

H I N T S

ON

INFANT AND ELEMENTARY
MUSIC TEACHING,

BEING NOTES OF THREE LECTURES.

BY

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Hints on Infant School Singing.

Starting a Tune.—There are two common faults to be found in the manner of getting children to commence a song.

1. The teacher gives the name of the song and then counts "1, 2, 3," when the children are supposed to find their own key-note and start themselves. The result is that the tune is generally pitched far too low, and I have frequently found infants attempting to sing down to A \flat , G \flat , F, below middle C: *e.g.*, "Mother's little Maiden," in key A \flat , "Now we little Children," in C or B \flat



Infant voices should not as a rule go below D, very rarely touching middle C, but they may easily be taken up to E' or even F' if soft singing is insisted on, as those who cannot sing the high notes will stop singing, while if loud singing be allowed the voices will frequently be very badly strained—even on C' and B.

2. The teacher names the song, and without giving the key-note or any other warning at once commences singing, and the children drop in one after another until the end of the first or second line.

Singing with the Children—Many teachers think the only way to get children to sing is by singing *with* them. This is a great mistake. Almost every week this statement is made to me, and yet ten minutes afterwards the children are singing by themselves, anything I choose to ask them, known or unknown. Far better results will be obtained by singing *to* the children phrase by phrase, and getting them to listen first and imitate afterwards. Not only are the children's musical faculties developed better in this way, but the teacher hears how the children are singing, and saves her own voice in

a great degree. I have heard a lady with a good voice leading the infant songs vigorously, and apparently unaware that a considerable number were singing in the most barbarous manner, without any regard to tune. Full directions will be given farther on as to teaching a new tune, but the subject is mentioned here to disabuse teachers' minds of the necessity for singing *with* the pupils.

How to Start a Tune.—If the teacher is not sure of her voice or ear in starting a tune at the proper pitch, let her carry a C tuning-fork, and having struck it gently, put it to her ear, run down mentally or hum softly the standard scale of C, *i. e.*, C, B, A, G, F, E, D, C, until she comes to the key-note (flats may be neglected, or the letter below taken instead), then let her call that sound *doh*, and hum or sing aloud the tonic chord, d, m, s, m, d, going afterwards to the note on which the tune commences. [N. B.—Infants should never be expected to find the key in this way.] The children may be asked to sing the tonic chord from the Hand-signs or Modulator, and if a high *doh* occurs it should be sung once or twice softly to make sure that they will sing it in the right register, thus:—

Teacher sings: C' B A G *doh* d m s m d s ||

Hand

d' s d' s | m d s || s | d' : - | t : l | s : - ||

(Class may repeat from d and go on to s)
Teacher then sings— Oh, where, tell me where
(Class repeats the words and goes on with the song alone.)

Having sung the tonic chord and first note of the song the teacher will then beat a bar while counting "1, 2, 3," or whatever may be necessary, and the infants will commence just like any other class. But if this be thought too much to attempt, let the teacher pause a moment after singing the first note, and giving a little upward and downward movement with the upraised hand, let her commence at the same time singing the first phrase of the song, the children keeping perfect silence, but watching with all their eyes. As soon as the phrase is sung—at the same beat of the bar without breaking the rhythm—the teacher makes the same sign, and the children all begin at once by themselves, repeating the phrase just sung.

Where the song begins on the first beat as in "Lightly Row," the hand should be held out for a moment level with the head, while the

teacher sings the commencing note, and then brought down smartly at the first word, thus:—

Hand

Teacher sings: C' B A G *doh* d m s m d s, d s | s. m : m | f. r : r : ||

(Class repeats words and continues).

It is not meant that the teacher should beat the time all through the action songs, but merely start the tune in this way. A slight pause for breath should be made at the close of each verse, and the words may be given to refresh the children's memory, but the teacher should avoid singing with them, if possible, even here.

A First Singing Lesson.—The difficulty that many children have in imitating or following a tune may be greatly lessened by carrying out Curwen's maxim—"One thing at a time, and the easy before the difficult." It stands to reason that a child can more readily imitate one sound sung slowly than many sounds sung quickly, as in the ordinary school song, for bright, lively singing must be the rule in all infant rooms. How can this be done and the attention of the children kept?

Having warned the children not to sing with her, but to listen first and then imitate the sound she gave when she repeats the sign, let the teacher stand before the class, and holding out the clenched hand (the hand-sign for *doh**) about level with the waist, sing *doh* in key D. The hand should be thrown out as the teacher sings *doh*, and held in position while she mentally counts "1, 2." On ceasing it should be at once withdrawn, while counting 1, 2, silently, and then thrown out again for the children, thus:—

Teacher *doh* *doh* *doh* *soh* *doh* *soh* *doh* *soh*

Children

Teacher counts mentally—
1 2 3 4, 1 2 3 4.

When this is done smartly and tunefully by most of the class, the teacher may sing *soh* the fifth above, giving the proper hand-sign (the open hand with the thumb pointing upwards), thus:—d—s, d—s, the children listening and imitating the same as before. Then the sounds may be varied thus—d s s || s s d d || d d d — || s s s — || s s s s ||

*NOTE.—The hand-signs will be found in *Companion for Teachers*, page 5, or *Pupil's Manual*, page 2.

d d d—|| the teacher always singing the notes first, and giving a sweet, soft, tuneful pattern.

A Good Pattern.—This is very important, as if the teacher sings loudly (even with a good quality), the children will try to sing loudly, and that means almost always coarsely and often out of tune. All loud singing must be firmly repressed. It is not enough to say—“Now, children, you must sing softly,” but if any individuals persist in singing loudly, they must be taken out of the class or kept absolutely silent for a time, when there is likely to be an improvement. Above all the teacher must sing softly herself, for there is nothing so powerful as the force of imitation.

