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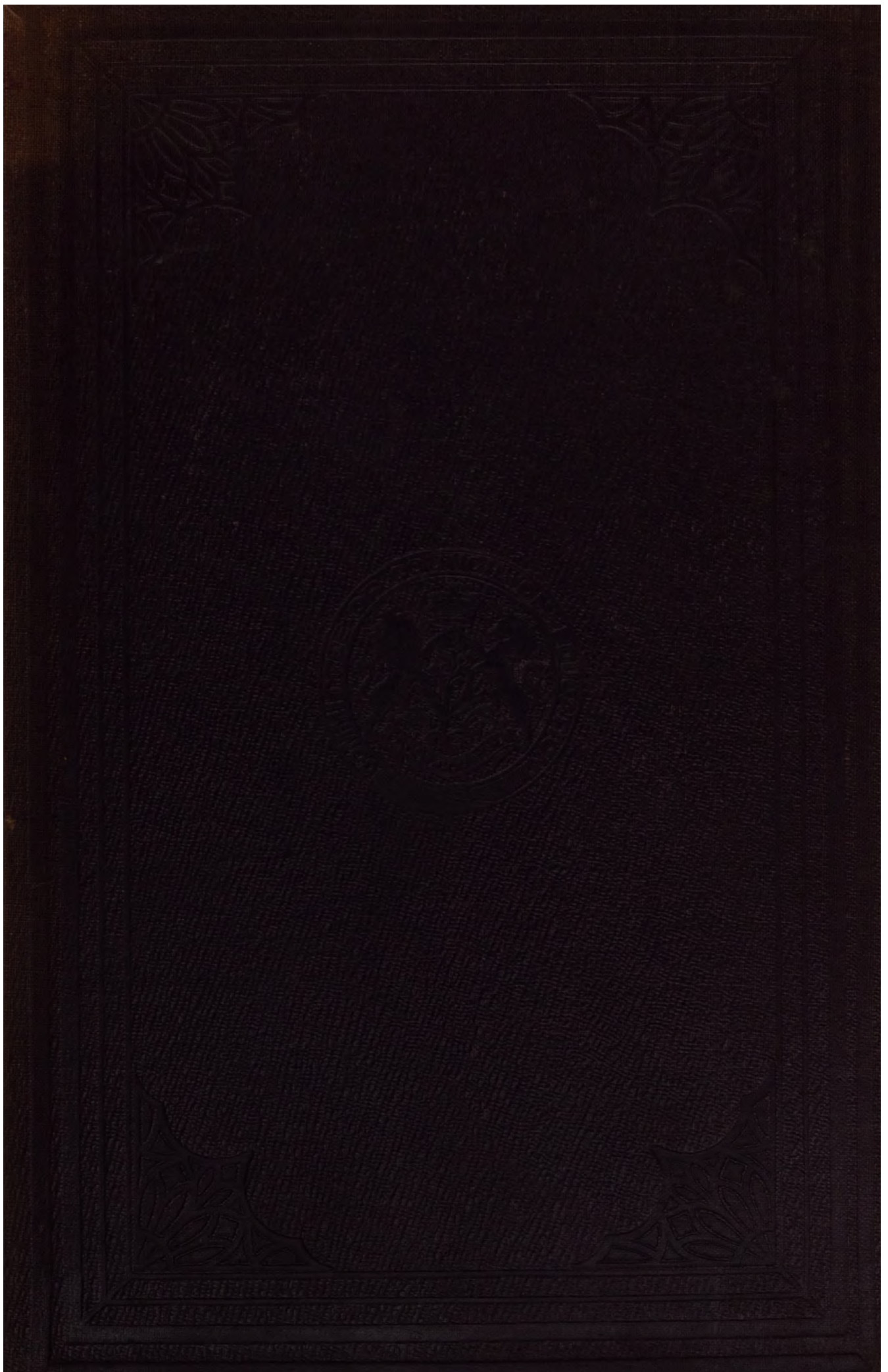
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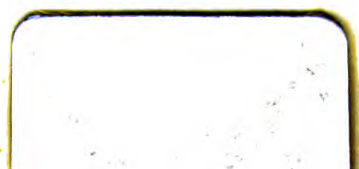


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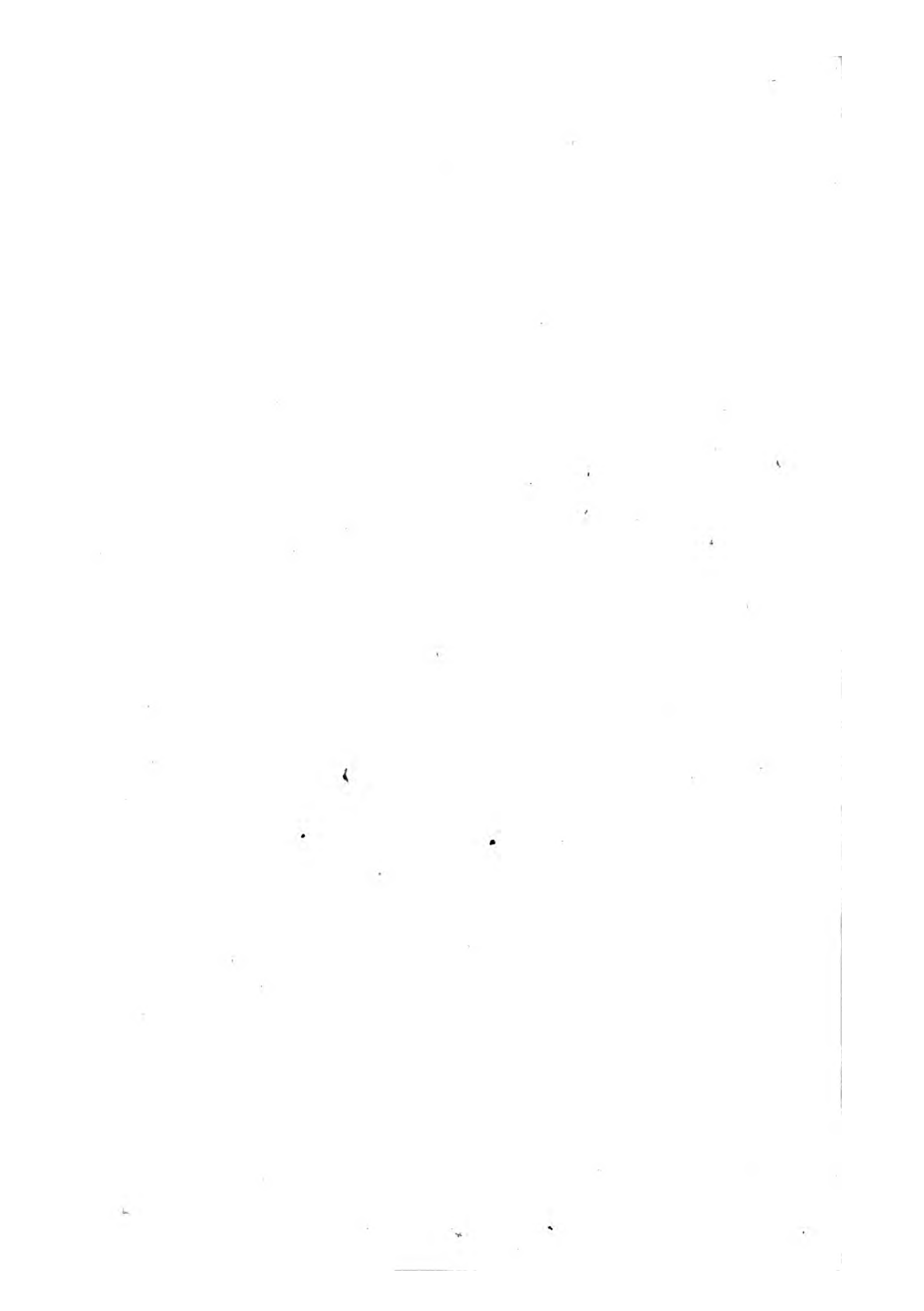




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BY AUTHORITY OF THE COMMITTEE OF
COUNCIL ON EDUCATION.



WILHEM'S
METHOD OF TEACHING SINGING,

Adapted to English Use,

UNDER THE SUPERINTENDENCE OF THE COMMITTEE OF
COUNCIL ON EDUCATION,

BY JOHN HULLAH.



REVISED AND RECONSTRUCTED IN
1849.

PART THE FIRST.

LONDON:
JOHN W. PARKER AND SON, WEST STRAND.
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EXTRACTS FROM A PREFATORY MINUTE

OF THE

COMMITTEE OF COUNCIL ON EDUCATION.

THE information derived from the Inspectors of Schools and from various other sources had made the Committee of Council acquainted with the fact, that vocal music has been successfully cultivated in comparatively few of the elementary schools of Great Britain. In the Sunday schools of great towns the children have commonly been taught to sing, in an imperfect manner, certain of the psalm and hymn tunes used in divine worship. These tunes are learned, only by imitation, from persons of little or no musical skill, and are therefore generally sung incorrectly and without taste. Thus the children acquire no power of further self-instruction, and little or no desire to know more of music. Notwithstanding these obvious imperfections, the children and young men and women employed in the manufactories of large towns commonly sing, during the hours of labour, the psalms and hymns they had learned in the Sunday schools.

In the infant schools singing forms one of the chief features of the instruction and discipline. It is, however, to be regretted that airs have frequently been selected for infant schools altogether unsuitable to very young children. The words commonly sung are rather foolish than simple, and fantastic than sprightly. The infant school has therefore done little or nothing for the improvement of the taste, or for the general diffusion of skill in vocal music in this country.

Though vocal music has hitherto been comparatively neglected in the elementary schools of England, there is sufficient evidence that the natural genius of the people would reward a careful cultivation. In the northern counties of England choral singing has long formed the chief rational amusement of the manufacturing population. The weavers of Lancashire and Yorkshire have been famed for their acquaintance with the great works of Handel and Haydn, with the part-music of the old English school, and those admirable old English songs, the music of which it is desirable to restore to common use.

The manufacturing population of Norfolk, in like manner, has shown taste in the cultivation of vocal music, and has rendered service in the production of the oratorios sung at the festivals for which Norwich has been celebrated. Similar evidences of the native genius of the people are scattered over different parts of England. Among the lower portion of the middle classes, the formation and rapid success of choral and harmonic societies is one of the most pleasing characteristics of the recent improvement of the class of apprentices, foremen, and attendants in shops, who

a century ago were (especially in the metropolis) privileged outlaws in society.

The chief reasons why singing has not been cultivated to a greater extent among the lower orders in Great Britain, consist in the too general neglect of elementary education, and in the fact, that vocal music has not been reckoned among the necessary subjects of the education of the poorer classes in this country.

Vocal music, as a means of expression, is by no means an unimportant element in civilization. One of the chief characteristics of public worship ought to be the extent to which *the congregation* unite in those solemn psalms of prayer and praise which, particularly in the Lutheran churches of Germany and Holland, appear the utterance of one harmonious voice. One of the chief means of diffusing through the people national sentiments is afforded by songs which embody and express the hopes of industry and the comforts and contentment of household life; and which preserve for the peasant the traditions of his country's triumphs, and inspire him with confidence in her greatness and strength.

A nation without innocent amusements is commonly demoralized. Amusements which wean the people from vicious indulgences are in themselves a great advantage: they contribute indirectly to the increase of domestic comfort, and promote the contentment of the artisan. Next in importance are those which, like the athletic games, tend to develop the national strength and energy; but the most important are such as diffuse sentiments by which the honour and prosperity of the country may be promoted. The national legends, frequently embodied in songs, are the peasant's chief source of that national feeling which other ranks derive from a more extensive acquaintance with history. The songs of any people may be regarded as important means of forming an industrious, brave, loyal, and religious working class.

Every schoolmaster of a rural parish ought to instruct the children in vocal music, and to be capable of conducting a singing class among the young men and women. The instruction thus communicated would enable him, with such encouragement as he might receive from the clergyman, to form a respectable vocal choir for the village church. This, in itself, would tend to increase the attendance on divine worship among the uneducated, and would spread an interest in the services of religion, which might prove the first step to more important benefits. A relish for such pursuits would in itself be an advance in civilization, as it would doubtless prove in time the means of weaning the population from degrading pleasures, and would associate their amusements with their duties.

Among the impediments to the introduction of a more general cultivation of vocal music among the lower orders in Great Britain has been the want of a method of instruction, facilitating the teaching of vocal music in elementary schools. As a preliminary to the preparation of such a method, their Lordships had directed their secretary to collect or procure, from various parts of Europe, where vocal music has been cultivated in elementary schools, the books in most general use in normal schools, and

in the schools of the *communes*, and of the towns. The manuals of vocal music were accordingly collected in Switzerland, Holland, the German States, Prussia, Austria, and France. These works were carefully examined, in order that their characteristic differences might be ascertained, as well as the general tendency of the methods adopted in these countries.

The chief common characteristic of these works is, that they are generally framed in the synthetic order, and proceed from the simplest elements, with more or less skill, to those which are more difficult and complex. The synthetic method appeared to be developed with the greatest skill and care in the work published by M. Wilhem, under the sanction of the Minister of Public Instruction in Paris.

The accounts which their Lordships received of the success of this method in Paris induced them to direct their secretary to procure for them the assistance of Mr. Hullah, who was known to have given much attention to the subject, and to have been already engaged in making trials of the method. They were directed to proceed to Paris to examine in detail the expedients resorted to in the practical application of this method to elementary schools, and also to communicate with the Minister of Public Instruction, and with M. Wilhem, previously to the preparation of this method for the use of elementary schools in England.

The Committee of Council confided to Mr. Hullah, in communication with their secretary, the duty of adapting the method to the state of instruction in the elementary schools of England, and of introducing such improvements as might be suggested by his own taste and skill.

* * * * *

The outlines of the organization of schools, according to the *mixed method* and the method of *simultaneous* instruction, were very briefly delineated in the Minute explanatory of the plans of school-houses, presented to both Houses of Parliament in the last session. A school organised on this method is divided into larger classes than the drafts of schools of mutual instruction, each of which classes is so arranged as to enable the children to receive instruction collectively. Their instruction is not confided to a monitor, but to a pupil teacher, or to an assistant teacher. A class of forty children may, by this method, readily receive instruction collectively of the pupil teacher or assistant teacher, if he be fitted by sufficient previous training to communicate it. A school of 160 children, instead of being divided into twenty drafts, each containing eight children, confided to the instruction of a monitor, would be divided into four classes of forty children, each instructed by a pupil teacher, or by an assistant teacher.

* * * * *

The apparatus necessary to convey instruction in vocal music to a class of forty children on the mixed method is, first, a copy of the lessons in royal octavo; secondly, a large black board, ruled with large staves, and supported by an easel; thirdly, a second large black board and easel, for the reception of such figures as may be required to illustrate the lesson. It is desirable that the whole of the music contained in the lessons should be printed on large sheets of paper, or on cloth, of such a size as to render

them easily discernible by the whole class without effort or change of posture.* Such sheets would render the black board unnecessary. The pupil teacher or assistant teacher should be perfectly familiar with the subjects of the lesson which he has to deliver, and should communicate the whole substance of the lesson exactly in the order in which it appears in the Manual ; but it is by no means necessary that he should be restricted to the use of the same formula of words, as in the case of the monitor, but, on the contrary, the instruction would probably be more graceful and more impressive if he had skill to employ other equally appropriate words.

* * * * *

The publication of the tablets, and of the octavo edition of the Course of Instruction, has been delayed, because it has been deemed expedient that the measures adopted for the instruction of a large body of the teachers of elementary schools in London should have attained a certain degree of success before this work was placed in the hands of the public. The Committee of Council were disposed to sanction and promote the success of the Singing School for Schoolmasters, recently opened in Exeter Hall, because they were of opinion, that without the aid of such means for communicating this method to the masters of elementary schools, the work itself would be of little value to persons who had received little or no musical instruction. Such a publication cannot supply the want of a knowledge of music in the master, neither can it generally enable any one to attain sufficient knowledge of elementary music to fit him for conducting the instruction of an elementary school in singing, unless he have considerable previous knowledge, or unless he be instructed by a proficient in the art. The value of the course of lessons in singing to the master of an elementary school, who is not acquainted with music, arises from the fact, that it renders the knowledge, not only more easily attainable by himself, but enables him to communicate his own knowledge more simply and systematically than he otherwise could by his own unassisted efforts. The master of an elementary school, previously well acquainted with vocal music, will not fail to recognise the advantage he will derive from this Course of Instruction, and from the Manual in rendering his lessons at the same time more simple and more comprehensive, and in clearing for him a path, by which he may lead his pupils imperceptibly from what is easiest of performance in the art to that which is most difficult, and from what is simplest in the theory to what is less obvious.

In order to facilitate the adoption of this method in the elementary schools of the metropolis, the Committee of Council were pleased to approve a proposal made to them by Mr. Hullah, that a Singing School for Schoolmasters should be opened in Exeter Hall under their sanction, and the secretary received directions to afford his assistance in securing for this school such patronage and support as might appear likely to promote its success.

* Such sheets are now published.

CONTENTS OF PART THE FIRST.

CHAPTER		PAGE	SHEET
I.	The Diatonic Scale—Tones and Semitones	1	... 1
II.	The Names of Sounds	3	... 2
III.	The Shapes of Notes and Rests	4	... 2
IV.	The Places of Notes—Staves—Voices—Clefs	5	... 3
V.	The Places of Notes on the Treble Stave	7	... 3
VI.	Beats—Crotchets, Minims, and Semibreves	9	... 4
VII.	Bars—Accent—Common Time	11	... 4
VIII.	Reading in Time—Notes and Rests	12	... 4, 5
IX.	Reading in Time, <i>continued</i> —Dotted Notes	14	... 5
X.	The Scale—Tetrachords—The Triad	15	... 6
XI.	Intervals	17	... 6
XII.	Unisons and Seconds	18	... 9, 10, 11
XIII.	Words which relate to Pace, Style, and Intensity— Minims and Seconds, <i>continued</i>	23	... 6, 12
XIV.	Thirds	26	... 13, 14
XV.	Time Table—Quavers—Thirds, <i>continued</i>	29	... 7, 15, 16
XVI.	Fourths—Perfect and Pluperfect	32	... 17, 18
XVII.	Quavers—Fourths, <i>continued</i>	35	... 19, 20
XVIII.	Fifths—Perfect and Imperfect	37	... 21, 22
XIX.	Dotted Crotchets—Fifths, <i>continued</i>	40	... 23, 24
XX.	Fifths <i>continued</i> —Exercises in Two Parts	42	... 25, 26
XXI.	Sixths	44	... 27, 28
XXII.	The Tie or Bind	51	... 29, 30
XXIII.	Sevenths	54	... 31, 32
XXIV.	Tied Notes—Sevenths, <i>continued</i>	59	... 33, 34
XXV.	Octaves	61	... 35, 36
XXVI.	Quaver Rests—Octaves, <i>continued</i>	66	... 37, 39
XXVII.	Recapitulatory Exercises	69	... 39, 40

DIRECTIONS FOR THE TEACHER.

In this *Manual* three kinds of type are used.

The *numbered* paragraphs in *large* type contain the substance of the information to be communicated in each lesson. The paragraphs in *smaller* type contain supplementary matter in illustration of that in the large type, and directions to the *Class*. The paragraphs in *Italics* consist entirely of directions to the *Teacher*.

Every piece of music in the following pages should be *read in time* before being solfaed; and, if there be words to it, should be *solfaed* before being sung.—*See directions (p. 24) preceding No. 13.*

Before solfaing a piece, the *scale* in which it is set should be formed, with the *manual signs* of tone and semitone (*See Chap. I.*): the notes of the *triad* also should be named, touched on the fingers and solfaed,—first in succession, and then in combination. (*See Chap. X.*)

In the earlier lessons it is not necessary, nor perhaps desirable, to classify the voices of the Pupils; but not later than at Chap. XVIII., they should be divided,—a Class of Women and Children into *sopranos* and *contraltos*, a Class of Men into *tenors* and *basses*.

Where the notes of a piece of music rise above or fall below the compass of voice of any of the Pupils, they should be instructed to *cease singing* during such passages, but *beat*. In some of the exercises the notes to be omitted are printed in smaller type. (*See No. 84, &c.*)

A portion of every lesson should be devoted to the exercise of the Class in naming sounds which the *Teacher* should vocalize on the vowel *A*, (pronounced as in Italian.) A similar kind of exercise may be given on *time*; the *Teacher* reciting a bar or two, (beating the time,) and the Pupils afterwards naming the notes (whether semibreves, quavers, &c.)

Exercises on intervals (*similar to those in Chaps. XII. & XIV.*) should frequently be touched on the hand by the *Teacher*, and solfaed by the Pupils; he should also occasionally *dictate* bars to be *recited* by the Pupils. (*See Examination on Chap. XV.*)

A judicious introduction of such extemporaneous exercises, with frequent examinations on the most important theoretical points, (the construction of scales, the order of sharps or flats, &c.) will at once add to the interest of the course, and tend to the solid advancement of the Pupils.

The whole of the “Exercises and Figures” in the *Manual* are printed in separate Books, for the use of Pupils only; and also in bold characters, on “Large Sheets,” three feet six inches long.

The “Figures only” are printed on eighteen “Large Sheets,” and can be had separately: those of Part the First being contained in Sheets 1 to 8; those of Part the Second, in Sheets 41 to 50.

METHOD OF TEACHING SINGING.

PART THE FIRST.

CHAPTER I.

The Diatonic Scale. Tones and Semitones.

Prepare Large Sheet 1.

1. EIGHT or more different sounds, following one another in a certain order, form a *scale*.

Fig. 1 represents a scale of eight different sounds: the lowest line (1) standing for the 1st or lowest sound; the next above, for the 2nd, &c.; and the highest for the 8th sound, or *octave*.

The teacher will sing (rather slowly) the scale of Do, to the numbers 1, 2, &c., touching each line on singing its corresponding sound, and pausing on the octave to show how it concludes or completes the scale.

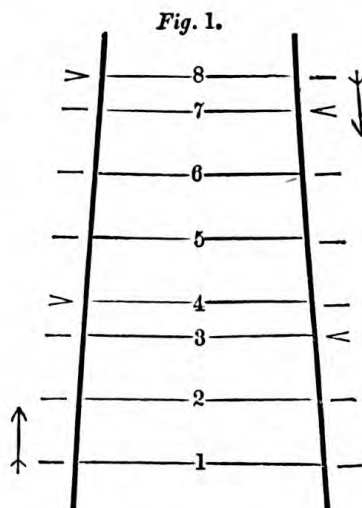
The lines 3 and 4, and the lines 7 and 8 (of *fig. 1*), are nearer together than any other two lines. So also the *sounds* represented by those lines are nearer together than any other two sounds; that is, they are *less unlike one another*, and the voice can glide from the one to the other more easily.

The teacher will sing the scale again; blending 3 and 4, and 7 and 8.

That the sounds 3 and 4, and the sounds 7 and 8, are "nearer together" than any other two sounds of the scale, is best shown in the fact that between 1 and 2, or 2 and 3, or 4 and 5, or 5 and 6, or 6 and 7, an *intermediate sound* may be placed; whereas, neither between 3 and 4, nor between 7 and 8, can this be done.

The teacher will sing Fa and Sol, introducing Fa \sharp between them, and pointing out the position it would occupy (between 4 and 5) if marked on the figure.

2. Of the *ascending* series (1, 2, 3, &c.) of sounds which form a scale, every sound is said to be higher or more *acute* than the one sung before it; of the *descending* series (8, 7, 6, &c.), lower or more *grave*. The



difference in *acuteness* and *gravity* between two sounds is called an *interval*.

As the lines of fig. 1 represent *sounds*, so do the *distances between* the lines represent *intervals*. The intervals between 1 and 2, between 2 and 3, between 4 and 5, between 5 and 6, and between 6 and 7, are *greater* intervals than those between 3 and 4, and between 7 and 8. (See fig. 1.)

3. The greater intervals of the scale are called *tones*, and the smaller intervals *semitones*, or *half-tones*.

The word "tone" thus used, must not be confounded with the same word applied to the *quality* of a voice or instrument; as in saying "a trumpet produces a fine tone." A *tone* must be understood to mean, not a *sound*, but an *interval* between two different sounds. A musical passage will always consist of one more sound than interval; as in the scale, where we find *eight* sounds, but only *seven* intervals. (See fig. 1.)

4. A scale of eight sounds separated by five tones and two semitones, is called a *diatonic* scale—i. e., a scale, in singing which, we pass (chiefly) *through tones*.

The scale represented by fig. 1 is a diatonic scale; *five* out of its seven intervals are tones.

5. The five tones and two semitones of a diatonic scale may succeed each other in various different ways or *modes*. The *modes* used by modern musicians are *two* only, the *major* and the *minor* modes.

The scale represented by fig. 1 is in the *major* mode; because the 3rd sound is a tone above the 2nd, and therefore at a *greater* (major) distance from the 1st, than it would be did the *semitone* fall between the 2nd and 3rd sounds.

The teacher will point out the place in fig. 1, which 3 would occupy in the minor mode.

6. In a *major scale*, or diatonic scale in the major mode, there is between the 1st and 2nd sounds, a tone; between the 2nd and 3rd, a tone; between the 3rd and 4th, a *semitone*; between the 4th and 5th, a tone; between the 5th and 6th, a tone; between the 6th and 7th, a tone; and between the 7th and 8th, a *semitone*.

The order in which these intervals succeed each other will be impressed on the memory by reciting and afterwards *singing* the numbers 1, 2, &c., ascending and descending, with *manual signs* of the tone and semitone.

The teacher will first recite, and then sing, the numbers 1, 2, &c., raising his right hand, open, on the second sound of each tone, and closed on the second sound of each semitone, the pupils imitating him: see fig. 1, where the open hand is indicated by —, the closed hand by >. It is obvious that to indicate the second of two sounds a semitone apart, the hand must be closed on different sounds in ascending and descending; e. g., on 4 and on 8, in ascending; on 7 and on 3, in descending.

EXAMINATION ON CHAPTER I.

1. Of how many sounds must a scale consist? What do the lines of fig. 1 represent? 2. Which is the most acute sound of fig. 1? Which the most grave? What do the distances between the lines of fig. 1 represent? Define an interval. 3. How many intervals does a diatonic scale contain? Are they all of the same size? How are the greater intervals in a diatonic scale called? how the smaller? What is meant by *semi*? Does the word *tone* mean a sound? 4. What is a diatonic scale? 5. When is a diatonic scale said to be in the major mode? How many tones does a diatonic scale contain? how many semitones? 6. In a diatonic scale (in the major mode) what interval separates the 1st and 2nd sound?—the 3rd and 4th?—the 7th and 8th, &c.? How many tones and semitones are included between the 1st and 4th sound?—between the 3rd and 5th? &c.

CHAPTER II.

The Names of Sounds.

Prepare Large Sheet 2.

7. Every musical sound bears a name. The names of the first seven sounds in the *natural* scale (already sung) are as follows:—

Fig. 2.	1	2	3	4	5	6	7
	<i>Do</i>	<i>Re</i>	<i>Mi</i>	<i>Fa</i>	<i>Sol</i>	<i>La</i>	<i>Si</i>

The letters C D E F G A B also designate these sounds, and it may be useful eventually to become familiar with them. The syllables *Do*, *Re*, &c. (common on the Continent) are used exclusively throughout this method.

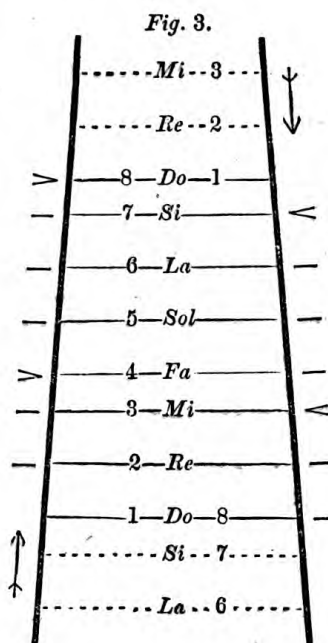
The pupils will repeat the syllables Do, Re, &c., as above.

8. The 8th sound of the natural scale is called like the 1st, *Do*; for all sounds bear the same names as their octaves.

The pupils will repeat the names of all the sounds of the scale in their proper order.

The eight lines most strongly marked in fig. 3, are separated by the same intervals as those of fig. 1; they also represent a major scale. The *Do*, which is the highest or 8th sound of this particular series, is likewise the lowest or 1st sound of another, the 2nd, 3rd, and following sounds of which will be the *octaves* of the 2nd, 3rd, and following sounds of this, and will consequently bear the same names. (See fig. 3.) In like manner, the lowest or 1st sound of this (original) series, is also the highest or 8th sound of another, the 7th, 6th, and following sounds of which will be the octaves of the 7th, 6th, and following sounds of this, and will therefore bear the same names. (See fig. 3.) Thus by using over and over again the syllables *Do*, *Re*, *Mi*, &c., we find a name for every sound, whatever may be its acuteness or gravity.

The pupils will read, and afterwards sing, the scale of Do, calling each sound by its name, and making always the manual signs of the tone and semitone; i. e., raising the hand open on naming the second sound of a tone, and closed on the second sound of a semitone. (See — and > in fig. 3.)



EXAMINATION ON CHAPTER II.

7. Repeat the seven syllables after which notes are named. How is the 3rd sound called?—how the 7th, &c. 8. Give the rule for naming the 8th sound *Do*. Are any other names than *Do*, *Re*, &c., ever applied to musical sounds? What interval separates *Re* and *Mi*?—*Si* and *Do*?—*Sol* and *Fa*? &c.

CHAPTER III.

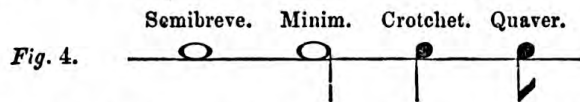
The Shapes of Notes and Rests.

Prepare Large Sheet 2.

