f | m :r . |	Oh, | come, all ye | faith - ful, | Joy-ful and tri- | umph - ant. ||
------------------------------------------------------------------------------------	--------------------------------------------------------------------

KEY D.

From "ODE ON ST CECILIA'S DAY." Handel.

(:s | r ^l :d ^l .t :l .s | r ^l :d ^l .t :l .s | r ^l :d ^l .t :l .s | d ^l :— ||	With | shrill notes of an - ger, and | mor - tal a - larms.
--------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------

The tone *lah* often comes like a wail of sorrow through the music, e.g.—

KEY F.

From "THE ANCHOR'S WEIGHED." Brahms.

(:s ₁ | s :— :s | s :— :s | m :— : | : :s | î :— ||	The | an - chor's weigh'd, fare- | well, fare- | well!
--------------------------------------------------------------	--------------------------------------------------------

Notice too the mournful despondency of *lah*₁ in this:—

KEY F.

"BY THE SAD SEA WAVES." Sir J. Benedict.

(:i ,l | s :m | d : ,r | d ,t ₁ :l ₁ ,t ₁ | d :l ,l)	By the | sad sea waves I | lis - ten while they moan, A la -
-----------------------------------------------------------------------------------------	--------------------------------------------------------------

(| s : d | d : .,r | d .,t₁ : l₁ .,t₁ | d ||
 ment o'er graves of hope and pleas - ure gone.

Lah-one is also well adapted to express tender sympathy, e.g. :—

KEY F.

“SPEAK GENTLY.”

(:m | m :m | l :- .m | s :f | l₁ * ||
 And gen - tly friend - - ship's ac - - cents flow.

Lah takes a prominent place in minor music, of which more will be said hereafter.

These mental effects are only true of the tones when heard in relation to their key-tone, sung slowly, and not modified by the surroundings of harmony. But although we may regard these as the essential characteristics of the tones, giving to them a sort of personality, it must be understood that they are subject to many changes of mood, on account of pitch, speed, grouping, etc.

This study of the mental effect of the tones is very interesting, besides being valuable in teaching pupils to sing well; but no subject requires more delicacy and tact on the part of the teacher. Remember that all are not equally sensitive to the tone characters, that with each pupil it is a matter of gradual development, and that the teacher should not attempt to explain it, but rather suggest it by well chosen examples and questions. (See page 43.)

THE MODULATOR.

This is a picture showing the relative position of the scale tones. It serves as a musical map. By its means, the pupils get a true idea of the locality of each tone. But to secure the best results, it must be used frequently, and intelligently.

THE MENTAL MODULATOR.—In the First Step (page 44) the pupils got an image of the Modulator, as far as the position of the three pillar tones (*doh*, *me*, and *soh*) was concerned. In the second step, *te* and *ray* were added, and now that the other tones have been brought in, they should have a distinct image of the complete scale. For this purpose, call their attention to the places of the “little steps.” These may be fixed in the memory by getting all to recite in unison the order of intervals, thus:— “*Step, step, little step, step, step, step, little step.*”

To make sure that they have a correct image of the scale, let them all write it from memory, allowing an inch for each step, and rather more than half an inch for the little steps. This relative measurement, although not strictly correct, is near enough for the present purpose. The exact intervals of the scale will be considered in the notes to the Fourth Step.

Another way of impressing upon the mind the place of the notes is to substitute dots for the tone names, and point on the blackboard while the class sing from the imaginary modulator (See page 44).

MODULATOR VOLUNTARIES.— Having got a true conception of the modulator, the next thing is to use it to the best advantage. Here if anywhere, tact and originality on the part of the teacher are needed. But let none be discouraged, for every teacher can do good work with the modulator, by giving a little careful attention to the matter. We subjoin a few hints to those who do not feel themselves specially gifted in this direction.

1. *Prepare your voluntaries.* Do not trust to the spur of the moment, but plan beforehand what you are going to do.

2. *Let each voluntary be prepared for a special purpose.* There is not much good to be got in aimless wandering about among the notes. Try on each occasion to illustrate some one point, and exclude all that is irrelevant to it.

3. *Make the voluntaries as tuneful as possible.* This will not be difficult if the tones are grouped into sections. Pause at regular intervals, thus giving rise to cadences. *e.g.* :—

VOLUNTARY TO REVIEW TE AND RAY.

(d : m | s : m | d : m | r : — | s : m | r : d | r : s | m : —)
 (m : s | s : d' | r' : d' | t : — | d' : m | r : s | t₁ : r | d : — ||

TO INTRODUCE FAH.

(d : m | s : m | r : f | m : — | s : m | f : r | m : d | s : —)
 (r : m | f : r | s : f | m : — | t : d' | r' : f | m : r | d : — ||

TO INTRODUCE LAH.

(d | m : s | f : m | r : l | \hat{s} : d' | t : l | s : l | f : m | \hat{r})
 (s | l : t | d' : m | r : d | \hat{l} : t | r' : d' | l : f | m : r | \hat{d} ||

TO INTRODUCE LAH₁.

(d : r | m : d | l₁ : d | s₁ : — | r : d | t₁ : l₁ | s₁ : m | r : —)
 (m : f | s : m | r : d | l₁ : — | s₁ : l₁ | t₁ : d | r : m | d : — ||

4. *Avoid mannerisms.*—There will be a constant tendency to fall into certain habits of progression. Whenever you find the class evidently expecting any particular succession of tones, or form of cadence, break through the habit at once.

A pleasant variety may sometimes be obtained by calling up some members of the class to point a voluntary.

5. *Weave in familiar melodies.* The modulator drill grows more interesting when the children can trace a design running through it. As a sort of recreation it is a good plan occasionally to introduce melodies, or fragments of melody, belonging to that step. *e.g.* :—

RECREATION VOLUNTARIES.

FIRST STEP.

KEY F.

DUTY'S CALL.

(d : s₁ | d.m : s.m | s : s | d :— | d.d : s₁.s₁ | d.d : s₁.s₁ | m : m | d :—)

(m.m : d.d | m.m : d.d | s : s | m :— | s : m | s : m | d.d : s₁.s₁ | d : m)

LITTLE RIVER.

(s : s₁ | m : d | s₁ : m | s₁ : m | d.d : d.d | m : d | m : s | m : s)

(m .m : m .m | s : m | d : s₁ | m : d | s₁.s₁ : s₁.s₁ | d :— ||

SECOND STEP.

KEY G.

MORNING AND

(d : s | m : d | s₁ : r | t₁ : s₁ | d.r : m.r | d : t₁ | d : s₁ | d :— .d)

EVENING.

(d : d | m : r | r : d | r :— .r | r : r | d : r | m :— | m :— .m)

THE SNOW BIRDS.

(m : m | s : m | m : r | d :— .m | s : m || m.m : s.m | m.r : r.d | r.r : d.r)

(m .s : s .m | m .m : s .s | d .m : r .r | d .m : r .s | t₁.r : d. | s₁ | s₁ : d | m : d | t₁ : s₁)

THE LITTLE MOUSE.

(d : s₁ | s₁ : d | d : d | t₁ : r | r : r | m : m | d : m)

WINTER JEWELS.

(r : t₁ | s₁ : s₁ || s₁.d : d .d | m'.d : s₁.d | r .d : r .s | m :— s₁)

THE LITTLE MOUSE.

(s₁.d : d .d | m .d : s₁.s₁ || m : d | s : m | m :— | r :— | d :— :— ||

THIRD STEP.

KEY E-flat.

(d :m :s | f :l :d' | s :t :r' | d' :— :m | r :m :f | l :s :m)

WORK WITH A WLL.

(s :f :r | d :— :— | m :m :m | m :l :s | s :f :f | f :— :—)

(r :r :r | r :s :f | f :m :m | m :— :— | s :s :s | s :d' :t)

(t :l :l | l :— :— | s :l :s | d' :d' :m | s :f :r | d :r.m:f.s)

ANGRY WORDS.

(l :d' :s.l | s :m :f.s | f :r :m.f | m :d :s.m | r.t;d.r:m.f | s :m :f.s)

NATIONAL HYMN.

