

Or she may write the tune on the blackboard and get the class to tell the meaning of the accent and time marks, &c., after which the tune will be sung, paying attention to these marks.

In No. 11 the weak accent begins the tune, so it commences with the third pulse.

In No. 9 half-beats occur. The teacher patterns

When it is well done she writes down two blank measures

and asks: How long was the first? "One pulse." [Teacher fills in the d.] How long the second? "One pulse." [Fills it in.] How many come in the next pulse? "Two." Then they must be halves, and we put a single dot between them to cut the pulse in two. [d d] How many in the fourth pulse? "Two again." [d d] The name for two half-beats is TAAVAI (TAI as in *tail*). The time-names will now be written under each pulse, and exercises given repeating or changing from bar to bar. At first these must be patterned two bars at a time to TAA and then to doh. Afterwards four bars may be given.

These "time-practice-forms" should be written out whenever a new tune is to be learnt, and should include four or six measures (bars) containing all the arrangements of rhythms given in the tune, e.g.

Staff notation equivalent.

Exercises like the following may be pointed, then the children singing quickly and promptly, alternately to TAA and then to doh, at first after a pattern, but when they are familiar, independently.

Time-practice-form for Nos. 7, 12, 19, 26, &c.

Examples of rhythms to be pointed.

A note held a beat-and-a-half followed by a half is called TAA-AAVAI, and can be taught in conjunction with TAA TAAVAI, a similar form, from which it is derived, and with TAA TAA to show the contrast.

In No. 14 the rest is introduced. The time-name for a full pulse rest is SAA. It may at first be said or sung; then the *sa* may be dropped and the hard *s* (not *ss* but hissed *ss* only) whispered. Afterwards the children say *s* to themselves inaudibly.

Or the children may sing the notes and the teacher fill in the SAA at the rests, taking care that they cut off their notes sharply as she commences SAA.

d	:	d	:	d	:	d	:
TVA	S4A	TVA	K4A	TVA	TVA	TVA	S4A
doh	SS(AA)	doh	SS	doh	doh	doh	SS
me	SS(AA)	me	SS	me	me	me	SS

In introducing the other notes of the scale to infant classes little need be done beyond writing in the notes on the blackboard modulator as they occur in the songs, and singing them in their places. Thus ray will appear in No. 31; te will follow in No. 36; fah in No. 47; and lah in No. 50.

It would be well not to confine the pointing to one form of the chord, but to vary it constantly (or the children will get the habit of singing it only in one way), e.g.:-

s₁ t₁ r t₁ d || s₁ t₁ r t₁ s₁ d || s₁ r t₁ d || s₁ t₁ r d ||
 s₁ r t₁ s₁ d || f l d s t r' d' || f l d' l s t r' t d' ||
 d' l f l s r' t s d' ||

For more particulars as to method in teaching, consult Curwen's "Companion for Teachers," 1s.; or Evans and McNaught's "School Music Teacher," 2s. 6d.

For other suitable songs see Curwen's "Linnet," 3d. (Tonic Sol-fa); Adamson's "Educational Vocalist," Parts I, II, III, 1d., 1d., 2d.; Curwen's "Infant School Songs," 1s. 6d. (either notation); Curwen's "Imperial Action Songs," 1s. 6d. (both notations).

A comparison of Tonic Sol-fa and staff notation follows.

Compendium of Tonic Sol-fa.

FOR TEACHERS ACCUSTOMED TO STAFF NOTATION.

The key-note is always doh.
 The 5th, or dominant, is called soh instead of sol, and the 7th te (pronounced *tæ*) instead of the Italian si.
 Only the initial letter is used in writing music.
 Upper octaves have a small *one* at the top d' r' f' s' m'.
 Lower octaves have a small *one* at the bottom t₁ l₁ s₁.

KEY C. d r m f s l t d' r' f' s' m'
 KEY D. d t₁ d r m f s l t d' r' m'
 KEY E. d l₁ t₁ d r m f s l t d' r'
 KEY G. d s₁ l₁ t₁ d r m f s l t d'
 KEY A. d m₁ f₁ s₁ l₁ t₁ d r m f s l
 KEY Bb. d d₁ r₁ m₁ f₁ s₁ l₁ t₁ d r m f s
 KEY B. d

The same notes and syllables answer for these key-signatures.

A sharp or other accidental raising a note a semitone is written e, thus f#e (pronounced fee).

KEY C. f fe KEY D. f fe KEY F. f fe KEY G. f fe

A flat or other accidental lowering a note a semitone is written a (pronounced aw, tau).

t ta t ta t1 ta1 t1 ta1

Bars, or measures, are divided off by upright lines which show that the following note is to have a strong accent.

Beats, or pulses, are divided off by two dots (:) for weak accents, and a short line (|) for medium accents.