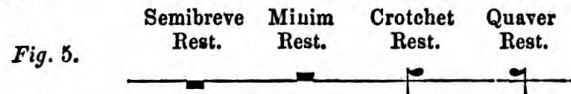
9. Musical sounds are represented by characters called *notes*. Notes are shaped in various different ways.

10. By the *shape* of a note we know the *length* of the sound it represents, in proportion to other sounds in the same passage with it.

11. There are, or have been at some time, no less than *ten* different forms of notes in use. Of these the following four are the most common.



12. Besides these characters, which indicate the duration of *sound*, there are others which indicate the duration of *silence*. Such characters are called *rests*.



13. We *cease singing*, on meeting with a *rest*, for as long a time as we *sing* on meeting with the *note* whose name it bears.

14. These notes and rests all differ from one another in appearance.

The *semibreve* is a *round open* note.

The *minim* " " " *with a stem*.

The *crotchet* is a *black* note with a stem.

The *quaver* " " " " and a *hook*. (See fig. 4.)

The *semibreve rest* is a short thick stroke hanging *from* a line.

The *minim rest* " " " resting *on* "

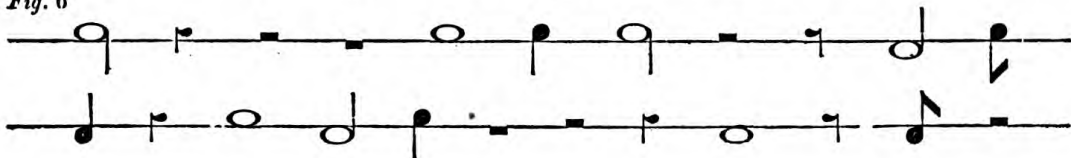
The *crotchet rest* is formed like a hatchet, with the hook turned to the *right*.

The *quaver rest* " " " " " " " " *left*. (See fig. 5.)

15. The *stems* of *notes* may be turned up or down, but the stems of *rests* are always turned *down*. (See fig. 6.)

The teacher will point to any note or rest in fig. 6, and ask its name.

Fig. 6



EXAMINATION ON CHAPTER III.

9. How are musical sounds represented? 10. What do we learn from the *shape* of a note? 11. Name the four forms of notes now in most common use. 12. What is the use of a rest? 13. Describe a minim—a quaver—a crotchet rest, &c. Name the two rests which are alike in form. How do we distinguish them? 14. May the stems of notes be turned up or down? May the stems of rests?

CHAPTER IV.

The Places of Notes. Staves. Voices. Clefs.

Prepare Large Sheet 3



16. As the *length* of a sound is known by the *shape* of its note, so is the *pitch* (acuteness or gravity) of a sound known by the *place* of its note, on or between certain parallel lines, called a *stave*. [See fig. 7.]

17. The notes which represent the sounds of the natural scale occupy the lines, and the spaces between the lines of a stave, alternately. When *Sol* stands on a *line*, *La* stands on the *space* between it and the next line above, *Si* on the next line above; and so on. [See fig. 7.]

18. Voices are of two kinds; the voices of *women and children*, and the voices of *men*. The former are *higher in pitch*, or more acute, than the latter. The number of (natural) sounds practicable by these two kinds of voice, is about *twenty-two*.


19. To represent all these (twenty-two) sounds of the human voice by notes placed alternately on lines and spaces, requires a stave of *eleven* lines.


Fig. 7 is a stave of *eleven* lines; and upon it is represented a series of sounds, extending from the lowest usually sung by men, to the highest usually sung by women; a *compass* of *three octaves*.


20. By the *compass* of a voice, is meant the number of sounds it can produce. The compass of each kind of voice is in number, and even names of sounds, nearly the same; but the voices of men are in pitch *an octave lower* than those of women and children; and *vice versâ*. [See fig. 7.]

On the 4th, 6th, and 8th lines of fig. 7 are placed *clefs* (or keys.)

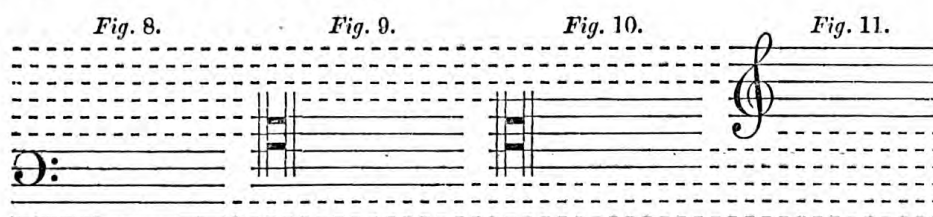
21. A *clef* is a character which represents a certain sound, and gives the name of that sound to every note on the same line with it. There are three clefs;

 which stands for *Do*, the 1st sound of the scale as sung by women and children,—and the 8th as sung by men. [See figs. 9 and 10.]

 which stands for *Sol*, the 5th sound of the scale as sung by women and children: [See fig. 11] and

 which stands for *Fa*, the 4th sound of the scale as sung by men. [See fig. 8.]

22. An average *individual voice* does not consist of more than *twelve* sounds. The staff is therefore limited to *five* lines; one or other of the three clefs being retained, to show *what particular set of five lines* is selected from the eleven, for present use.



For example: to write for the *lowest* kind of man's voice (the *bass*), we take the *lowest* five lines of fig. 7; and we know them to be such, because the *fa* clef is retained in its original position, on the 4th line from the bottom. (Compare figs. 7 and 8.)

And to write for the *highest* kind of woman's voice (the *soprano* or *treble*), we take the *highest* five lines; which we know to be such, because the *Sol* clef at the beginning shows that the line on which it stands is the 4th from the top of the great staff. (Compare figs. 7 and 11.)

So, for the *lower* voices of women (*contralto*), or the *higher* voices of men (*tenor*), we take five lines from the *inner* part of the staff, showing which they are by the *Do* clef, which always stands on the *middle* line of the great staff. (Compare figs. 7, 9, and 10.)

In like manner *any* set of five following lines may be drawn from fig. 7. One staff, however, the *treble*, is in much more common use than any other; and to it our attention will be exclusively directed for the present.

With a class of women or children the teacher may pass on at once to the next chapter; but with a class of men the following explanation is necessary.

It has been shown that the voices of men are, in their whole compass, *an octave lower* than those of women, and that different staves are necessary *properly* to represent the sounds of which they consist. Notwithstanding this, music intended to be sung by tenor, and even by bass voices, is often written on the treble staff; and moreover, not only is much *vocal* music thus (incorrectly) written, but the treble staff is used for the pianoforte, harp, guitar, violin, flute, flageolet, oboe, clarionet, trumpet, horn, bugle, and even sometimes the violoncello. So that a person unacquainted with the treble staff could scarcely be said to understand even the alphabet of music. For these reasons, the treble staff should always be studied first; but it must be remembered once for all, that in singing from it, *tenors and basses will not sing the sounds represented, but sounds an octave lower.*

EXAMINATION ON CHAPTER IV.

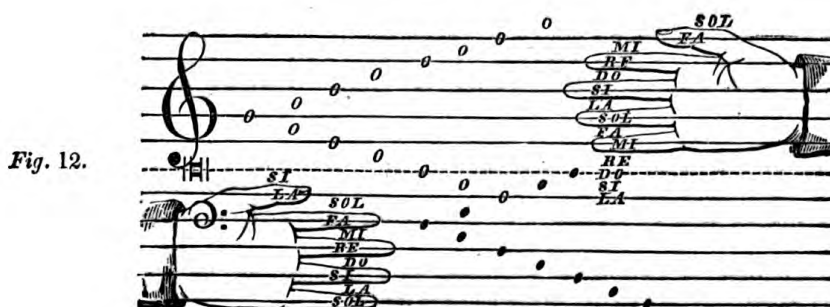
16. How is the sound of a note known? 17. How are the sounds of a diatonic scale placed upon the staff? 18. How many kinds of voices are there? How many sounds (of different names) can they execute between them? 19. How many lines are necessary to express these sounds in order? 20. What is meant by the compass of a voice? How does the compass of a man's voice differ from that of a woman? 21. Define a clef. How many clefs are there? 22. Of how many sounds (of different names) does an average individual voice consist? Of how many lines does an ordinary staff consist? How do we identify any particular set of lines drawn from the great staff? Which is the staff in most common use?

In singing from the treble staff, do men really sing the sounds represented? What sounds do they sing?

CHAPTER V.

The Places of Notes on the Treble Stave.

Prepare Large Sheet 3.

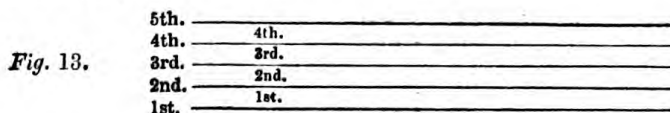


23. The *treble stave* may be represented by the four fingers and thumb of the *right hand*; and the *bass stave* by those of the *left*.

The teacher will direct attention to fig. 12.

Raise your right hand, with the palm turned towards you, the fingers a little apart, and the thumb parallel with them; as in fig. 12. [To be done.]

24. Of the *lines and spaces* of a stave, the *lowest* is the 1st; the next above, the 2nd, &c.



With the *first* finger of the *left hand*, touch, one after another, the fingers of the right; naming the *line* of the stave for which each stands. Be careful to place the *index finger* (the first of the left hand) in the positions marked (with the names of the notes) in fig. 12.

The teacher, placing the palm of his right hand so as to be seen by the pupils, will touch with the index finger (the rest of his left hand being kept low) the positions indicated above, saying, 1st line, 2nd line, &c.—the pupils imitating. The palms of their hands are, of course, to be turned towards them.



Now touch the *spaces* between the fingers; naming the space on the stave for which each stands. [To be done; saying, 1st space, 2nd space, &c.]



25. The *Sol* clef stands on the 2nd line of the treble stave, and gives the name *Sol* to every note on that line. [See fig. 12.]

Touch the finger which stands for the 2nd line, and say—*Sol*. [To be done.]

26. In the *Sol* clef we have a key (*clef*) to the positions of *all* the notes on the treble stave.

Repeat, in order, the seven syllables by which sounds are called. [To be done; *Do, Re, &c.*]

27. "The notes which represent the sounds of the natural scale occupy the lines and spaces of a stave alternately." [Par. 17.] The note next above *Sol* is *La*; *La*, therefore, stands in the 2nd *space*; *Si*, on the 3rd *line*, &c. The note next below *Sol* is *Fa*; *Fa*, therefore, stands in the 1st *space*; *Mi*, on the 1st *line*, &c.

The teacher will touch on his hand each note on naming it,—the pupils imitating. This done, he will proceed to teach the names of all the notes on the treble stave by touching and naming Sol, then La, then Sol again, then La again, then Si, then the two first again, then Do, and then the three first again. So with all the notes on the stave below Sol, confining the practice to Mi, Fa, Sol, La, Si and Do, till they are pretty well known.

28. Besides the notes *on* and *between* the five lines of the stave, two others may be placed, one *below* the 1st line, the other *above* the 5th.

The teacher will show the positions of Re (immediately below the little finger), and Sol (immediately above the thumb), and give an exercise including those notes.

29. The ordinary stave of five lines can be extended by the addition, above or below it, of *leger* lines.

30. The *middle* line of the great stave (the *dotted* line in fig. 12), is a *leger* line *common* to the *treble* and *bass* staves. [See fig. 14.] If another *leger* line *below* this be added to the *treble* stave, it will be by an *encroachment* on the *bass*: if a *leger* line *above* it be added to the *bass* stave, it will be by an *encroachment* on the *treble*. [See fig. 15.]



The *Do* below the treble stave is indicated by a slight descent of the index finger from below the right hand; and the *Si* below it, by a still lower position.

The teacher will give an example, and then exercise the class in naming all the notes from lowest to highest. In conclusion he will touch on his hand, and solfa the scale of Do, ascending and descending; the pupils imitating.

EXAMINATION ON CHAPTER V.

23. By which hand do we represent the treble stave? 24. Which is said to be the 1st line of a stave? Show on the hand the position of the 1st line—of the 3rd space—of the 5th line, &c. 25. Which line of the treble stave does the *Sol* clef occupy? 27. Touch (on the hand) *Sol, Do, La, &c.* 29. Is there any method of extending the number of the lines of a stave? 30. What note stands on the leger line immediately below the treble stave? What position does that line occupy in reference to the bass stave? Show its position with the hand.

CHAPTER VI.

Beats. Crotchets, Minims, and Semibreves.

Prepare Large Sheet 4.

31. To measure exactly the duration of notes or rests, we make with the hand certain motions called *beats*.

The teacher will place himself before the pupils, on their left, with his right shoulder towards them; so that, while his hand moves in the same direction as theirs, he can yet see their beats. It is obvious that if he faces the pupils, their hands will move to the right when his hand moves to the left; and vice versâ.

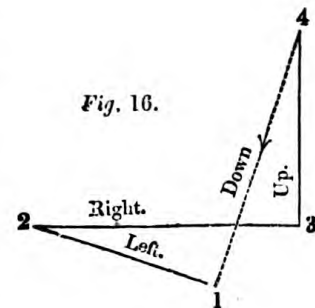
Place the *left* hand open before you, on a level with the waist, and raise the *right* hand, at a little distance above it. In fig. 16, 1 marks the position of the left hand, and 4, that of the right. [The teacher will give an example.]

Strike the palm of the left hand swiftly with the right; saying "down." Keep the hand *down*, in the position marked 1 in fig. 16. [To be done.]

Pass the right hand swiftly to the left, and a little upwards (in the direction of the line 1—2); saying "left." Keep the hand in the position marked 2. [To be done.]

Pass the right hand swiftly *to the right* and horizontally (in the direction of the line 2—3); saying "right." Keep the hand in the position marked 3. [To be done.]

Throw the right hand swiftly *upwards* (in the direction of the line 3—4); saying "up." Keep the hand in the position marked 4. [To be done.]



32. Beats must be made *at equal intervals of time*.

Make several successions of four beats *at equal intervals of time*; saying, "down, left, right, up;" "down, left," &c. &c.

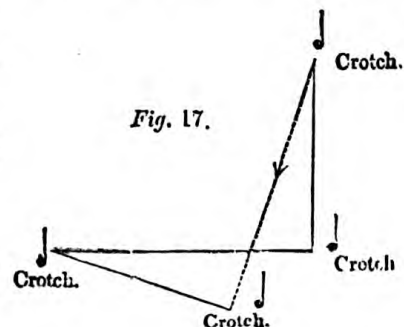
To be done many times in succession, uninterruptedly. The beats must be named, as well as made, smartly.

We shall proceed to turn these beats to account, by measuring *crotchets, minims, and semibreves*.

Make four beats several times without stopping; and on *each* beat say—not crotchet, but "*crotch.*"

[To be done.]

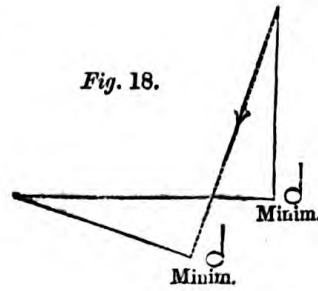
33. A *crotchet* lasts during *one* beat only.



Make four beats several times without stopping; and on every down beat and right beat say "minim."

[To be done.]

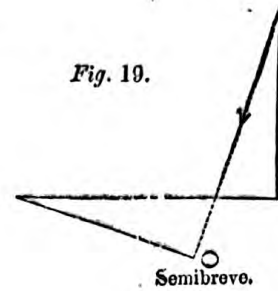
34. A *minim* lasts during two beats; and is therefore twice as long as a crotchet.





Make four beats several times without stopping, and on the down beat only, say "semibreve."

[To be done.]

35. A *semibreve* lasts during four beats; and is therefore four times as long as a crotchet, and twice as long as a *minim*.



36. These exercises prove that one semibreve . . .

is equal to (takes as long to sing as) two minims . . . 
 or four crotchets . . . 
 and that one minim is equal to two crotchets.

This may be made plainer by beating a semibreve, two minims, and four crotchets in immediate succession: or, by forming the class into three divisions, and making the first division beat semibreves, the second minims, and the third crotchets, simultaneously.

The teacher should (at this stage) spare no pains in getting his pupils to beat time steadily and well together; and no attempt should be made to read in time (see Chap. VIII.) until the exercises above can be done with considerable precision.

EXAMINATION ON CHAPTER VI.

31. How do we measure the duration of notes and rests? With which hand are beats made? Are beats all made in the same direction? Where there are four beats, in what directions should they be made? 32. Make eight beats at equal intervals of time, saying, Down, left, &c. 33. How many beats do we make to a crotchet? Beat and recite eight crotchets. [To be done, saying, "Crotch, crotch," &c., a beat to each note.] 34. How many beats do we make to a minim? Beat and recite four minims. [To be done, saying, "Minim," &c., two beats to each note.] Beat and recite one minim and two crotchets—two crotchets and one minim. 35. How many beats do we make to a semibreve? Beat and recite two semibreves. [To be done, saying, "semibreve," four beats to each.] Beat and recite without interruption a semibreve, two minims, and four crotchets—now four crotchets, two minims, and a semibreve—now two minims, a semibreve, and four crotchets, &c. &c. 36. How many minims could we sing in the same time as one semibreve? How many crotchets in the same time as one minim? How many crotchets in the same time as one semibreve? What sort of note is half as long as a semibreve—a quarter the length of a semibreve—half as long as a minim? What sort of note is twice as long as a crotchet—twice as long as a minim—four times as long as a crotchet? &c. &c.

CHAPTER VII.

Bars. Accent. Common Time.

Prepare Large Sheet 4.

37. Music is commonly divided into portions called *bars*, or *measures*.



The term *bar* was originally applied only to the lines which mark out the measures; but a *bar* and a *measure* are now understood to mean the same thing.

38. The bars or measures in the same movement are generally of the same length; *i. e.*, they take the same time to perform.

Fig. 21 consists of *four* bars. Bar 1 contains a *minim*, during which we make *two* beats, and *two* *crotchets*, each equal to *one* beat; in all, *four*. Bar 2 contains a *minim*, equal to *two* beats, a *crotchet*, and a *crotchet rest*, each equal to *one* beat; in all, *four*. Bar 3 contains *four* *crotchets*, each equal to *one* beat. And bar 4 contains *two* *minims*, each equal to *two* beats.

39. In every bar of music, there is at least one note which requires a stronger *accent* than the other notes.

In every bar of *fig. 21* there is a strong accent on the note sung to the *first* beat, and in bar 3 an accent will also be due to the *third* beat.

The teacher will solfa fig. 21, marking strongly the accent.

Though "the bars in the same movement are generally of the same length," all movements are not made up of the same kind of bar. There are many different kinds of bar,—different, not only in *length*, but in *accent*.

40. The length *and* *accent* of each bar decide *the time* of the passage of which it forms part. When an *even number* of beats is made to a bar, it is said to be in *common time*.

Each succession of four beats, made in Chap. VI. constitutes a bar of common time. *Fig. 21* is in common time.

41. At the beginning of every piece of music is placed a sign, to show in what time it is. The sign of common time is a large **C** [*See Fig. 21.*]

EXAMINATION ON CHAPTER VII.

37. What do we call the small equal portions of notes into which music is divided? 38. Are all bars of the same length? Must every bar contain the same number of notes, or the same number of beats, whatever be the number of notes? 39. Do you remember anything particular respecting the different beats in each bar? Tell me where the accent is in this bar. [*The teacher will sing bar 3 of fig. 21.*] Is the accent on the third beat as strong as that on the first? 40. How is the time of a movement decided? When is a passage said to be in common time? 41. How do we tell what time a piece of music is in? What is the distinguishing mark of common time?

CHAPTER VIII.

Reading in Time. Notes and Rests.

Prepare Large Sheets 4 and 5.

42. By the *shape* of a note we know its *length* in proportion to other notes in the same passage with it; by the *place* of a note on the staff, we know its *sound*. Every note, therefore, may have two names; one due to its shape, the other to its place.

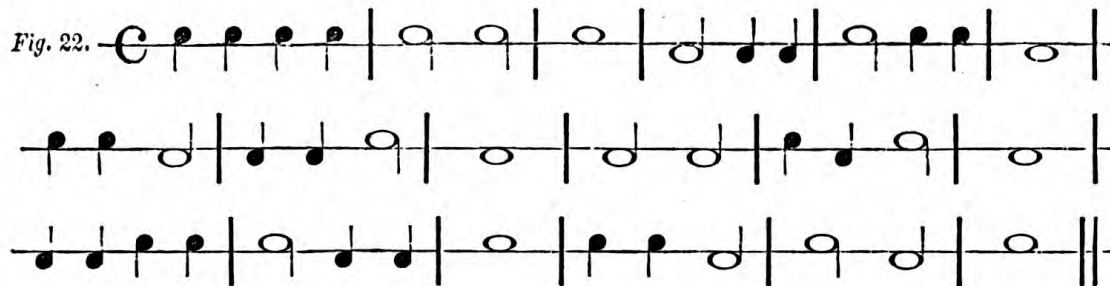
The first note of *fig. 21* is a *minim* from its *shape*, and *Do* from its *place* on the staff.

Every exercise in this work, before being *solfaed*—*i.e.*, sung to the syllables *Do, Re, &c.*, is to be read in time.

43. In reading a musical passage, we *name* the notes in strict time, but do not sound them.

Fig. 22 is to be read in time. There being no clef at the beginning, the notes *must* be called "semibreve, minim, or crotchet" (in reading—"crotch").

The teacher will read a few bars of *fig. 22* by way of example; after which it will be read by the pupils simultaneously

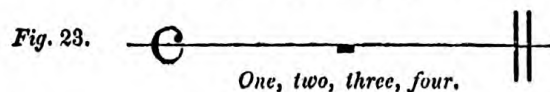


44. A *double bar* [see the end of *fig. 22*] shows that the whole, or some complete section of a piece, is ended.

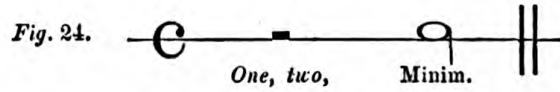
45. When the notes of a passage are *sung*, any rests which may come between them will be perfectly expressed by *silence*; but in *reading* music, rests must be indicated by *naming aloud* the beats which are due to them.

Figs. 23 to 29 are to be read first by the teacher, and afterwards by the class.

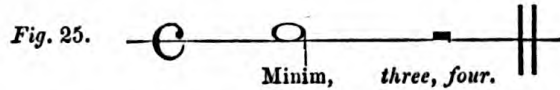
46. During a semibreve rest (in *C* time) we make four beats, and, in reading, *count aloud*, "one, two, three, four."



47. During a minim rest we make two beats, and, in reading, count aloud "one, two," if the rest occupy the *first* half of the bar:



but if the minim rest occupy the *second* half of the bar, we must say, on making the beats, "three, four."



A minim rest never occupies the 2nd and 3rd beats of a bar: silence during those beats is expressed by two crotchet rests. [See fig. 30, bar 1 of second line.]

48. During a crotchet rest we make one beat, and, in reading, count aloud,

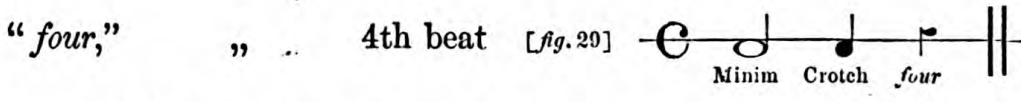
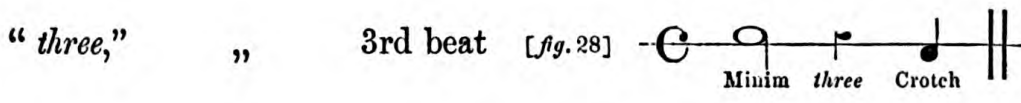
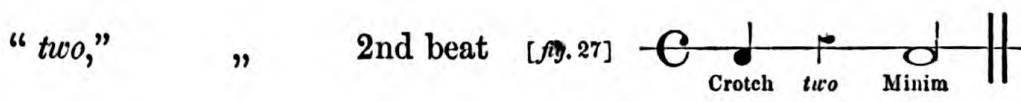
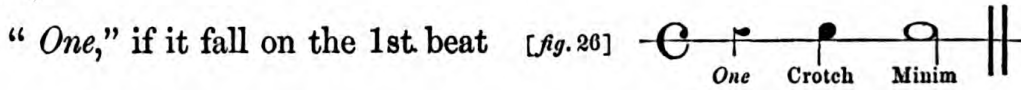
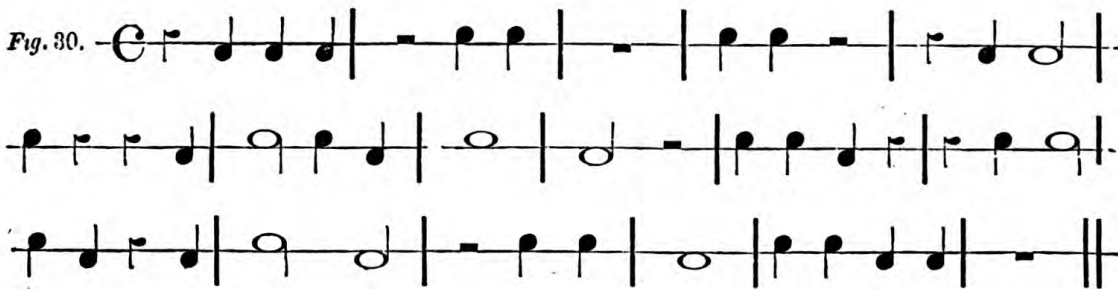


Fig. 30 includes every form of bar yet studied.



EXAMINATION ON CHAPTER VIII.

42. What do we learn from the shape of a note? What from its place on the staff? What is the name of this note [point to any note in fig. 21] in reference to its length? What in reference to its pitch? 43. What is meant by *reading in time*? 44. What is the use of a double bar? 45. In reading in time, how do we indicate rests? Do we indicate rests in the same manner in singing as in reading? 46-48. Beat and recite a bar containing a semibreve rest,—a minim rest and two crotchets,—two crotchets and a minim rest,—a crotchet rest and three crotchets,—a crotchet, a crotchet rest, and two crotchets,—two crotchets, a crotchet rest, and a crotchet,—three crotchets and a crotchet rest, &c.

CHAPTER IX.

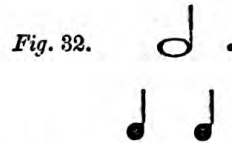
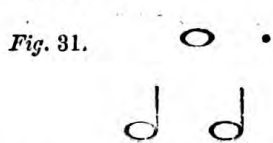
Reading in Time, *continued*. Dotted Notes.

Prepare Large Sheet 5.

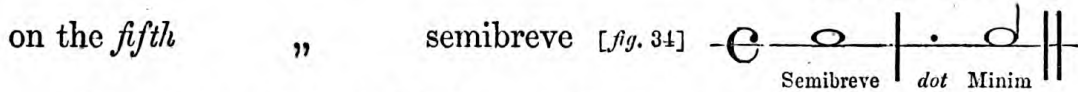
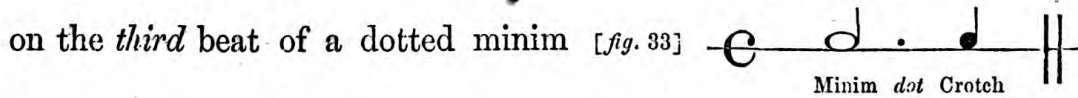
49. A *dot* after a note prolongs it one-half.

For example, we make *two* beats to a minim; but a *dotted* minim must be continued while we make *three*.

50. A dotted *semibreve* is equal to *three* minims; and a dotted minim to *three* crotchets.



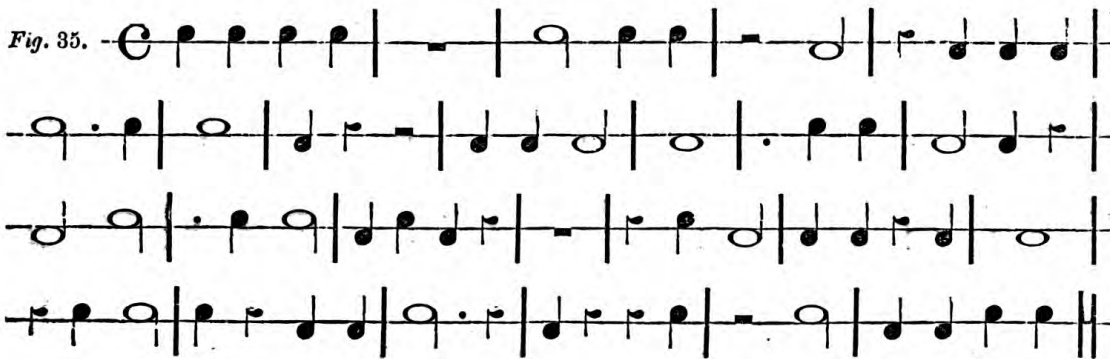
51. In *reading*, the word “*dot*” should be pronounced aloud



When notes are called “*Do, Re, &c.*” in reading, the word “*dot*” should *not* be used.

52. A dot has no absolute value; in **C** time, after a semibreve it is worth *two* beats; after a minim, but *one*.

Fig. 35 includes every form of bar as yet studied.



EXAMINATION ON CHAPTER IX

49. What effect has a dot placed after a note? 50. How many beats are due to a dotted minim? How many to a dotted semibreve? Beat and recite a bar containing a dotted minim and a crotchet,—a dotted minim and a crotchet rest. Beat and recite two bars, the first containing a semibreve, the second a dot and two crotchets. 52. Has a dot any positive value? How many beats are due to a dot following a semibreve? How many to a dot following a minim? How many to a dot following a crotchet?

CHAPTER X.

The Scale. . Tetrachords. The Triad.