Having got **d s** fairly well done, the third of the scale, **me**, with its hand-sign (the open hand, palm downwards) may be given—

m m m — || **d s m** — || **d m s** — || **s m d** — ||.

The letters may now be written at the left-hand side of the black-board, as a partial modulator or scale diagram, and instead of giving the hand-signs the teacher may point short phrases of three or four notes in varied order, but always singing them first herself. Two methods of procedure may now be followed. (a) Songs consisting of only the tonic chord, such as those in Adamson's “Educational Vocalist,” and my “Bird Songs” may be pointed phrase by phrase, patterned, and then sung by the children until they are known; or (b) the notes themselves may be written on the blackboard, and after being patterned on the modulator may be sung and pointed until they are learnt by heart, and afterwards sings them one line at a time, pointing to the modulator or the written notes as she sings. If necessary a line may be broken up into parts, the phrases taken separately and then joined together in one.

The introduction of the bird cards will be found very useful at this point. Each bird should be shown separately, its name and colour noted, and its character slightly touched upon—the old black crow, the sweet, gentle little love-birds, so fond of each other, the bright parrots that we teach to say ‘Pretty Joe.’

“What sort of a bird is this?”—A Crow.
“What colour is he?”—Black.
“Yes. Now we are going to call this bird **doh**. Can you sing—
d : d | d : — ||” *
“Very good, do it again.” *
“Now sing *Old Black Crow*.” *
“Not quite so good. Try it again after me—*Old Black Crow*.” *—A
“That is better. Now what is this? (showing the red parrot).”—A

parrot.
“Right! What do we teach the parrot to say?”—“Pretty Joe.”
“Right! Now we are going to call him *Pretty Joe*, and sing **soh** when we see him—listen. | **s : s | s : — ||**.” *
“Listen again—‘Pretty Joe.’” *
“Right! sing it again.” *
“Now sing | **d : d | d : — ||** | *Old Black Crow*. (As in the song).” *
Now | **s : s | s : — ||** | *Pretty Joe* ||” *

“Now we have another picture. What is it?—Two parrots.
“Yes, but these are not like the other. They are little green parrots and always go in pairs, and they love one another very much, so we call them *Love-birds*. Now listen | **m : m | m : —**” *
“Do it again.” *

“Now try this, *Love-birds* we.” *
“Good; try it again.” *
Now we will sing all three together.” (Pattern each separately as in the song.) *

“Now here is something different | **s : m | d ||**.” *
“Again.” *
“Now try this—**m | s : m | d ||**.” *
“Again.” *

“Try them together | **s : m | d : m | s | m | d : — ||**.” *
“Not so good. Let us sing the first part again | **s m d ||**” *
“Now the second | **m | s : m | d ||**” *
“Now both together | **s : m | d : m | s : m | d : — ||**.” *
“Again.” *

“Now listen to the words—*Now you know your soh me doh*.”
Here is the tune in key F. It may be taken in key D first.



doh doh doh old black crow me me me Love birds we



soh soh soh Pretty Joe Now you know your soh me doh ||

High **doh** may be introduced in the same manner, now or later on, according to the ability of the class; care being taken that it is sung very softly. Some teachers are themselves afraid of singing above C. They need not fear if they will only sing softly. The notes may at first seem very feeble and squeaky, but they are quite strong enough for what is wanted, and may be strengthened by singing the following exercise softly and staccato to the syllable “Koo.”

Key C



m : r' | d' : | m : r' | d' : | m : r' | d' | m' r' d' ||
Koo, koo, koo, etc.

Key B Key D Key D^b

m r d etc. || m' r' d' etc. || m' r' d' etc. ||

The above exercise is not meant for the children, who should only approach those high notes by leaps from soh, thus:—

Key D d m s - | d' d' d' - | s s d' d' - | s s d' d' - | d' d' s s | d' s d' - ||

Key E^b d m s - || d' d' d' || s s s ||

The doh may now be changed to E or F, and a little song like the following taught:—

d : d | s : s | m : d | s : -
Let us sing a song to-day

m : m | d : d | m : s | d : -
While we march and while we pay.

Where an adult male teacher has to teach the infants he should get a female pupil teacher or one of the older girls with a sweet (not necessarily a *strong*) voice to imitate each phrase after him *before* the little ones sing (but not always with them), as it is difficult for young children to imitate a man's voice.]

Classification.—At the second lesson, having given d m s with the hand-signs, and on the skeleton blackboard modulator, I would recommend the teacher to go round the class individually and get each child to sing d m s, after her pattern. Many will do it at once. Call them letter B. [It may be well to have a pupil teacher to mark the letter opposite their names or on their slates, as children often forget and mix their letters.] When a child has any difficulty in imitating the phrase, sing doh only, and if that is done, try d s, then d s m,

and if that is done at last, still give "B." If he cannot sing me, or if he can only sing doh, call him "A," but if he cannot imitate a sound call him "nought."

After all are classified place all the B's in the back forms, A's in the middle forms, O's in the front. O's and A's must remain silent and listen, but once in three times or so, after the B's have sung a phrase or song, the A's may be allowed to join in, and once in 5 or 10 times (according to difficulty) the O's may join, to show that they are not to do nothing. Once in each lesson, after a little preliminary singing from the modulator, the teacher will say, "Are there any A's who think they can sing d m s?" And if anyone volunteers and succeeds, let him be promoted to B. In the same way give the noughts a chance of becoming A's.