A note continued through another beat (i.e., two, three, or four beats long) is represented by a dash (—) for each beat. Thus, taking the crotchet for a beat, as is done throughout this book—

d :—| d :—|—|—| d :—| d :—|—|—| d :—| d :—|—|—|

A rest is shown by a blank space.

d : d : d : d : d : d : d : d : d : d :

A pulse is divided into two halves by a single dot.

A note one-and-a-half beats long has a half-size line of continuation. Quarters are indicated by commas.

d : d : d : d : d : d : d : d : d : d : d : d : d : d : d : d :

Examples: No. 5.

KEY G. | d : d | m : m | s :—| m :—| d : d | m : d | s :—|—|—|

No. 7.

KEY F. | d :—| d | m : m | s :—| s | s :—|—| s s : s | s :—|—|

No. 14.

KEY Eb. | d : | d : | d : d | d : |

No. 15.

KEY D. | : m | s : s : s : s | d' | s :—|—|

No. 55.

KEY G. | m :—|—| r : d : r | d :—|—|—|—| s :—|—| s | f : m : f | m :—|—|—|—|

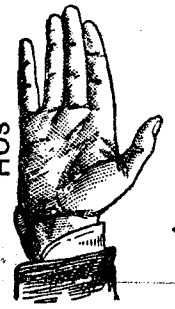
A slur is shown by a line drawn under the notes as above.

Modulators for Teaching Tune.

	FIRST STEP.	SECOND STEP.	THIRD STEP.	FOURTH STEP.
Turns. 8-16	17-22 Complete.	31-35	36-46	47-49
1-7				50-65
	d ⁱ d ⁱ d ⁱ	d ⁱ	r ⁱ d ⁱ t	r ⁱ d ⁱ d ⁱ t
	s s s s	s s	s s	s s
	m m m m	m m	f f m m	f f m m
	d d d d	d d	r r t	r r t
	s ₁ s ₁	s ₁ s ₁	s ₁ s ₁	s ₁ s ₁

Hand signs for Tune.

NOTE.—The diagrams show the hand as seen from the left of the teacher, not as seen from the front. Teachers and pupils should particularly notice this. These signs are made with the right hand.



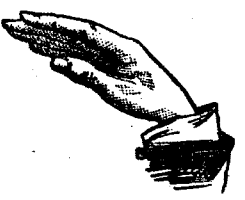
SOH.
The GRAND or bright tone.



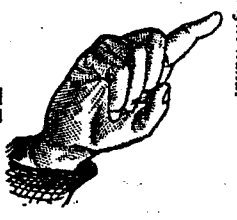
ME.
The STeady or calm tone.



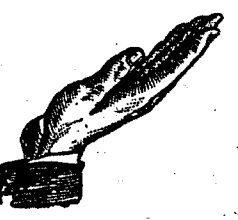
DOH.
The STRONG or firm tone.



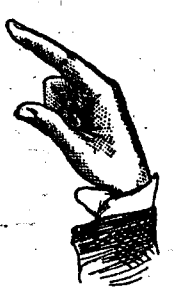
LAH.
The SAD or weeping tone.



TE.
The PREACHING or sensitive tone.



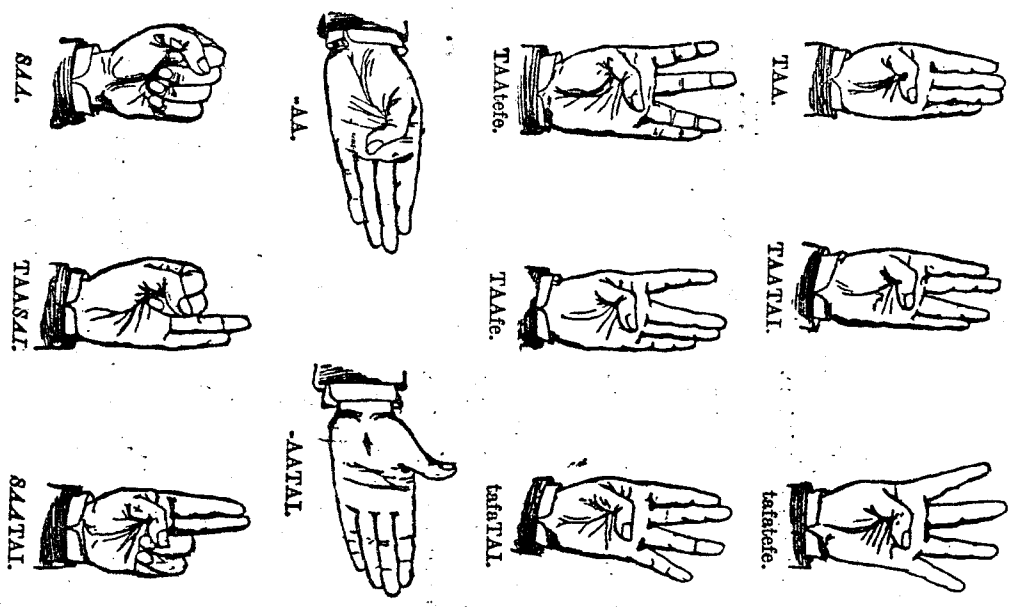
RAY.
The BORNING or hopeful tone.