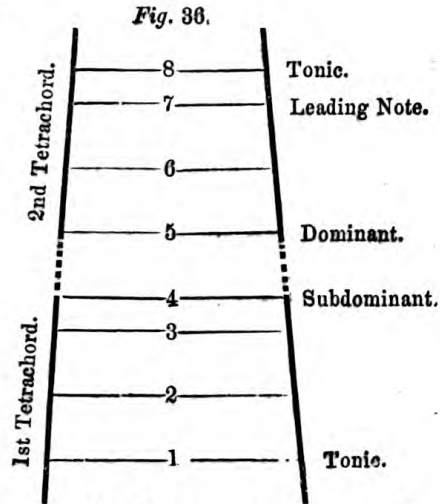
Prepare Large Sheet 6.

53. The 1st sound of a scale (as also the 8th) is called the *tonic*, or key-note; and, by some writers, the *final*, as being the sound on which a musical passage ends with most satisfaction to the ear.

The teacher will sing



or any similar passage in illustration; touching each line of fig. 36, as he sings its corresponding sound.



54. The 7th sound of a scale is called the *leading note*, being the note which most fitly precedes, or leads to the tonic.

The teacher will sing



or any similar passage; touching each line as before.

55. A major scale may be divided into two portions exactly alike in their construction or order of intervals. Between the 1st and 4th sounds we find *two tones and one semitone*; between the 5th and 8th, the same intervals. [See fig. 36.]

56. Four sounds separated by two tones and a semitone, form a *tetrachord*. A major scale consists of two tetrachords.

The teacher will sing the 1st tetrachord; then the 2nd, touching the lines of fig. 36.

The 4th sound of the lower of the two tetrachords which form a scale, is *not* the 1st sound of the upper; between the 4th sound of the lower tetrachord and the 1st of the upper, there is always a *tone*. [See fig. 36.]

57. Though the two tetrachords of a major scale consist of different *sounds*, the melody (or *tune*) of each tetrachord is the same, because the *intervals* are alike.

The teacher will vocalize (on the vowel A) the two tetrachords in succession.

58. The 1st sound of the 2nd tetrachord is called the *dominant* of the scale; and the 4th sound of the 1st tetrachord, the *subdominant*.

59. As the 7th of the scale is most naturally followed by the 8th, so is the 4th by the 3rd; the 4th and 3rd, like the 7th and 8th, being a semitone apart.

The teacher will sing, either to the numbers 1, 2, &c., or to the syllables Do, Re, &c., the following, or any similar passages, pointing to each line of fig. 36 as he sings its corresponding sound, the pupils imitating.



60. Different sounds heard *one after another* (like those just sung) are said to form *melody*. Different sounds heard *at the same instant*, produce *harmony*. Melody can be performed by one voice; but harmony requires several voices. All music is either melody or harmony; most music is both.

61. Certain sounds heard together make a *chord*. Continuous harmony is produced by a succession of chords. The 1st, 3rd, and 5th sounds of a scale form what is called a *common chord* or *triad*. To these the 8th may be added.

The teacher will point to the lines 1, 3, 5, 8, and sing them up and down to those numbers,—the pupils imitating him.

62. The 3rd and 5th sounds of the scale of *Do*, are *Mi* and *Sol*; *Do*, *Mi*, and *Sol*, will therefore form the common chord or *triad*, of *Do*.

Touch on the hand, and solfa, the triad of *Do*, up and down.

To be done: after which the teacher will solfa, pointing to the fig. 36, the following passages,—the pupils imitating.



In sounding the notes of the chord of *Do*, *one after another*, we have drawn from them *melody*. By singing them *at the same time* we can produce *harmony*.

The class will fall into four divisions. Each division will successively sing a note of the chord, (the 1st division *Do*, the 2nd *Mi*, &c.) sustaining it till the chord is complete, and a signal is given to cease. When this has been done correctly, the 2nd division should sing *Do*, the 3rd *Mi*, &c.; and so on till each division has sung each note.



EXAMINATION ON CHAPTER X.

53. How is the 1st sound of a scale called? How the 8th? Is any other term ever applied to those sounds? Why is the tonic also called the final? 54. How is the 7th sound of a scale called? Why? 55. What intervals do we find between the 1st and 4th sounds of a major scale? By what other two sounds are the same intervals included? 56. What are four sounds so arranged said to form? What do two tetrachords form? Does the 4th sound of the lower tetrachord of a scale serve as the 1st of the upper? What interval divides the two tetrachords? 57. Is there any resemblance between the two tetrachords of which a scale is composed? Why, though the sounds are all different, are the tetrachords at all alike? 58. How is the 1st sound of the 2nd or upper tetrachord called?—how, the 4th sound of the 1st tetrachord? 59. By what sound is the subdominant most naturally followed? 60. What is melody?—what, harmony? Can melody be performed by one voice?—can harmony? 61. What is a chord? When a chord consists of only three sounds, how is it called? Of which sounds of a scale can we form a triad? Can we add any other sound to the triad? 62. What sounds form the triad of *Do*?—to which we can add —? In sounding the notes of the chord of *Do* in succession, do we produce melody or harmony? How can we produce harmony from them?

CHAPTER XI.

Intervals.

Prepare Large Sheet 6.

63. "The difference in acuteness and gravity between two sounds is called an *interval*." [Par. 2.] In passing from any one sound of the scale to the next *immediately* above or below it, we find either a *tone*, as from *Do* to *Re*, or a *semitone*, as from *Mi* to *Fa*. But in passing from one sound to another *not* immediately above or below it, we find an interval *greater* than a tone; as in the successive sounds of the chord, where we pass directly from *Do* to *Mi* (skipping *Re*), from *Mi* to *Sol* (skipping *Fa*), and from *Sol* to *Do* (skipping *La* and *Si*). [See fig. 36.]

64. An interval is named from the number of diatonic positions included by the two sounds of which it is composed.

Thus, *Do* and *Mi* are said to form a *third*, because *Mi* is the 3rd sound from *Do*; in like manner, *Do* and *Fa* form a *fourth*, *Do* and *Sol* a *fifth*, &c. &c.

In naming the two sounds which form any given interval, the lowest should always come first: thus, *Do* and *Sol* form a *fifth*; *Sol* and *Do*, a *fourth*. [See fig. 37.] When the interval *below* a note is meant, it must be expressly named as such: thus, the *third below Do* is *La*; the *sixth below Do* is *Mi*, &c. [See fig. 38.]

	Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Octave, or Eighth.
Fig. 37.							
Fig. 38.							

EXAMINATION ON CHAPTER XI.

63. Define an interval. What intervals do we find in singing the scale of *Do*? Have we sung any passage in which the intervals are larger than those between the following sounds of a diatonic scale? 64. How is an interval named? What note is third above *Do*?—a fifth above it? &c. &c. Prove that *Do* is a fifth above *Fa*. Prove that *Si* is not a third above *La*, &c. &c. What interval do *Do* and *Sol* form?—what *Sol* and *Do*?

CHAPTER XII.

Unisons and Seconds.

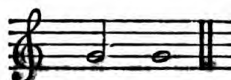
Prepare Large Sheets 9, 10, and 11.

Fig. 39.



65. When the same note is sounded more than once, a *unison* is produced.

The teacher will touch on his hand, and solfa



Those two sounds form a *unison*.

66. When two or more voices sound the same note at the same instant, they are said to be *in unison*.

Solfa the notes of the chord of *Do*, in unison. [To be done.]

67. A unison is *not an interval*; for an interval is formed by two *different* sounds; as *Do* and *Sol*, which form a *fifth*.

68. A note which stands on the position of the stave *next* to another, is the *second* above or below it; and the two notes, as they include *two* positions, are said to form the *interval of a second*.

Touch on the hand and name every note of the scale of *Do*, and the *second* above and below it.

The pupils will touch on their hands each note of fig. 39, as the teacher points to it; saying "the second above *Do* is *Re*, the second above *Re* is *Mi*," and so on to the 7th. So in descending; "the second below *Do* is *Si*," &c. &c.

The teacher, standing so that the palm of his right hand can be seen by each pupil, will touch and solfa the following, or any similar passages,—the pupils imitating.



EXERCISES ON UNISONS AND SECONDS.

“Every exercise in this work, before being solfaed, is to be read in time.” [Par. 42.]

It becomes necessary at this stage to correct the most obvious defects of the pupils in “production of tone,” articulation, manner of taking breath, &c. &c.; and the teacher will not only cause the following admonitions to be carefully studied here, but recall them to the recollection of his class whenever an opportunity may arise.

a. In singing, the body should be held in a firm and graceful position, with the shoulders thrown back, and the chest forward; for *stooping* interferes with the action of all the organs of the voice.

b. The mouth should be opened *freely*, but *not extravagantly*: distortion of countenance is incompatible with the production of a good quality of sound.

c. In the endeavour to “throw out the voice” freely, *bawling* must be carefully guarded against. The tone which produces the most effect—or, to use a musical phrase, “travels farthest”—is always that produced with the greatest ease.

d. While, as a general rule, the voice should glide smoothly from one note to another, the practice of *slurring* incessantly is to be checked: no affectation can be more tiresome.

e. Whether in solfaing or singing, the “pronunciation” should be as plain as in speaking. Give to the principal vowel of each syllable its proper sound, and finish carefully such words as end with consonants. Carelessness on this last point is the commonest fault in English singing; and, as the majority of English words end with consonants, perhaps it is the *greatest* fault.

f. The breath should be taken *without effort*; neither too often, nor at too distant intervals of time, but in places where a momentary cessation of sound will least injure words or notes. Avoid, if possible, taking breath in the middle of a word, or between two words closely connected.

g. Where it is necessary (as in No. 1) to take breath between two proximate notes, the time for doing so must be taken from the *end* of the note which *precedes* the breath, *never* from the *beginning* of the note which *follows* it.

The teacher will solfa the first two bars of No. 1, making the last note of the first bar a quaver, and leaving a quaver rest during which to take breath,—thus:



The place for taking breath is occasionally marked, in the following exercises, by the sign ✓

Nos. 1 to 9 can be sung in canon by forming the class into two divisions,—the 2nd division beginning at A when the 1st reaches B. This should not be attempted till the exercises have been correctly sung in unison.



No. 2.

No. 3.

No. 4.

69. A *slur* \frown [see Nos. 5 and 7] shows that the notes over or under which it is placed are to be sung *very smoothly*; and, generally, that they are to be *vocalized*—i. e., sung to one syllable. When *two* notes only are slurred (as in No. 5), a *stress* should be laid on the first, and the second should be left off a moment before the expiration of the beat due to it.

The teacher will vocalize a few bars of No. 5.

Where there are no words, the name of the first note to be vocalized is to be carried on to all the others over or under the same slur.

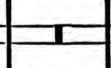
Nos. 5 and 7 may be vocalized after they have been solfaed.

No. 5.
(Sk. 10.)

No. 6.

No. 7.

No. 8.

70.  is a *breve rest*. [See No. 9.] A *breve* is twice as long as a semibreve (*i.e.* a *half* breve); consequently a *breve rest* will last during *two bars* of C time. It is usual to place a *number* over a rest of more than one bar, to indicate more plainly during *how many* bars we are to cease singing. Rests of more than one bar should be counted thus:—

One, two, three, four, | Two, two, three, four, | &c.

No. 9. 

71. Two dots placed *before* a bar [see No. 10] show that the whole, or some portion of the foregoing music, is to be *repeated*; the place from which the repetition is made being marked by similar dots, generally placed immediately *after* a preceding bar. When the *repeat* is from the *beginning* of the piece, such dots are not necessary.

Nos. 10, 11, and 12 can be sung in combination with Nos. 85, 86, and 87, (See Chap. 23. Sixths.)

With No. 85.

No. 10. 

With No. 86.

No. 11. 

With No. 87.

No. 12. 

EXAMINATION ON CHAPTER XII.

65. How is a unison produced? 66. When several voices sing the same passage, how are they said to sing? 67. Is a unison an interval? Why not? 68. What relative positions have two notes a second apart? What is the second above *Do*? above *Mi*? below *Si*, &c.? 69. What is the use of a slur? What effect has a slur on two notes? What is *vocalizing*? 70. During how many bars of common time does a breve rest last? What is meant by a number (*e. g.*, 2 or 3,) placed over a rest occupying an entire bar? Beat a rest of six bars. 71. How is a repeat marked? How is the place whence the repeat is to be made, known? When there are no other dots than those which mark the repeat, how much of the foregoing music is to be repeated?

CHAPTER XIII.

Words which relate to Pace, Style, and Intensity.
Unisons and Seconds, *continued.*

Prepare Large Sheets 6 and 12.

72. The *pace* at which a piece of music (or any particular portion of it) is to be performed, is expressed by certain Italian words. These words do not affect the accent or, generally, the number of beats in a bar.

73. There are *five* principal words used for this purpose, from which various others are derived; all serving to express different degrees of movement, from the slowest to the quickest. One of these five words is often joined to another, relating to the *style* or manner in which a piece of music is to be performed.

In the *first* column of *fig. 40* these five "principal" words are shown and explained; in the *second* column those derived from, and joined to them. The movement expressed by each principal word is somewhat quicker than that expressed by the one above it. The words in *italics* (in the second column) are seldom used but in connexion with one of those in the larger type, as *Andante grazioso*, *Allegretto moderato*, &c.

It will be sufficient for the present, that the class study only the first column; the second being referred to, from time to time, in future lessons.

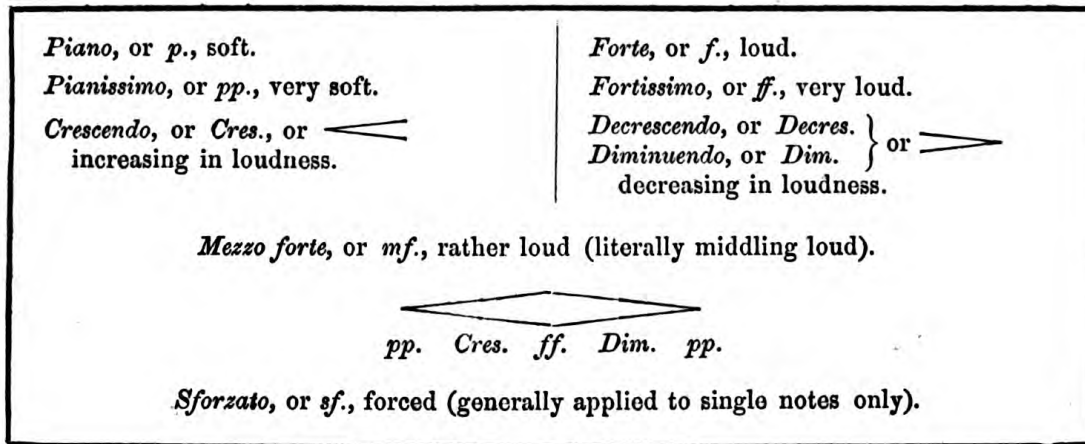
Fig. 40.

Principal Words.	Words derived from, or used to qualify, those in the first column.
LARGO , or LENTO , or GRAVE : very slow and solemn.	LARGHETTO : not so slow as <i>Largo</i> .
ADAGIO : slow, and with expression.	ANDANTINO : somewhat more slow than <i>Andante</i> .
ANDANTE : at a moderate pace; (literally) <i>going</i>	— <i>maestoso</i> (majestic). — <i>grazioso</i> (graceful). — <i>con moto</i> (with impulse).
ALLEGRO : quick and cheerful.	ALLEGRETTO , or ALLEGRO : not so quick as <i>Allegro</i> . — <i>moderato</i> (moderate). — <i>giusto</i> (exact, marked). — <i>brillante</i> , or <i>con brio</i> (with brilliancy). — <i>agitato</i> (with emotion). — <i>vivace</i> (vivacious). — <i>molto</i> (much).
PRESTO : very quick.	PRESTISSIMO : as quick as possible.

74. The word *accelerando* (accelerating) is used to express a *gradual* increase of velocity in performance, and the word *rallentando* (slackening), or *ritardando* (retarding), the reverse effect. A *sudden* change of time is often expressed by prefixing the word *più* (more) to any of the principal words indicating movement, as *più lento*, *più allegro*, &c.

75. Certain other Italian words are used to express the *intensity* (loudness or softness) of particular passages or single notes. Such words are usually abbreviated. [See fig. 41.]

Fig. 41.



76. A very *gradual* increase or decrease of velocity or of loudness is expressed by adding to *accello* or *rallo*, *cres.* or *dim.*, the words *a poco a poco* (by degrees.)

No. 13 is a Song in two parts; it contains no interval greater than a *second*, nor any note shorter than a *crotchet*. The first bar being incomplete, the "right" beat must be made as the first note is sung, the first *down* beat being made at the beginning of the first *complete* bar.

The following directions apply equally to all the songs in this work as to No. 13. It will be understood that, in the first instance, each part is to be studied by itself, and treated as a separate exercise.

- 1st. The notes are to be read* in time.
- 2nd. ————— touched on the hand and solfaed.†
- 3rd. ————— solfaed from the copy.
- 4th. ————— sung, with attention to the marks of expression.‡

When each separate part has been practised thus, the two can be tried together. Should this attempt be unsuccessful, a repetition of it had better be postponed till after the next interval has been studied.

* While reading or solfaing from the copy, the pupils should always beat time; but in singing, the beating may be discontinued.

† Preparatory to this, the pupils will solfa the tonic (Do), and the triad (Do, Mi, Sol); pausing on the note which begins the part they are about to attempt.

‡ For explanations of these, reference must be made to the present chapter.

No. 13. [IN TWO PARTS.] **SONG.** Music by JOHN HULLAH.

Words from "ORIGINAL POEMS."

ANDANTE.

1st Part. *p*

(SA. 12.)

1 From his low and gras - sy bed, See the warb - ling lark a -
 2 Small his gifts com - pared with mine, Poor my thanks with his com -

2nd Part. *p*

1 From his low and gras - sy bed, See the warb - ling lark a -
 2 Small his gifts com - pared with mine, Poor my thanks with his com -

rise! By his grate - ful wish - es led, Through the clear bright morn - ing
 pared: Yet I have a soul di - vine; An - gels' gifts with me are

rise! By his grate - ful wish - es led, Through the clear bright morn - ing
 pared: Yet I have a soul di - vine; An - gels' gifts with me are

Cres - - - cen - - - do. √ ff > > Dim.

skies! Songs of thanks and praise he pours, Fill - ing all the arch of
 shared! Wake, my soul, to praise as - pire! Rea - son, all thy pow'rs ac -

Cres - - - cen - - - do. √ ff > > Dim.

skies! Songs of thanks and praise he pours, Fill - ing all the arch of
 shared! Wake, my soul, to praise as - pire! Rea - son, all thy pow'rs ac -

Cres - - - cen - - - do. √ ff > >

space; Sing - ing as he high - er soars, Towards the throne of heav'n - ly grace.
 cord! Help to tune this trem - bling lyre, That would glad - ly praise the Lord!

Cres - - - cen - - - do. √ ff > >

space; Sing - ing as he high - er soars, Towards the throne of heav'n - ly grace.
 cord! Help to tune this trem - bling lyre, That would glad - ly praise the Lord! .

EXAMINATION ON CHAPTER XIII.

72. How is the pace expressed at which a piece of music is to be performed? 73. Repeat the five principal words used for this purpose. What is the literal meaning of the word *Andante*? Is a piece of music, so marked, to be very fast or very slow? What is the meaning of *Presto*? Is there a word that implies a movement quicker than *Andante*, but not so quick as *Presto*? What is meant by the word *Adagio*? Are there any other words that have the same musical meaning as *Largo*? 74. What is meant by *accelerando*? What by *rallentando*? Do these words imply a sudden, or a gradual, change of time? How is a sudden change of time implied? 75. What is the meaning of the word *piano*?—of the word *forte*? What word is used to express a gradual increase of loudness? How is it abbreviated? Can it be expressed in any other way? What is the meaning of *decrecendo*? Is there any other word to express the same effect? What are the abbreviations of *decrecendo* and *diminuendo*? Can they be expressed in any other way? What does a single *p* mean? What do two mean, thus, *pp*? What is meant by a single *f*? What is meant by two, thus, *ff*? What is meant by *sforzato*? How is it abbreviated? 76. How is a gradual increase or decrease in loudness expressed?

CHAPTER XIV.

Thirds.

Prepare Large Sheets 7, 8, 13, and 14.

Fig. 42.



77. A note which stands on the position of the staff *next but one* to another, is the *third* above or below it; and the two notes, as they include *three* positions, are said to form the *interval of a third*.

78. Two notes a third apart occupy *similar positions* on the staff,—i. e., they *both* stand on *lines*, or *both* on *spaces*; e. g., *Sol* stands upon a *line*, *Si* and *Mi* (the thirds above and below it) on lines also.

Touch on the hand and name every note of the scale of *Do*, and the third above and below it.

The pupils will touch (on their hands) each note of fig. 42, as the teacher points to it, saying, "the third above *Do* is *Mi*; the third above *Re* is *Fa*," and so on to the 7th. So in descending, "the third below *Re* is *Si*," &c. &c. This done, the following preparatory exercises will be touched on the hand and solfaed. See directions respecting the unisons and seconds (Chap. XII.)



EXERCISES FOR THE PRACTICE OF THIRDS.

Nos. 14 to 23 (*Thirds*) can be sung in combination with Nos. 102 to 111 (*Sevenths*, Chap. XXIII.) See the direction over each exercise. Nos. 14 and 16 may be vocalized as well as solfaed. [Par. 69.]

With No. 104.

No. 14.
(Sh. 13.)



With No. 105.

No. 15.

With No. 102.

No. 16.

With No. 103.

No. 17.

With No. 109.

No. 18.
(Sh. 14.)

With No. 110.

No. 19.

In a bar of *C* time, the *second* accent falls generally on the *third* beat. [See chap. VII.] In almost every bar of No. 20, the second accent falls on the *second* beat, causing thereby a *syncopation*. [See also Nos. 41, 62, &c.]

79. A syncopation is a false accent, produced by prolonging a note begun on an *unaccented* part of a bar, to an *accented* part.

The teacher will beat and solfa a few bars of No. 20.

The mark $>$ [see fig. 41] renders a syncopation more forcible.

With No. 111.

No. 20.

With No. 106.

No. 21.

With No. 107.

No. 22.

With No. 108.

No. 23.

EXAMINATION ON CHAPTER XIV.

77. When is a note said to be a third above or below another? How many notes can be placed between two notes a third apart? 78. What is meant by notes standing on similar positions of the staff? Do two notes a third apart occupy similar or dissimilar positions? What note is a third above *Do*?—a third below *Do*? &c. &c. 79. Define a syncopation. Where does the second accent in a bar of common time usually fall? Where does it fall when the bar contains a syncopation? How is it implied that additional force is to be given to a syncopation?

CHAPTER XV.

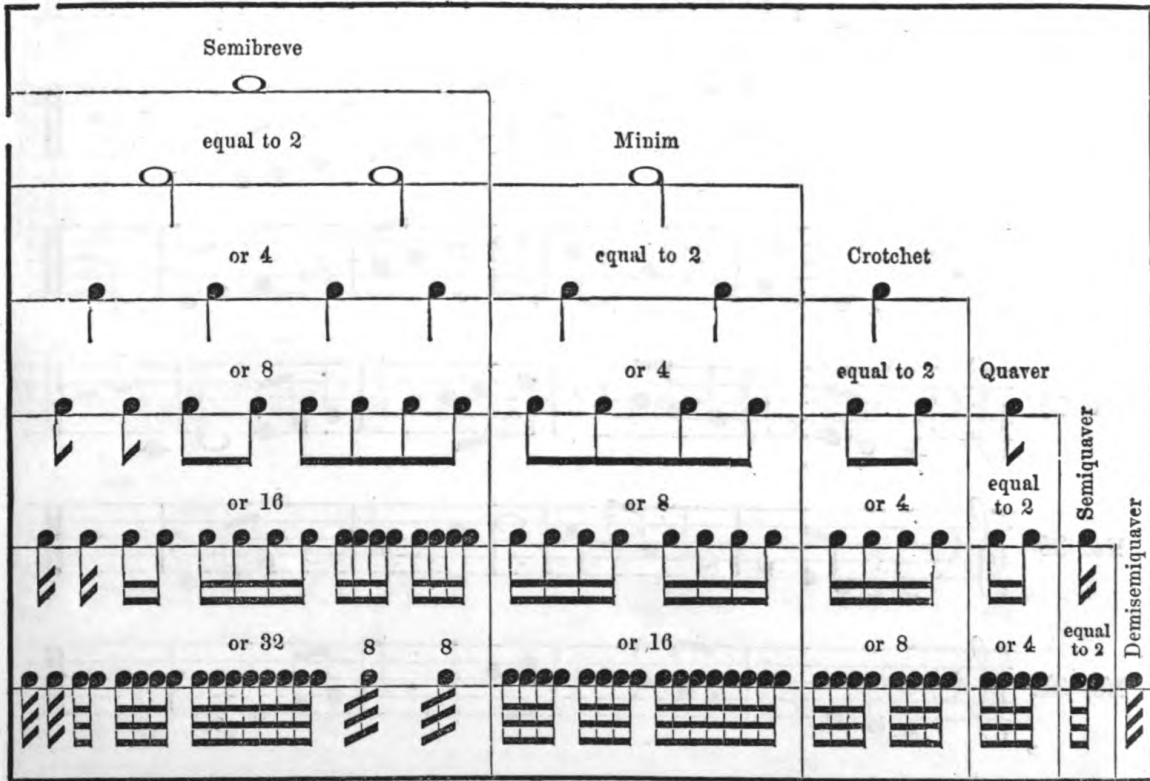
Time Table. Quavers. Thirds, *continued.*

Prepare Large Sheets 7 and 15.

Fig. 43 is a table of the comparative values of all the notes and rests in common use.

80. Quavers, semiquavers, and demisemiquavers are sometimes *grouped* or joined together; rests are never grouped. [See fig. 43.]

Fig. 43.



Pronounce several times in succession, and at equal intervals of time, the syllables

Do, Re, Mi, Fa, Sol, La, Si, Do.

[To be done.]

Make four beats at equal intervals of time, naming *two* of the syllables above to each beat.

The teacher will give an example.

Each of these successions of four beats forms a bar of common time; each number or syllable pronounced being a *quaver*.

[See fig. 45.]

Fig. 44.

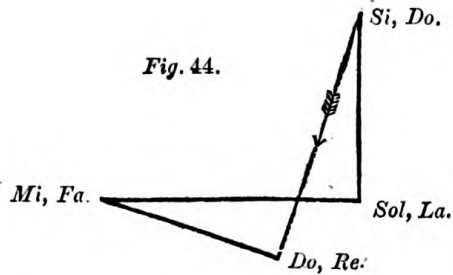


Fig. 45.



81. In *C* time *two* quavers are performed to each beat; i. e., in the time of *one* crotchet.

EXERCISES FOR THE PRACTICE OF QUAVERS.

No. 24. *(S.A. 15.)* 

No. 25. 

No. 26. 

No. 27. 

No. 28. 

No. 29. 


No. 30. 

No. 31. 

No. 32. 

No. 33. 

No. 34 (a Song in two parts) contains no interval greater than a *third*, nor any note shorter than a *crotchet*. Like No. 13, it begins with the *right* beat.

82. A *pause*  (See the last note of No. 34,) implies that the note below it is to be held as long as the singer pleases.

No. 34. [IN TWO PARTS.]

SONG.

Words by DR. WALCOE.

Music by JOHN HULLAH.

ALLEGRETTO.

1st Part. *p*

(Sh. 16.)

2nd Part. *p*

1 Lit - tle bird with bo - som red, Wel - come to my hum - ble shed; Dai - ly
 2 Doubt not, lit - tle through thou be, But I'll cast a crumb to thee; Well re -

near my ta - ble steal, While I pick my scan - ty meal, while I pick my scan - ty
 ward - ed if I spy Plea - sure glanc - ing in thine eye, plea - sure glanc - ing in thine

near my ta - ble steal, While I pick my scan - ty meal, while I pick my scan - ty
 ward - ed if I spy Plea - sure glanc - ing in thine eye, plea - sure glanc - ing in thine

meal. Ask of me thy dai - ly store, Ev - er wel - come to my
 eye.

meal. Ask of me thy dai - ly store, Ev - er wel - come to my
 eye.

door. Ask of me thy dai - ly store, Ev - er wel - come to my door.

door. Ask of me thy dai - ly store, Ev - er wel - come to my door.

Cres.

Cres.

mf

mf

pp *Crescendo e Rallentando.*

pp *Crescendo e Rallentando.*

EXAMINATION ON CHAPTER XV.

80. Are quavers, semiquavers, and demisemiquavers always printed separately, like crotchets and minims? Are rests ever grouped? 81. How many quavers can be performed to one beat in common time? How many in an entire bar? How many quavers can we sing in the time of a minim? What form of note is twice as long as a quaver? &c. &c. 82. Describe a pause. What is the use of it? &c. Beat and recite a bar containing three crotchets and two quavers, calling the notes *Do, Re, &c.* (To be done, and similar bars ad lib.)

CHAPTER XVI.

Fourths—Perfect and Pluperfect.

Prepare Large Sheets 8, 17, and 18.

Fig. 46.



83. A note which stands on the position of the staff *next but two* to another, is the *fourth* above or below it; and the two notes, as they include *four* positions, are said to form the interval of a *fourth*.

84. Two notes a fourth apart occupy *dissimilar* positions on the staff; e. g., *Sol* stands on a *line*, and *Do* (its fourth) on a *space*.

Touch on the hand and name each note of the scale, and the fourth above and below it.

To be done. See directions for the Thirds in Chap. XIV.

85. One of the fourths in the diatonic scale is *larger by a semitone* than any of the others.

Between *Do* and *Fa* there are *two* tones (*Do—Re* and *Re—Mi*) and a semitone (*Mi—Fa.*) And so between *Re* and *Sol*, *Mi* and *La*, *Sol* and *Do*, *La* and *Re*, and *Si* and *Mi*. But between *Fa* and *Si* there are *three* tones, *Fa—Sol*, *Sol—La*, and *La—Si*

86. The fourth between *Fa* and *Si* is called a tritone, or *pluperfect* fourth, the other six fourths being *perfect* fourths.