(l :d' :t.l | s :d :m.r || d :d :r | t; :-.d:r | m :m :f | m :-.r:d)

(r :d :t; | d :-.r:m.f | s :s :s | s :-.f:m | f :f :f | f :-.m:r)

(m :f .m :r .d | m :-.f :s | l .s,f:m :r | d :— :— ||

TUNING EXERCISES. A few of the children will be found to have a natural gift for singing a lower part in harmony with the melody ; but in most cases the faculty has to be acquired with more or less effort. The best preparation for singing in parts is through drill in round singing. (See page 51.)

Divide the class into two parts, and give simple two-part exercises with the hand-signs, one division singing to the right hand, and the other to the left.

Next do the same thing with the modulator, using two pointers. The teacher will feel awkward at first in directing the two things at once, but practice will soon give freedom.

The simplest form of part singing is for one part to hold steadily to the *doh*, while the other part sings a melody consisting of tones in harmony with it. Sing exercise 16, Book^o II.

THIRDS.—Take a simple melody accompanied by another melody a third below it,— exercise 17. Watch carefully that those who sing the second part are not led away by the melody above. It will often be necessary to soften down the upper part, while the second voices sing with energy ; but as soon as the necessary independence is gained, the first melody should take the lead, sympathetically accompanied by the second.

SIXTHS.—The thirds inverted become sixths, and produce the same impression of sweetness, with more breadth and fulness of harmony. Compare exercises 17 and 18.

CONTRARY MOTION OF PARTS.—The sweetness of the thirds and sixths would soon cloy the ear, if unrelieved by elements of strength and vigor. A strong and pleasing variety is secured by having one part moving in opposition to another. The commonest form of opposition is that of *fah* against *te*. thus :—

m f m or d' t d'
d t₁ d m f m

Notice that $\frac{f}{t_1}$ in itself is not very satisfactory, and $\frac{t}{f}$ is positively disagreeable ; but the contrary movement in each case produces a pleasant effect. Analyze and sing exercises 20 and 22.

INDEPENDENT MOTION OF PARTS.—Sometimes one part moves independently of the other, both as regards time and tune. This is excellent discipline, and cultivates steadiness and self-reliance. Let one part hold steadily on to one tone, while the other part moves up or down the scale. thus :—

(d' :— | — :— | — :— | — :—)
d .r :m .f | s .l :s .f | m .f :m .r | d :—)

(d' .t :l .s | f .m :f .s | l .s :l .t | d' :— ||
d :— | — :— | — :— | — :— ||

When one part of the music moves up or down, while the other holds straight on, it is called *oblique motion*. Notice two cases of oblique movement in exercise 21.

DISSONANCE.—When tones approach within one degree of each other, they produce a harsh discordant effect, especially if they come within a little step. But discords are often used for the sake of variety, and to correct the insipid effect of too much concord. These dissonances should be struck firmly, and resolved smoothly into the harmony which follows.

The dissonance most often used is that of *fah* against *soh*. The strongest effect is produced when the two tones lie close together — “primary dissonance” — as $\frac{s s s}{m f m}$.

A less discordant effect is produced if the tones lie a seventh apart — “secondary dissonance” as $\frac{m f m}{s_1 s_1 s_1}$. Find both degrees of dissonance in exercises 21 and 68. Show

that in every case the dissonant *fah* has to resolve downward on *me*, and that it is generally also prepared beforehand to move smoothly into the stroke of discord.

Next to *fah* against *soh*, the dissonance most frequently met with is that of *doh* against *ray*. See it in exercise 69, first as a secondary, then as a primary dissonance. Observe that it comes on the strong pulse, that the dissonating tone (*doh*) is prepared horizontally from the previous chord, and that it resolves downward on *te*. These two discords should be practised until they are struck with a sharp clear report, followed by the sweet harmony of the followed chord.

SEQUENCE OF DISSONANCE.—In exercise 70, each tone of the scale in turn enters with a dissonant stroke. Some of them are very harsh, but they form a useful exercise in part singing. Let them first be sung vigorously; but afterward more gently, still striking each discord with clearness and precision.

CANON FORM.—Exercises 65 to 67 consist of a leading melody, or *subject*, followed one measure later by a *counter-subject* which is at the interval of a fifth from the subject. The parts are so arranged as to be in harmony; but we are chiefly interested in observing how the second melody follows the movement of the first. Let each part be well sustained.

THREE-PART TUNING EXERCISES.—Divide the class into three parts, selecting the voices of medium range for the second part, and the lowest voices for the third.

CHORD BUILDING.—Let each group sing softly, and listen to the blending of their own part with the other parts in the following exercises:—

KEYS C to G.

(	:	:	s :—	s :—	s :—	— :—	— :—	s :—	||
	:	m :—	— :—	m :—	:	m :—	— :—	m :—	||
	d :—	— :—	— :—	d :—	:	:	d :—	d :—	||

KEYS C down to A.

(	d' :—	d' :d'	t :—	:	:	r' :—	r' :r'	m' :—	||
	m :—	m :m	s :—	:	t :—	— :—	t :t	d' :—	||
	d :—	d :d	s :—	s :	— :—	— :—	s :s	d :—	||

KEY D.

(	d' :t	d' :—	:	:	d' :—	d' :—	t :—	d' :—	||
	m :r	m :—	:	l :—	— :—	l :—	s :f	m :—	||
	d :s ₁	d :—	f :—	— :—	— :—	f ₁ :—	s ₁ :—	d :—	||

Now sing exercises 71 to 73. In the first we have a *Doh* cadence or close. In exercise 72 call attention to the waiting *Soh* cadence in measure 3, answered by the *Doh* cadence at the end. In exercise 73 we have the solemn *Fah* cadence answered by the restful *Doh*.

STUDIES IN RHYTHM.

DIVIDED PULSES.—In teaching the pulse divisions, the teacher is recommended to use the finger-signs (see page 14).

Let the names TAA-TAI and tǎ-fǎ-tě-fě be repeated at first slowly, and then more quickly, until they go “trippingly on the tongue.” Also let the ear and tongue be well acquainted with them before the written signs are introduced.

ACCENTS WITHIN THE PULSE.—It is interesting to notice that TAA-TAI has the same order of accent as a two-pulse measure, while tǎ-fǎ-tě-fě is like a four pulse measure in miniature.

TAA-te-fe AND TAA-e-fe.—The time divisions become more complicated when we have a combination of halves and quarters within the pulses; but remember that the real difficulty is with the ear, and not with the names or signs. Show the finger signs of the following, and sing it alternately with the class, until it is taa-taid and laad distinctly and easily:—

(| 1 .1 :1 .1 | 1 .1 ,1 :1 .1 ,1 ||
TAA - TAI TAA - TAI TAA - tǎ - fě TAA - te - fe ||

When TAA-te-fe is well understood by the pupils, it may be taken as a stepping-stone towards TAA-e-fe. Show the finger-sign of the new division, and sing, followed by the class:—

(| 1 .1 ,1 :1 .1 ,1 | 1 .,1 :1 .,1 ||

When the sign has been shown on the blackboard, sing exercise 36. First taa-tai and la it, then sing it to the different tune-forms.

Exercises 37 and 39 show the contrast in rhythmic effect between TAA-e-fe and TAA-TAI, and they should be reviewed whenever the pupils give TAA-e-fe in a lazy or indefinite way. Observe that these exercises are to be sung slowly and quickly. The effect will be very different with the two rates of movement. TAA-e-fe in quick passages expresses great energy and abruptness. In slow music on the other hand it has a gentle lingering effect. See this in exercise 38.

NOTES ON THE FOURTH STEP.

INTRODUCING "TRANSITION," OR PASSING FROM ONE KEY TO ANOTHER— IMPERFECT AND PERFECT REPRESENTATION— FINDING THE KEY TONE — SYNCOPATION — RELATED RHYTHMS — VOICE TRAINING.

We have already studied the structure of the Scale, see p. 57. It is important for the student to get a distinct mental image of it, and especially to observe where the little steps occur from *fah* to *me*, and *te* to *doh*¹. We know how necessary it is that the key should be grasped firmly by the mind. Notice that the tones *te* and *fah* give unmistakable emphasis to the key tone and its third. They may be considered as the *warders* of the key.

TRANSITION.— But sometimes in the course of a tune, there occurs a temporary change of government. A new key tone is set up, and the old *doh* has to take a subordinate office. The other tones instantly adapt themselves to the new governing tone, and, as will be shown directly, change their mental effect.