All must learn the words and actions of their songs, but only the B's are to be presented to the inspector for the song-singing. In order to develop the sense of tune, the class should be kept for several weeks on the tonic chord only (d m s) in different positions, introducing high doh and low soh. Plenty of variety may be obtained from Adamson's "Educational Vocalist," "The Linnet," and the "Bird Songs." The notes of the dominant chord may then be introduced, as directed in the Teachers' Manual, or a complete single column modulator may be used, and easy children's songs, from the above books, pointed, patterned and learnt, just as those of the first step. The same process should be followed in learning kindergarten songs—pointed and sung to sol-fa syllables, phrase by phrase on the modulator, then the words sung while the teacher points to the modulator or written notes. By this means every song that is learnt strengthens the feeling of tonal relation, and lays a sure foundation for sight-singing, so that towards the end of the year many of the children will be able to sing easy unknown melodies from the birds, the hand-signs, or the modulator.

PRACTICAL SUGGESTIONS FOR GIVING A FIRST LESSON.

AFTER warning the class not to sing with you, but to listen first and sing the sound you give them afterwards, sing "ah" softly to **doh** (showing the hand-sign = clenched fist) in any key easily produced by the ordinary voice—*e.g.*, D—continuing for about two beats at Metronome 60. After two beats of silence give the hand-sign again, when the class should at once imitate the sound (but not the hand-sign, which they are apt to do) as at (a).

(a) Teacher. Class. (b) Teacher. Class.

Mentally 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

Repeat. * Again. *

When this is fairly done, most of the pupils singing the right sound, sing the fifth above, **doh soh**, still to "ah," as at (b), giving the new hand-sign (=the open hand, thumb upward) at the same time. Class imitates.

Vary the order and length of the notes, the teacher singing each phrase first as a pattern to "ah," thus:—

| d -- s -- || * | s -- d -- || * | d d s s || *
| s s d d || * | d s d s || * | s s d d || * &c.

Now tell the children that you expect them to sing the sounds as you change the hand-signs, without your giving a pattern. Repeat the above or similar phrases in varied order. If there is a slip it does not matter. Say, "Ah, I caught you tripping that time! I am going to try to catch you again." Their interest will be aroused, and they will endeavour not to be caught. Test the girls alone, and then see if the boys can beat them; or pit class against class. Change the key, and give similar exercises in **E, F, C.**

When this is fairly well done to "ah," give the names of the notes **doh, soh** along with the hand-signs, and then practise the above exercises with the names, changing the keys **D, F, C, E.**

* Indicates that class does (sings) what teacher asks.
The dash — indicates that a note is held on for another beat. Single letters indicate one beat.

Elementary Music Teaching.

BEFORE entering upon the practical part of our work, let me impress upon you the necessity of carrying out the following Pestalozzian principles, not only in music, but in all other branches of Education:—

1. Teach *the thing* before the *sign* (*i.e.*, its notation) or name.

This means that placing theory before practice, notation before the sounds it represents, is radically wrong from an educational point of view.

2. Teach one thing at a time, and the easy before the difficult.

The seven notes of the scale are no more *one thing* than the seven colours of the rainbow. It is no more advisable to teach all the seven notes at once than to teach all the colours. Kindergartners know that the three primary colours—red, yellow, blue—presenting broad contrasts easily grasped should first be taught, and the complementary colours later on. So should the *fifth* be taught after the *tonic*, as it is the easiest to imitate, and the *third* should follow.

3. Never sing *with* your pupils, but always give a soft, clear pattern while they listen in silence and imitate you afterwards.

A good pattern is of very great importance, and teachers should be careful to sing sweetly and *softly*, insisting upon their pupils singing softly also, but endeavouring to get *all* to sing.

I recommend all teachers to have "Curwen's Teachers' Companion," 1s., and "Pupil's Manual," 6d., where diagrams of the hand-signs and much valuable information of various kinds will be found. "Graded Rounds and Catches," 3d., will provide interesting work for all classes in the various steps, and "Adamson's Educational Vocalist," 1d., is invaluable to young teachers, presenting the notes in almost endless variety, and thus preventing mannerisms or constant repetition of the notes in the same order.

Introduce **me**, the third of the scale, with the hand-sign (=the open hand, palm downwards) as at (c), singing to "ah."

If there is a difficulty in getting **me**, as often happens, the pupils dropping again to **doh**, pattern **m** alone, * then **d s m** — || * **s m d** — || * &c., always singing a pattern at first until the class has firm hold of the new sound. Then test them by varying the order and key—e.g.:

Give the name with the hand-sign, and practise **d m s** in varied order to the sol-fa names as above.

The teacher should now write the names on the blackboard, close to the left-hand edge, in clear, legible **PRENT CAPITALS** for ordinary classes (but only the first letter small print for infants) leaving a space between the names. This we call a "Modulator," or diagram for learning tune. Point to the **DOH** notes up and down, taking care to vary the order as much as possible, and repeating the notes irregularly.

Write a succession of seven or eight notes, explaining as you write that **d** stands for **doh**, **m** for **me**, **s** for **soh**, thus

d d s s m d s || s s s m s s d

If the class is sufficiently intelligent, attention may now be called to the individual character or *mental effect* of the tones, thus:—

Teacher sings to "ah," — **d — m d | s — s — ||**
 "Does that sound like the end of a tune?"—No. Or, if the pupils cannot decide, ask which of the following makes the best finish?—

- | **d — m d | s — s — | s — — ||**
- | **d — m d | s — s — | d — — ||**

"Who can tell the name of the firm finishing tone?"—**Doh.**

"What was the other?"—**Soh.**

"What sort of a tone is **soh**—sorrowful, gloomy?"—No.

"What then?"—Bright, cheerful, trumpet-like.

(Any answer should be accepted that shows the pupil has some appreciation of the character of the tone, the chief point being its brightness and unsuitability for a finish as contrasted with the firm, determined close of **doh**.)

Listen again: | **d — m d | s — s — | m — — ||** Was that firm like **doh**?—No.

"Was it bright like **soh**?"—No.

"What was it, then?"—Between the two.

"Well, you may call it so; it is quiet and gentle."

We have three members of a family here—

doh the strong, *firm father*.

soh the cheery *bright brother*.

me the gentle, *sweet sister*.