The fourth above the 4th sound of the scale is the tritone, or pluperfect fourth.

The difference in effect, between the pluperfect fourth and the others, will be apparent to the least cultivated ear.

The teacher will solfa the fourths in fig. 46

The teacher will touch on his hand and solfa the following or any similar passages of fourths; the pupils imitating.



EXERCISES FOR THE PRACTICE OF FOURTHS.

Nos. 35 to 44 can be sung in combination with Nos. 81 to 90, (*Sixths, Chap. XXI.*) See directions over each exercise. Nos. 35 and 37 may be vocalized as well as solfaed. (*Par. 69.*)

With No. 83.

No. 35.
(SA. 17.)

With No. 84.

No. 36.

With No. 81.

No. 37.

With No. 82

No. 38.

D

With No. 88.

No. 39.
(S^A. 18.)

With No. 89.

No. 40.

With No. 90.

No. 41.

With No. 85.

No. 42.

With No. 86.

No. 43.

With No. 87.

No. 44.

CHAPTER XVII.

Quavers. Fourths, *continued.**Prepare Large Sheets 19 and 20.*EXERCISES FOR THE PRACTICE OF QUAVERS, *CONTINUED*

No. 45.  (Ss. 19.)

No. 46. 

No. 47. 

No. 48. 

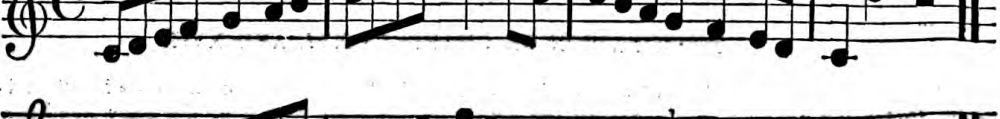
No. 49. 

No. 50. 

No. 51. 

No. 52. 

No. 53. 

No. 54. 

In No. 55 (a Song in two parts), which contains no interval greater than a fourth, dotted minims are introduced. The first beat is an up beat.

"When notes are called 'Do, Re, &c.' in reading, the word 'dot' should not be used." (Par. 51.)

No. 55. [IN TWO PARTS.]

SONG.

Music by JOHN HULLAH.

ANDANTE. mf

1st Part.

1 I thank the good - ness and the grace That on my birth have
 2 I was not born as thou - sands are, Where God was nev - er
 3 My God, I thank Thee, who hast plann'd A bet - ter lot for

2nd Part.

1 I thank the good - ness and the grace That on my
 2 I was not born as thou - sands are, Where God was
 3 My God, I thank Thee, who hast plann'd A bet - ter

smiled, And made me in these Chris - tian days, A hap - py En - glish
 known; And taught to pray a use - less prayer To blocks of wood and
 me; And placed me in this hap - py land, Where I may hear of

birth have smiled, And made me in these Chris - tian days, A hap - py
 nev - er known; And taught to pray a use - less prayer To blocks of
 lot for me; And placed me in this hap - py land, Where I may

child, And made me in these Chris - tian days, A hap - py En - glish child.
 stone. And taught to pray a use - less prayer To blocks of wood and stone.
 Thee. And placed me in this hap - py land, Where I may hear of Thee.

En - glish child. And made me in these Chris - tian days, A hap - py En - glish child.
 wood and stone. And taught to pray a use - less prayer To blocks of wood and stone.
 hear of Thee. And placed me in this hap - py land, Where I may hear of Thee.

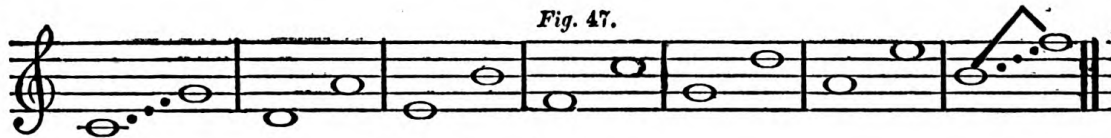
EXAMINATION ON CHAPTERS XVI. AND XVII.

84. Do two notes a fourth apart occupy similar or dissimilar positions of the staff? What is the fourth above Do? below Do? &c. 85. Are all the fourths of the scale formed of the same number of tones and semitones? 86. How many kinds of fourth are there in the scale? How are they called? What tones or semitones does the perfect fourth contain? What the pluperfect fourth? How many pluperfect fourths does a scale contain? Between what notes is it found? Beat and recite a bar containing two crotchets and four rs, calling the notes Do, Re, &c. (To be done, and similar bars, ad infin.)

CHAPTER XVIII.

Fifths—Perfect and Imperfect.

Prepare Large Sheets 8, 21, 22.



87. A note standing on the position of the stave *next but three* to another, is the *fifth* above or below it; and the two notes, as they include *five* positions, are said to form the interval of a *fifth*.

88. Two notes a fifth apart occupy *similar* positions on the stave; e. g., *Sol* stands on a *line*, and *Re*, its fifth, on a *line* (the next but one) also.

Touch on the hand and name each note of the scale, and the *fifth* above and below it.

[To be done.]

89. As there is one *fourth* in the scale larger by a semitone than the other (*perfect*) fourths, so is there one *fifth*, *smaller* by a semitone than the other (*perfect*) fifths.

Between *Do* and *Sol* there are *three* tones and *one* semitone; and so of all the other fifths, excepting that between *Si* and *Fa*, which contains only *two* tones, and *two* semitones. (See fig. 44.)

90. The fifth between *Si* and *Fa* is called an *imperfect* fifth, in contradistinction to the six other *perfect* fifths.

The difference in effect between the perfect and the imperfect fifth is as obvious as that between the perfect and the pluperfect *fourth*.

The *one* imperfect fifth lies between the notes *Si* and *Fa*: the *one* pluperfect fourth lies between notes of the same name, *Fa* and *Si*. [See Par. 85.]

91. When the *lower* note of an interval is placed an octave *higher*, or the *higher* note an octave *lower*, the interval is said to be *inverted*.

92. A *fourth*, on inversion, becomes a *fifth*; and, moreover, a *pluperfect* fourth becomes an *imperfect* fifth.



The teacher will touch on his hand and solfa the following, or any similar passages of fifths; the class imitating.

Three pairs of musical staves, each pair consisting of an ascending line of notes followed by a descending line of notes. The first pair ends with '&c. to Sol.' and the second with '&c. to Do.'.

EXERCISES FOR THE PRACTICE OF FIFTHS.

Nos. 56 to 65 can be sung in combination with Nos. 123 to 132 (Octaves, Chap. XXV.) See directions over each exercise. Nos. 56 and 58 may be vocalized as well as solfaed. [Par. 69.]

With No. 125.

No. 56.
(Sh. 21.)

With No. 126

No. 57.

With No. 123.

No. 58.

With No. 124.

No. 59.

With No. 130.

No. 60.
(Sh. 22.)

With No. 131.

No. 61.

With No. 132.

No. 62.

With No. 127.

No. 63.

With No. 128.

No. 64.

With No. 129.

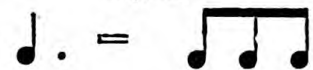
No. 65.

CHAPTER XIX.

Dotted Crotchets. Fifths, *continued.**Prepare Large Sheets 23 and 24.*

93. "A dot after a note prolongs it one-half." [Par. 49.]

Fig. 49.

A dotted crotchet is equal to *three* quavers "When notes are called 'Do, &c.' in reading, the word 'dot' should *no* be used." (Par. 51.)

EXERCISES FOR THE PRACTICE OF DOTTED CROTCHETS.

No. 66. 
(Sh. 23.)

No. 67. 

No. 68. 

No. 69. 

No. 70. 

No. 71. 

No. 72. 

No. 73. 

No. 74. 

In No. 75, a Song in two parts, containing no interval greater than a fifth, *quavers* and *dotted minims* are introduced.

No. 75. [IN TWO PARTS.]

SONG.

Music by JOHN HULLAH.

ALLEGRETTO.

1st Part. *mf* Come hither and let us be - - hold The sun as he sinks to his
The sun that shone bright all the day, Is now gone quite out of our

(St. 24.) *mf* Come hither and let us be - - hold The sun as he sinks to his
The sun that shone bright all the day, Is now gone quite out of our

rest, The clouds tipt with crimson and gold Are spreading al o - ver the
sight; And we must now hast - en a - - way, For soon 'twill be darkness and

rest, The clouds tipt with crimson with crimson and gold, Are spreading all o - ver the
sight; And we must now hast - en, now hast - en a - - way, For soon 'twill be darkness and

west: Let us go to the top of the hill, And watch them come sweeping a -
night. Oh then like the bright set - ting sun, May we to our du - - ty at -

west: Let us go to the top of the hill, And watch them come sweeping a -
night. Oh then like the bright set - ting sun, May we to our du - - ty at -

long; All nature is lone-ly and still, And the birds have all ended their song.
tend; Then think on a day well be - - gun, And cheer - ful - ly welcome the end.

long; All na-ture is lone-ly, is lone-ly and still, And the birds have all end - ed their song.
tend; Then think on a day, on a day well be - - gun, And cheer - ful - ly welcome the end.

EXAMINATION ON CHAPTERS XVIII. AND XIX.

88. Do two notes a fifth apart occupy similar or dissimilar positions on the staff? What is the fifth above Do? below Do? &c. 89. How are the two kinds of fifths called? What tones and semitones does the perfect fifth contain? What the imperfect? How many imperfect fifths does the scale contain? 90. Between what notes is it found? 91. What is meant by the inversion of an interval? 92. What does the fourth become on inversion? Of what particular fourth is the imperfect fifth the inversion? 93. To how many quavers is a dotted crotchet equal? Beat and recite a bar containing a dotted crotchet, a quaver, and two crotchets (and similar bars ad infn.)

CHAPTER XX.

Fifths, *continued*. Exercises in Two Parts.

Prepare Large Sheets 25 and 26.

No. 76.

[Repetition of No. 56.]
(SA. 25.)

[Repetition of No. 58.]

No. 77.

[Repetition of No. 57.]

[Repetition of No. 59.]

No. 78. (Sh. 26.)

[Repetition of
No. 60,
in Canon.]

No. 79.

[Repetition of
No. 61,
in Canon.]

No. 80.

[Repetition of
No. 62,
in Canon.]

CHAPTER XXI.

Sixths.

Prepare Large Sheets 8, 27, 17, 28, 18.



94. A note standing on the position of the staff *next but four* to another, is the *sixth* above or below it; and the two notes, as they include *six* positions, are said to form the interval of a *sixth*.

95. Two notes a sixth apart occupy *dissimilar* positions on the staff: *e.g.* *Sol* stands on a *line*, and *Mi* (its sixth) on a *space*.

Touch on the hand and name each note of the scale and the sixth above and below it.
To be done.

96. A third, on *inversion*, becomes a sixth.



The teacher will touch on his hand and solfa the following, or any similar passages of sixths; the class imitating.



In many of the following exercises the inversion of intervals is turned to practical use: as in No. 83, where the *third below* can be substituted for the *sixth above*, if the latter note be beyond the compass of the voice.

The remaining exercises in Part I. are printed in score; the upper part consisting of the intervals to which the chapter is especially devoted; the lower part being a repetition of some exercises already practised.

EXERCISES FOR THE PRACTICE OF SIXTHS.

No. 81.
(Sb. 27.)



* [Repetition of
No. 37.]
(Sb. 17.)



No. 82.



[Repetition of
No. 38.]



No. 83.



[Repetition of No. 35.]



No. 84.



[Repetition of No. 36.]



No. 85.

(SA. 28.)



[Repetition of
No. 42.]

(SA. 18.)



No. 86.

[Repetition of
No. 43.]



No. 87.

[Repetition of
No. 44.]



No. 88.

[Repetition of
No. 39.]

No. 89.

[Repetition of
No. 40.]

No. 90.

[Repetition of No. 41.]

NOS. 85, 86, AND 87, REPEATED: IN COMBINATION WITH SECONDS.

Repetition of No. 85.

[Repetition of No. 10.]
(Sh. 11.)

Repetition of No. 86.

[*Repetition of No. 11.*]


Repetition of No. 87.

[*Repetition of No. 12.*]

CHAPTER XXII.

The Tie or Bind. Sixths, *continued*.

Prepare Large Sheets 7, 29, and 30.

"A slur  shows that the notes over or under which it is placed are to be sung very smoothly; and, generally, that they are to be vocalized, i.e. sung to one syllable." [Par. 69.]

97. A slur placed over or under two following notes of *the same name and pitch* becomes a *tie or bind*, and has the effect of turning them into one note equal in length to the two added together.



Fig. 52 represents *one* sound of *two* beats; fig. 53, one sound of two beats and a half; fig. 54, one sound of twelve beats, or three bars of C time; fig. 55, one sound of two beats; fig. 56, one sound of one beat and a half.

Fig. 55 could be expressed by a minim, and fig. 56 by a dotted crotchet. Figs. 52, 53, and 54 can only be expressed as above.

The teacher will solfa figs. 52-3-4-5 and 6, beating time.

The crotchets occupying the second beats in each bar of Nos. 91, 93, 97, and 99 could severally be prolonged by a *dot*, instead of a tied quaver; as also could the crotchets on the fourth beats of Nos. 98 and 100, the dot beginning the following bar.

Modern musicians generally use the *dot* to prolong (by half) a note occupying an *accented* beat, and the *slur* to prolong a note occupying an *unaccented* beat.

Compare Nos. 66 to 74 with the following.

The second of two tied notes, being only a prolongation of the first, is not to be named in *reading*.

EXERCISES FOR THE PRACTICE OF TIED NOTES.

No. 91. *(Sh. 29.)* 

No. 92. 

No. 93. 

No. 94. 

No. 95. 

No. 96. 

No. 97. 

No. 98. 

No. 99. 

No. 100. 

In No. 101, a Song in two parts, containing no greater interval than a sixth, dotted crotchets are introduced.

No. 101.

. SONG.

Words from "ORIGINAL POEMS."

Music by JOHN HULLAH.

ANDANTINO.

1st Part.

(Sh. 30.)

1 Down in a green and sha-dy bed, A mod-est vio-let grew, Its
2 Yet there it was con-tent to bloom, In mod-est tints ar-ray'd; And

2nd Part.

1 Down in a green and sha-dy bed, A mod-est vio-let grew; Its
2 Yet there it was con-tent to bloom, In mod-est tints ar-ray'd; And

stalk was bent, it hung its head, As if to hide from view. And
there dif-fused a sweet per-fume, With-in its si-lent shade. Then

stalk was bent, it hung its head, As if to hide from view. And
there dif-fused a sweet per-fume, With-in its si-lent shade. Then

yet it was a love-ly flow'r, Its co-lours bright and fair; It
let me to the val-ley go, This pret-ty flow'r to see; That

yet it was a love-ly flow'r, Its co-lours bright and fair; It
let me to the val-ley go, This pret-ty flow'r to see; That

might have graced a ro-sy bower, In- stead of hid- ing there.
I may al- so learn to grow In sweet hu- mi- li- ty.

might have graced a ro-sy bower, In- stead of hid- ing there.
I may al- so learn to grow In sweet hu- mi- li- ty.

EXAMINATION ON CHAPTERS XXI. AND XXII.

94. What positions on the staff do two notes a sixth apart occupy? What is the sixth above *Do*? below *Do*? &c. 96. Of what interval is the sixth the inversion? 97. What does a slur become when placed over or under two notes of the same name and pitch? Beat and recite three tied semibreves; a semibreve and a crotchet tied; two minims tied. How could this first effect be otherwise expressed? &c. &c. Beat and recite a bar containing two crotchets, two quavers—the first quaver tied to the second crotchet—and a crotchet, (and similar bars *ad infin.*)

CHAPTER XXIII.

Sevenths.

Prepare Large Sheets 8, 31, and 13, 32, and 14.



98. A note standing on the portion of the staff *next but five* to another, is the *seventh* above or below it; and the two notes, as they include *seven* positions, are said to form the interval of a *seventh*.

99. Notes a seventh apart occupy *similar* positions on the staff; *e.g.* *Sol* stands on a line, and *Fa* (its seventh) on a line also.

Touch on the hand and name each note of the scale, and the seventh above and below it.
To be done.

100. A second, on *inversion*, becomes a seventh.



The teacher will touch on his hand and solfa the following, or any similar passages of sevenths.



EXERCISES FOR THE PRACTICE OF SEVENTHS.

No. 102.

(Sh. 31.)

[Repetition of
No. 16.]

(Sh. 13.)



No. 103.

[Repetition of
No. 17.]



No. 104.



[Repetition of
No. 14.]



No. 105.



[Repetition of
No. 15.]



No. 106.
(Sh. 32.)



[Repetition of
No. 21.]
(Sh. 14.)



No. 107.



[Repetition of
No. 22.]



No. 108.



[Repetition of
No. 23.]



No. 109.

[Repetition of No. 18.]

No. 110.

Repetition of No. 19.]

No. 111.

Repetition of No. 20.]

CHAPTER XXIV.

'Tied Notes. Sevenths, *continued.**Prepare Large Sheets 33 and 34*

No. 112.
(SA. 33.)



No. 113.



No. 114.



No. 115.



No. 116.



No. 117.



No. 118.



No. 119.



No. 120.



No. 121.



No. 122, a Song in two parts, contains no interval greater than a seventh.

No. 122.

SONG.

Words from "ORIGINAL POEMS."

Music by JOHN HULLAH.

1st Part. *f*

(St. 34.)

1 How pleasant it is, at the close of the day, No fol-lies to have to re-
 2 In - stead of all this, if it must be con - fest That I care-less and i - dle have

2nd Part. *f*

1 How pleasant it is, at the close of the day, No fol-lies to have to re-
 2 In - stead of all this, if it must be con - fest That I care-less and i - dle have

Cres.

p

pent; But re - flect on the past and be a - ble to say, My
 been, I lie down as u - sual, and go to my rest, But

Cres.

p

pent; But re - flect on the past and be a - ble to say, My
 been, I lie down as u - sual, and go to my rest, But

mf

time has been pro - per - ly spent! When I've fin - ish'd my busi - ness with
 feel dis - con - tent - ed with - in. Then as I dis - like all the

mf

time has been pro - per - ly spent! When I've fin - ish'd my busi - ness with
 feel dis - con - tent - ed with - in. Then as I dis - like all the

p

pa - tience and care, And been good and o - bli - ging and kind. I
 trou - ble I've had, In fu - ture I'll try to pre - vent it; For I

p

pa - tience and care, And been good, and o - bli - ging, and kind. I
 trou - ble I've had, In fu - ture I'll try to pre - vent it; For I

f

lie on my pil - low, and sleep a - way there, With a hap - py and peace - a - ble mind.
 never am wayward with - out be - ing sad, Or good with - out be - ing con - tent - ed.

f

lie on my pil - low, and sleep a - way there, With a hap - py and peace - a - ble mind.
 never am wayward with - out be - ing sad, Or good with - out be - ing con - tent - ed.

EXAMINATION ON CHAPTERS XXIII. AND XXIV.

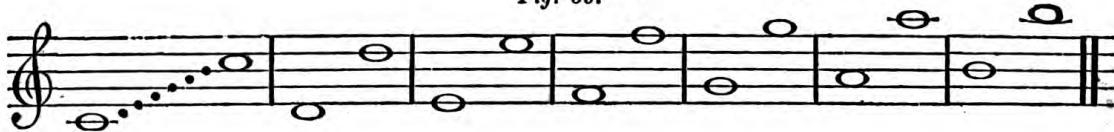
99. What positions in the staff do two notes a seventh apart occupy? What is the seventh above *Do*? below *Do*? &c. Of what interval is the seventh the inversion? Beat and recite a bar containing a crotchet, a min'ers; the first quaver tied to the minim (and similar bars *ad infin.*)

CHAPTER XXV.

Octaves.

Prepare Large Sheets 8, 35 and 21, 36 and 22.

Fig. 59.

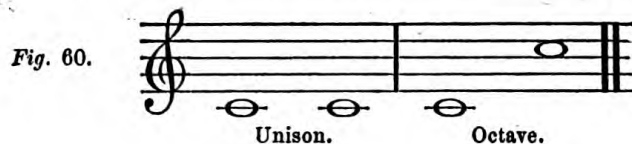


101. A note standing on the position of the staff *next but six* to another is the *octave* above or below it; and the two notes, as they include *eight* positions, are said to form the interval of an *eighth* or *octave*.

102. Notes an octave apart occupy *dissimilar* positions on the staff, and *bear the same names*: e. g., *Sol* stands on a *line*, and *Sol* (its octave) on a *space*.

Touch on the hand and name each note of the scale, and the octave above and below it;
[To be done.]

103. A *unison* on inversion becomes an octave.



The French call the octave the *double* of a sound.

The teacher will touch on his hand and solfa the following, or any similar passages of octaves: the pupils imitating.



EXERCISES FOR THE PRACTICE OF OCTAVES.

No. 123.
(Sh. 35.)

[Repetition of
No. 58.]
(Sh. 21.)

No. 124.

[Repetition of
No. 59.]

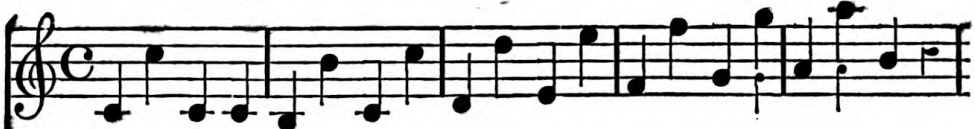
No. 125.



[Repetition of
No. 56.]



No. 126.



[Repetition of
No. 57.]



No. 127.
(Sh. 36.)

[Repetition of
No. 63.]
(Sh. 22.)

Musical notation for No. 127 and its repetition. The first system shows the original piece in treble clef with a common time signature. The second system shows the repetition of No. 63, also in treble clef with a common time signature. Both systems consist of two staves.

No. 128.

[Repetition of
No. 64.]

Musical notation for No. 128 and its repetition. The first system shows the original piece in treble clef with a common time signature. The second system shows the repetition of No. 64, also in treble clef with a common time signature. Both systems consist of two staves.

No. 129.

[Repetition of
No. 65.]

Musical notation for No. 129 and its repetition. The first system shows the original piece in treble clef with a common time signature, featuring dynamic markings 'v' and 'vo'. The second system shows the repetition of No. 65, also in treble clef with a common time signature, featuring dynamic markings 'v' and 'vo'. Both systems consist of two staves.

No. 130.

[Repetition of
No. 60.]

Musical notation for No. 130, consisting of two staves. The top staff is a treble clef with a C-clef, containing a sequence of eighth and sixteenth notes. The bottom staff is a treble clef with a C-clef, containing a sequence of quarter and eighth notes. The piece concludes with a double bar line.

No. 131.

[Repetition of
No. 61.]

Musical notation for No. 131, consisting of two staves. The top staff is a treble clef with a C-clef, containing a sequence of eighth and sixteenth notes. The bottom staff is a treble clef with a C-clef, containing a sequence of quarter and eighth notes. The piece concludes with a double bar line.

No. 132.

[Repetition of
No. 62.]

Musical notation for No. 132, consisting of two staves. The top staff is a treble clef with a C-clef, containing a sequence of eighth and sixteenth notes. The bottom staff is a treble clef with a C-clef, containing a sequence of quarter and eighth notes. The piece concludes with a double bar line.

CHAPTER XXVI.

Quaver Rests. Octaves, *continued.*

Prepare Large Sheets 7, 37, and 38.

EXERCISES FOR THE PRACTICE OF QUAVER RESTS.

104. A rest, of whatever kind, which occupies the *beginning* of a beat is, in *reading*, to be expressed by pronouncing aloud the number *One, Two, Three, or Four*, according to the place of the beat in the bar.

Fig. 61. 

One Do Two Re Three Mi Four Fa.

No. 133. 

(84, 37.)

No. 134. 

No. 135. 

No. 136. 

105. A rest which occupies the *latter part* of a beat cannot be named at all, in reading.

Fig. 62. 

Do Re Mi Fa.

The following Song contains no interval greater than an octave.

No. 137. [IN TWO PARTS.]

SONG.

Music by JOHN HULLAM.

ALLEGRO. *mf*

1st Part. (SA. 37 & 8.)

Twinkle, twin-*kle*, lit - *tle* Star, How I won-der what you are? Up a -

2nd Part.

Twinkle, twin-*kle*, lit - *tle* Star, How I won-der what you are! Up a -

bove the world so high, Like a dia-*mond* in the sky. Twin-*kle*, twin-*kle*, lit - *tle*

bove the world so high, Like a dia-*mond* in the sky. Twin-*kle*, twin-*kle*, lit - *tle*

Star, How I won-der what you are! When the blaz-*ing* sun is gone,

Star, How I won-der what you are! When he

Then you show your lit - *tle* light, Twin-*kle*, twin-*kle*, all the

nothing shines up - on, Then you show your lit - *tle* light. Twin-*kle*, twin-*kle*, all the

night. Then the trav-*ler* in the dark Thanks you for your ti - ny spark; He could not

night. Then the trav-*ler* in the dark Thanks you for your ti - ny spark; He could not

p Ra - len - tan - do. *p*
see which way to go, If you did not twin-kle so. In the dark blue sky you

p Ra - len - tan - do. *p*
see which way to go, If you did not twin-kle so. In the dark blue sky you

f *pp*
keep, And of - ten through my cur - tains peep, For you nev - er shut your eye Till the

f *pp*
keep, And of - ten through my cur - tains peep, For you nev - er shut your eye Till the

p
sun is in the sky. Twin - kle, twin - kle, lit - tle star, How I won - der what you

p
sun is in the sky, Twin - kle, twin - kle, lit - tle star, How I won - der what you

f
are! How I won - der what you are! How I won - der what you are!

f
are! How I won - der what you are! How I won - der what you are!

EXAMINATION ON CHAPTERS XXV. AND XXVI.

102. What positions on the staff do two notes an octave apart occupy? What is the octave above *Do* below *Do*? &c. 103. Of what is the octave the inversion? 104. Beat and recite a bar containing a quaver rest and seven quavers;—seven quavers and a quaver rest (*and similar bars ad infin.*)

CHAPTER XXVII.

Recapitulatory Exercises.

Prepare Large Sheets 39 and 40.

Before reading and solfaing No. 138 the teacher will point to various bars, demanding first of one pupil, then of another, what intervals they contain, and, of the Fourths and Fifths, whether they are perfect or otherwise.

No. 139 is to be read, and may be solfaed, by the whole class simultaneously. The teacher should also select individual bars, and make any one pupil, or the whole class, execute them accordingly. The bars in both exercises are numbered for reference.

EXERCISE FOR THE PRACTICE OF INTERVALS.

No. 138.
(Sheet 39.)

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38

39 40 41 42 43 44 45

46 47 48 49 50 51 52

53 54 55 56 57 58 59 60

EXERCISE FOR THE PRACTICE OF READING IN TIME.

No. 139.
(Sheet 40.)

The musical score consists of 12 staves of music, each containing five numbered measures. The measures are numbered 1 through 57. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and slurs. The piece concludes with a double bar line at the end of measure 57.

BY AUTHORITY OF THE COMMITTEE OF
COUNCIL ON EDUCATION.



WILHEM'S
METHOD OF TEACHING SINGING,

Adapted to English Use,

UNDER THE SUPERINTENDENCE OF THE COMMITTEE OF
COUNCIL ON EDUCATION,

BY JOHN HULLAH.

REVISED AND RECONSTRUCTED IN
1849.

PART THE SECOND.

LONDON:
JOHN W. PARKER AND SON, WEST STRAND.

MDCCLIV.

CONTENTS OF PART THE SECOND.

CHAPTER		PAGE	SHEET
XXVIII.	Sharps and Flats	75	... 41, 42
XXIX.	Essential Sharps and Flats	77	... 42
XXX.	Seconds, Major and Minor	79	... 42, 43, 53, 54
XXXI.	Signatures of Major Scales	83	... 43, 44
XXXII.	Accidentals indicating Modulation	86	... 45, 55, 56
XXXIII.	Dashes and Dots	90	... 45, 56, 57
XXXIV.	Accidentals not Indicating Modulation	92	... 45, 58, 59, 60
XXXV.	Thirds, Major and Minor	96	... 46, 61, 62, 63, 64
XXXVI.	The Minor Mode of the Diatonic Scale	102	... 46, 65,
XXXVII.	Fourths, Perfect and Pluperfect	104	... 47, 65, 66, 67, 68
XXXVIII.	The Minor Mode of the Diatonic Scale	110	... 46, 69
XXXIX.	Alla Breve and Duple Time	113	... 47, 69
XL.	The Signatures of Minor Scales	117	... 48, 70
XLI.	Fifths	119	... 49, 71, 72
XLII.	Triple Time. Fifths, <i>continued</i>	122	... 49, 73, 74, 75
XLIII.	The Places of Notes on the Bass Stave	128	... 49, 76, 77
XLIV.	Transposition	132	... 50, 78, 79
XLV.	Sixths, Major and Minor. $\frac{2}{4}$ Time	136	... 60, 80, 81, 82, 83
XLVI.	Compound Times	143	... 51, 83, 84, 85, 86, 87
XLVII.	Sevenths, Major and Minor	150	... 52, 88
XLVIII.	Octaves	152	... 52, 88, 89, 90

1. 1948

2. 1949

3. 1950

4. 1951

5. 1952

6. 1953

7. 1954

8. 1955

9. 1956

10. 1957

11. 1958

12. 1959

13. 1960

14. 1961

15. 1962

16. 1963

17. 1964

18. 1965

19. 1966

20. 1967

METHOD OF TEACHING SINGING.

PART THE SECOND.

CHAPTER XXVIII.

Sharps and Flats.

Prepare Large Sheets 41 and 42.

106. BETWEEN any two sounds a tone apart "an intermediate sound may be placed," whereby the tone is divided into *two semitones*.

The *ruled* lines of fig. 63 represent the *natural* sounds of the scale of *Do* (as in fig. 1). The *dotted* lines represent the *intermediate* sounds, by which each tone is "divided into two semitones."