TRANSITION TO THE FIRST SHARP, OR "DOMINANT" KEY.—The commonest case of transition is that in which *soh* becomes *doh*. (See *Modulator*.) Before this change of character in the tone can take place, the old *fah* must be removed, and a new tone — *fe* — must be heard. The upward clinging nature of this tone at once reminds us of *te*, and gives to what was *soh* the restfulness of *doh*.

Observe that, with the exception of *fah*, every one of the old tones is heard in the new key. But the mental effect of each has changed. The old *doh* has now become the dependent *fah*; uncertain *ray* becomes the bold *soh*; calm *m* takes on the plaintive character of *lah*; bold and ringing *soh* becomes the firm and restful *doh*; *lah* brightens into the hopeful *ray*, and *te* is transformed into the calm satisfied *me*. *Fah* alone has no equivalent; but, by a sharp reaction, we get a tone of opposite tendency, — *te*.

These changes which the tones undergo in transition should be repeated by the class first from the modulator, and then from memory, until they are quite familiar. Let the pupils also write a modulator with the two columns from memory.

d ¹	f
t	m
l	r
s	d
<i>fe</i>	t ₁
f	
m	l ₁
r	s ₁
d	f ₁

MENTAL EFFECT OF TRANSITION.—When the music moves into the first sharp key, it produces an effect of brightness and pleasant excitement. This is due largely to the introduction of a new *te* in place of the old *fah*, and to the change of character in the other tones which we noticed in the preceding paragraph. But there is another factor, not quite so tangible, perhaps, and yet it is this which gives to most transitions their peculiar flavor. We refer to the blending of the old mental effects with the new. Thus, we feel the firm self-reliance of the new *doh*, but we cannot forget all at once its former bold, ringing character. The new *me* retains for a time much of the excitement of the old *te*, and the new *fah* often puzzles the novice, because it is so bright and self-reliant. These compound effects begin to lose their force from the time when the ear becomes accustomed to the new key, and are scarcely to be distinguished after six or eight pulses; but by that time, the composer's purpose is generally attained, and he returns to the old key.

TO TEACH THE NEW TONE *fe*.—As the most noticeable thing in transition is the introduction of the new tone, it is well to let the class listen for this as an ear exercise. Tell them you are presently going to sing a tone which they have not had in the scale. When they hear the strange tone, they may raise their hands. Sing slowly something like this:—

(d₁ m₂ s₃ f₄ m₅ r₆ d₇ || d₁ r₂ m₃ l₄ s₅ f₆ m₇ || d₁ r₂ m₃ l₄ s₅ ^{*}fe₆ s₇ ||

When they have detected the new tone, repeat the phrase, and ask on what number it falls. What other tone does it sound like? "*Te*." Give the name, and show its position in the scale.

Now let the class sing while you point and introduce *fe* in various ways, thus:—

(d m s fe s f m fe s l fe s l f m—)

(r fe s t d' s fe l s fe r s f r d— ||

Then write on the blackboard melodic exercises containing *fe*; e.g.—

KEY F.

(d :m | s :m | d :r | m :— | f :m | l :s | s :fe | s :—)

(s :l | f :r | s :f | m :— | f :m | r :d | d :t₁ | d :— ||

KEY D.

(:d | m :f | s :s | l :t | d' :s | d' :t | l :s | fe :l :s)

(:m | l :s | f :r | m :fe | s :d | f :m | r :d | t₁ :r :d ||

Now sing Exs. 7 to 13 in Book III.

TRANSITION TO THE FIRST FLAT, OR "SUBDOMINANT" KEY. — The next common transition is that in which *fah* becomes *doh*. This time it is *te* of the old key, which is removed, and a new tone, *ta*, leaning heavily toward *lah*, at once impresses us as a *fah* going to *me*. See this in the accompanying modulator, and observe the changes of character produced in the other tones. Here it will be seen that the general effect of the flat transition is sombre or awe-inspiring, owing principally to the new *doh* being tinged with the effect of the old *fah*, and to the introduction of a new *fah* in contrast to the old *te*. The transition to the flat key is generally of short duration, — often confined to two chords, — and is intended to produce a passing effect of rich solemnity, which being done, the music returns abruptly to the principal key, thus : —

s	d'
f	ta
m	l
r	s
d	f
t,	m
l,	r
s,	d

KEY F.	B-FLAT.	F.
(:m | r :m | s :f | r :f | m ||	( :d | t, :d | ta, :l, | t, :t, | d ||	

TO TEACH THE NEW TONE, *ta*. — As in the case of *fe*, the pupils should listen for this new tone in ear-exercises, e.g. : —

(d m s s l t d' ||	d m s t d' ta* l ||	d m s ta* l t d' ||
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5 6 7

When the tone has been detected, and its character studied, show its position in relation to the scale. (See Book III., p. 10.) Then let the class follow your pointing in some such voluntary as this : —

KEY C.

(d' :t | d' :ta | l :t | d' :— | l :ta | l :t | d' :r' | t :—)
(d' :s | ta :l | s :m | f :— | m :ta | l :f | m :r | m :—)
(r :d | ta :s | l :d' | t :— | d' :f | ta :l | s :t | d' :— ||

This should be followed by singing exercises 21 to 27, and others which may be invented by the teacher.

IMPERFECT AND PERFECT REPRESENTATIONS OF TRANSITION. — We have hitherto been using the names *fe soh*, when the tones were *te doh*, and *ta lah*, when the mind really understood them as *fah me*. This is confessedly an imperfect representation of the musi-

cal facts. But we can represent the tones as they really sound, so that the eye and ear may be working in accord. Take, for instance, this tune :—

KEY E.

(:d | m :f | s :d | m :r | d || m | fe :s | d' :t | t :l | s ||

(:s | f :m | l :s | d :m | r || s | t, :d | f :m | m :r | d ||

Here the second section is in the first sharp key, and we return to the principal key at the beginning of the third section. The ear interprets the tones of the second section as

(:l, | t, :d | f :m | m :r | d ||

lah having the same sound as *me* in the old key. This can be shown by means of “bridge-notes.” We call the note on which we pass into the new key by its two names, *me-lah*, and they are written thus, ^ml, the small note relating to the key which we have left, and the larger note to the key into which we have entered. We will now write the same tune according to the “perfect” method, showing by bridge-notes where it goes out into the new key, and again where it returns to the principal key :—

KEY E.

KEY B.t.

(:d | m :f | s :d | m :r | d || ^ml, | t, :d | f :m | m :r | d)

f,KEY E.

(:d^s | f :m | l :s | d :m | r || s | t, :d | f :m | m :r | d ||

This representation is not only in accordance with the mental effect of the tones, and therefore true to the musical sense, but it also shows at a glance the relation that exists between the second and fourth sections, — a thing which the imperfect representation did not do.

The “t” next to the Key B signature reminds the singer that it is a new tone, which was not found in the old key. It is placed on the right hand, to show that this is a transition toward the sharp side of the modulator. So, in the return, “f,” on the left hand of the key-signature, shows that the tone was not in Key B, and that the transition is in the flat direction.

In the bridge-tones, the first of the names should be uttered elliptically, thus : “*me*lah,” “*doh*soh.”

Observe that every departure from the principal key — i.e., the key in which the music begins — must be followed, sooner or later, by a returning transition, so as to give a sense of unity and completeness

MODULATOR VOLUNTARIES. — Much has already been said upon the general subject of modulator voluntaries (see p. 62); but it is well here to remind the teacher of the importance of modulator drill while transition is being taught. The clearness of the pupil's understanding of the interchange of keys will be exactly proportioned to the distinctness of the modulator image in his mind. Every voluntary should do something to build up this mental image.

To emphasize the contrast between *fah* and *fe*, the pupils should sing, in various keys, exercises like the following: —

(| d m s fe s f m || s l fe s s l f m || m r fe s m r f m || etc.

See also p. 70.

Then let them sing short phrases by the imperfect method, followed by the proper names in the sharp key, e.g.: —

(s fe s = ^sd t₁ d || m fe s = ^ml₁ t₁ d || s l fe s = ^sd r t₁ d || etc.