Note the suggestiveness of the hand-signs—**d**, the strong, firm fist; **s**, the open, welcoming hand; **m**, the quieting hand, patting on the head or stroking down.

Higher **doh**, the upper octave, shown by a one at the top (**d'**), may be introduced after an ear exercise, thus:—

"What is this (teacher sings to 'ah') :—**d' ? * (the firm father).**

s' ? * (the bright brother). m' ? * (the sweet sister).

"What is the last I sing: | **d s m — || ? * | m s d — || ? ***

d s m | d' — — || ? *

(Some will probably say **soh**.) "Well, it is rather bright, but **soh** did not make a good finish. Does this make a good finish:

| **d : s | m d | m s | d' — || ? *** Yes.

"Then it cannot be **s**. It must be **d**. Now **d** was down below here (showing hand-sign), but the firm father may go up to the second storey to look out of the window, and still is the father, **d**."

Pattern the phrases, | **d m s d' || * | d' s d' s d' || &c.**

Add **d'** to the partial modulator. Point exercises on this modulator.

Write two phrases of seven notes each at equal distances, as below, and let them be sung as the teacher points forwards or backwards. Get as much variety as you can, but avoid **d' m** in the first lesson, although **m d'** may be taken easily.

DOH' (c) **d d m m s s d' d' s d' m s m s d'**

SOH (f) **d d m d s s m —**

ME (g) **d d s m s m s m s m d' —**

DOH (h) **d : m | s : s | m : d | s : —**

S' **d : s | m : d | s : s | d : —**

It is convenient to write your modulator and exercises as above, so that you can at once point any difficult phrase or interval when the class makes a mistake; or one of Curwen's step-modulators should be hanging within view for the same purpose.

In singing such an exercise as (e) with seven notes the class will naturally hold the last note twice as long as the others. Draw attention to this. Tell them their feeling is quite right, but we must have a mark to show that a note is to be kept on. Add a horizontal line ("line of continuation"), as in (f), and point to it as the class continues the note.

Rhythm may then be introduced by noting the tick of a clock, the swing of a pendulum, the beating of the pulse, or the footfall in marching. Any regular succession of sounds like this we call a **pulse**.

Let the class "mark time."
 "When the class is not keeping together well what does the drill-master say?"—Left, left.

"Yes. He sometimes also beats with his cane on the desk to let you hear it; in other words, he *accents* the left foot—puts more stress on it. Now notice: Mark time—1, 2; left, —, left, —, left, —, &c. Halt."
 "Let us sing exercise (e) while we mark time quietly." * "Where does the strong accent with the left foot come?"—At the first **doh**.
 "And the next?"—At **me**. "And the next?" *

"Now sing, and I shall put in a vertical stroke or *long line* before every strong pulse (or beat)."

(The teacher does this, as at (g), while the class sings, and adds a double bar at the end to show the finish.)

"If the left foot has a strong accent, what has the right?"—A weak accent.

"Let us put a colon (or *two dots*) before every weak note, as in (h). Now we feel that the strong accent or stress divides the notes off in *bundles of two*, corresponding to our feet—a strong and a weak. Each of these pairs we call a **measure**, and as there are two pulses in each, we say the above tunes are in 2-pulse measure.

From this marching exercise we have learnt—
 The **pulse**—a regular, equal beat.
 The **accent**—stronger or weaker stress.

Measure—a group of sounds, marked principally by the strong accent.
 At a later lesson the teacher may write—

d d d d d d

and sing with well-marked accent on the first and fourth, asking, "Can any one tell where the strong accents come here?" *

"What mark must I put before these notes?" *

"And before the others?" *
 Teacher fills up the accents, thus?—

| d : d : d | d : d : d ||

(For other presentations of rhythm see "Teachers' Companion," pp. 4 and 5.)

Having got the pupils to notice accent, sing four **dohs** with accents well marked: | d : d | d : d || and let the class imitate, pointing to each one on the blackboard, or holding up the left hand, with the back towards the pupils (as in the hand-sign for one pulse = **taa**).—"Teachers' Companion," p ix) and beating with the right forefinger for each **d**.

Give the time-name **taa**, and repeat the exercise to **taa** sung on one tone.

Sing | d : d | d : — ||, using the hand-sign for continuation = **aa**, and beating as before.

Give the time-name, and show how the same rhythm | **taa** : **taa** |

| **taa** : **aa** || may be sung to different tune-forms—e.g.:

| d : d | d : — || m : m | m : — || s : s | s : — || d' : s | d' : — || &c.

Vary the order of rhythms, as the class sings, to test their attention, thus:—

| **taa** : **taa** | **taa** : **taa** | **taa** : **aa** | **taa** : **aa** || &c.

Write on the blackboard:—

| d : d | d : — ||
 | **taa** **taa** | **taa** - **aa** ||

and point to each measure at will, the class first singing the time-names and then **d**.

When they are prepared for further difficulties, sing 2 whole beats and 4 half-beats | d : d | d : d : d : d ||, giving the hand-signs, and *beating only once* for each pulse. Then write the half-notes on the blackboard under the others, explaining that a single dot divides a pulse into two halves, and point to each pulse once (*i.e.*, not tapping twice for the halves). Vary as before.

(i)

| d : d | d : — || | **taa** **taa** | **taa** - **aa** ||

| d : d : d : d | d : d : d : d || | **taa** **taa** | **taa** - **aa** ||

| **taatai taatai** | **taa taatai** || | **taatai taatai** | **taa taatai** ||

(Note.—The Staff Notation equivalents are given to show how time-names may be used with crotchets, quavers, etc., but it is not recommended that they should be used at this stage. **aa** is pronounced as in *baa, baa, blacksheep, ai* as in *tail*.)