It will be observed that there is no intermediate sound between *Mi* and *Fa*; none between *Si* and *Do*: those sounds being *naturally* a semitone apart.

107. A sound between two other sounds a tone apart takes the *name* sometimes of the sound *below* it, sometimes of the sound *above* it. In the one case it is called such a sound *sharp*; in the other, *flat*.

Fa and *Sol* are a tone apart; the sound between them will sometimes be called *Fa sharp*, sometimes *Sol flat*.

Fig. 63.

The teacher will direct attention to the dotted lines which stand for these or any other sharp or flat sounds; and then pointing to fig. 63, solfa the following and any similar passages,—the pupils imitating.

In solfaing we do not say *Fa sharp*, &c., but simply *Fa*, as with the natural note.

108. That a sharp sound is to be sung instead of a natural sound of the same name, is shown by placing a *sharp* (#) before the note which represents it. So with the *flat* (b). A *natural* (♮) restores a sound before made sharp or flat to its original position.

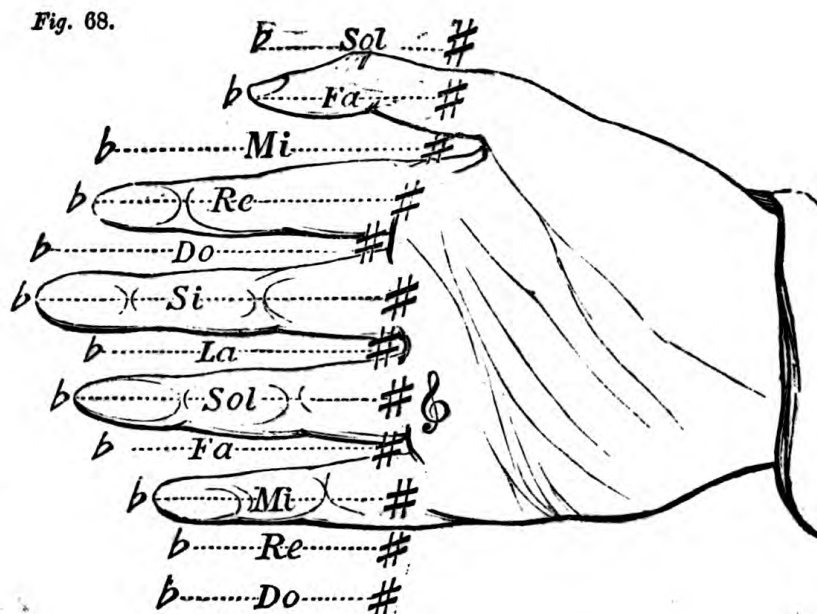
A sharp placed before *Fa* [see fig. 64] shows that *Fa sharp* is to be sung instead of *Fa natural*; a flat before *Si* [fig. 65], that *Si flat* is to be sung instead of *Si natural*; while a *natural* before *Fa* previously made sharp [fig. 66], or *Si* previously made flat [fig. 67], shows that *Fa natural*, or *Si natural* is to be sung.



109. A sharp is said to *raise* a note a semitone; a flat to *lower* it a semitone. A natural may do either the one or the other. [Compare figs. 66 and 67.]

The positions of the altered notes *on the hand* are shown in fig. 68. A caution was given in an early lesson (Chap. V.) to place the *index* finger on the *middle* joint of the fingers of the right hand. The necessity for this will now be seen; inasmuch as the *roots* of the fingers are touched to indicate the *sharp* notes, and the *tips* the *flat* notes.

The teacher will direct attention to fig. 68, and touch (on his own hand), and name various notes, natural, sharp, and flat,—the pupils imitating.



EXAMINATION ON CHAPTER XXVIII.

106. How is a tone divided into two semitones? 107. How is the intermediate sound between *Fa* and *Sol* called?—between *La* and *Si*? &c. 108. How is it indicated that a sharp or flat sound is to be sung instead of a natural sound? Describe a sharp—a flat. What is the use of a natural? 109. What effect has a sharp on the note before which it is placed? What effect has a flat? Does a natural raise or lower a note?

CHAPTER XXIX.

Essential Sharps and Flats.

Prepare Large Sheet 42.

110. Every musical passage is said to be in some particular scale.

All the passages in Part the First of this work are in one scale—the natural scale, of which the tonic is *Do*.

The sounds of the scale of *Do* are separated by five tones and two semitones, wherefore it is called a *diatonic* scale; and those two semitones fall between the 3rd and 4th, and between the 7th and 8th sounds, wherefore it is said to be *in the major mode*. [See Chap. I.]

111. Any sound may be used as a tonic,—a diatonic scale in the major mode can be formed on any sound whatever, by substituting certain sharp or flat sounds for as many natural sounds of the same name; for *no major scale but that of Do can be formed of natural sounds only*.

In fig. 69, which is a scale of natural notes beginning on *Fa*, two of the intervals are wrongly placed. Between the 3rd and 4th (*La* and *Si*) there is a *tone*, and between the 4th and 5th (*Si* and *Do*) a *semitone*.

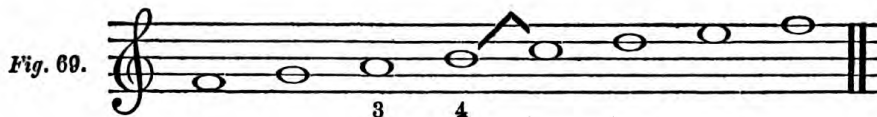
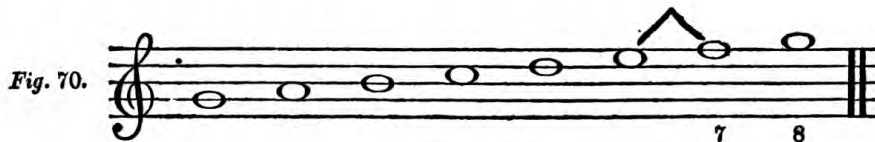


Fig. 70, a scale of natural notes beginning on *Sol*, is equally faulty with fig. 69, but the faults are not in the same parts of the scale. Between the 6th and 7th (*Mi* and *Fa*) there is a *semitone*, and between the 7th and 8th (*Fa* and *Sol*) a *tone*.



Figs. 69 and 70, therefore, though *diatonic* scales, since they each contain five tones and two semitones, are *not in the major mode*, because some of those tones and semitones are misplaced.

A similar experiment with any other natural sounds would be even more unsuccessful; for in a scale beginning on *Re*, on *Mi*, on *La*, or on *Si*, no less than *four* of the intervals would be misplaced.

The alteration of one note in figs. 69 and 70 will make them into major scales:

By substituting $Si \flat$ for the $Si \natural$ in fig. 69, the 4th of the scale of Fa is lowered to a semitone above the 3rd (La), and a tone below the 5th (Do)



By substituting $Fa \sharp$ for the $Fa \natural$ in fig. 70, the 7th of the scale of Sol is raised to a tone above the 6th (Mi), and a semitone below the 8th (Sol .)



The pupils will recite and afterwards solfa the scales of Fa and of Sol (figs. 71 and 72), with the manual signs of the tone and semitone—the hand being closed on $Si \flat$ and on Fa (the 4th and 8th) in ascending, and on Mi and La (the 7th and 3rd) in descending the scale of Fa : on Do and on Sol (the 4th and 8th) in ascending, and on $Fa \sharp$ and on Si (the 7th and 3rd) in descending the scale of Sol .

Altered notes should be named expressly (Fa sharp, Si flat, &c.) in reciting a scale, but not in singing it.

112. Sharps or flats necessary to the formation of major scales are called *essential* sharps or flats.

113. Essential sharps and flats are not placed *immediately* before the notes they affect, but at the beginning of the staff on which those notes are written, after the clef.

114. The sharps or flats thus placed at the head of the staff form what is called the *signature* of a piece, and they affect not only the particular notes on the same line or space with them, but their octaves.

The signature of *every* major scale is exhibited in fig. 83.

EXAMINATION ON CHAPTER XXIX.

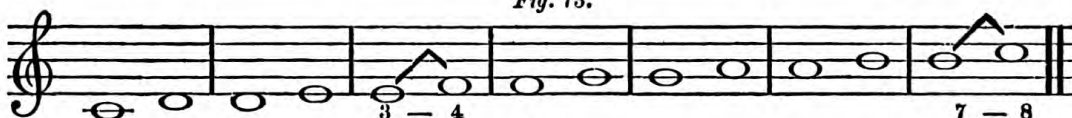
110. In what scale are all the passages in Part the First of this work? By how many tones and semitones are the sounds of the scale of Do separated? What kind of scale is it called in consequence? Where do the two semitones fall in the scale of Do ? In what mode is it said to be in consequence? 111. Must a scale of necessity begin on Do ?—is Do the only note that can be used as a tonic? Can a scale of natural notes only, begin on any note besides Do ? When a scale begins on Fa what note requires alteration? Why? When a scale begins on Sol what note requires alteration? Why? 112. What is meant by essential sharps or flats? 113. Are essential sharps or flats placed immediately before the notes they affect? Where are they placed? 114. What are they said to form? What is the signature of the scale of Fa ?—of Sol ?

CHAPTER XXX.

Seconds, *Major* and *Minor*.

Prepare Large Sheets 42, 43, 53, and 54.

Fig. 73.



Re is the *second* above *Do*, and *Fa* is the *second* above *Mi*; but *Do* and *Re* are a *tone* apart, and *Mi* and *Fa* a *semitone*: consequently, there is more than one kind of second.

115. The second formed of a *tone* is called the *major* second, that formed of a *semitone* is called the *minor* second.

In the scale of *Do*, the minor seconds fall between *Mi* and *Fa*, and between *Si* and *Do*.

The teacher will touch on his hand and solfa the following or any similar passages of seconds: the class imitating.



116. A *Solfeggio* is a piece of music to be *solfaed*.

No. 140 is the 2nd Part of a *Solfeggio* in three parts. The *small* notes are not to be sung; they are *cues*, or fragments of another part, (No. 153.) *Cues* are often introduced during the *rests* of one part, to show what is being sung in another.

No. 140. [IN THREE PARTS.] SOLFEGGIO.

With Nos. 153 and 160.

WILHEM.

ALLEGRO.



117. The word *solo* [see No. 141] means *alone*; *i.e.*, that the other parts cease altogether, or become subordinate, during the bars so marked. The word *tutti* means *all*; *i.e.*, that all the parts go on together.

No. 141. [IN TWO PARTS.] SOLFEGGIO.

With No. 154.

WILHEM.

MODERATO.

Solo. *Tutti.*

Solo. *Tutti.*

118. A *major* second becomes *minor* when its *upper* note is lowered (a semitone) by a *flat*, or its *lower* note raised by a *sharp*. A *minor* second becomes *major* when its *upper* note is raised by a *sharp*, or its *lower* note depressed by a *flat*.

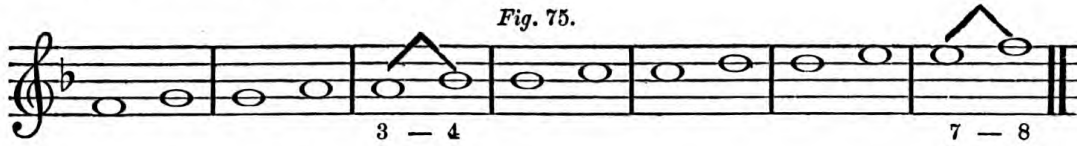
SECONDS.

Fig. 74.

Major. Minor. Major. Minor. Minor. Major. Minor. Major.

119. In *every* major scale will be found *five* major and *two* minor seconds: the latter being always between the 3rd and 4th, and between the 7th and 8th sounds.

The signature of No. 142 is *one flat*; it is therefore in the scale of *Fa*. Of *Fa*, the 3rd and 4th sounds are *La* and *Si b*; the 7th and 8th, *Mi* and *Fa*: between which the *minor* seconds (or semitones) will fall. [See fig. 75.]



120. A *Canon* is a piece of music, in two or more *parts*, composed according to some *rule*. A *Round* is a species of *Canon*, each part of which is to be sung, successively, by each set of voices.

No. 142 is a *Round* in two parts. The first voices having sung to the end of the upper part (at 2), will proceed at once to the lower part (at 2); the second voices at the same instant beginning the upper part (at 1.)

The *end* of a *Canon* is marked by a pause \frown which is not to be observed *till* the end.

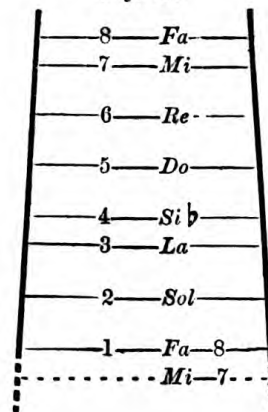
Before commencing No. 142, the pupils will form the scale of *Fa* with manual signs; saying—

“Of the scale of *Fa* the 1st is *Fa*, the 2nd is *Sol*, the 3rd is *La*, the 4th is *Si flat*,” &c.

The teacher will then touch (on fig. 76) and solfa the following or any similar passages,—the pupils imitating.



Fig. 76.



No. 142. [IN TWO PARTS.]

ROUND.

HULLAH.

ANDANTINO.



The signature of No. 143 is *one sharp*; it is therefore in the scale of *Sol*. Of *Sol*, the 3rd and 4th sounds are *Si* and *Do*; the 7th and 8th, *Fa* \sharp and *Sol*: between which the *minor* seconds (or semitones) will fall.



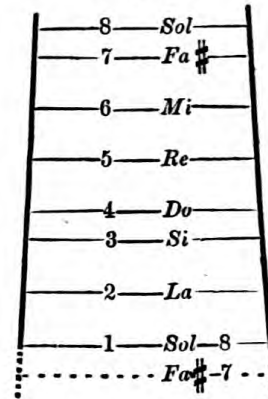
Before commencing No. 143, the pupils will form the scale of *Sol* with manual signs; saying—

“Of the scale of *Sol*, the 1st is *Sol*, the 2nd is *La*,” &c.

The teacher will then touch (on fig. 78) and *solfa* the following or any similar passages,—the pupils imitating.



Fig. 78.



No. 143. [IN TWO PARTS.]

ROUND.

HULLAH.



EXAMINATION ON CHAPTER XXX.

Is there more than one kind of second in the natural scale? 115. How is the second formed of a tone called? How, the second formed of a semitone? Give an example of a major second; of a minor second. 116. What is a Solfeggio? How are the small notes in No. 140 called? What is the use of them? 117. What is meant by the word *solo*? What, by *tutti*? 118. How is a major second made minor? How is a minor second made major? What is the major second above *Mi*? the minor second above *La*? &c. 119. Do the minor seconds occupy the same places in every major scale? By what notes are the minor seconds formed in the scale of *Fa*? in the scale of *Sol*? 120. What is a Canon? How is a Round to be performed? In what scale is No. 142? What is the 3rd sound of the scale of *Fa*? the 5th, the 2nd, &c. In what scale is No. 143? What is the 2nd sound of the scale of *Sol*? the 7th, &c.

CHAPTER XXXI.

Signatures of Major Scales.

Prepare Large Sheets 43 and 44.

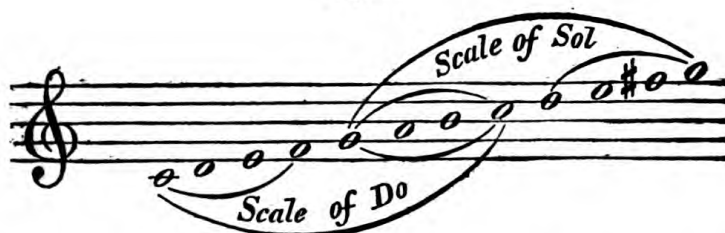
"Four sounds separated by two tones and a semitone form a *tetrachord*. A major scale consists of *two* tetrachords." [Par. 56.]

"The 1st sound of the second tetrachord is called the *dominant* of the scale; and the 4th sound of the first tetrachord, the *subdominant*." [Par. 58.]

In fig. 83, a Table of Signatures of Major Scales, every tonic is the dominant of the scale next *below* it; and, *vice versa*, the subdominant of the scale next *above* it. *Do* is the dominant of *Fa*, and the subdominant of *Sol*.

121. When the *dominant* of one scale is made the *tonic* of another, the *upper* tetrachord of the *former* is identical with the *lower* tetrachord of the *latter*; to complete which, a *new* (upper) tetrachord has to be formed. This *new* tetrachord always requires a *new sharp*, which new sharp is always placed before the 7th of the new scale.

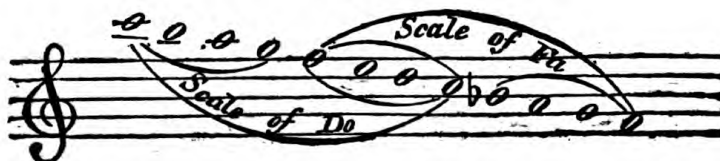
Fig. 79.



Sol is the dominant of *Do*, and the *upper* tetrachord of *Do* is identical with the *lower* tetrachord of *Sol*. To complete the scale of *Sol*, a new (upper) tetrachord is wanted, in forming which we sharpen *Fa*, which becomes the 7th of the scale of *Sol*. [See fig. 79.]

122. When the *subdominant* of one scale is made the *tonic* of another, the *lower* tetrachord of the former is identical with the *upper* tetrachord of the latter; to complete which, a new (lower) tetrachord has to be formed. To form this new tetrachord we must introduce an additional *flat*; which flat is always placed before the 4th of the new scale.

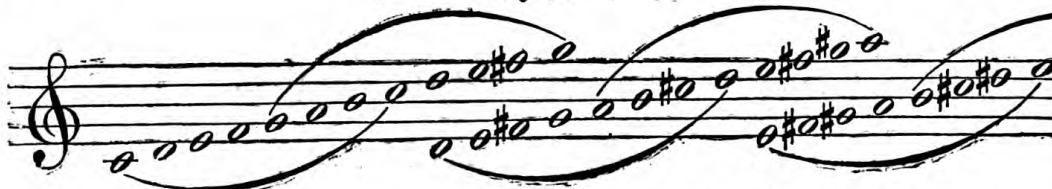
Fig. 80.



Fa is the subdominant of *Do*, and the *lower* tetrachord of *Do* is identical with the *upper* tetrachord of *Fa*. To complete the scale of *Fa*, a new (lower) tetrachord is wanted, in forming which we flatten *Si*, which becomes the 4th of the scale of *Fa*. [See fig. 80.]

123. Thus, in a series of major scales, the tonics of which are a perfect *fifth* above each other, each scale requires a *sharp* more than the one before it.

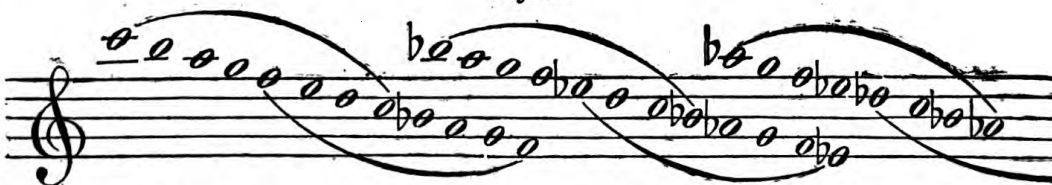
Fig. 81.



Sol is the fifth above *Do*, and requires *one* sharp; *Re* is the fifth above *Sol*, and requires *two* sharps; *La* is the fifth above *Re*, and requires *three* sharps, &c. &c. [See fig. 81.]

124. And in a series, the tonics of which are a perfect *fifth* below each other, each scale requires a *flat* more than the one before it.

Fig. 82.



Fa is the fifth below *Do*, and requires *one* flat; *Si b* is the fifth below *Fa*, and requires *two* flats; *Mi b* is the fifth below *Si b*, and requires *three* flats. [See fig. 82.]

125. Moreover, in the ascending series, the *sharps* themselves will appear a *fifth* above one another; and in the descending series the *flats* will appear a *fifth* below one another. [Compare figs. 81 and 82 with fig. 83.]

In the *signatures* [see fig. 83] every alternate sharp (with one exception) is placed a *fourth* below, and every alternate flat a *fourth* above the one before it. This arrangement in no way violates the principles laid down in the preceding paragraphs; for a fourth is the *inversion* of a fifth, and *vice versa*. The sharps and flats are so arranged to bring them within the limits of the stave.

126. If there be one sharp in a signature it is always *Fa #*; if there be two, the second is always *Do #*, preceded by *Fa #*; if there be three, the third is always *Sol #*, preceded by *Fa #* and *Do #*;—the *greater* number always including the *less*. [See fig. 83.] So with the *flats*; if there be one, it is invariably *Si b*; if there be two, the second is *Mi b*, preceded by *Si b*, &c.

127. The *last* sharp in a signature is always placed before the 7th of the scale; the *last flat* always before the 4th of the scale. Therefore the *tonic* is always to be found a *minor second* above the *last sharp*, or a *perfect fourth* below the *last flat*.




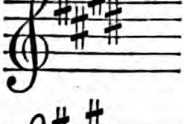
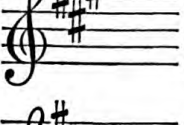


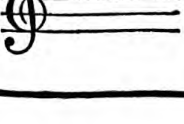
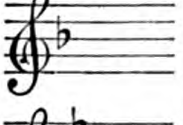
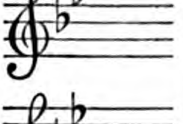
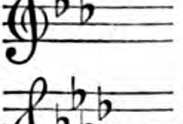
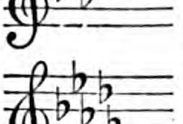
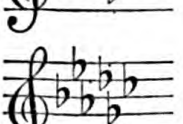
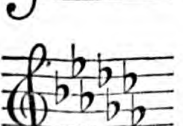
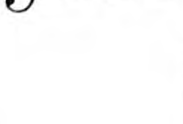
For example, if the last sharp be *La #* the tonic is *Si*; if the last flat be *La b* the tonic is *Mi b*.

EXAMINATION ON CHAPTER XXXI.

What relation have the tonics in the Table of Signatures (fig. 83) to one another? 126. If there be one sharp in a signature, to what note does it belong?—if there be two? &c. If there be one flat, to what note does it belong?—if there be two? &c. 127. To what note of the scale is the last sharp in a signature always applied?—to what note the last flat? If the last sharp be *Re #*, what will be the tonic? If the last flat be *La b*, what will be the tonic?

TABLE OF SIGNATURES OF MAJOR SCALES.

Fig. 83.

<p>♩ Tonics a Fifth above each other.</p>	<p><i>Do</i> # requires 7 sharps</p>	
	<p><i>Fa</i> # — 6 —</p>	
	<p><i>Si</i> — 5 —</p>	
	<p><i>Mi</i> — 4 —</p>	
	<p><i>La</i> — 3 —</p>	
	<p><i>Re</i> — 2 —</p>	
	<p><i>Sol</i> — 1 sharp</p>	
	<p><i>Do</i> — . . .</p>	
	<p>♩ Tonics a Fifth below each other.</p>	<p><i>Do</i> — . . .</p>
<p><i>Fa</i> — 1 flat</p>		
<p><i>Si</i> b — 2 —</p>		
<p><i>Mi</i> b — 3 —</p>		
<p><i>La</i> b — 4 —</p>		
<p><i>Re</i> b — 5 —</p>		
<p><i>Sol</i> b — 6 —</p>		
<p><i>Do</i> b — 7 —</p>		

CHAPTER XXXII.

Accidentals indicating Modulation.

Prepare Large Sheets 45, 55, and 56.

In almost every piece of music will be found some sharps or flats not in the signature, or naturals before notes which, according to the signature, are sharp or flat.

128. Sharps, flats, or naturals contradictory to the signature are called *accidentals*.

129. An accidental affects not only the particular note before which it is placed, but every following note of the same name *in the same bar* with it.

In bar 1 of fig. 84, the *second Do* is sharp, as well as the first; in bar 2, the *Do* is *natural*, according to the signature.



Were it required to make the second *Do* of fig. 84 *natural*, it would be marked expressly.



130. When the last note of one bar and the first note of the next to it are identical, an accidental placed before the former affects likewise the latter.

In fig. 86, the *S_i* which begins bar 2 must be flat.



131. Accidentals frequently (not always) indicate *modulation*.

132. By a modulation is meant a change of scale in the course of a piece of music.

Few even of the most simple pieces but contain at least one modulation.

133. The commonest modulations are those which follow the natural order of scales (explained in Chap. XXXI.); *i.e.*, into the scale of the *dominant*, or fifth above; or into that of the *subdominant*, or fifth below.

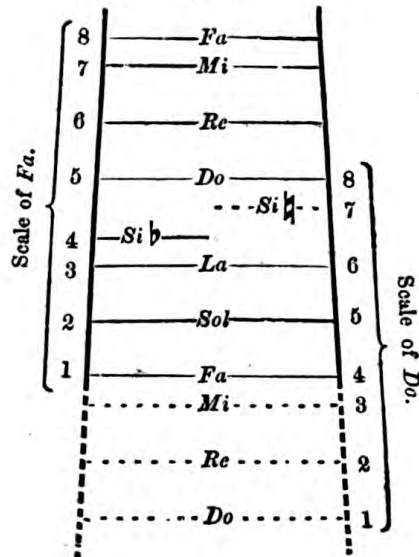
No. 144 contains an example of modulation into the scale of the *dominant*, and No. 145 of modulation into the *subdominant*.

The signature of No. 144 is *one flat*, which implies that it is in the scale of *Fa*. But at * a *natural* is placed before *Si*. *Si* \natural is not a note of the scale of *Fa*; it is (the 7th) of the scale of *Do*; *Do* being the dominant of *Fa*, and therefore a scale into which modulation may be expected.

The teacher will touch (on fig. 87) and solfa the following or any similar passages: the class imitating.



Fig. 87.



No. 144. [IN TWO PARTS.] ROUND.

HULLAH.

ALLEGRO MAESTOSO.

1 (SR. 55.)

Set up Thy - - self, O God, - - - a - - bove the

2

and Thy glo - - ry a - - bove all the

Heav'n, and Thy glo - - ry a - - bove all the earth;

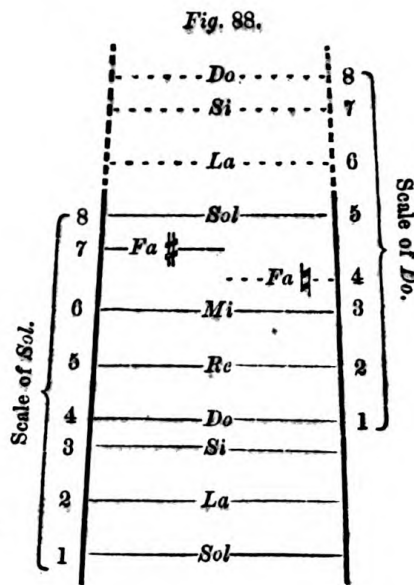
2

earth, all the earth. Set up Thy - self, O God!

1

The signature of No. 145 is *one sharp*, which implies that it is in the scale of *Sol*. But at * a *natural* is placed before *Fa*. *Fa* \natural is not a note of the scale of *Sol*, but it is (the 4th) of the scale of *Do*; *Do* being the subdominant of *Sol*, and therefore a scale into which modulation may be expected.

The teacher will touch (on fig. 88) and solfa the following or any similar passages; the class imitating.



No. 145. [IN TWO PARTS.]

ROUND.

HULLAH,

ANDANTE.



No. 146 contains two modulations, the first (at *) into *Sol*, the dominant; the second (at †) into *Fa*, the subdominant of *Do*,

The teacher will touch (on his hand) and solfa the following passages,—the pupils imitating.



No. 146. [IN TWO PARTS.]

SONG,

HULLAW.

ALLEGRETTO. *Cres.*

1st Part. *p* List, the mer - ry bells are ring - ing, And the chor - is - ters are

(Ss. 56.)

2nd Part. *p* List, the mer - ry bells are ring - ing, And the chor - is - ters are *Cres.*

singing, And the girls are garlands fling - - ing flinging at their

singing, And the girls are garlands fling-ing at their

pp feet; For they say the war is o - - ver, And with shouts each war-worn

pp feet; For they say the war is o - - ver, And with shouts each war-worn

Cres. † *Rall.* ro - ver Doth his vil - lage home dis - - co - ver. Hail! hail! sweet peace!

Cres. † *Rall.* ro - ver Doth his vil - lage home dis - - co - - ver, Hail! hail! sweet peace!

EXAMINATION ON CHAPTER XXXII.

128. What are accidentals? 129. What is the effect of an accidental? 130. Does an accidental ever affect notes not in the same bar with it? 131. What is a modulation? 132. What is a modulation? 133. Are there any modulations more common than others? Into what scale does No. 144 modulate?—and No. 145?—and No. 146?

CHAPTER XXXIII.

Dashes and Dots.

Prepare Large Sheets 45, 56, and 57.

134. A *dash* over a note [see fig. 89] implies that it is to be cut very short, and the time due to it filled up as though there were rests. Thus the entire length of the bar is not altered, nor is the place of the *beginning* of the dashed note disturbed.



To be solfaed by the teacher.

135. Notes with *dashes* over them are said to be marked *staccato*; that is, *taken off*—*separated*.

136. A *dot* over a note [see fig. 91] shows that it is to be cut short, but not so short as when dashed.



To be solfaed by the teacher.

137. Notes with *dots* over them are said to be marked *mezzo staccato*, that is, *half staccato*.

138. Passages not *dashed* or *dotted* should be performed *legato*; that is, *smoothly*. To sing *legato* may therefore be considered the rule, and to sing *staccato*, or *mezzo staccato*, the exception.

Nos. 147 and 148 consist of the same *notes*, but the marks of expression, carefully observed, will give to each a very different *effect*.

No. 147. [IN TWO PARTS, A and B.] CANON.

WILHEM.

(Sh. 56.)

No. 148. [IN TWO PARTS, A and B.] CANON.