As they become more accustomed to comparing the two keys, the teacher should point only to the imperfect names, such as **s fe m fe s**, and after singing these, let the class repeat the perfect names, ^sd t₁ l₁ t₁ d. A more advanced step will be for the teacher to sing phrases, using the imperfect names, which the class will interpret without looking at the Modulator, e. g. : —

TEACHER.	CLASS.	TEACHER.	CLASS.
(| r m fe s = ^r s ₁ l ₁ t ₁ d	|| s fe l s = ^s d t ₁ r d	||	etc.

If the singers are thus required to give the proper equivalent for *every* imperfectly named phrase, they will acquire the habit of thinking the tones in their true character, a thing which will be of great value to them later on.

The contrast between *te* and *tâ* may be shown in a similar manner, thus: —

(d' t d' ta l t d' || l ta l t d' || l s ta l l s t d' || etc.

Then let each imperfectly expressed phrase be interpreted by the left hand column, as: —

(d' ta l = ^{d'}s f m || l ta l s = ^lm f m r || etc.

To secure individual effort, the pupils should be required to answer in turn, or sometimes the whole class may write the answer.

THE PERFECT METHOD. — The class will now be able intelligently to follow the pointer into the side columns. Let the transitions at first be easy, moving across from a tone already sung, and avoiding awkward leaps on first entering the new key, e. g.: —

Modulator.		
d'	f'	
t	m'	l
l	r'	s
s	d'	f
f	ta	t
m	l	r
r	s	d
d	f ^{fe}	t ₁
t ₁	m	l ₁
l ₁	r	s ₁
s ₁	d	f ₁
	t ₁	m ₁
f ₁	ta ₁	
m ₁	l ₁	r ₁
r ₁	S ₁	d ₁

(| d : r | m : d | f : l | s : — | ^sd : r | m : d | r : t₁ | d : —)

(| ^ds : f | m : d | r : f | m : — | ^ml₁ : t₁ | d : m | r : d | s₁ : —)

(| ^sr : m | f : r | s : f | m : — | l : t | ^{d'}m : r : s | d : — ||

Insist upon having the double name of the bridge-tones clearly articulated (See p. 72) and let the new distinguishing tone — *te* or *fah* — be sung with emphasis.

After this horizontal preparation of the bridge-tone, it is only a degree more difficult to pass to it by the interval of a step from the last tone, e. g.: —

(| d : m | s : s | l : t | d' : — | ^{r'}s : f | m : d | d : t₁ | d : —)

(| ^rl : s | f : m | r : m.f | s : — | s : f | m : d | d : t₁ | d : — ||

Then the bridge-tones may be approached or quitted by leaps, easy at first, but gradually increasing in difficulty, e. g.: —

BRIDGE-TONES APPROACHED AND QUITTED BY LEAPS OF A THIRD.

(| d : m | s : f | r : m | d : — | ^ml₁ : d | t₁ : d | r : m | d : —)

(| ^lm : s | d' : m | r : d | l : — | t : d' | s : m | f : r | d : — ||

APPROACHED AND QUITTED BY LEAPS OF A FOURTH.

(: s | d' : s | l : s | f : m | r : ^sd | f : r | s : f | m : r | d)

(^sr | s : f | m : s | d' : ta | l : t | d' : m | s : f | m : r | d ||

WITH LEAPS OF A FIFTH.

(:d | s :f | m :d | r :m | d :^sd | s :f | m :d | t₁ :r | d)

(:^fd | f :m | r :d | l :s | f :m | r :t | d' :d | m :r | d ||

WITH MORE DIFFICULT LEAPS.

C. G.
(| s :m | l :d' | r :f | m :d | ¹r :f | m :d | t₁ :s₁ | d :—)

C. F. C.
(| ^{ta}f :r | m :d | ^{ta}f :r | m :d | ^sd' :t | r' :f | m :r | d :— ||

Two difficulties are likely to arise in singing these more unusual leaps.

1. In their anxiety to get the tone in the new key, the singers are apt to miss the correct interval in the old key. Thus, in the last given exercise, in trying to get *lah ray* in the third measure they might fail to sing the right sound for the *lah*. The remedy is to point to that tone, and pause for an instant before moving at a right angle across to the new *ray*. When the transition is comparatively easy, the angle may be described quickly; and later, when the habit has been formed of singing the bridge-names accurately, the pointer may move obliquely from one tone in the old key to another tone in the new.

2. Another common difficulty is that when the bridge-tone has been correctly taken, a leap at the beginning of the new key may baffle the singers, because the new order of mental effects has not yet established itself in the mind. The best expedient to tide over this difficulty is to see what the interval would have been in the key we have just left. Suppose, for instance, in the example above, the singers fail to get *ray fah* in the 3rd measure. Let them see that the interval is the same as that of *lah doh'* in the old key. Sometimes there is no corresponding interval in the old key, as when we leap to the new *te* in the sharp key, or *fah* in the flat key. Under these circumstances we must either try to strike the absolute interval without relying upon any aids, or the teacher's ingenuity must devise some aid to tide over until the new mental effects are felt. Fortunately, such difficulties rarely occur.

THE PITCH OF TUNES.

Although the relative position of tones is the same in every key, so that we should recognize a tune, however high or low it might be sung; yet as each tune derives a certain character of brightness or sombreness from its pitch, it is necessary, if we would correctly interpret the composer's idea, to sing it in the key which he has marked.

We have seen that any tone may be taken for *doh*, upon which the scale can be

raised; but in order to define pitch, musicians have agreed to fix upon one tone called "the middle C" as the standard of measurement. This tone is low in women's and children's voices, and high in men's voices. When the scale is built upon this tone, it is called "The Standard Scale," not because it is different in its nature from the Scale at any other degree of pitch, but because the tones of which it is composed — C D E F G A B C' — furnish a standard by which we measure the absolute pitch of tones in any key. The correct pitch of all the tones in every key is shown by the Extended Modulator, on p. 7. Observe that every *doh* which corresponds with a note of the Standard

Scale bearing no octave mark has itself no octave mark. But if *doh* has no octave mark, the tones below, t_1 l_1 s_1 etc., must have lower octave marks, and the *doh* above must have an upper octave mark, d^1 .

TO FIND THE KEY TONE. — "Key C" placed at the beginning of a tune means that *doh* is to have the sound of C in the Standard Scale; "Key G" signifies that *doh* is to take the pitch of G, and so on with all the other keys.

In taking the key tone, it is necessary first to get the sound of C or C', by means of a tuning-fork, pitch-pipe, or other musical instrument. After a little practice, the pitch of C' may be retained in the memory. While it is being learned, call upon individual members of the class to sing C' without first hearing it, and then test their accuracy with the tuning-fork.

Having taken the C', sing down the letters until that which is named for the keytone is reached. For instance, if the tune is marked "Key F," take the sound of C', and sing \hat{C}' B A G F, then dwell upon the latter sound, call it *doh*, and build up the scale from that.

It may help the singers to remember the succession of the letters if they observe that after C, they spell the words BAG and FED. See also Book II., Ex. 25.

Sometimes the key tone comes between two of these tones, as in Key B-flat, or Key E-flat. The easiest way then to get at it is to find on the Extended Modulator what tone in that key corresponds with the pitch of C', to sing that tone, and then move to the required *doh*. Suppose, for instance, we want to get Key B-flat. The Extended Modulator shows that in that column *ray* stands at the pitch of C'. Sing *ray*, and drop by a full step on to *doh*. In Key E-flat *lah* corresponds with C'; get that tone, and sing \hat{l} s m d . We get to A-flat by singing from C', \hat{m} r d . D-flat — an unusual key — would be reached by singing \hat{t} d^1 s m d .

SYNCOPIATION.

By this time the rhythmic order of the pulses and measures should be firmly rooted

STANDARD SCALE.