Whenever a difficulty of rhythm occurs in a tune, the ordinary plan of neglecting the time-values of notes while trying the tune should not be allowed, but if the *tune* requires special attention, let the teacher point it on the modulator (or staff diagram in later stages), and then write out the *time* difficulty on one note as above, placing the time-names below if necessary. The rhythm should then be thoroughly practised on one tone, and afterwards applied to the tune.

Time Studies.—For a thorough study in rhythm the following steps may be taken, but, of course, not in every instance:—

1. Read (in speaking voice) the time-names through, pulse by pulse.
2. Sing the time-names on one tone.
3. Sing the notes through (no matter what they are) to **doh**.
 (N.B.—The syllable **doh** is preferred to **lah** on account of the crispness of the consonant *d* as compared with the gliding *l*.)
4. Read (speaking voice) the notes through in correct time, calling

each by its proper name, and prolonging the vowel sound where a continuation line occurs: | me : - ee | soh : - oh ||
 5 Sing the exercise in tune to sol-fa names.
 6. Sing in tune to laa.
 7. (Sing in tune to the time names.)
 8. Sing in tune to words.

No. 4 will be found very useful in training the eye to assist the ear by associating the time marks with the correct saying or singing of the notes.

Voluntaries.—The most important means of securing sight-singing in every stage is pointing *extempore* phrases on the modulator. This is called a *voluntary*, and the independence of the class will depend on the ability of the teacher to prevent the class from forecasting where he is going from note to note. A teacher who invariably, or frequently, goes on to high doh after striking d m—thus, d m s d', will find his class all wrong when the inspector points d m s s.

Therefore, avoid getting into ruts—i.e., repeating the same phrases or succession of notes when pointing voluntaries or writing exercises (e.g., d m s d' s m d):—

1. By altering the order, and also repeating the notes irregularly, thus, | d d m d s s d' s || m m s d' s s d — || not | d d m m s s d' d'
2. By the study of fresh songs or exercises before every lesson—e.g., the exercises from Adamson's "Educational Vocalist," or his "Auxiliary Cards," which give great variety, and should be pointed from memory, or the intervals introduced.

3. By making the class specially study a different note each day, trying to find out every possible way of approaching and leaving it, by leap, by step, from below, from above, repeating it in various combinations, &c. This specially applies to the steps that follow, but may also be used in the first—e.g.,

(j) Study on m. Key D.

| d m d s m s m m d' m s d' m d' ||
 | s d' m d s m m d' d m s m m d ||

(k) Study on s'. Key G.

| d s' | d m | s' s' | d — | s s' | d s' | s s' | m — ||
 | f' s' | m s' | d m | s' — | s d | s' m | s s' | d — ||

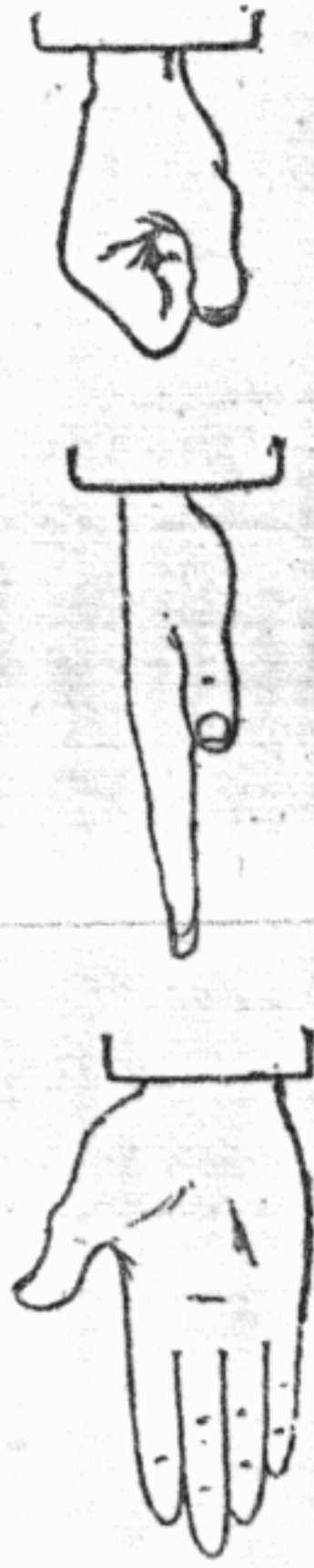
Whenever any hesitancy or weakness is shown at any combination, the teacher should at once repeat it, introduce it afterwards two or three times in different places, and give it again at the following lesson.

Pitch and Range.—In the early stages voluntaries in keys C, D, and E \flat should only extend from d to d', and in G, F from s' to S. After a few lessons m' may be used in key C, and m' in keys A and B \flat , but both d' and s' should not be used in the same key until the voices have had considerable practice.

To gain facility in pointing voluntaries, young teachers should daily write out new exercises after the pattern of (e) (f) (g), containing two phrases of seven notes, and endeavouring to get variety by contrasting the close of the first section with the close of the last, by repeating the notes in different ways, changing the key, so as to introduce different octaves, or making a special note-study as suggested in the above paragraphs. Only rarely should they wander over the modulator, as in (j), without having a definite tune-form in their mind, and this will be most easily done at first by using the short tune form (h) or the 4-phrase plan of (k).

Young teachers are not advised to introduce broken rhythm in their voluntaries until they have had considerable practice, nor to attempt 2-part voluntaries except they are well up in harmony.

HAND-SIGNS FOR TUNE
 Right Hand, as Seen from Teacher's Left.