WILHEM.

(SA. 57.)

No. 149. [IN TWO PARTS, 1 and 2.] ROUND.

WILHEM.

ALLEGRETTO.

EXAMINATION ON CHAPTER XXXIII.

134. What effect has a dash placed over a note? 136. What effect has a dot? 135. What is meant by staccato? 137. What, by mezzo-staccato? 138. How are notes not dashed or dotted to be performed?

CHAPTER XXXIV.

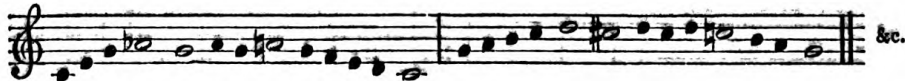
Accidentals *not* indicating Modulation.

Prepare Large Sheets 45, 58, 59, and 60.

"Accidentals frequently indicate modulation,"—but *not always*. In No. 150, the *Fas* \sharp indicate modulation into the scale of *Sol*; but the *Do* \sharp (at *) is simply substituted for *Do* \natural for the sake of effect.

It is sometimes very difficult, and, from a single voice part impossible, to account for the alteration by a sharp or flat of an individual note; but it is always possible to sing it.

The teacher will touch on his hand and solfa the following or any similar passages of accidentals not resulting from modulation,—the pupils imitating.



139. The words *Dal Segno* [see No. 150] mean *from the sign*—i.e., that the *repeat* (indicated by the dots before the last double bar) is to be made from the :S: (over the *first*.) The word *Fine* marks the *end* of a piece, wherever it may be placed.

No. 150. [IN THREE PARTS.]
With Nos. 157 and 164.

SOLFEGGIO.

WILHEM.

ALLEGRO. *f*

(Sh. 58.)

The interval between *Fa* and *Fa* \sharp (at \ast , in Nos. 151 and 152), two notes of the same name but of different pitch, is a *chromatic semitone*.

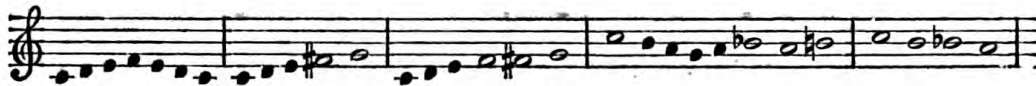
140. A *chromatic semitone* is the interval between any given note and another note of the same name raised by a sharp or lowered by a flat.

A chromatic semitone cannot occur in a *diatonic* scale; on its introduction, a scale ceases (for the moment) to be diatonic, and becomes *chromatic*.

141. A *chromatic scale* is a scale containing more than two semitones.

Fig 63 represents a chromatic scale consisting entirely of semitones.

The teacher will touch and solfa the following or any similar passages,—the pupils imitating.



No. 151. [IN TWO PARTS.] ROUND. WILHEM.

ADAGIO.

O give thanks, O give thanks, O give
mer - cy en - du - reth, en - du -

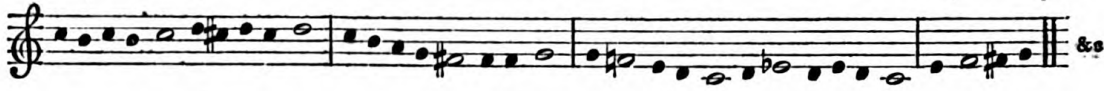
thanks un - to the Lord, for He is gra - cious and His
reth for e - ver.

142. The words *Da Capo* [see the second double bar of No. 152] mean from the beginning. They are seldom absolutely necessary; but they remove uncertainty as to the place whence the repetition indicated by the dots is to be made.

The eighteen bars beginning from that marked "1st time" are to be sung the first time only; on the repetition, the singers will leave them out, and skip from the first double bar to the bar marked "2nd time."

The *Fa* \sharp (at Δ) indicates a modulation into *Sol*. The *Dos* \sharp (at \ddagger), and the *Mi* \flat (at \S) are made sharp and flat only for the sake of effect.

The teacher will touch and solfa the following or any similar passages,—the pupils imitating.



No. 152. [IN TWO PARTS.]

SOLFEGGIO.

WILHEM.

ANDANTE.

1st Part. *f*

(Sh. 59 and 60.)

2nd Part. *f*

The musical score is presented in two systems, each with two staves. The first system contains the first two systems of music. The second system contains the remaining two systems. The music includes various accidentals, dynamics (p, Cres.), and performance instructions like "Da Capo", "2nd time.", and "Rallentando e Diminuendo, a poco a poco al Fine."

EXAMINATION ON CHAPTER XXXIV.

Do accidentals always indicate modulation? 141. What is meant by Dal Segno?—by Fine? 142. What, by Da Capo? Explain how No. 152 is to be performed.

CHAPTER XXXV.

Thirds, *Major* and *Minor*.

Prepare Large Sheets 46, 61, 62, 63, and 64.

Fig. 93.

1 - 3 4 - 6 5 - 7

1 - 3 4 - 6 5 - 7

1 - 3 4 - 6 6 - 7

143. Of each of the intervals of the diatonic scale (the *octave* excepted) there are two kinds, differing from one another by a *semitone*.

144. Like the seconds, the *thirds* are divided into *major* and *minor*. A *major* third is formed of *two tones*; a *minor* third of a *tone* and a *semitone*.

Between *Do* and *Mi* there are *two tones* (*Do—Re*, and *Re—Mi*); and so with *Fa—La*, and *Sol—Si*. But between *Re* and *Fa* there is only *one tone* (*Re—Mi*) and a *semitone* (*Mi—Fa*); and so with *Mi—Sol*, *La—Do*, and *Si—Re*. [See *fig. 93*.]

145. A *major* third becomes *minor* when its *upper* note is lowered (a *semitone*) by a *flat*, or its *lower* note raised by a *sharp*. A *minor* third becomes *major* when its *upper* note is raised by a *sharp*, or its *lower* note depressed by a *flat*.

THIRDS.

Fig. 94.

Major. Minor. Major. Minor. Minor. Major. Minor Major.

146. In *every* major scale will be found *three major* thirds, and *four minor* thirds: the former being the thirds above the *tonic*, the *subdominant*, and the *dominant* of the scale.

Do, *Fa*, and *Sol* are the tonic, dominant, and subdominant of *Do*; *Sol*, *Do*, and *Re*, of *Sol*; and *Fa*, *Si* ♭, and *Do*, of *Fa*. They all bear major thirds. [See *fig. 93*.]

The teacher will touch on his hand and soya the following or any similar passages,—the pupils imitating.

No. 153. [IN THREE PARTS.] SOLFEGGIO.

With Nos. 140 and 160.

WILHEM.

No. 154. [SCORE IN TWO PARTS.] SOLFEGGIO.

WILHEM.

MODERATO.

The page contains six systems of musical notation, each consisting of two staves. The first system shows a melodic line with a slur over the first two notes and a slur over the last two notes. The second system shows a similar melodic line with a slur over the first two notes. The third system shows a melodic line with a slur over the first two notes. The fourth system shows a melodic line with a slur over the first two notes. The fifth system shows a melodic line with a slur over the first two notes. The sixth system shows a melodic line with a slur over the first two notes.

Before solfaying Nos. 155 and 156, the pupils will form the scales of Fa and of Sol, and name the major thirds in each (see fig. 93.) The teacher will then touch on his hand and solfa the following or any similar passages.

The page contains two systems of musical notation, each consisting of one staff. The first system shows a scale starting on Fa (F) and ending on Sol (G). The second system shows a scale starting on Sol (G) and ending on La (A).

SONG.—THE SPINNING WHEEL

No. 155. [IN THREE PARTS.]

WILHEM

With Nos. 162 and 195.
ALLEGRO.

(SA. 62.)

1 The wheel, O how it hums! The - mer - ry spin - ning
 2 O dame, thy sai - lor boy Up - on the gid - dy
 3 And he, the sire! that's gone Up to the sum - mit's

wheel. Good dame, when the snow comes, The shep - herd shall not
 mast Sits high, and sings with joy, (Tot - t'ring be - fore the
 rock, To watch thro' night, a - lone, The wan - d'rings of his

feel The blast; with plaid and hose - - - He'll breast the win - ter
 blast), God speed the mur - m'ring wheel, - - - That spins the lamb - kin's
 flock. A - far the fa - got's flame - - - Up - on the hearth he

storm, And hark! how loud it blows - - - A - round our in - gle warm!
 fleece, Which wraps us while we reel - - - A - cross the swell - ing seas.
 spies, And prays, God bless the dame - - - Her bu - sy wheel that plies.

SONG.—CHRISTMAS DAY.

No. 156. [IN THREE PARTS.]

WILHEM.

With Nos. 163 and 197.
MODERATO.

1 While I'm at school, my fa - ther Is work - ing on the
 2 We all shall be to - ge - ther On mer - ry Christ - mas

farm, - - - The har - vest he must ga - ther, And fold the herd from harm;
 eve, - - - We reck not wind nor wea - ther, While we our Ca - rol weave;

My bro - ther is at sea, My sis - ter gone from home; She
 For round the rud - dy hearth Each what hath chanc'd doth say, Since

must at ser - vice be Till mer - ry Christ - mas come. While
 last we met in mirth On mer - ry Christ - mas day. We

No. 157. [IN THREE PARTS.] SOLFEGGIO.

With Nos. 150 and 164.

WILHEM.

ALLEGRO. ff
(SA. 63.)

Fine.

Dal Segno.

The teacher will touch (on his hand) the following, or any similar passages of modulations by thirds.

No. 158. [IN TWO PARTS, 1 and 2.] ROUND.

WILHEM.

MODERATO.

1
(SA. 64.) Be gen - tle when at play, And ne - ver learn to scoff, But

2
Be gen - tle And ne - ver scoff, But

to the Gaffer grey, The willing bonnet doff; For the young may be

to the Gaffer grey, The willing bonnet doff; For the young may be

old, Once the dim eye was bright, - - - And the fleet and the

old, Once the dim eye was bright, - - - And the

bold Soon shall halt in their fight, And the fleet and the

fleet and the bold Soon shall halt in their fight, And the

bold, And the fleet and the bold Soon shall halt in their fight. 2

fleet and the bold Soon shall halt in their fight, shall halt in their fight. 1

EXAMINATION ON CHAPTER XXXV.

144. How are the two kinds of thirds called? What are the contents of a major third? What, of a minor third? Give an example of a major third;—of a minor third 145. How is a major third made minor? How is a minor third made major? What is the minor third above *Sol*?—The major third above *Re*? &c. 146. How many major thirds are found in a major scale? How many minor? What notes of the scale bear major thirds? Which are the major thirds in the scale of *Do*?—in *Fa*?—in *Sol*?

CHAPTER XXXVI.

The Minor Mode of the Diatonic Scale.

Prepare Largo Sheets 46 and 65.

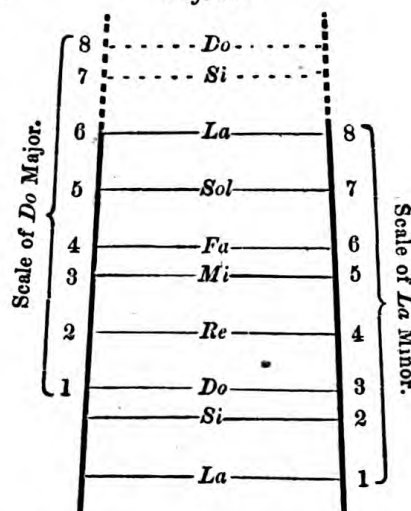
147. From the 6th, 5th, and following sounds of any given major scale may be formed another, called its *relative minor*.

See figs. 95 and 96, where the 6th, 5th, and following sounds of the scale of *Do* major are identical with the 8th, 7th, and following sounds of *La* minor.

Fig. 96.



Fig. 95.



148. A scale is said to be *relative* to another when it is composed of the same identical sounds. It is said to be *minor* when the 3rd sound is a *minor third* from the 1st.

As *La* is the relative *minor* of *Do*, so is *Do* the relative *major* of *La*.

149. The 3rd sound of the scale of *Do* [see fig. 95] being separated from the 2nd by a *tone*, forms, with the 1st, a *major third*; for the major third consists of two tones [Par. 144]. The 3rd sound of the scale of *La* [see fig. 95] being separated from the 2nd by a *semitone*, forms, with the 1st, a *minor third*. For which reason—and for which reason only—the one is called a *major* scale, and the other a *minor* scale.

150. The upper tetrachord of a minor scale is liable to various modifications, which will be the subject of future explanation; but the lower tetrachord is always constructed in the same manner; *i.e.*, the *first third* is always *minor*.

The teacher will solfu the following passages, (the pupils imitating him,) touching each line of fig. 95 as its corresponding sound is to be sung.



151. In a *descending diatonic* minor scale there is between the 8th and 7th sounds a tone; between the 7th and 6th, a tone; between the 6th and 5th, a *semitone*; between the 5th and 4th, a tone; between the 4th and 3rd, a tone; between the 3rd and 2nd, a *semitone*; between the 2nd and 1st, a tone.

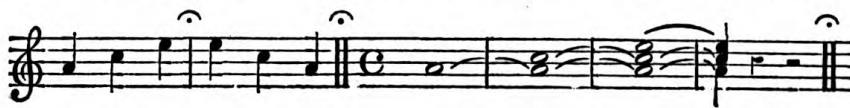
The order in which these intervals succeed each other will be impressed on the memory by reciting the numbers 8, 7, &c., making the *manual signs* of the tone and semitone.

To be done; the hand being closed on 5 and on 2.

152. The 1st, 3rd, and 5th sounds of a minor scale form a chord.

Let us solfa the chord of *La* minor, as a preparation for the following Song in that scale.

The class will fall into three divisions, and solfa the notes of the chord of La minor in unison, and in combination; according to the directions for the practice of the chord of Do major in Chap. X.



SONG.—THE SEA-BOY.

No. 159. [IN TWO PARTS.]
With No. 165.

WILHEM.

ANDANTINO.

(Sh. 65.)

1 While on the si - lent deeps, The wea - ry ship's crew
2 He has no o - ther home, The gal - lant ships that
sleeps, Who on the top - mast keeps Watch through the night? The
roam, A - cross the wide sea's foam Are his de - light, The
sea - boy! And if he see a sail Thro' the mists of the
sea - boy! Each time he goes on shore He loves old O - cean's
gale, Must loud the night-watch hail, Ship a - head, O the sea - boy! Must
roar, And blus-t'ring winds the more, Ship a - head, O the sea - boy! And
loud the night-watch hail, Ship a - head, Ship a - head, O the sea - boy!
blus-t'ring winds the more, Ship a - head, Ship a - head, O the sea - boy!

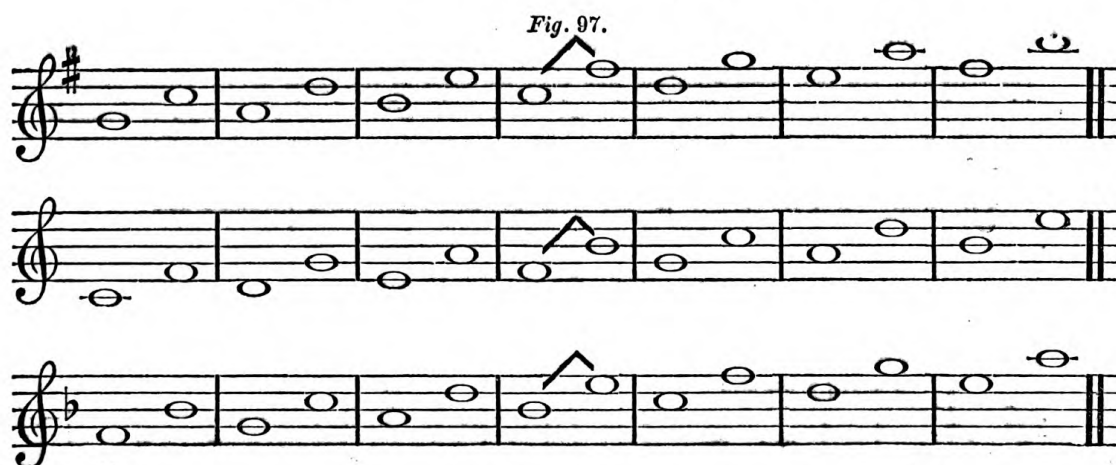
EXAMINATION ON CHAPTER XXXVII.

147. How is the relative minor to any given major scale formed? 148. Why is such a scale said to be relative? Why is it said to be minor? 151. Where are the semitones found in a descending minor scale? What interval is there between the 4th and 3rd sounds?—the 3rd and 2nd, &c. &c. 152. What notes form the chord of *La* minor? What interval is there between *La* and *Do*?

CHAPTER XXXVII.

Fourths, *Perfect* and *Pluperfect*.

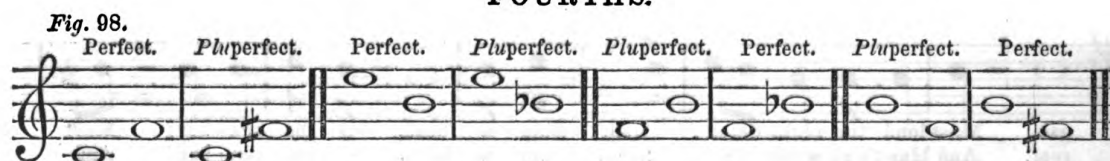
Prepare Large Sheets 47, 65, 66, 67, and 68.



“One of the fourths in the natural scale is larger by a semitone than any of the others.” [Par. 85.] The fourth between *Fa* and *Si* (the subdominant and leading-note of *Do*) is a *pluperfect* fourth, formed of *three tones*, and thence called a *tritone*. The other fourths (each containing *two tones* and a *semitone*) are called *perfect*.

153. A perfect fourth becomes *pluperfect* when its *upper* note is *raised* (a semitone) by a sharp, or its *lower* note *depressed* by a flat. A *pluperfect* fourth becomes *perfect* when its *upper* note is *depressed* by a flat, or its *lower* note raised by a sharp.

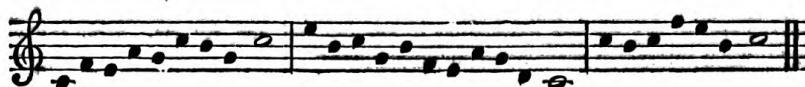
FOURTHS.



154. In *every* major scale will be found *six perfect* fourths, and *one pluperfect*; the latter being formed of the 4th and 7th sounds.

Fa is the subdominant of *Do*; *Si*♭, of *Fa*; *Do*, of *Sol*. Each of these notes (as a subdominant) bears a pluperfect fourth. [See fig. 97.]

The teacher will point out the *pluperfect* fourths in fig. 97, and then touch on the hand and solfa the following or any similar passages: the pupils imitating.



SOLFEGGIO.

No. 160. [SCORE, IN THREE PARTS.]

WILHEM.

[Repetition of
No. 153.]
(Sh. 61.)

[Repetition of
No. 140.]
(Sh. 53.)

No. 160.
(Sh. 65.)

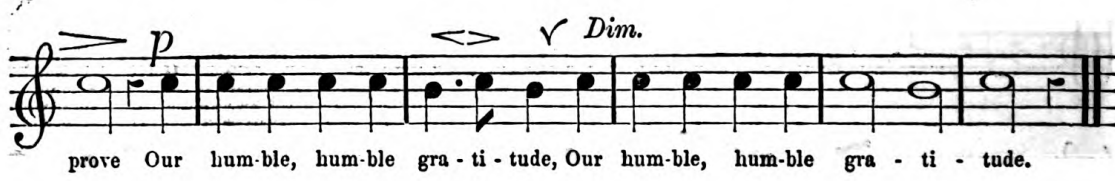
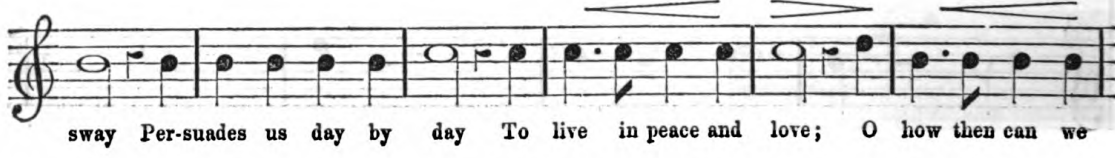
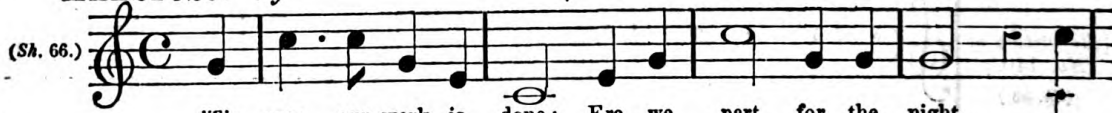
The musical score consists of three systems of three staves each. The first system contains the first three staves, with the first staff starting with a 'v' marking. The second system contains the next three staves. The third system contains the final three staves, which conclude with double bar lines. The notation includes various note values, rests, and phrasing slurs.

EVENING SONG FOR A SCHOOL.

No. 161. [IN THREE PARTS.]
With Nos. 179 and 216.

WILHEM.

MAESTOSO. *mf*



For the remaining words and music see the score, No.

Before solfaing Nos. 162 and 163 the pupils will form the scales of Fa and of Sol, and name the pluperfect fourths in each. (See fig. 97.) The teacher will then touch on the hand and solfa the following or any similar passages,—the pupils imitating.



No. 162. [IN THREE PARTS.] SONG.

With Nos. 155 and 195.

WILHEM.

ALLEGRO.

(Sh. 67.)

The wheel, the wheel O how it hums!

The wheel, the wheel, O how it hums! The blast, the blast,

how loud it blows! The blast, the blast, how loud it blows!

The wheel, O how it hums! The blast, how loud it blows!

Hark, hark, the blast, how loud it blows A - round our in - gle warm!

No. 163. [IN THREE PARTS.] SONG.

With Nos. 156 and 197.

WILHEM.

MODERATO.

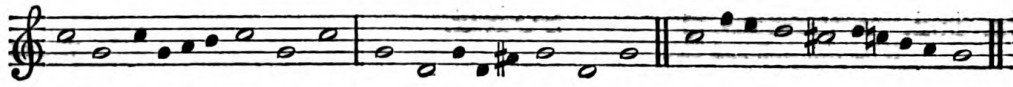
1 While I'm at school, my fa - ther Is working on the
2 We all shall be to - ge - ther On mer - ry Christmas

farm, - - - The har - vest he must ga - ther, And fold the herd from harm.
eve, - - - We reck not wind nor wea - ther, While we our Ca - rol weave.

My bro - ther is at sea, My sis - ter gone from home; She
For round the rud - dy hearth Each what hath chanc'd doth say, Since

must at ser - vice be Till mer - ry Christmas come. While
last we met in birth, On mer - ry Christmas day. We

The teacher will touch on his hand the following passages: the pupils imitating.



The pause over the second double bar in p. 109 marks the end of No. 164.

SOLFEGGIO.

No. 164. [SCORE, IN THREE PARTS.]

WILHEM.

ALLEGRO. *ff*

[Repetition of
No. 157.]
(Sh. 63.)

[Repetition of
No. 150.]
(Sh. 58.)

No. 164.
(Sh. 68.)



1st time. 2nd time.

1st time. 2nd time.

1st time. *f* 2nd time.

Detailed description: The first system consists of three staves. The top staff has a first ending bracketed and a second ending bracketed. The middle staff also has first and second endings. The bottom staff has a first ending marked with a hairpin and *f*, and a second ending. The music is in treble clef.

p *p*

p

Detailed description: The second system consists of three staves. The top staff has a hairpin and *p*. The middle staff has an asterisk and *p*. The bottom staff has *p*. The music is in treble clef.

mf

Detailed description: The third system consists of three staves. The middle staff has *mf*. The music is in treble clef.

mf

pp

Dal Segno.

Dal Segno.

Dal Segno.

Detailed description: The fourth system consists of three staves. The top staff has *mf*. The middle staff has *pp*. The bottom staff has *pp*. Each staff ends with a double bar line and the instruction *Dal Segno.* The music is in treble clef.

CHAPTER XXXVIII.

The Minor Mode of the Diatonic Scale.

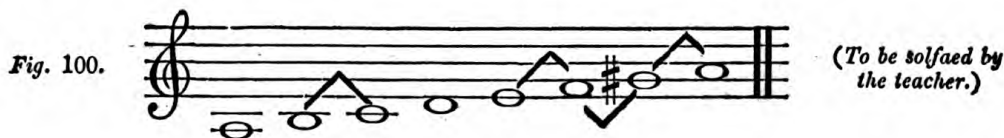
Prepare Large Sheets 46 and 69.

It has been shown (in Chap. XXXVI.) that "from any given major scale may be formed another, called its relative minor;" the *descending series* of the latter being composed of the same identical sounds, though differently arranged, as that of the former.

155. A series of natural sounds, beginning and ending on *La*, which *in descending* produces a pleasing effect and is easy to sing, (as fig. 96,) will, *in ascending*, produce an unpleasing effect and be found difficult to sing; because the 7th (*Sol*) being a tone below the 8th (*La*), the scale is deficient in a leading note.

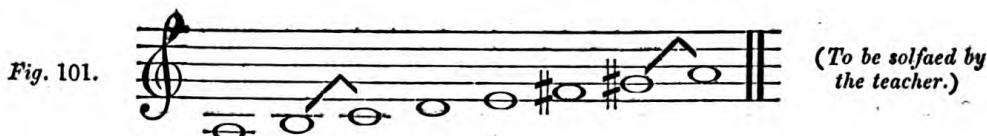


To supply this deficiency, *Sol* (the 7th) must be raised a semitone, and made *Sol*♯; whereby the interval between it and *La* (the 8th) is reduced to a *semitone*.



The elevation of *Sol* induces another alteration; for fig. 100 contains *three* semitones, *Si—Do*, *Mi—Fa*, and *Sol*♯—*La*, and one interval *greater than a tone*, *Fa—Sol*♯. Fig. 100 is, therefore, not a diatonic, but a *chromatic* scale.

By raising *Fa* to *Fa*♯, we reduce the interval between *Fa* and *Sol* (the 6th and 7th) to a *tone*, and increase that between *Mi* and *Fa* (the 5th and 6th) to a *tone*. Fig. 101 is a diatonic scale of five tones and two semitones.

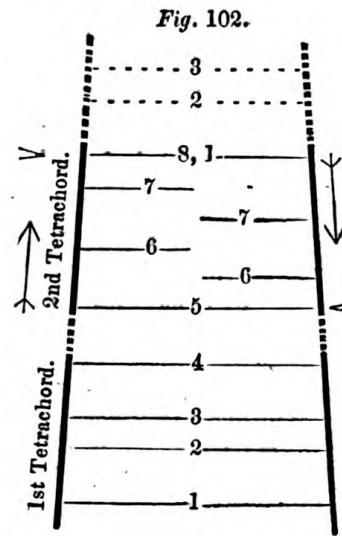


156. In an *ascending diatonic* minor scale, there is between the 1st and 2nd sounds a *tone*; between the 2nd and 3rd, a *semitone*; between the 3rd and 4th, a *tone*; between the 4th and 5th, a *tone*; between the 5th and 6th, a *tone*; between the 6th and 7th, a *tone*; between the 7th and 8th, a *semitone*.

157. The *upper* tetrachord of the diatonic minor scale is *variable*; since in *descending* the semitone is found between the 6th and 5th sounds; and in *ascending* between the 7th and 8th. The *lower* tetrachord is *invariable*; the semitone is *always* found between the 2nd and 3rd sounds, and the first third, therefore, is always a *minor third*; wherefore the scale is called a *minor scale*.

The teacher will direct attention to fig. 102, and the pupils will repeat the numbers down and up with the manual signs; the hand being closed on 5 and on 2 in descending, on 3 and on 8 in ascending.

The pupils will then solfa the following or any similar passages, the teacher touching each line of fig. 102 as its corresponding note is to be sung.



No. 165 is in *La* minor. The second part contains several examples of the variations in the upper tetrachord. [Sec * and †.]

SONG.—THE SEA-BOY.

No. 165. [SCORE, IN TWO PARTS.]

WILHEM.

ANDANTINO.

Repetition of No. 159. (Sh. 65)

1 While on the si - lent deeps - - - The
2 He has no o - ther home, - - - The

No. 165. (Sh. 69.)

While on the deeps, the si - lent deeps, The
He has no home, no o - ther home, The

wea - ry ship's crew sleeps, Who on the top - mast
gal - lant ships that roam, A - - cross the wide sea's

wea - ry ship's crew sleeps, Who on the top - mast
gal - lant ships that roam, A - cross the wide sea

keeps - - - Watch through the night? The sea - boy! And
foam - - - Are his de - light, The sea - boy! Each

Who on the top-mast keeps Watch through the night? The sea - boy! And
A - cross the wide sea's foam Are his de - light, The sea - boy! Each

Cres.

if time he see goes a sail shore Thro' the mists of the
he he goes on shore He loves Old O - cean's

Cres.

if time he see goes a sail shore Thro' the mists of the
he he goes on shore He loves Old O - cean's

p

gale, Must loud the night - watch hail, - - - Ship a -
roar, And blus - t'ring winds the more, - - - Ship a -

p

gale, Must loud - - - the night - watch hail, Ship a - head - - -
roar, And blus - - - t'ring winds the more, Ship a - head - - -

f

head, O the sea - boy! Must loud the night - watch
head, O the sea - boy! He loves the winds the

f

- - Ship a - head, O the sea - boy! Must loud - - - the night-watch
- - Ship a - head, O the sea - boy! And blus - - - t'ring winds the

hail, Ship a - head, Ship a - head, O the sea - boy!
more, Ship a - head, Ship a - head, O the sea - boy!

hail, Ship a - head, Ship a - head, O the sea - boy!
more, Ship a - head, Ship a - head, O the sea - boy!

CHAPTER XXXIX.

Alla Breve and Duple Time.

Prepare Large Sheets 47 and 69.