C'

B

A

G

F

E

D

C

in the minds of the pupils, and they will be prepared to study occasional violations of that order. Sometimes a strongly accented tone will come just where they expected a weak accent. But, like occasional discords in harmony, these misplaced accents will be found to move in obedience to law, and only serve to emphasize the rhythmic order which for a moment they threatened to destroy. "Syncopation is the anticipation of accent. It requires an accent to be struck before its regularly recurring time — changing a *weak* pulse or weak part of a pulse into a *strong* one, and the immediately *following* strong pulse, or part of a pulse, into a *weak* one."* Notice that whenever a tone begins on a weak accent and is carried over to a stronger accent, that stronger accent must be struck at the beginning of the tone, as if the intervening weak accent were suddenly cut away. Let the syncopated tone be struck in a bold peremptory manner. The consonant R in the time-name will help to do this, especially if its use be now discontinued in the regular accents, e.g. : —

$$\left(\begin{array}{c} | \quad 1 \quad \quad \quad :1 \\ \text{TAA} \quad \quad \quad \text{TAA} \end{array} \quad \left| \begin{array}{c} 1 \quad \quad \quad :1 \\ \text{TAA} \quad \quad \quad \text{TRAA} - \end{array} \right| \begin{array}{c} - \\ \text{AA} \end{array} \quad \begin{array}{c} :1 \\ \text{TRAA} - \end{array} \left| \begin{array}{c} - \\ \text{AA} \end{array} \quad \begin{array}{c} :1 \\ \text{TAA} \end{array} \quad \right| \right|$$

The exercises on page 12 of Book III. can now be studied.

PART-PULSE SYNCOPATIONS. — We have already observed forms of accent within the pulse (See page 67). These accents can also be transposed. Part-pulse syncopations are not so heavy as those of full pulses, and are much more frequently used. They generally produce an effect of sprightliness and vigor. Study the examples on p. 13. Be careful that there is no stress thrown on to the third syllable of TAA TRAI-AA, and especially of TAA TRAI-AA TAI. Sometimes this form is called TAA TRAI TAI, thus : —

$$\left(\begin{array}{c} | \quad 1 \quad \quad \quad :1 \\ \text{TAA} \quad \quad \quad \text{TAA} \end{array} \quad \left| \begin{array}{c} 1 \quad .1 \quad :1 \\ \text{TAA} - \text{TAI} \quad \text{TAA} \end{array} \right| \left| \begin{array}{c} 1 \quad .1 \quad :- \quad .1 \\ \text{TAA} \quad \text{TRAI} \quad \text{TRAI} \end{array} \right| \begin{array}{c} - \\ \text{TAI} \end{array} \quad \begin{array}{c} .1 \quad :1 \\ \text{TAI} \quad \text{TAA} \end{array} \quad \right| \right|$$

Still more light and graceful are the quarter pulse syncopations, e.g. : —

$$\left(\begin{array}{c} | \quad 1 \quad .1 \quad :1,1.- \\ \text{TAA} \quad \text{TAI} \quad \text{ta fa-AI} \dagger \end{array} \quad \left| \begin{array}{c} 1 \quad .1 \quad :1,1.- \\ \text{ta fae} - \text{fe ta fae} \end{array} \right| \left| \begin{array}{c} 1,1.-,1:1,1.-,1 \\ \text{fe} \end{array} \right| \begin{array}{c} 1 \quad .1 \quad :1 \\ \text{fe} \end{array} \quad \right| \right|$$

KEY C. Same with melody.

$$\left(\begin{array}{c} | \quad s \quad .m \quad :s,d^1.- \\ \text{fe} \quad \text{ta} \quad \text{fae} \end{array} \quad \left| \begin{array}{c} 1 \quad .f \quad :1,r^1.- \\ \text{fe} \quad \text{ta} \quad \text{fae} \end{array} \right| \left| \begin{array}{c} m^1,d^1.-,1:s,m.-,f \\ \text{fe} \end{array} \right| \begin{array}{c} m \quad .r \quad :d \\ \text{fe} \end{array} \quad \right| \right|$$

Study the examples on p. 25.

RELATED RHYTHMS.

BALANCE OF PARTS. — A little observation will show how necessary it is that there should be a balance or proportion between the sections and periods of a tune. Two illustrations will make this clear : —

* Curwen's *Standard Course*, p. 34.

† Pronounced ta fai.

Sec. 1. ( | 1 :1 | 1 :1 | 1 :1 | 1 :— |	Sec. 2. | 1 :1 | 1 :1 | 1 :1 | 1 :—)
Sec. 3. ( | 1 :1 | 1 :1 | 1 :1 | 1 :— |	Sec. 4. | 1 :1 | 1 :1 | 1 :— ||

This is bad, because the fourth section is out of proportion to the other three.

FIRST PERIOD.

Sec. 1. ( | 1 :1 | 1 :1 | 1 :1 | 1 :1 |	Sec. 2. | 1 :1 | 1 :1 | 1 :1 | 1 :—)
------------------------------------------	------------------------------------------

SECOND PERIOD.

Sec. 1. ( | 1 :1 | 1 :1 | 1 :1 | 1 :1 |	Sec. 2. | 1 :1 | 1 :1 | 1 :1 | 1 :— ||
------------------------------------------	----------------------------------------

This is good, because the two Sections of each Period are in proportion to each other, while the second Period, as a whole, just balances the first. Study the balance of parts in Book I., exercises 21, 43, 49, 117, and Book II., exercises 30, 31, 32, etc. See an exception in Book I., exercise 97, where the last Section is drawn out.

GENERAL RESEMBLANCE BETWEEN CORRESPONDING PARTS. — Besides being equal in point of duration, the Sections and Periods of a tune will generally be found to imitate each other very closely in their rhythmic movement. Sometimes, indeed, all of the sections are exact repetitions of the first, as in the following hymn tunes: —

KEY G.

I. a. (: d | d :t, | l, :s, | d :r | m ||	I. b. m | m :m | r :d | f :m | r ||
II. a. (: d | r :m | r :d | l, :t, | d ||	II. b. s | m :d | r :f | m :r | d ||

KEY E.

I. a. ( | d :- .d | d .d :t, .d | r :— | — :	I. b. | r :- .r | r .r :d .r | m :— | — : )
II. a. ( | m :- .m | f .m :r .d | l :— | — :	II. b. | s :- .m | s .f :l, .t | d :— | — : ||

In such tunes as these, monotony is avoided by using varied forms of melody ; but more often there is some little variety in the rhythm itself. See Book I., exercises 21, 36, and 49, where a slight variation occurs in the third section to relieve the monotony. Sometimes the rhythmic figure is repeated three times in succession, and then varied in the fourth section. See Book I., exercises 34, 43, 84, and 99.

A common rhythmic relation is where the periods answer each to each, and part to part ; although the sections within the period differ from each other. In the following illustrations, notice first how the broad divisions, or periods, answer to each other ; and then how each section agrees with its corresponding section in the other period. This close agreement furnishes a strong basis of unity for the melodic superstructure.

Study Book I., exercise 100 ; Book II., exercises 30, 31, 58, 59, and Book III., exercises 46, 54, and 59. Now find similar examples, into which more or less variation is introduced, e.g., Book III., exercises 28, and 48.

RELATION OF BROADER AND FINER RHYTHMS. — It is an interesting and useful study to observe how any rhythmic figure may be reproduced in more massive or more delicate forms. Take, for instance, this rhythm : —

(| 1 .1 :1 | 1 .1 :1 | 1 .1 :1 .1 | 1 .1 :1 ||

More broadly expressed, it would take this form : —

(| 1 :1 | 1 :— | 1 :1 | 1 :— | 1 :1 | 1 :1 | 1 :1 | 1 :— ||

Or it can be more delicately reproduced, thus : —

(| 1 ,1 .1 :1 ,1 .1 | 1 ,1 .1 ,1 :1 ,1 .1 ||

By using eighths of a pulse, the whole rhythm would occupy but two pulses. thus : — (| 11 ,1 .11 ,1 :11 ,11 .11 ,1 ||

The beauty and delicacy of the finer rhythms cannot be studied until the pupils reach a more advanced stage of rhythmic development ; but a comparison of some which lie within the limits of the time divisions already learned will give them a more intelligent idea of rhythmic forms. Let them take the following examples from Book III., — or any others which the teacher may select — and reproduce them in broader or finer rhythms.

1. Reproduce exercise 28 with a broader rhythm in four-pulse measure, thus : —

(| s₁ :— . s₁ | s₁. m :— || etc.

2. Reproduce exercise 54 with finer rhythm in two-pulse measure, thus:—

(| m . m : r . r | d : s , || etc. Do the same with exercises 57, 48, 52, and 72.