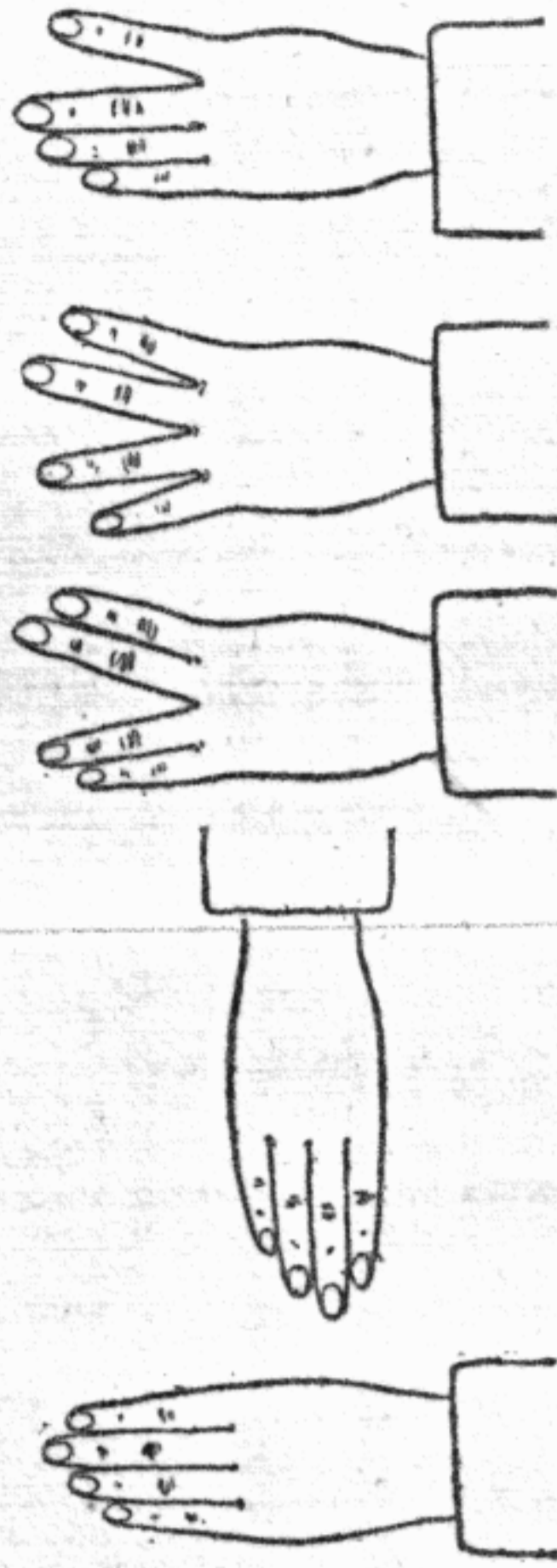
Soh

Me

Doh

HAND SIGNS FOR TIME.

Left Hand. Back of Hand, as seen by the Pupils. Thumb to be out of sight.



: d
taa
1 beat.

: d. d
taatai
1/2 - 1/2

: d. d. d. d
tafatefe
1 - 1 - 1 - 1

: d. d
taafe
1/2 - 1/2

Continued beat.

CURWEN'S SECOND STEP.—In introducing the Dominant Chord it is well to keep the Tonic constantly in the memory, which is best done by beginning or ending on *d*. I recommend getting the chordal form sung first, and then immediately after, taking the new tones stepwise.

Care must be taken to vary the order of the notes from the first, or the pupils will get into the habit of singing them always in one way.

Key C and D.—*d m s — s t r' d' — || s t r' t d' ||*
s t r' t s d' || s r' t d' ||

Key G and F.—*d m d s || s, t, r d || s t, r d*
d m r d || s m r d || d s, m r d
d r m || d s, d r m || m s d r m ||
d t, d || d m r d t, d || s, t, d || s t, d, &c.

Third Step.—In the same way, after getting the *fah*, teach the chord in varied form and then stepwise.

| d m s d | f — m || d | f — f — | m —
| f l d' l | f — m || d m s | f l d' ||
| d m s m | f l d' l | s t r' t | d' — ||
| f l d' l | f — || f l d' l | s — || f l d' l | t — d' ||
| d m s f m | d f m l s — || s d' l t d' — || &c.

Rate of Progress.—Some teachers looking at many of the Tonic Sol-fa courses, which contain few exercises in the first and second steps, hurry over the early steps in order to reach the third, especially as they consider the scale to be the unit of music. Many, on the other hand, looking at Adamson's course, and remembering my advice to keep infants for some weeks or months on the tonic chord, especially where there are many with defective ears and voices that require patient training, dwell too long over each step, and perhaps discourage pupils in the upper classes who have probably been learning music for a long time, whose voices are already well-tuned, and who are able to sing the scale, although they may not have differentiated the names and sounds. Two or three lessons on the first step, with an advanced class, should be enough; introducing individual work on the Hand-signs, Modulator and Blackboard or Charts, Time Exercises, Ear Tests of different kinds, and five or six interesting rounds for class work and part singing. Then four or five lessons might follow on the second step, with varied rhythms, and frequent repetition of the difficulties of the previous step; of course, including rounds, to give interest to the work. After this a long time may be spent on the third step, introducing greater difficulties of rhythm, and securing a thorough knowledge of the work by individual examination. The fourth step may be introduced as soon as the third is fairly mastered, say in three to six months, and not until then would I think of touching the ordinary Staff Notation. The children will do far more on the Staff at the end of six months, if this is done, than if their attention had been disturbed by it during the whole scholastic year.

When introducing the staff, follow the same principles as have already been set out. Begin with *d, m, s, d'* alone, show the position with *d* on any line (not key *C* only), *m* the next above, *s* the next again. Then place *d* on a space, *m* on the next space, *s* next above. These may be written in semi-breves, and after they are at once recognised the other notes may be filled in as crotchets one at a time and their positions noted. The pupils have already learned to sing the notes, and now they have only to tell the names by the eye.

Directions for introducing the staff will be found in Curwen's *Staff Notation Primer*, 6d., or *How to Read Music*, 1s.