"When an *even* number of beats is made to a bar, it is said to be in *common* time."
[Par. 40.]

158. The *average* "even number of beats" "made to a bar," whether of ancient or of modern music, is *four*; but whereas in *modern* music the average value of each *beat* is a *crotchet*, in *ancient* music it is a *minim*. A bar of ancient music in common time is therefore generally worth a *breve*, and is said to be in *alla breve* time.

159. A breve $\text{||} = \text{O O} = \text{d d d d}$ &c.



The teacher will read and then solfa fig. 103, making four beats in each bar; each beat, a minim.

160. Modern music is rarely written in *alla breve* time; indeed, pieces of *ancient* music, originally so written, are now often printed in *C* time; a *semibreve* being substituted for each *breve*, a *minim* for each *semibreve*, a *crotchet* for each *minim*, and so on. If the beats are made *at the same pace* in the latter case as in the former, there will be no difference whatever in the effect.



The teacher will compare figs. 103 and 104, and solfa them in immediate succession.

161. But the more common modern mode of printing music originally set in *alla breve* time is to divide each bar into two, *without* changing the notation. In such cases, the common time signature has a line drawn perpendicularly through it. [See fig. 105.]



162. C is the distinctive mark of *duple* time; but it is often found prefixed to music in (*quadruple*) *alla breve* time.

For duple time a distinct mode of beating is required.

The teacher will read and solfa fig. 106, making two beats to each bar.

Make several successions of *two* beats (one up and one down, as in fig. 106), and on the *first* beat of each two (the *down* beat) say, "*semibreve*."

[*To be done.*]

163. A *semibreve* lasts during *two* beats of C time.

Make several successions of *two* beats, and on *each* say, "*minim*."

[*To be done.*]

164. A *minim* lasts during *one* beat of C time.

Make several successions of beats, and say, "*crotch*," *twice* to each beat.

[*To be done.*]

165. A *crotchet* lasts during *half* a beat of C time. Each beat is, therefore, worth *two* crotchets.

Repeat the three last exercises, calling the notes *Do, Re, &c.* [*To be done.*]

Solfa the scale of *Do* (ascending and descending), in *duple* time, making each note a *semibreve*.



[*To be done. In this exercise the upper Do must be sung twice.*]

Fig. 106.

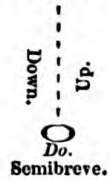
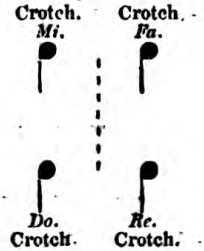


Fig. 107.



Fig. 108.



EXERCISES FOR THE PRACTICE OF DUPLÉ TIME.

No. 166. *Sh. 69.)*

No. 167.

No. 168.



166. In singing metrical psalm tunes, two beats should always be made in each bar.

No. 172. [IN TWO PARTS.] METRICAL PSALM.

With No. 198.

"CHICHESTER TUNE;" from Ravenscroft.



1 Thou, by whose strength the moun-tains stand, Whose voice the waves o - bey,
2 Thy good-ness crowns the cir - cling year With Nature's rich sup - ply,



Whose migh - ty Spi - rit can com - mand The pas - sions' wild - er sway.
And makes all mu - sic to the ear, And beau - ty to the eye.

"In reading music, rests must be indicated by naming aloud the beats which are due to them." [Par. 45.]

167. During a semibreve rest (in C time) we make two beats, and in reading, count aloud, "one, two."




One, two.

168. During a minim rest (in C time) we make one beat, and in reading count aloud, "one," if the beat occupy the first half of the bar, and "two" if it occupy the second.



One, Sol, Sol, two.

"A rest, of whatever kind, which occupies the *beginning* of a beat is, in *reading*, to be expressed by pronouncing aloud the number *One* or *Two*, according to the place of the beat in the bar." [Par. 104.]

Fig. 111. 

One, *Sol*, Two, *Sol*.

"A rest which occupies the *latter part* of a beat cannot be named at all in reading." [Par. 105.]

Fig. 112. 

Sol, *Sol*.

ROUND.

No. 173. [IN TWO PARTS, 1 AND 2.]

WILHEM.

MODERATO.



EXAMINATION TO CHAPTER XXXIX.

158. What is the average number of beats made to a bar of music in common time? What is the average value of each beat in modern music?—in ancient music? Express the value of a bar of ancient music in common time, in one note. How is such time called? 161. When a bar worth a breve is divided into two bars, what time is it said to be in? Beat and recite a bar of duplé time containing a semibreve;—two minims;—four crotchets;—a minim and two crotchets, &c.: a semibreve rest;—a minim and minim rest;—a crotchet rest and three crotchets, &c.

CHAPTER XL.

The Signatures of Minor Scales.

Prepare Large Sheets 48 and 70.

169. A musical composition in a minor scale bears the signature of the relative major of that scale; the 6th and 7th sounds being regulated by accidentals.

It is, therefore, impossible to decide *from the signature alone* whether a piece of music is in the major scale indicated by it, or in that of its relative minor. A glance at the piece itself will, however, generally enable us to do so.

No. 165, (The Sea-Boy,) bears the signature of *Do*; i.e., there are no sharps or flats after the clef. But the scale may be recognised as the *relative minor* of *Do*, by the last note of the lower part, which is *La*, or by the first two notes of the upper part, which belong to the chord of *La*. These tests, however, are not of universal application; because though *most* pieces (especially in the lowest part) end with the tonic, *all* do not; neither does every melody begin with a note of the common chord. But the *Sol* \sharp (at *) the leading note to *La*, together with *Fa* \sharp , the 6th, shows, in connexion with the first and last notes, that the piece is in *La* minor, not in *Do* major.

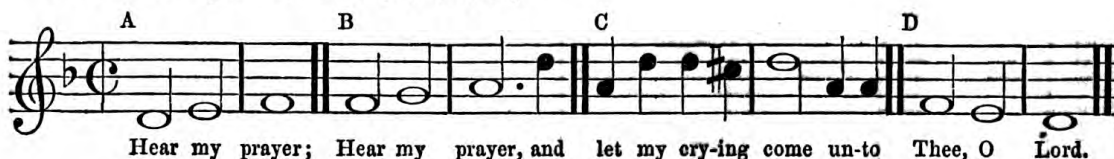
Again: No. 174 (Hear my Prayer) has for signature one flat, *Sib*; it is, therefore, either in *Fa* major, or in *Re*, its relative minor. The first note is *Re*; the last note is *Re*; and in the fifth bar occurs *Do* \sharp , the leading note of *Re*.

The signature of every minor scale is exhibited in fig. 113, which is arranged upon the same plan as the Table of Major Scales, in Chap. XXIX.

170. The tonic of a minor scale is a *minor third below* its relative major; the tonic of a major scale is a *minor third above* its relative minor.

CANON.

No. 174. [IN FOUR PARTS, A, B, C, D.]



Hear my prayer; Hear my prayer, and let my cry-ing come un-to Thee, O Lord.

EXAMINATION ON CHAPTER XL.

169. What signature does a minor scale bear? Can we tell by the signature alone what scale a piece is in? How is it ascertained whether a piece is in the major scale implied by the signature or its relative minor? 170. What relation has the tonic of a minor scale to that of its relative major? What relation has the tonic of a major scale to that of its relative minor? In what scale is No. 165? and No. 174? &c.

TABLE OF SIGNATURES OF MINOR SCALES.

Fig. 113.

<p>Tonics a Fifth above each other.</p>	Do #	<p>Their Relative Minors.</p>	La #	
	Fa #		Re #	
	Si		Sol #	
	Mi		Do #	
	La		Fa #	
	Re		Si	
	Sol		Mi	
	Do		La	

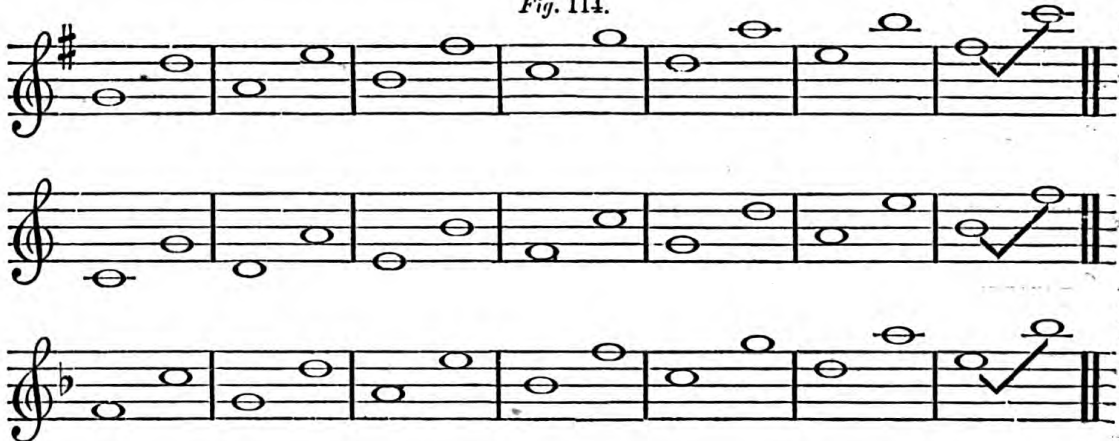
<p>Tonics a Fifth below each other.</p>	Do	<p>Their Relative Minors.</p>	La	
	Fa		Re	
	Si b		Sol	
	Mi b		Do	
	La b		Fa	
	Re b		Si b	
	Sol b		Mi b	
	Do b		La b	

CHAPTER XLI.

Fifths.

Prepare Large Sheets 49; 71, and 72.

Fig. 114.



“As there is one *fourth* in the scale larger by a semitone than the other (*perfect*) fourths, so is there one *fifth* smaller by a semitone than the other (*perfect*) fifths.” [Par. 89.] The fifth between *Si* and *Fa* (the leading note and subdominant of *Do*) is an imperfect fifth, formed of *two* tones and *two* semitones. The other fifths (containing each *three* tones and *one* semitone) are called *perfect*.

171. A perfect fifth becomes *imperfect* when its *upper* note is *depressed* (a semitone) by a *flat*, or its *lower* note *raised* by a *sharp*. An *imperfect* fifth becomes *perfect* when its *upper* note is *raised* by a *sharp*, or its *lower* note *depressed* by a *flat*.

FIFTHS.

Fig. 115.



172. In *every* major scale will be found *six* perfect fifths and *one* imperfect; the latter being formed of the 7th and 4th sounds.

The teacher will point out the imperfect fifths in fig. 114, and then touch on the hand and solfa the following, or any similar passages.



173. “A *fourth*, on inversion, becomes a *fifth*; and, moreover, a *plu* perfect fourth becomes an *imperfect* fifth.” [Par. 92.]

No. 175. [IN TWO PARTS, A & B.] CANON.

LARGHETTO.

WILHEM.

(S_h. 71.)

No. 176 is either in *Do* major or in *La* minor. The first note is *Do*; but the note under it (in the 2nd part) is *La*; while the last notes (indicated by \frown) in two of the parts are *La*. The *Sol* \sharp before one of these shows the piece to be in *La* minor.

No. 176. [IN THREE PARTS, 1, 2, & 3.] ROUND.

HILTON.

1 Bless them that curse you, do

2 good to them that hate you, and

3 pray for them that hurt you.

No. 177. [IN TWO PARTS, A & B.] CANON.

WILHEM.

(Sh. 72.)

No. 178. [IN TWO PARTS, A & B.] CANON.

WILHEM.

In No. 179 are three accidentals. The *Si* \flat indicates a modulation into *Fa* (the sub-dominant); the *La* \flat and the *Fa* \sharp are introduced only for the sake of effect.

"The interval from *Fa* to *Fa* \sharp is a chromatic semitone." [See Par. 140.]

The teacher will touch (on his hand) and solfa the passages alluded to,—the pupils imitating.

No. 179. [IN THREE PARTS.] SONG.

With Nos. 161 and 216.

MAESTOSO.

WILHEM.

mf 'Tis eve; our work is done: Ere we part for the night, With
grate-ful looks each one, Our mas-ter bid Good Night. His kind and gen-tle
sway Persuades us day by day To live in peace and love; O how then can we
p prove Our hum-ble, hum-ble gra-ti-tude, Our hum-ble, hum-ble gra-ti-tude

EXAMINATION ON CHAPTER XLI.

How are the two kinds of fifths called? 171. What is the perfect fifth above *Si*? The imperfect fifth above *Mi*? &c. 172. Which is the imperfect fifth in the scale of *Do*?—of *Fa*?—of *Sol*?

CHAPTER XLII.

Triple Time. Fifths, *continued.*

Prepare Large Sheets 49; 73, 74, & 75.

174. There are two principal kinds of time: *common* and *triple*. "When an even number of beats (two, four, six, or eight) is made to a bar, it is said to be in *common* time." [Par. 40.] It is said to be in *triple* time when *three* can be made.

175. "At the beginning of every movement is placed a sign to show in what time it is." [Par. 41.] C is the sign of common time of *four* beats (quadruple time); C of common time of *two* beats (duple time.) All other kinds of time are indicated by figures placed one above another. [See Fig. 116.]

Fig. 116. $\frac{3}{2}$ $\frac{2}{4}$ $\frac{6}{8}$ &c.

These *fractions* refer to a semibreve; the upper figure (the *numerator*) showing how many of the parts indicated by the lower (the *denominator*) are contained in each bar.

Thus: $\frac{3}{2}$ means three *halves* of a semibreve in a bar.

$\frac{2}{4}$ " two *quarters* " "

$\frac{6}{8}$ " six *eighths* " "

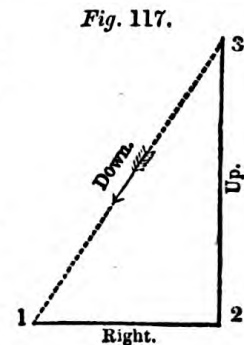
176. Triple time of *three crotchets in a bar* is expressed by $\frac{3}{4}$: *i.e.*, three quarters of a semibreve in a bar. [See No. 180, &c.]

Make three beats in the directions described in fig. 117, striking slightly the hollow of the left hand at the point marked 1; saying, *down right, up.*"

The teacher will give an example, which the class will imitate.

Repeat the last exercise, "at equal intervals of time;" saying to each beat, "crotch."

To be done many times in succession.



"In every bar of music there is at least one note which requires a stronger *accent* than the other notes." [Par. 39.] In *triple* time, this is the first note of the bar

EXERCISES FOR THE PRACTICE OF TRIPLE TIME.

No. 180.
(S^h. 73.)

Musical notation for exercise No. 180, featuring a treble clef, 3/4 time signature, and a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 181.

Musical notation for exercise No. 181, featuring a treble clef, 3/4 time signature, and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 182.

Musical notation for exercise No. 182, featuring a treble clef, 3/4 time signature, and a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 183.

Musical notation for exercise No. 183, featuring a treble clef, 3/4 time signature, and a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 184.

Musical notation for exercise No. 184, featuring a treble clef, 3/4 time signature, and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 185.

Musical notation for exercise No. 185, featuring a treble clef, 3/4 time signature, and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 186.

Musical notation for exercise No. 186, featuring a treble clef, 3/4 time signature, and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 187.

Musical notation for exercise No. 187, featuring a treble clef, 3/4 time signature, and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 188.

Musical notation for exercise No. 188, featuring a treble clef, 3/4 time signature, and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 189.


Musical notation for exercise No. 189, featuring a treble clef, 3/4 time signature, and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 190.

Musical notation for exercise No. 190, featuring a treble clef, 3/4 time signature, and a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 191.

Musical notation for exercise No. 191, featuring a treble clef, 3/4 time signature, and a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

 [See No. 192] indicates a rest of four bars *in the same time* as the rest of the piece.

177. A bar's rest in *any kind* of time may be expressed by a semi-breve rest.

CANON.

No. 192. [IN TWO PARTS, A and B.]

SABBATINI.

MODERATO.

(Sh. 74.)

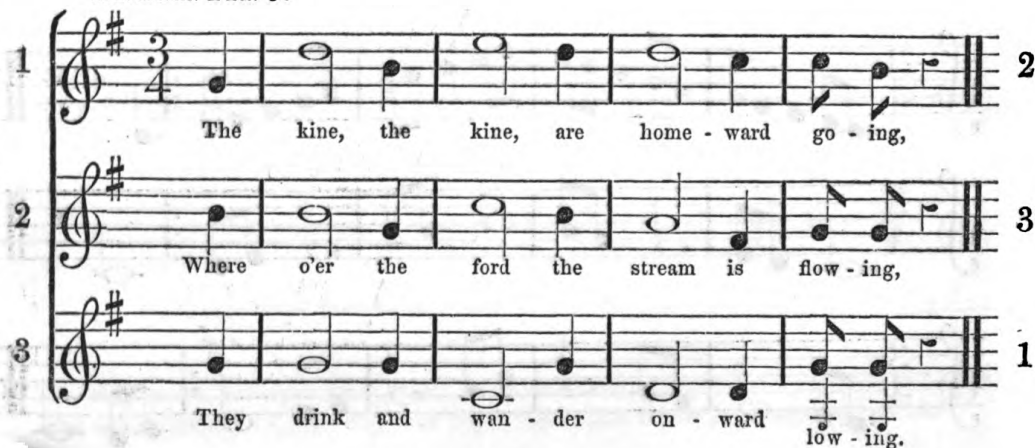


ROUND.

No. 193. [IN THREE PARTS, 1, 2, and 3.]

JENKINS

ANDANTINO.

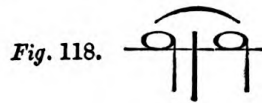


1 The kine, the kine, are home-ward go-ing,

2 Where o'er the ford the stream is flow-ing,

3 They drink and wan-der on-ward low-ing.

The semibreves divided by bars in No. 194, belong one half to one bar, the other half to another. The same effect is generally expressed in modern music by two minims tied [See Fig. 118.]



ROUND

No. 194. [IN THREE PARTS, 1, 2, & 3.]

MODERATO.

(SA. 75.)

1

O that the sal . . . va . . .

2

O that the Lord would de - li - ver His

3

Then should Ja - cob re-

2

tion were giv'n to Is - rael out of Si - on;

3

peo - ple out of cap - ti - vi - ty.

1

joice, and Is - ra - el should be right glad.

No. 195 will produce the best effect when the 1st part is sung by Soprano, the 2nd by Tenor, and the 3rd by Bass voices.

SONG.—THE SPINNING WHEEL.

No. 195. [SCORE, IN THREE PARTS.]

WILHEM.

ALLEGRO MODERATO.

[Repetition of No. 155.] (Sh. 62.)



1 The wheel, O how it hums! The mer - ry spin - ning
2 O dame, thy sai - lor boy Up - on the gid - dy
3 And he, the sire! that's gone Up to the sum - mit's

[Repetition of No. 162.] (Sh. 67.)



The wheel, the wheel, O how it hums! The wheel, the wheel,

No. 195. (Sh. 75.)



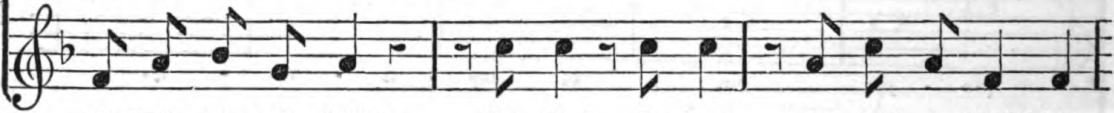
The wheel, the wheel, O how it hums, The wheel, the



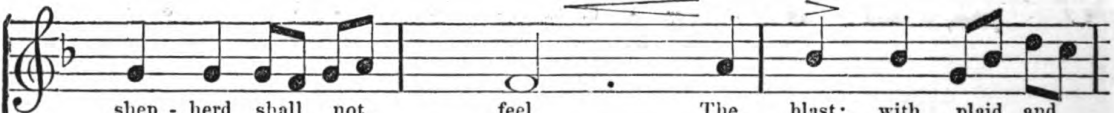
wheel. mast rock, Good dame, when the snow comes, The (Tot - The
Sits high, and sings with joy, lone,
To watch thro' night, a lone,



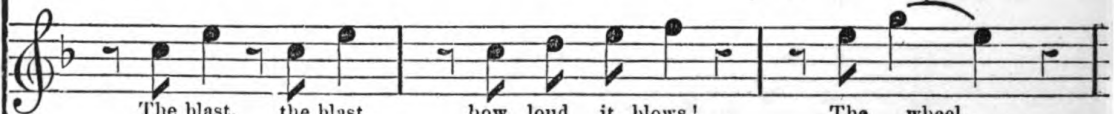
O how it hums! The blast, the blast, how loud it blows!



wheel, O how it hums! The blast, the blast, how loud it blows! The



shep - herd shall not feel The blast; with plaid and
t'ring be - fore the blast), God speed the mur - m'ring
wan - d'rings of his flock, A - far the fa - got's



The blast, the blast, how loud it blows! The wheel,



blast, the blast, how loud it blows! The wheel, O how it

hose - - - He'll breast the win - ter storm, And
 wheel, - - - That spins the lamb - kin's fleece, Which
 flame - - - Up - on the hearth he spies, And

O how it hums! The blast, how loud it blows!

hums! The blast, how loud it blows!

hark! how loud it blows - - - A - round our in - gle warm!
 wraps us while we reel - - - A - cross the swell - ing seas.
 prays, God bless the dame - - - Her bu - sy wheel that plies.

Hark, hark, the blast, how loud it blows A - round our in - gle warm!

Hark, hark, the blast, how loud it blows A - round our in - gle warm!

EXAMINATION ON CHAPTER XLII.

174. How many principal kinds of time are there? When is a bar of music said to be in common time?—when in triple? 175. How is quadruple time indicated?—how, duple time? How are all other kinds of time indicated? What is meant by $\frac{3}{2}$? by $\frac{2}{4}$? by $\frac{6}{8}$? &c. 176. How is triple time of three crotchets in a bar expressed? Beat and recite a bar containing a minim and a crotchet,—four quavers and a crotchet rest, &c. &c.

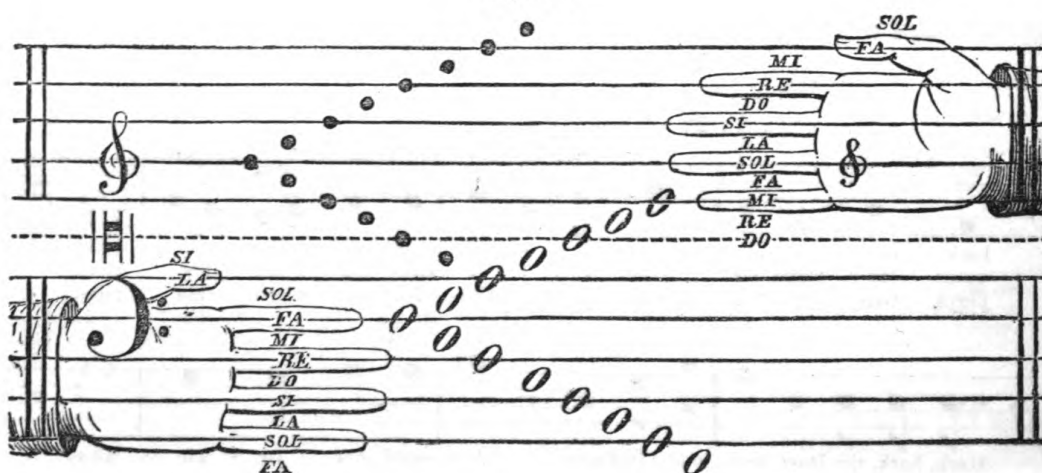
CHAPTER XLIII.

The Places of Notes on the Bass Stave.

Prepare Large Sheets 49; 76 and 77.

As a preparation for the following, reference should be made to Chap IV.

Fig. 119.



178. The *bass* staff may be represented by the four fingers and thumb of the *left* hand, as the *treble* staff by those of the *right*.

The teacher will direct attention to fig. 119.

With the first finger of the *right* hand touch one after another the fingers, and spaces between them, of the left; naming the line or space for which each stands. [To be done.]

179. The *Fa* clef stands on the 4th line of the bass staff, and gives the name *Fa* to every note on that line.

Touch the finger which stands for the 4th line, and say *Fa*. [To be done.]

180. In the *Fa* clef we have a key to the positions of all other notes on the bass staff.

The teacher will follow the directions for teaching the notes of the treble staff, in Chap. V.

The *Do* on the leger line immediately *above* the bass staff is the same identical note as the *Do* on the leger line immediately *below* the treble staff. [See Par. 30.] As the latter is indicated by a slight *descent* of the index finger, so is the former by a slight *ascent*.

It has already been explained (in Chap. IV.) that *tenors* and *basses*, in singing from the treble staff, sing naturally and involuntarily an *octave lower* than the real notes; so, when *trebles* sing from the *bass* clef, their voices sound an *octave higher* than the real notes.

SOLFEGGIO.

No. 196. [IN TWO PARTS, 1st & 2nd.]

From "LES SOLFEGES D'ITALIE."

ALLEGRO.

1st Part. *f* *p*
(St. 76.)
2nd Part. *f* *Dim.* *p*

Cres. *Cres.*

f *f*

p *f*
p *f*

p *√ >*
Dim. *p*

Cres. *p* *Rall.*
Cres. *p* *Rall.*

SONG.—CHRISTMAS DAY.

No. 197. [SCORE, IN THREE PARTS.]

WILHEM.

[Repetition of No. 163.] (Sh. 67.)

1 While I'm at school, my fa - ther Is working on the
 2 We all shall be to - ge - ther On merry Christmas

[Repetition of No. 156.] (Sh. 62.)

1 While I'm at school, my fa - ther Is working on the
 2 We all shall be to - ge - ther On merry Christmas

No. 197. (Sh. 77.)

1 While I'm at school my fa - ther Is working on the
 2 We all shall be to - ge - ther On merry Christmas

Fine.

farm, - - - The harvest he must ga - ther, And fold the herd from harm;
 eve, - - - We reck not wind nor wea - ther, While we our Ca - rol weave;

Fine.

farm, - - - The harvest he must ga - ther, And fold the herd from harm;
 eve, - - - We reck not wind nor wea - ther, While we our Ca - rol weave;

Fine.

farm, The harvest he must ga - ther, And fold the herd from harm;
 eve, We reck not wind nor wea - ther, While we our Ca - rol weave;

My bro - ther is at sea, My sis - ter gone from home, She
 For round the rud - dy hearth Each what hath chanced doth say, Since

My bro - ther is at sea, My sis - ter gone from home She
 For round the rud - dy hearth Each what hath chanced doth say, Since

My bro - ther is at sea, My sis - ter gone from home. She
 For round the rud - dy hearth Each what hath chanced doth say, Since

must at ser-vice be Till mer-ry Christmas come. While
last we met in mirth, On mer-ry Christmas day. We

METRICAL PSALM.

No. 198. [SCORE, IN TWO PARTS.]

FROM RAVENSCROFT.

[Repetition of No. 172.]
(SA. 77.)

1 Thou, by whose strength the mountains stand, Whose voice the waves o - bey,
2 Thy goodness crowns the circling year With Nature's rich sup - ply,

No. 198.

1 Thou, by whose strength the mountains stand, Whose voice the waves o - bey,
2 Thy goodness crowns the circling year With Nature's rich sup - ply,

Whose might - ty spi - rit can com - mand The pas - sions' wild - er sway.
And makes all mu - sic to the ear, And beau - ty to the eye.

EXAMINATION ON CHAPTER XLIII.

178. By which hand do we represent the bass stave? 179. Which line of the stave does the *Fa* clef occupy? 180. Touch (on the left hand) *Fa, Do, La, &c.* What note stands on the leger line immediately above the bass stave? What position does that note occupy in reference to the treble stave? Show its position on the hand.

CHAPTER XLIV.

T r a n s p o s i t i o n .

Prepare Large Sheets 50 ; 78 and 79.

181. Melody (as also harmony) depends, not on the *pitch* of the sounds by which it is produced, but on the *relation* those sounds bear to one another.

The melody of all major scales is the same ; because all major scales are constructed alike

182. A musical passage can be repeated or reproduced *at any pitch* ; or, as is commonly said, *transposed* into any scale.

Fig. 120 is in the scale of *Do*.



The teacher will solfa fig. 120.

To transpose fig. 120 into *Re*, every note must be placed a position higher on the staff. We must have *La* instead of *Sol*, *Re* instead of *Do*, &c. And as the scale of *Re* requires *Fa* and *Do* to be sharp, those two notes must be marked sharp in the signature.



Were the *Do* in fig. 121 *natural*, the melody of bar 1 would be different from that of bar 1 in fig. 120 ; because *Re* and *Do* ♮ form a *major* second, and *Do* and *Si* a *minor* second. And were the *Fa* in fig. 121 *natural*, the melody of bar 2 would be different from that of bar 2 in fig. 120 ; because *La* and *Fa* ♮ form a *major* third, and *Sol* and *Mi* a *minor* third ; and because *Fa* and *Si* ♮ form a *pluperfect* fourth, and *Mi* and *La* form a *perfect* fourth.

The teacher will solfa fig. 121, without the sharps.

183. To transpose a passage, we must make sharp or flat those notes which are sharp or flat in the scale into which we have to transpose ; otherwise the intervals will be different, and the passage will sound differently in one scale from what it does in another.

Transposition adds nothing to the difficulty of *vocal* music. So long as a passage lies within the compass of a singer's voice, he can as easily perform it in one scale as another, when the *idea of the tonic* is once fixed in the mind. This will be shown by singing fig. 120 in various different scales.

The teacher will touch on his hand and solfa the following transpositions of fig. 120,—the pupil imitating. As a prelude to each passage, the common chord of the scale into which it is transposed should be sung. [See Chapter X.]



So far from transposition adding to the difficulty of a passage, it is often made by singers involuntarily, from difference of pitch in musical instruments, or the gradual sinking of the voice. Thus the passage above is as easily practicable in *Do* # (a scale requiring seven sharps), or in *Do* b (which requires seven flats), as in *Do* ♮, which requires neither sharp nor flat.