3. Reproduce exercise 30 with finer rhythm, treating each pulse as a half-pulse. Again, with still finer rhythm, treating each pulse as a quarter-pulse.

4. Reproduce exercise 34, first, in its broader relation, then as a finer rhythm; same with exercises 35 and 36.

5. Reproduce with broader rhythms, occupying four four-pulse measures, exercises 61, 62, 63, and 64.

The foregoing exercises should all be written and taa-taid.

VOICE TRAINING.

The work of the teacher will be mainly to guard against the formation of wrong habits; and the earlier this is attended to, the more natural, pleasant, and easy will be the action of the children's vocal organs in speech and song.

Before we consider the matter of tone production, it is necessary to say something about proper breathing, and this again is dependent upon correct and healthy action of the muscles. The chief factors in good breathing are the free action of the diaphragm and rib muscles.

THE DIAPHRAGM.—This is the great muscle, or network of muscles, that serves as a partition between the upper and lower vital organs. It is like a floor beneath the former, and a roof above the latter. When in a state of rest, i.e., after giving out a breath—it arches upward toward the lungs. In action—i.e., after properly inhaling a full breath—it contracts, and presses downward upon the organs beneath, which, in turn, press against the front of the body, and cause an outward movement of the abdomen. By this action of the diaphragm, the breathing capacity of the lungs is considerably increased.

THE RIB MUSCLES.—These control the action of the ribs. There are two sets of them, only one set being under the control of the will. The involuntary muscles are always drawing the ribs downward and upward, while those which are voluntary draw them upward and outward, thus enlarging the chest cavity.

Full and healthy breathing requires the combined action of the diaphragm and rib muscles. Unfortunately, the sedentary occupations of the children more or less hamper these healthy movements. Hence the formation of a short, gasping habit called “collar-bone” breathing. This is shown by a lifting of the shoulders in the act of taking breath, and is the fruitful source of debility and disease.

The following exercises, practised for a few minutes every day, will be found beneficial both to the voice, and to the general health of the children.

BREATHING GYMNASTICS.

EX. 1. — Stand erect, with arms hanging loosely at the sides. Lift up the shoulders, and at a given signal, let the arms drop with a dead weight. Repeat until the shoulders are perfectly passive.

EX. 2. — Keeping the shoulders down, stretch them back until the blade bones fit well together. Hold them in this position for two seconds, then relax, and rest for four seconds. Stretch the chest muscles in this way three times.

EX. 3. — Sit or stand. Close the mouth and draw in a short breath through the nostrils. If the shoulders and chest are quite still there will be felt a downward pressure of the diaphragm. Rest three seconds and repeat. The exercise should be done as silently as possible, without contracting the nostrils. With daily practice, the diaphragm will grow strong and flexible.

EX. 4. — Same as the last exercise, except that the breath is drawn in slowly, causing a gradual expansion at the waist.

EX. 5. — Place the hands on the lower ribs, and blow out the breath. Then slowly inhale through the nostrils and feel the upward and outward movement of the ribs. Do this three times.

EX. 6. — Open the mouth and draw in a breath through the nostrils, then blow out gently through the nearly closed lips.

EX. 7. — Draw in slowly, sometimes through the nostrils, and sometimes through the nearly closed lips. Hold the breath for two or more seconds, with a feeling of tension in the lower part of the ribs, then blow out suddenly. This may be varied by giving out the breath in a series of little explosions, with an interval between each.

EX. 8. — Hold the mouth open, and silently take in a quick breath through the nostrils; then, after a moment's pause, breathe out slowly and evenly, with the mouth shaped for the vowel *ā*.

CAUTION. — Never overcrowd the lungs with air, nor keep them too long on the stretch. The main thing to secure is muscular elasticity.

TONE PRODUCTION.

The common faults of children's voices, such as harshness, huskiness, nasality, etc., are too well known to teachers to need pointing out here. They arise largely from faulty breathing and loud singing. See what has already been said upon these subjects in the remarks on Rote Singing, pages 15-17.

The quality of their tones should be clear, soft, and full. Once again, we would impress upon the teacher's mind that there must be no straining or loud singing, especially with the young children. See that the throat is open and flexible, with the lower jaw free to move, and the eyebrows in a state of repose.

EX. 1. — KEYS F, F-SHARP, G, A-FLAT, and A.

($\begin{array}{c} \dot{d} : \\ \text{coo,} \end{array} \mid \begin{array}{c} \dot{r} : \\ \text{coo,} \end{array} \mid \begin{array}{c} \dot{m} : \\ \text{coo,} \end{array} \mid \begin{array}{c} \dot{r} : \\ \text{coo,} \end{array} \mid \begin{array}{c} \dot{d} : \\ \text{coo,} \end{array} \mid \begin{array}{c} \dot{t}_1 : \\ \text{coo,} \end{array} \mid \begin{array}{c} d : - \\ \text{coo,} \end{array} \mid - : - \parallel$

This is an exercise for securing clearness of attack. Let the mouth be kept open, and draw in a light breath through the nostrils before each tone. The tongue should lie passive and spread out so as to be in contact with the lower teeth, both in front and at the sides. At the instant of striking the tone, let the chin be drawn back with a quick, light movement, and at the same time slightly hold back the breath, so that nothing but a pure tone leaps out. This exercise should be sung at first very softly; then by degrees a little more force may be added, but the action of throat and jaw must still be easy. When this exercise is properly done a gentle pulsation like a soft drum beat will be felt at the diaphragm. Sing to each of the vowels oo, \bar{o} , ä, \bar{a} , and \bar{e} .

Ex. 2. — Same keys as before.

($\begin{array}{c} d : - \\ \text{coo,} \end{array} \mid \begin{array}{c} r : - \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} m : - \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} r : - \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} d : - \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} t_1 : - \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} d : - \\ \text{coo, etc.} \end{array} \mid - : - \parallel$

The object of this exercise is to cultivate evenly sustained tones. Take sufficient breath to feel a slight pressure under the ribs on each side of the stomach. Attack the tone as in exercise 1. but hold it steadily for two slow pulses. At first, take a small breath before each tone: then take a fuller breath at the beginning of each measure. As the breathing power becomes more developed, two measures may be sung to one breath, and again with increased muscular power, the whole exercise may be sustained with one breath. But never *exhaust* the air in the lungs. Try to keep them just a little more than easily filled, so that there may be a steady pressure from below; and when the surplus is used up, do not draw upon the capital, but take in a fresh supply. If these directions are followed, the column of tone will be felt pressing softly to the front of the mouth. Use as before the natural vowel scale oo, \bar{o} , ä, \bar{a} , and \bar{e} . Besides clear attack and steady support of tone, the teacher should aim to secure flexibility in the children's voices. For this purpose, let them sing —

Ex. 3. — Same keys as before.

($\begin{array}{c} d . r : m . r \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} d . r : m . r \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} d . r : m . r \\ \text{coo, etc.} \end{array} \mid \begin{array}{c} d . t_1 : d \\ \text{coo, etc.} \end{array} \parallel$

Sing in turn to vowels oo, \bar{o} , ä, \bar{a} , and \bar{e} .

Begin the phrase with clear attack, and then let the tones glide easily from one to the other. If the throat is allowed to remain in a natural and easy position, the larynx will be felt to move up and down as the tones rise and fall. Sing at first slowly with four

tones to each breath ; then somewhat quicker, with eight tones to each breath ; and at last more rapidly, all to one breath.

We have thus minutely described these exercises, not that the teacher shall talk much about them to the children ; but that she may carefully practise them, and be able to present a good pattern to the class. They quickly copy a teacher's defects. More gradually, but not less surely, they will also require good tone habits if the teacher understands them and patiently sets the example.

Nothing has been said here about the voice registers, partly because a written description would be likely to confuse or mislead the teacher ; but more because if the children sing softly, and according to the directions given above, they will sing in the proper registers, and all the better because unconsciously.

Apply these principles to all of the voice exercises in this course.

NOTES ON THE FIFTH STEP.

THE MINOR MODE — THE TRUE INTERVALS OF THE SCALE — CHROMATIC TONES.

Up to this point, *doh* has always been the predominant tone of the scale. Formerly, there were many modes of using the common scale, each giving special prominence to some one of the tones. But most of these modes have long passed out of use. Some traditional tunes in the *Ray* mode still survive. Here are two examples. They are often modified to suit the requirements of modern harmony; but this is the form in which they are still sung in some remote places:—

RAY is D.