Voluntaries may be pointed on a large blank staff, or on a scale as suggested. It is well to remember *not* to begin all voluntaries (either on Staff or Modulator) with *d*, but having given the chord to commence frequently on *s, m* or *s,*

(a) (b)



Mere scale-practice, or running up and down the modulator by seconds, thirds, fourths, &c., is of little use for sight-singing, although such exercises may be occasionally given. Constant practice in mixed leaps and scale passages, avoidance of "ruts," studying the notes from all sorts of approach, and, above all, individual exertion, as proposed in the following classification, will do much more to effect this.

Ear Tests.—These may be given in many ways.

1. Teacher writes four or five figures on the blackboard, or points to her fingers and says—"Which is *s*?" then singing a phrase to *aa, oo*, or any other vowel, thus—*d s m d'*. Children write the figure on their slates or hold up the number of fingers—"2."
2. Teacher sings the chord, and then one tone to *aa*. Children write the letter or give hand-sign.
3. Teacher sings three or four notes to Sol-fa names, and the children give the hand-signs (without singing). The teacher then sings the same phrase to *aa, ai, ee, oa, oo*, while the children continue to give the hand-signs. When this is done two or three times, the children sing the phrase to Sol-fa names, and afterward to different vowels, giving the hand-signs at the same time.
4. The teacher sings a short phrase to *ah, etc.*, and the children sing it first to *ah*, and then to the Sol-fa names.
5. The teacher sings stepwise phrases, beginning from one note, e.g., *s*, and writes them on the blackboard under one another, numbering them, and then asking which she sings, the children writing the number on their slates—

s f m || s l s || s l t || s f m

The tonic chord might also be included—

s m d || s m || s d'

Rhythm Ear Exercises may also be given, the teacher singing a phrase and the class repeating or writing the time names—

Teacher | d.d : d.d | d : — ||
 Class | taatai : taatai | taa : aa ||

Pointing from Memory.—Where possible, the teacher will find it very advantageous to get the pupils to commit tunes to memory and point them. Where the class use exercise-books, they could draw a modulator for each step at the margin of their books. Class stand. * Left turn. * Hold books in left hand with modulator facing the front. * Point as I sing d m s m d * Now point the first line of "Lightly Row," singing at the same time | s . m : m | f . r : r || * Next line | d . r : m . f | s . s : s || &c.

This practice trains eye, ear, hand, and voice to go together.

Planning Work.—If teachers will plan out their work some lessons ahead, noting certain difficulties to be taken up each day, and dividing their time regularly, they will find much more satisfactory progress is made. The following is a suggestion for a 45 minutes' lesson:—

Minutes.

Arranging the Class	...	...	2
(a) Voice Exercises, vowel and chordal drill	...	...	3
(b) Modulator Practice	...	...	5
(c) Time, Hand-signs and Blackboard	...	...	5
(d) Ear Tests	...	...	3
(e) Memory Pointing (alternate days)	...	...	5
(f) Writing or theory	...	...	10
(g) Time and Tune (Staff alternate days)	...	...	10
(h) School Songs	...	...	2
Rearranging Class	...	...	2

(g) and (h) may be combined, and if the teacher writes the tunes on the board in class the children should write out the notes (sol-fa or staff) at the same time, and the books will preserve the songs for future use.

Classification.—The classification which I recommended in my paper on Infant School Singing, for the purpose of separating singers and non-singers, should be carried out in all classes, as it is the only way by which children with defective ears can be trained. The results of this system are very clearly shown in the London Board Schools. Mr. Evans, the superintendent of singing, stated some time ago that when he first undertook the direction of these schools about 20 per cent. of the children were unable to sing. He insisted on non-singers sitting apart and listening in silence to the others until they could sing one or two notes after the teacher's pattern. Now, after 25 years, the percentage of non-singers is reduced to between 1 and 2 per cent.—in other words, virtually all London Board School children sing, and it is only new children coming in from the country who fill the ranks of the "growlers."

The advantages of the plan are many.

1. The non-singers are brought together in the front seats, directly under the eye of the teacher, where occasionally they can be encouraged to imitate the others (or sing with them), and the teacher can mark any improvement.

2. If they are indifferent, and inclined to be troublesome, they are under immediate control, instead of being scattered all over the class as so many centres of unrest.

3. The good singers have a chance of singing with some purity of tone, which is impossible where there are many "growlers."

4. The poorer singers hear a new phrase or difficult passage sung two or three times by the better singers before attempting it themselves, and thus not only the absolutely tuneless but the defective ears have a chance of improvement.

But the same system can be extended with very great advantage to the rest of the class, as suggested by Mr. M'Naught, Assistant Inspector of Training Colleges, England, and as shown in the following scheme; for

5. It enables the teacher to know exactly what each member of his class can do.

6. It enables him to pick out pupils who can set a good pattern in a difficult passage.

7. It arouses the ambition of each child, who is in ordinary classes merely one of a crowd, whereas under classification there is something to strive for, and individuality asserts itself.

8. It therefore encourages individual effort, and the children will think no more of singing a new passage at sight alone than of reading a new passage from their reading-books.

Many head teachers have a great objection to the non-singers sitting still and "doing nothing" as they say. If there is to be no attempt to teach those with defective ears, then by all means draft them away and "give them sums."

But if the Department wishes all to have a chance of learning to sing, then this is the only rational method, as has been proved already in many Victorian schools. Children who sit and listen are not "doing nothing"; if they are singing words or sol-fa syllables out of tune, or all on the same note, they are *doing worse than nothing*, for they do not hear that they are singing anything different from the others, they are increasing the difficulty of getting them to notice interval or tone-colour, and they are spoiling the singing of the others, and possibly vitiating the ears of some weak neighbours.