Nos. 199, 200, and 201 are transpositions of Nos. 196, 174, and 146; the first a degree lower into *Si* b; the second and third a degree higher, into *Mi* and *Re*.

On comparing No. 200 with No. 174, it will be found that, though all the *notes* are different, all the intervals are the same.

On comparing Nos. 199 and 201 with Nos. 196 and 146, it will be found also that, as in the two latter there are modulations into *Sol* and *Fa*, the dominant and subdominant of *Do*, so in the two former there are modulations into *La* and *Sol*, the dominant and subdominant of *Re*.

SOLFEGGIO.

No. 199. [IN TWO PARTS, 1 & 2.]

From "LES SOLFEGES D'ITALIE."

ALLEGRO.

1st Part.

(Sh. 78.)

2nd Part.

CANON.

No. 200. [IN FOUR PARTS, A, B, C, & D.]

(SA. 79.)

A B C D

Hear my prayer; Hear my prayer and let my cry-ing come un-to Thee, O Lord.

SONG

No. 201. [IN TWO PARTS.]

HULLAH.

ALLEGRETTO.

Cres.

1st Part. *p* List, the mer - ry bells are ring - ing, And the cho - ris - ters are

(SA. 79.)

2nd Part. *Cres.*
List, the mer - ry bells are ring - ing, And the cho - ris - ters are

f sing - ing, And the girls are gar - lands fling - ing, fling - ing at their

f sing - ing, And the girls are gar - lands fling - ing at their

pp feet; For they say the war is o - ver, And with shouts each war - worn

pp feet; For they say the war is o - ver, And with shouts each war - worn

Cres. ro - ver Doth his vil - lage home dis - co - ver. Hail! Hail! sweet peace!

Rall.

Cres. ro - ver Doth his vil - lage home dis - co - ver. Hail! hail! sweet peace!

Rall.

EXAMINATION ON CHAPTER XLIV.

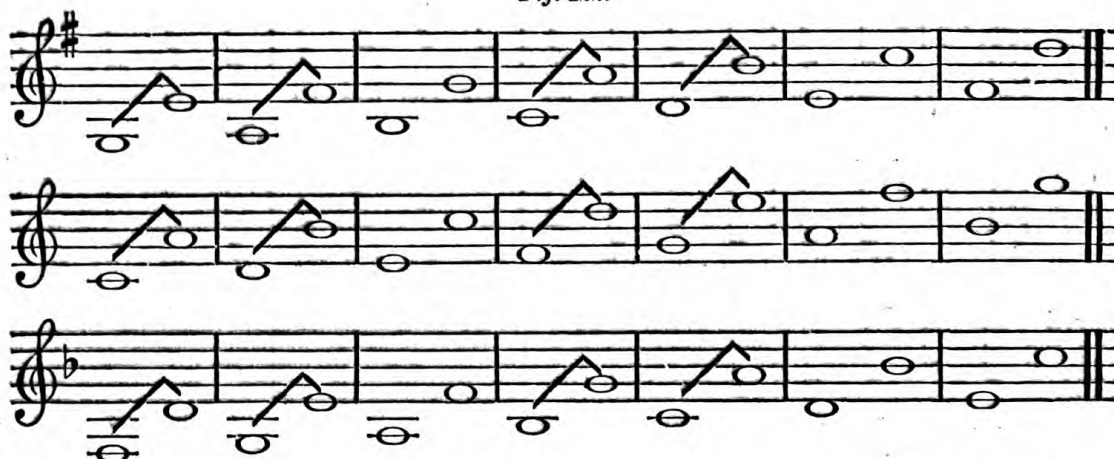
181. Does melody depend on the pitch of its sounds, or on their relation to each other? 182. When the pitch of a musical passage is altered, and the relation between its sounds preserved, what is said to be done to it? Does transposition add to the difficulty of vocal music.

CHAPTER XLV.

Sixths, Major and Minor. $\frac{2}{4}$ Time.

Prepare Large Sheets 50; 80, 81, 82 and 83.

Fig. 122.



184. Like the *thirds*, of which they are the inversions, the *sixths* are divided into *major* and *minor*. A *major sixth* is formed of *four tones* and *one semitone*; a *minor sixth* of *three tones* and *two semitones*.

Between *Do* and *La* there are *four tones* (*Do—Re, Re—Mi, Fa—Sol, and Sol—La*) and *one semitone* (*Mi—Fa*.) And so with *Re—Si, Fa—Re, and Sol—Mi*. But between *Mi* and *Do* there are *three tones* (*Fa—Sol, Sol—La, and La—Si*) and *two semitones* (*Mi—Fa, and Si—Do*.) And so with *La—Fa, and Si—Sol*. [See fig. 122.]

185. A *major sixth* becomes *minor* when its *upper note* is lowered (a semitone) by a *flat*, or its *lower note* raised by a *sharp*. A *minor sixth* becomes *major*, when its *upper note* is raised by a *sharp*, or its *lower note* depressed by a *flat*.

SIXTHS.

Fig. 123.



186. In *every* major scale will be found *four major sixths*, and *three minor sixths*, the former being the sixths above the 1st, 2nd, 4th, and 5th sounds of the scale.

Do, Re, Fa, and Sol are the 1st, 2nd, 4th, and 5th sounds of *Do*; *Sol, La, Do, and Re*, of *Sol*; and *Fa, Sol, Si b, and Do*, of *Fa*. They all bear major sixths. [See fig. 122.]

187. A *third*, on inversion, becomes a *sixth*; and, moreover, a *major* third becomes a *minor* sixth; and *vice versa*.

Fig. 124.

Major. Minor. Minor. Major.
Third. Sixth. Third. Sixth.

188. To a bar of $\frac{2}{4}$ time *two* beats should be made, unless the movement be very slow, when it will be found necessary to make *four*.

Make several successions of *two* beats (one *down* and one *up*, as in C time) saying to each beat, "crotch." [To be done.]

Make several successions of *two* beats, saying to the first beat *Do, Re*, and to the second, *Mi, Fa*. [To be done.]

Each succession of two beats being a bar of $\frac{2}{4}$ time, each syllable pronounced in the last exercise will be a quaver.

Fig. 125.

EXERCISES FOR THE PRACTICE OF $\frac{2}{4}$ TIME.

No. 202. (SA. 80.)

No. 203.

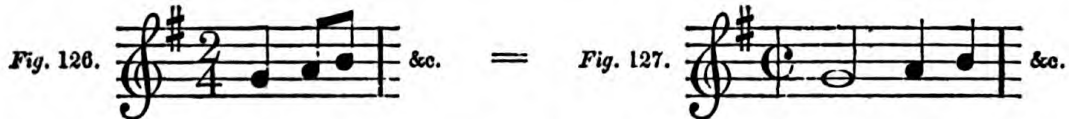
No. 204.

No. 205.

No. 206.

No. 207.

Nos. 202 to 207 are repetitions of Nos. 166 to 171; the minims, crotchets, and quavers of the *former* bearing the same relation to one another (*and therefore producing the same effect*) as the semibreves, minims, and crotchets of the *latter*. [Compare figs. 126 and 127.]



Make several successions of two beats (one *down* and one *up*), saying to the first beat, *Do, Re, Mi, Fa*, and to the second, *Sol, La, Si, Do*. [To be done.]

Each of these successions being a bar of $\frac{2}{4}$ time, each syllable (there being *four* to each beat) will be a *semiquaver*.



EXERCISES FOR THE PRACTICE OF SEMIQUAVERS IN $\frac{2}{4}$ TIME.



EXERCISES FOR THE PRACTICE OF DOTTED QUAVERS.



Nos. 208 to 211 are repetitions of Nos. 24 to 27; as are Nos. 212 to 214 of Nos. 66 to 68;—the quavers, semiquavers, &c. of the former having the same relation to each other as the crotchets, quavers, &c. of the latter. If they be performed with *four* beats in a bar, as is sometimes necessary in $\frac{2}{4}$ time, [*Par.* 108] the effects will be identical in every respect.

The pupils will read again Nos. 208 to 214, making four beats to a bar.

No. 215. [IN TWO PARTS.] SONG.

ALLEGRO.

WILHEM.

1st Part.

(SA. 81.)

2nd Part.

1 First gent - ly let us glide, The ropes are lithe and free, Then
 2 Our sport is glad and long, We nei - ther scoff nor brawl, And

bold - ly take each stride, And cir - cle round the tree. Like a
 aye the skill'd and strong Have rea - dy help for all. In our

hart from the ground, Clear the bar with a bound, Then like
 sports may we learn To do each a good turn, As like

birds - - - on the wing Let us soar round the ring.
 elves - - - in a ring, Round the tree we will swing.

Then like birds on the wing Let us soar round the ring.
 As like elves in a ring, Round the tree we will swing.

EVENING SONG FOR A SCHOOL.

No. 216. [SCORE, IN THREE PARTS.]

WILHEM.

MAESTOSO. *mf.*

No. 216.
(Sh. 83.)

'Tis eve; our work is done: Ere we part for the night, With

[Repetition of
No. 161.]
(Sh. 66.)

'Tis eve; our work is done: Ere we part for the night, With

[Repetition of
No. 179.]
(Sh. 72.)

'Tis eve; our work is done: Ere we part for the night, With

grate - ful looks each one, Our mas - ter bid Good Night. His kind and gen - tle

grate - ful looks each one, Our mas - ter bid Good Night. His kind and gen - tle

grate - ful looks each one, Our mas - ter bid Good Night. His kind and gen - tle

sway Per-suades us day by day To live in peace and love; O how then can we

sway Per-suades us day by day To live in peace and love; O how then can we

sway Per-suades us day by day To live in peace and love; O how then can we

prove Our hum-ble, hum-ble gra - ti - tude, Our hum-ble, hum-ble gra - ti - tude, *Dim.*

prove Our hum-ble, hum-ble gra - ti - tude, Our hum-ble, hum-ble gra - ti - tude, *Dim.*

prove Our hum-ble, hum-ble gra - ti - tude, Our hum-ble, hum-ble gra - ti - tude, *Dim.*

Cres. *Dim.*

O Fa - ther, from on high, On him Thy Spi - rit pour; May no ca -

Cres. *Dim.*

O Fa - ther, from on high, On him Thy Spi - rit pour; May no ca -

Cres. *Dim.*

O Fa - ther, from on high, On him Thy Spi - rit pour; May no ca -

pp

la - mi - ty Ap - proach his cot - tage door; O spread his fru - gal board, And

pp

la - mi - ty Ap - proach his cot - tage door; O spread his fru - gal board, And

pp

la - mi - ty Ap - proach his cot - tage door; O spread his fru - gal board, And

may Thy presence, Lord, Thro' night's deep so - li - tude, A - bove his dwelling

may Thy presence, Lord, Thro' night's deep so - li - tude, A - bove his dwelling

may Thy presence, Lord, Thro' night's deep so - li - tude, A - bove his dwelling

p *Rall. e Dim.*

brood; So may he, may he sleep in peace, So may he, may he sleep in peace.

p *Rall. e Dim.*

brood; So may he, may he sleep in peace, So may he, may he sleep in peace.

p *Rall. e Dim.*

brood; So may he, may he sleep in peace, So may he, may he sleep in peace.

ROUND.—HUNTING THE HARE.

No. 217. [IN THREE PARTS, 1, 2, & 3.]

PURCELL.

(Sh. 83.)

ALLEGRO.

1
Sir! pray be so good, Have you seen a boy

2
There he goes, hark, hark, a-way! He bursts a-cross the o-pen heath, We'll

3
O I'm spent, I've lost my breath, I'll lie down here and watch them pass, They

2
Run - ning like a hare to - wards the wood?

3
run him down be - fore he hides be - neath the wood.

1
lit - tle think a boy can hide in a tuft of grass.

EXAMINATION ON CHAPTER XLV.

184. How are the two kinds of sixths called? What are the contents of a major sixth? What, of a minor sixth? Give an example of a major sixth;—of a minor sixth. 185. How is a major sixth made minor? How, a minor sixth major? What is the minor sixth above *Do*?—the major sixth above *Mi*? &c. 186. How many major sixths do we find in the major scale? How many minor? What notes of the scale bear major sixths? Which are the major sixths in the scale of *Do*?—of *Fa*?—of *Sol*? 187. Of what is a major sixth the inversion?—and a minor sixth? 188. How many beats do we commonly make to a bar of $\frac{2}{4}$ time? When the movement is very slow, how many do we make? What, then, is the value of each beat?

CHAPTER XLVI.

Compound Times.

Prepare Large Sheets 51; 83, 84, 85, 86, and 87.

189. Each of the two principal kinds of time is subdivided into two other kinds, *simple* and *compound*.

Of simple common time, and of simple triple time we have had many examples; the one requires *two* or *four* beats in a bar, the other *three*—each of those beats being divisible, *ad infinitum*, by *two*. Thus, in **C** time each beat is worth a crotchet, which crotchet can be further divided into two quavers, four semiquavers, &c. So also in $\frac{3}{4}$ and all other *simple* times.

190. *Compound* time is that wherein each beat is worth a *dotted note*, and consequently can be divided by *three*.

All the time signatures in ordinary use are exhibited in fig. 129.

TABLE OF TIME SIGNATURES.

Fig. 129.

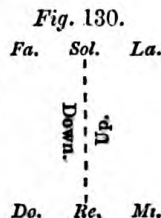
		SIMPLE.			COMPOUND.		
		Signature.	Number of beats in each bar.	Value of each beat.	Signature.	Number of beats in each bar.	Value of each beat.
COMMON TIME.	}	♩	Four.	♩	$\frac{12}{4}$	Four.	♩.
		C	Four.	♩	$\frac{12}{8}$	Four.	♩.
		♩	Two.	♩	$\frac{6}{4}$	Two.	♩.
		$\frac{2}{4}$	Two.	♩	$\frac{6}{8}$	Two.	♩.
TRIPLE TIME.	}	$\frac{3}{2}$	Three.	♩	$\frac{9}{4}$	Three.	♩.
		$\frac{3}{4}$	Three.	♩	$\frac{9}{8}$	Three.	♩.
		$\frac{3}{8}$	Three.	♩	$\frac{9}{16}$	Three.	♩.

Of compound times, that marked $\frac{6}{8}$ is most often used.

191. To a bar of $\frac{6}{8}$ time, *two* beats should be made, unless the movement be very slow, when it will be found necessary to make *six*.

Make several successions of *two* beats in the direction of fig. 130, (one *down* and one *up*); saying, *Do, Re, Mi*, to the *first* (the *down*) beat, and *Fa, Sol, La*, to the *second* (the *up*) beat.

[To be done.]



Each succession of two beats being a bar of $\frac{6}{8}$ time, each syllable pronounced in the last exercise will be a *quaver*.

A bar of $\frac{6}{8}$ time frequently consists of *six quavers*; a bar of $\frac{3}{4}$ time may also consist of six quavers. As it is possible that these two species of time may be confounded, it may be well to recapitulate the points of difference between them.

$\frac{6}{8}$ time is a *common* time; $\frac{3}{4}$ time, a *triple* time. A bar of $\frac{6}{8}$ time can be divided into *two* parts, each worth a dotted crotchet; a bar of $\frac{3}{4}$ time, consisting of *three* beats (each worth a crotchet), cannot be divided into two parts, without destroying its *accent*, and changing its character.

The two following passages consist of the *same notes*. The one is in $\frac{6}{8}$, the other in $\frac{3}{4}$ time; their effect is as different as possible.

The teacher will read and solfa figs. 131 and 132 in immediate succession; beating time.



The importance of *accent* needs no further demonstration.

It is to be regretted that some other mode of designating compound times has not yet been adopted, and that two times so different as the above should be designated by arithmetical expressions which are really the same. The student must bear in mind that the figures in time signatures refer to *quantity* not to *accent*; and that whereas $\frac{3}{4}$ means *three* fourths of a semibreve, $\frac{6}{8}$ means *two* quantities, each consisting of a *fourth* and an *eighth* of a semibreve, i.e. a *dotted crotchet*.

192. During a bar's rest of $\frac{6}{8}$ time, we make two beats, and *in reading* count aloud, "*one, two.*"

"A bar's rest in any kind of time may be expressed by a semibreve rest." [Par. 177.]





193. During  we beat *one*, and count aloud "*one*," if the rests occupy the *first* half of the bar, and "*two*," if they occupy the *second* half.

Fig. 135. 

One, Do, Do, Two,

"A rest which occupies the *latter part* of a beat cannot be named at all in reading." [Par. 105.]

Fig. 136. 

La, Two, La. &c

EXERCISES FOR THE PRACTICE OF $\frac{6}{8}$ TIME

No. 218. 

(SA. 83.)

No. 219. 

No. 220. 

No. 221. 

No. 222. 

No. 223. 

The form of bar marked * in No. 223, though in common use, and convenient from its simplicity, is liable to objection from its suggesting the idea rather of $\frac{3}{4}$ than of $\frac{6}{8}$ time. The form of the two first and the last bars is to be preferred.

No. 224. [IN FOUR PARTS.]

SONG.

Words by MARY HOWITT.

Melody by BOIELDIEU.

ANDANTE GRAZIOSO.

(SA. 84.)

1st Part. *mf*
 O come ye in - to the sum - mer woods! There ent'reth no an -

2nd Part. *mf*
 O come ye in - to the sum - mer woods! There ent'reth no an -

3rd & 4th Parts. *mf* *fp* *fp*
 Come, come, come,

noy; All green - ly wave the ches - nut leaves, And the earth is full of

noy; All green - ly wave the ches - nut leaves, And the earth is full of

fp
 come, come, come, come,

1st time. *p* 2nd time. *f*
 joy: O joy: I can - not tell you half the sights Of beau - ty you may

1st time. *p* 2nd time. *f*
 joy: O joy: I can - not tell you half the sights Of beau - ty you may

1st time. 2nd time. *f*
 come, come: I can - not tell you half the sights Of beau - ty you may

see; The bursts of gol - den sun - shine, And ma - ny a sha - dy

see; The bursts of gold - en sun - shine, And ma - ny a sha - dy

see; The bursts of gold - en sun - shine, And ma - ny a sha - dy

tree. *pp* O come ye in - to the sum - mer woods! There en - t'reth no an -

tree. *pp* O come ye in - to the sum - mer woods! There en - t'reth no an -

tree. *pp* Come, come, come, come,

noy; All green - ly wave the ches - nut leaves, And the earth is full of

noy; All green - ly wave the ches - nut leaves, And the earth is full of

come, come, come, come,

joy, *Cres.* And the *e* earth - - *Rall.* is full - - of joy. - -

joy, *Cres.* And the *e* earth - - *Rall.* is full - - of joy. - -

come, *Cres.* For the *e* earth is *Rall.* full of joy, full of joy, full of joy. - -

SOLFEGGIO.

No. 225. [IN TWO PARTS.]

DURANTE.

1st Part.

(Sh. 86 & 87.)

2nd Part.

Detailed description of the musical score: The score is written for two parts, 1st and 2nd. The 1st part is in treble clef and the 2nd part is in bass clef. The key signature has one sharp (F#). The time signature is compound time. The score is divided into six systems, each with two staves. Dynamics include forte (f), piano (p), and decrescendo (Dim.). The first system includes a reference to 'Sh. 86 & 87.' The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The first system consists of two staves. The treble staff begins with a forte (*f*) dynamic marking and contains a series of eighth notes. The bass staff contains a whole rest followed by eighth notes.

The second system consists of two staves. The treble staff contains eighth notes. The bass staff begins with a forte (*f*) dynamic marking and contains eighth notes.

The third system consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains eighth notes. The bass staff contains eighth notes, including a flat sign (*b*).

The fourth system consists of two staves. Both the treble and bass staves begin with a crescendo (*Cres.*) dynamic marking and contain eighth notes.

The fifth system consists of two staves. Both the treble and bass staves have a rallentando (*Rall.*) dynamic marking and contain eighth notes.

EXAMINATION ON CHAPTER XLVI.

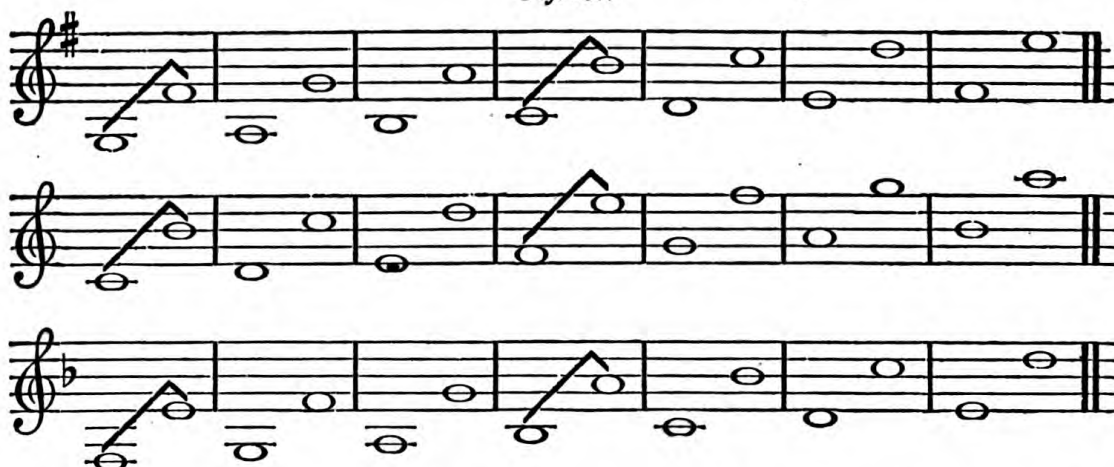
189. How are the two principal kinds of time called? How are they subdivided? What is meant by simple time? 190. What is compound time? What kind of time is $\frac{6}{8}$? Beat and recite a bar containing a dotted crotchet and three quavers (or any similar bar). What kind of time is $\frac{9}{8}$? What does a bar of $\frac{9}{8}$ time contain? Are two bars, each containing six quavers, necessarily in the same time? In what respect may they differ? 192. How is half a bar's rest expressed in $\frac{6}{8}$ time? How, a whole bar's rest generally?

CHAPTER XLVII.

Sevenths, *Major* and *Minor*.

Prepare Large Sheets 52 and 88.

Fig. 137.



194. Like the seconds, of which they are the inversions, the *sevenths* are divided into *major* and *minor*. A *major* seventh is formed of *five* tones and *one* semitone; a *minor* seventh of *four* tones and *two* semitones.

Between *Do* and *Si* there are *five* tones (*Do—Re, Re—Mi, Fa—Sol, Sol—La, and La—Si*) and *one* semitone (*Mi—Fa*); and so with *Fa—Mi*. But between *Re* and *Do* there are but *four* tones (*Re—Mi, Fa—Sol, Sol—La, and La—Si*) and *two* semitones (*Mi—Fa* and *Si—Do*); and so with *Mi—Re, Sol—Fa, La—Sol, and Si—La*.

195. A *major* seventh becomes *minor* when its *upper* note is lowered (a semitone) by a *flat*, or its *lower* note raised by a *sharp*. A *minor* seventh becomes *major* when its *upper* note is raised by a *sharp*, or its *lower* note depressed by a *flat*.

SEVENTHS.

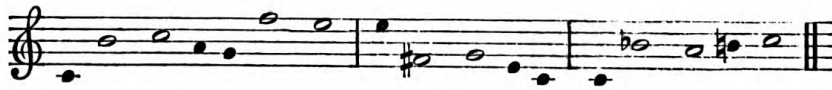
Fig. 138.



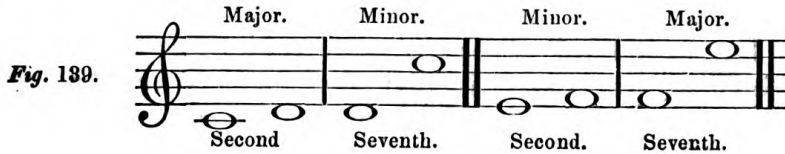
196. In every major scale will be found *two* major sevenths, and *five* minor sevenths; the former being the sevenths above the 1st and 4th sounds of the scale.

Do and *Fa* are the 1st and 4th of *Do*; *Fa* and *Si* \flat , of *Fa*; *Sol* and *Do*, of *Sol*. Each of these notes bears a major seventh. [See fig. 137.]

The teacher will point out the major sevenths in fig. 137, and then touch on his hand and solfa the following or any similar passages,—the pupils imitating.



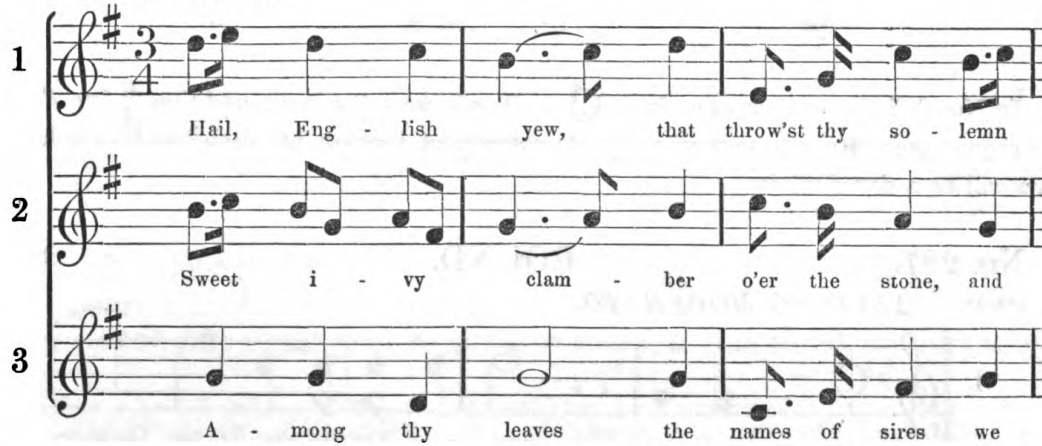
197. A *second*, on inversion, becomes a *seventh*; and, moreover, a *major second* becomes a *minor seventh*; and *vice versa*.



No. 226. [IN THREE PARTS.]
(Sh. 88.) *ANDANTINO*.

ROUND.

DR. HAYES.



EXAMINATION ON CHAPTER XLVII.

194. How are the two kinds of sevenths called? What are the contents of a major seventh? What of a minor seventh? Give an example of a major seventh;—of a minor seventh. 195. How is a major seventh made minor? How a minor seventh major? What is the minor seventh above *Do*?—the major seventh above *So*. 196. How many major sevenths do we find in a major scale? How many minor? What notes of the major scale bear major sevenths? Which are major sevenths in the scale of *Do*?—of *Fa*?—of *Sol*? 197. Of what is a major seventh the inversion?—and a minor seventh?

CHAPTER XLVIII.

Octaves.

Prepare Large Sheets 52; 88, 89, and 90.

198. There is but one kind of octave in the diatonic scale. When *one* of the notes forming an octave is preceded by a sharp or flat, the interval is *chromatic*.

Chromatic intervals will form the subject of future consideration.

The teacher will touch on his hand and solfa the following, or any similar passages: the pupils imitating.



In No. 227 the time changes from C to its corresponding compound time $\frac{6}{4}$ [see Fig. 129.] No change therefore will be required in the manner of beating, but each beat in the last four bars will be a *dotted* minim.

No. 227.

ROUND.

NARES.

(Sh. 88.) ALLEGRO MODERATO.

1 At the har - vest home bid the plough good speed; - -

2 God bless the reap - er with his sheave,

3 Oh, Ho! - - - Say you so: The

2 Hey for the man that scat - ters the seed.

3 O may the thresh - er ne - - - ver grieve.

1 corn will make the mill to go, The corn will make the mill to go.

No. 228. [IN THREE PARTS.]
(SA. 89 and 90.)

SONG.

WILHEM.

MODERATO.

1st Part.

2 Up heave! the an - chor's weight, the an - chor's
1 What ho! the shoals are nigh, the shoals are

2nd Part.

Up heave! the an - chor's weight,
What ho! the shoals are nigh,

3rd Part.

Up heave! the an - chor's weight,
What ho! the shoals are nigh,

weight, By which the good ship rides; Up heave! she hath her freight, she hath her
nigh, The mists are ga - ther'd round; Look out, and list on high, and list on

By which the good ship rides; Up heave she hath her freight,
The mists are ga - ther'd round; Look out! and list on high

By which the good ship rides; Up heave! she hath her freight,
The mists are ga - ther'd round; Look out! and list on high,

freight, And fair are winds and tides. What see'st thou now, main - top - mast
high For ei - ther sight or sound. Canst see or hear, main - top - mast

And fair are winds and tides. What see'st thou
For ei - ther sight or sound. Canst see or

And fair are winds and tides. What see'st thou
For ei - ther sight or sound. Canst see or

boy? I see the fog-bank on the sea. Heave a - way! heave a -
 boy? Look out! a ves-sel may be near. Ship a - hoy! ship a -

now? I see the fog-bank on the sea. Heave a - way! heave a - way! heave a -
 hear? Look out! a ves-sel may be near. Ship a - hoy! ship a - hoy! ship a -

now? I see the fog-bank on the sea. Heave a - way! heave a - way! heave a -
 hear? Look out! a ves-sel may be near. Ship a - hoy! ship a - hoy! ship a -

way! heave a - way! heave a - way! heave a - way! heave a - way! The
 hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! Ring,

way! heave a - way! heave a - way! heave a - way! heave a - way! heave a - way! The
 hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! Ring,

way! heave a - way! heave a - way! heave a - way! heave a - way! heave a - way! The
 hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! Ring,

an - chor soon on deck shall be, on deck, on deck shall be.
 ring the a - larm, that she may hear, that she, that she may hear.

an - chor soon on deck shall be, on deck, on deck shall be.
 ring the a - larm, that she may hear, that she, that she may hear.

an - chor soon on deck shall be, on deck, on deck shall be.
 ring the a - larm, that she may hear, that she, that she may hear.

END OF THE FIRST COURSE.

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