Martyrs.

(:r | f :r | l :f | m :r | l :l | d' :l | t :r' | l :— | —)
 (:l | d' :s | l :f | m :r | l :d' | t :s | t :l | r :— | — ||

RAY is C.

Bangor.

ANCIENT BRITISH.

(:l | f :m | r :l | r' :d'.t | l :l | l :d'.t | l :s | l :— | — :l)
 (| r' :d' | r' :f' | r' :d'.t | l :l | r' :l.s | f :m | r :— | — ||

There are but two modes used in our modern music, — the *doh* mode and the *lah* mode. They are commonly called major and minor. Of these two, the *doh*, or major mode is the more firm and solid. The minor mode, like the tone *lah* upon which it is founded, has a drooping tendency, and generally expresses sadness or unsatisfied yearning.

In the modern minor, the *lah* mode of using the scale has been considerably modified, so as to make it resemble the intervals and habits of the major scale. Thus the clinging of *te* to *doh* in the major is imitated by *se* clinging to *lah* in the minor. See Book IV., exercises 8 and 9. In like manner, the use of *lah* in major melodies is often imitated by *bā* in minor melodies (Book IV., exercises 10 and 11); although *fah* is generally retained for purposes of harmony. See exercise 25, measure 10; exercise 29, measure 4; and exercise 31, measures 2 and 3.

Relative Minor.	
m ¹	
r ¹	
DOH ¹	d ¹
TE	t
LAH	LAH
	SE
SOH	soh
	BA
FAH	fah
ME	ME
RAY	RAY
DOH	DOH
	TE ₁
	LAH ₁

Young singers generally find it difficult to hold their parts steadily in minor music. It lacks the definite form and solid strength of the major, and seems too shadowy and unsubstantial for the mind to grasp. The best way to overcome the difficulty is to compare the minor with its relative major. (See *Relative Minor Modulator*). Let the pupil's mind rest upon the major substance, and he will then understand and enjoy its minor reflection or shadow. It may be presented in this way:—

LESSONS ON THE MINOR MODE.

The teacher asks, what is the name of the central tone around which the other tones group themselves? “*Doh.*” Listen to this phrase and give me the sol-fa names:—

(| d : m | s : m | d : s₁ | d : — || Pupils then give the names.

Now listen while I sing again.

(| d : m | s : m | d : s₁ | d : —)

(| l₁ : d | m : d | l₁ : m₁ | l₁ : — ||

How many phrases did you hear? “Two.” Were they just alike? “No.” Was the second anything like the first? (Different answers will probably be given.) Listen to the two phrases again,

and tell me if you notice any resemblance between them. (*Sings.*) “Yes, the second phrase imitates the movement of the first.” About which of the tones did the music of the first phrase gather? “*Doh.*” Yes, this is the natural governing tone. Did you notice which was the ruling tone in the second or imitation phrase? “*Lah.*” In this phrase you observe that *lah* is taking upon itself the office of *doh*, and the other tones have to group themselves accordingly. But notice that *lah* does not really become *doh*: it retains its old character, and *doh* is still heard, although in a subordinate position. When *doh* is the governing tone, the music is said to be in the *major mode*; but when *lah* takes the lead, it is called the *minor mode*.

Now listen while I sing another major phrase, followed by its corresponding minor.

(| d : r | m : s.f | m : r | d : — | l₁ : t₁ | d : m.r | d : t₁ | l₁ : — ||

Which of the two seemed the more firm and solid? “The major.” If you were to think of one as being a substance and the other a shadow, how would you describe it? “The minor phrase is like a shadow of the major phrase.” Yes, it might be written on the black-board, thus:—

$$\begin{array}{cccccccc} (| d & : r & | m & : s . f & | m & : r & | d & : - \\ \backslash & & \backslash & & \backslash & & \backslash & \\ (| l_1 & : t_1 & | d & : m . r & | d & : t_1 & | l_1 & : - \end{array} \parallel$$

I will sing some short major phrases and you may answer by singing their reflection or shadow in the relative minor.

TEACHER.	CLASS.
( | m : r | d : -	|| d : t ₁ | l ₁ : -
( | d : r | m : -	|| l ₁ : t ₁ | d : -
( | d : s | m : d	|| l ₁ : m | d : l ₁
( | d . r : m . f | s : -	|| l ₁ . t ₁ : d . r | m : -
( | s . f : m . r | d : -	|| m . r : d . t ₁ | l ₁ : -

The pupils will now be ready to sing at sight, exercises 4-7 in Book IV., to which the teacher should add others of the same degree of difficulty.

TO TEACH THE MINOR LEADING TONE *se*. — *La* through some simple phrases containing *te*, e.g., **d t₁ d || r t₁ d || dr m t₁ d** etc., — to each of which the class will *la*

the relative minor phrase. Call attention to the tone in the minor which imitates *te* in the major, and give its name. Write some examples on the black-board, e.g. :—

Don is F. *Lah is D.*

$$\begin{array}{cccccccc} (| d : t_1 | d : - | d : t_1 | d : - | d : r | m : r | d : t_1 | d : - \\ \backslash & \backslash \\ (| l_1 : se_1 | l_1 : - | l_1 : se_1 | l_1 : - | l_1 : t_1 | d : t_1 | l_1 : se_1 | l_1 : - \end{array} \parallel$$

Don is G. *Lah is E.*

$$\begin{array}{cccccccc} (| s : m | r : d | t_1 : d | r : - | m : d | t_1 : r | d : t_1 | d : - \\ \backslash & \backslash \\ (| m : d | t_1 : l_1 | se_1 : l_1 | t_1 : - | d : l_1 | se_1 : t_1 | l_1 : se_1 | l_1 : - \end{array} \parallel$$

Don is C.

Lah is A.

(| d' : t.r' | d' : s | m'.d' : r'.t | d' : — | l' : se.t' | l' : m | d'.l : t.se | l' : — ||

Sing at sight exercises 8 and 9 from Book IV., also exercises 12–15, and any of the minor rounds on page 6.

Write any form of major melody, including *te-one* and let the pupils write its relative minor.

TO INTRODUCE THE TONE *ba*. — Tell the class to write a relative minor to the following major melody : —

Don is C.

(| d' : t | l' : t | d' : r' | m' : — | d' : t | d' : s | l' : t | d' : — ||

Probably they will write *fah* as the minor relative of the major *lah* (unless they have already noticed the new tone name in the Relative Minor Modulator). Let them sing it with *fah*. They will then find that *se fah se* is awkward to sing, and not at all like *te lah te* in the major. Let them *la* through the major twice, and then *la* through its relative minor, *without thinking of the names*. When they feel how easily the new tone swings under the *se* give its name, *ba*. Now let them correct their minor melody, which should run thus : —

(| l' : se | ba : se | l' : t | d' : — | l' : se | l' : m | ba : se | l' : — ||

The attention of the pupils should now be called to the Relative Minor Modulator, and they should have practice at each lesson in singing from the parallel columns, sometimes supplying the minor to a given major, and at others, supplying the major to a given minor.

After this, they will find no difficulty in singing such exercises as 10 and 11. The minor mode phrases (pages 29–32) will furnish good practice for the pupils, besides preparing them for one of the requirements of the Intermediate Certificate.

MINOR HARMONY. — Exercise 15 is the minor counterpart of exercise 22 in Book I., and should be compared with it.

In exercise 16, call attention to the manner in which one part imitates a phrase of the other part, an octave higher or lower. The same thing may be noticed in exercise 17. The rounds on page 6 will prepare the pupils for singing the three-part harmonies on page 7.

Let exercise 23 be sung in a slow and well sustained manner, the singers listening all the while to the building up of the minor chords.

Exercises 24 and 25 illustrate the way in which the minor harmonies imitate those of the major.

Exercise 26 shows a minor modulation in a major tune ; while exercise 27 is a fine example of a major modulation in a minor tune.

MENTAL EFFECT OF MINOR MUSIC. — Notice that exercise 13, when taken slowly, has a sad and dirge-like effect ; but when taken quickly, it rather expresses a gay and rollicking sentiment.