Do not allow the "noughts" to imagine that they are there for punishment, but merely because they are unable to do what the others do, and let it be specially impressed on them that it depends on their own efforts to rise in the scale. Mr. Lamb, of Terang, put this very well when speaking of the success of this plan in a lecture to teachers. He told his class that in a former school some girls of 15, 13 and 12 had come in from the bush, where they had never even learned the alphabet, and asked if it would have been a good plan to put the eldest girl in Class V., because she was older than some of that class. Of course not; they had to begin in Class I.; but they did not stop long, as soon as they were fit for Class II. they were moved up. "So it is with you," he said; "if you cannot sing the first note you must stay among the noughts until you can, but as soon as you are able to do this you will move up to A, and then B."

Although more than a dozen boys were among the *noughts* at the

first classification, only five were left when I visited Terang, and these were chiefly big boys whose voices were in a transition stage. Elsewhere I have examined noughts, and in nearly every instance have been able to promote some of them either to A or B.

In carrying out classification higher, little time need be occupied. Whenever a new exercise is put on the blackboard, or is to be sung from a book, let volunteers for that grade be asked from the letter below, and while the pupil is singing it over the others will be all watching the result, so that the time is by no means wasted. In like manner, after a modulator-voluntary or practice on rhythm, one or two individuals might be examined before proceeding to the next subject.

The chief objection to the plan is the necessity for altering the places of the children; but as most classes have to be altered for singing—*must be* if the boys and girls are properly sorted into alto and treble—it is little extra trouble for them to go to the places for their separate letters, and the time spent will be amply repaid by the comfort and efficiency of the work.

	Alto.		Treble.
E	E F G G G	G	G G G F F F F E
B	B C D D D	D	D C C C C C
O	O A A A A	A	B B B B B A A O

Scheme for Classification of Singers.

SUGGESTED BY DR. S. M'BURNEY.

- O. Unable to imitate a sound correctly.
- A. Able to sing one sound—*d*, or *d* s.
(The above should be considered non-singers, and only allowed to sing easy and low passages occasionally. They should not be permitted to sing when the inspector is examining.)
- B. Able to sing the tonic chord (*d m s*) in tune.
Some teachers may consider O, A, B, sufficient classification for ordinary purposes, but if the best results are to be obtained the following individual examinations should be carried out, no pupil being allowed to take a higher letter before fulfilling the lower.

B1* Tune.—Able to sing *d m s d'* or *s*, in any order from Hand-signs, Modulator or Blackboard.

C.* Rhythm.—1, 2, $\frac{1}{2}$ beats 2-pulse measure in any order from hand sign, chart, or blackboard on one tone.
| d : d.d | d : — ||

D.* Tune.—Dominant Chord, *s t r*, chordal and stepwise as
d s, r t, d m r d s t, d.

E.* Rhythm.—1, 2, 3, $\frac{1}{2}$ beats in 3-pulse measure on blackboard.
| d : d : d.d | d : — : d | d.d : d.d | d : — : — ||

F.+ Time and Tune.—2-pulse. | d : m | r : s | t, : d.r | d : — : — ||

G.* Tune.—Sub-dominant chord: *f l* chordal and stepwise—
| d s d' l f m s f m l s d' f r d ||

H.+ Time and Tune.—3 or 4 pulse—
| d : m : s | f : — : m | r : m.f : s.l | s : — : — ||

I. Pitch.—Pitch a tune in A G F E D C from C tuning fork.
(I₂.—In B, B \flat , A \flat E \flat to come later on.)

J. Memory.—Point a tune on the Modulator from memory.
(J₂.—Point 3 tunes. J₃.—Point 6 tunes.)

K. Rhythm.—1 $\frac{1}{2}$ — $\frac{1}{2}$ and rests—
| d : —.d | d : d : d : | d : | d : ||

L+ Time and Tune.—4 or 6 pulse—
| d : m | f.m : f.l | s : —.f.m : ||

M. Tune.—| s f e s || d' t a l ||

N. Rhythm.—quarters, $\frac{2}{4}$ — $\frac{1}{4}$ —
| d : d, d, d, d | d, d : d, d ||

P. Tune.—| m f e s || l f e s || l t a l || s t a l ||

Q. Rhythm.—Halves and quarters—
| d. d, d, d, d. d ||

R. Tune.—Extended transitions—
| m : r | d : — | s d : r | m : d | l, : t, | d s : f | m : — ||

S. Rhythm.—Triplets and quick 6 pulse—
| d, d, d : d, —, d || or | d : — : — : d : d ||

T. Tune.—| l s e l d' t l m' m d' t l s e l

U. Tune.—| m b a s e l || m s e l || t s e l || l s e b a s e l ||

V. Rhythm.— $\frac{1}{2}$ rests—
| d : : d.d | d : .d : d.d | d . : : d | d : : ||

W. Tune.—| m r e m || r d e r || d d e r || s s e l || l l a s || m m a r ||

* From hand-signs, modulator, time chart or blackboard letters.
+ From printed book or tune in regular form on the blackboard.

Her tests may be taken independently of the other letters. Sometimes even *noctuids* can do ear exercise, and they should be encouraged to do so.

X. Pick out a note from four or five sung to 'ah' or any other vowel—e.g.: 'Which is m?—d s m s.—3rd. Or, "In what order are the notes d m s?—d s m d.'"

Y. To tell three notes stepwise from d or s—e.g.: d r m || s l s || s y m ||

Z. To tell three or four notes by step or leap—e.g.:—

| s m r d || m f s d' ||

Z₃.—Write a chant or two lines of a tune in correct time and tune.

A, B, C, &c. = Tonic Sol-fa, or, in Staff Schools, keys C G F.
AA, BB, CC, &c. = Staff in keys C, G, D, A, F, B \flat , E \flat .

From M onwards the letters may be given for hand-signs, modulator, or Time Test on one sound, and

M2, N2, P2, &c. used for doing the same work from the blackboard or a book, time and tune together, as in an ordinary song.