Exercise 14 shows how minor music may be used to express bold energy. The same is true of exercise 21.

THE TRUE INTERVALS OF THE SCALE.

We have already seen that the tones of the scale are not all at equal distances from each other. But we have now to notice that besides the difference between the five larger and two smaller steps, there are differences between all of the adjacent intervals. The scale may be proximately measured thus : Let it be divided into fifty-three degrees, or "kommas." Then from *doh* to *ray* will be nine kommas ; from *ray* to *me* will be eight ; from *me* to *fah* will be five ; from *fah* to *soh*, nine ; from *soh* to *lah*, eight ; from *lah* to *te*, nine ; and from *te* to *one-doh*, five kommas. The intervals of nine kommas we call *greater steps* ; those of eight kommas are called *smaller steps*, and those of five

kommas, *little steps*. * Thus it will be seen that the scale consists of three greater steps, two smaller steps, and two little steps. (See the Table of Intervals.)

HOW TO TEACH THE SCALE-INTERVALS. — At first, very little should be said about the intervals between the different tones. The pupil's whole attention should be directed to the *character* of the tones, and they should be taught to listen to their mental effect in relation to each other. But in the Third Step Modulator, the eye takes in the smaller intervals between *me*—*fah* and *te*—*one-doh*. Then in the Fourth Step, when the subject of Transition is taught, the attention has to be called more definitely to the difference between the large and little steps.

Now they should be led on to observe all of the intervals as given above.

The teacher will do well to adopt the plan of Mr. Evans, Inspector of the London schools, viz., to take three strips of card of different colors, and of suitable length, to represent the greater, smaller, and little steps. From a given line on the blackboard,

* Whole numbers are given above, because they are easier to remember. A more exact proportion would be, — for the greater steps, nine and nearly one-half parts ; for the smaller steps, eight and a little more than one-half parts, and for the little steps, five and one-fifth parts.

TABLE OF INTERVALS	
5	d'
	Little.
9	te
	Greater.
8	lah
	Smaller.
9	soh
	Greater.
5	fah
	Little.
8	me
	Smaller.
9	ray
	Greater.
5	doh

CHROMATIC TONES.

It has been shown in the Fourth Step that a transition to the right-hand key introduces a sharp tone — the new *te* which is written as *fe* when the transition is not of an extended character; and that transition in the other direction brings in a flat tone — the new *fah* — which is often written as *ta*. But these tones do not always indicate a change of key. They are occasionally used to give a peculiar effect or coloring to the music, *e.g.* : —

(| m : f : fe | s : l : t | d' : t : ta | l : — : — | r : m : f | s : fe : s | f : m : f | m : — : — |)

They may even emphasize the key, by threatening for a moment to leave it, only to fall back upon the established order of things. “ When, after the occurrence of a tone ‘ altered ’ by flat or sharp, the original key is instantly re-asserted by its principal tones in melody, or its principal chords in harmony, the ear feels that the altered tone did not change the key. It had, however, its own peculiar momentary flashing effect, and this

Chromatic Scale.

	d'
	t
ta	le
	l
la	se
	s
sa	fe
	f
ma	re
	r
ra	de
	d

is called Chromatic.” * The term *chromatic* is probably derived from the custom of the Greeks to use a colored string on their lyre for a sharpened or flattened tone. The word is now used figuratively to express the peculiar emotional character of the music in which such tones are used.

There is a “ sharp chromatic ” tone above each tone of the diatonic scale, except *me* and *te*; and a “ flat chromatic ” below each tone, except *doh* and *fah*. † The sharp chromatic takes for its name the consonant of the tone-name below it, to which is added the vowel ē thus :— *doh de*, *ray re*, etc. The flat chromatic takes the consonant of the tone-name above, to which is added the vowel â, thus *te tâ*, *lah lâ*, etc.

Each sharp chromatic tone is a little step (five kommas) below the tone to which it naturally gravitates. It thus bears a resemblance to *te* in the major, or to *se* in the minor. The Extended Modulator (page 8) shows that *fe soh* is related to *te one-doh* of the first sharp remove; *re me* reminds us strongly of *se-one lah-one* in the first sharp key, while *de ray* turns our thoughts to *se-one lah-one* in the first flat key. The tone *le* is not often used, and its relations are more distant. It is like *se* of the second sharp remove, or like *te* of the fifth sharp remove.

The flat chromatic tone is always a little step above the tone to which it gravitates, and consequently, reminds us of a more or less distant *fah*

* Curwen’s Musical Theory, page 344.

† Sharp chromatics above *me* and *te*, and flat chromatics below *doh* and *fah* are on very rare occasions met with; but they need not be taken into account here.

moving to *me*. Thus *ta lah* is related to *fah me* of the first flat remove; *ma ray* is related to *fah me* of the second flat key, *la soh* to *fah me* of the third flat key, and *ra doh* — seldom met with — to *fah me* of the fourth flat key. *Sa fah* is hardly ever used. Its relation is the distant *fah me*, five removes to the left.

EXERCISES IN CHROMATIC PROGRESSION. — The easiest position of the sharp chromatic tones is when they wave under the other tones, thus: —

(| d :t₁ :d | r :de :r | m :re :m | f :m :f)
 (| s :fe :s | l :se :l | t :le :t | d' :— :— ||

or like this: —

(| d .m :r .de | r .f :m .re | m .s :f .m | f .l :s .fe)
 (| s .t :l .se | l .d' :t .le | t .r' :d' .t | d' :— :— ||

The flat chromatic tones are easiest to sing when they wave over their principal tones, thus: —

(| d' :t :l | ta :l :s | la :s :fe | s :— :—)
 (| f :m :r | ma :r :d | ra :d :t₁ | d :— :— ||

It is more difficult to move chromatically in a direct line up or down the scale, as there is a great tendency to take the full step to the next diatonic tone, instead of carefully observing the chromatic limit. Thus *doh de ray* is apt to be sung like *doh ray ray*, etc.

To correct this fault, give an exercise like the following: —

(| d :— | r :— | d :de | r :— | r :— | m :— | r :re | m :— | f :— | s :—)
 (| f :fe | s :— | s :— | l :— | s :se | l :— | l :— | t :— | l :le | t :—)
 (| t :— | l :— | t :ta | l :— | l :— | s :— | l :la | s :— | s :— | f :—)
 (| s :fe | f :— | m :— | r :— | m :ma | r :— | r :— | d :— | r :ra | d :— ||

* This is the used chromatic descent.

After this, they may take the chromatic intervals without preparation, only pausing on the diatonic tones to get their bearings, thus: —

(| d :de | r :— | r :re | m :— | f :fe | s :— | s :se | l :— | l :le | t :—)

(| t :ta | l :— | l :la | s :— | s :fe | f :— | m :ma | r :— | r :ra | d :— |

When they have acquired certainty in taking the separate chromatic intervals, they may attempt the chromatic scale. Let it be done at first very slowly, listening to, and testing every tone: —

(| d .de : r .re | m .f : fe .s | se .l : le .t | d' :—)

(| d' .t : ta .l | la .s : fe .f | m .ma : r .ra | d :— ||

CHROMATIC EFFECTS. — The sharp chromatic tones often give an air of softness and refinement to the melody. Listen to the following phrase, first without, then with the chromatic tones: —

Chromatically altered.

(| m :r :m | s :f :s | m :r :d | r :— :— || m :re :m | s :fe :s | m :r :de | r :— :— ||

Introduce chromatic alterations into exercises 40, 51, and 65 of Book II.

Chromatic tones running together in thirds or sixths generally express gentleness or tenderness, *e.g.*: —

KEY C.

(| m :f | l :s | fe :s | d' :t | r :de | r :m | f :l | s :—)
 (| d :r | f :m | re :m | m :r | t₁ :le₁ | t₁ :d | r :re | m :—)

(| f :m | f :fe | s :d' | t :l | s :fe | f :m | r :s | m :— ||
 (| r :de | r :re | m :m | s :f | m :re | r :d | d :t₁ | d :— ||

See also exercises on page 27 of Book III.

The flat chromatic tones are not nearly as much used as the others. They seem naturally fitted to express mournfulness or despondency, *e.g.*: —

(| m :re.m | f :m | r :de.r | ma :r | s :fe | la :s | fe :s | m :— ||

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