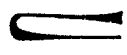

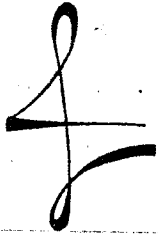
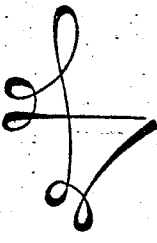
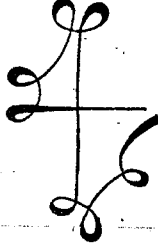
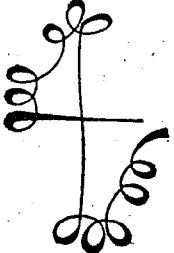
FAH.
The DESOLATE or awe-inspiring tone.

For Fe, let the teacher point his first finger horizontally to the left. For Fa, ditto to the right. To the class these positions will be reversed, and will correspond with the Modulator. For Se, let the teacher point his fore-finger straight towards the class.

Hand-signs for Time.
 These signs are made with the left hand. The diagrams show the hand as seen by the Teacher.



Beating Time.

<p>TWO BEATS IN A MEASURE</p> 	<p>THREE BEATS</p> 
<p>FOUR BEATS</p> 	<p>SIX BEATS</p> 
<p>EIGHT BEATS</p> 	<p>TWELVE BEATS</p> 

First Step.

Do do do do.

No. 1. **KXYS D, K, F.**
 { d :d | d :d | d :d | d :d | } Me :m
 { Doh doh | doh, | Old black | grow; | } Me :m
 { m :m | :m | m :m | m :m | } me, | Love - birds | we; | Soh soh | soh, | }
 { s :s | s :s | s :s | s :s | } Pret - ty | Joe; | Now you | know your | soh me | doh. | }

Who can tell the birds they know?
 { d :d | d :d | } Who can | tell the | birds they | know? | }
 { d :d | d :d | } We know | pret - ty Joe, | love - birds, | grow. | }

No. 2. **KXY F.**
 One half the Class (or TEACHER).
 { d :d | s :s | } Who can | tell the | birds they | know? | }
 { d :d | s :s | } We know | pret - ty Joe, | love - birds, | grow. | }

The other half (or the whole Class).
 NOTE.—In this and all other "dialogue" songs, let all the class first learn the entire song together.

Let us sing a song to-day.

No. 3. **KXY F.**
 { d :d | s :s | } 1. Let us | sing a | song to | day, | }
 { d :d | s :s | } 2. First like | sol - diers | bold and | true, | }
 { d :d | s :s | } 3. Then with | voi - ces | soft and | sweet. | }
 { m :m | d :d | } While we | march and | while we | play, | }
 { m :m | d :d | } We shall | march in | we by | two, | }
 { m :m | d :d | } All our | teach - ers | shall greet. | }
 O.

Count your fingers nob with me.

No. 4. **KXY F.**
 { d :d | m :m | } 1. Count your | fin - gers | now with | me, | }
 { d :d | m :m | } 2. But we | how must | count six, | seven, eight, | }
 { d :d | m :m | } 3. Now we | count six, | seven, eight, | nine, | }
 { s :s | m :m | } one two, | three, and | four and | five; | }
 { s :s | m :m | } hands are | in in a | line; | }
 { m :m | d :d | } Let us | count | three and | four; | }
 { m :m | d :d | } These are | all my | hands. | }
 { m :m | d :d | } On - ly | one | hand. | }
 G.

Right the sun is spinning.
 { m :m | d :d | } do some | more— | One and | two, and | }
 { m :m | d :d | } un - der | stand, | *All the | fin - gers | }
 { m :m | d :d | } left for | ten, | Then we | can com - | }
 { m :m | d :d | } finger of the right up to five, and then count the right hand up to ten. At * the hand is held up with the fingers stretched out. | mence a - | }
 { m :m | d :d | } 1. Bright the | sun is | shin - ing | }
 { m :m | d :d | } 2. Does she | seek - ing | hon - ing | }
 { m :m | d :d | } wood - land | gay, | How I, | }
 { m :m | d :d | } scent - ed | how I, | }
 { m :m | d :d | } Hap - py | birds are | well each | }
 { m :m | d :d | } Us - ing | }
 G.

Come along, baby.

No. 6. **KXY D.**
 { d :d | d :d | } 1. Come a - | way, | be | }
 { d :d | d :d | } 2. Come see | the bird | in | }
 { d :d | d :d | } 3. Oh! - dren | to school | go | }
 { s :s | s :s | } Come to | the | sun | shine | }
 { s :s | s :s | } Sing - ing | so | gai | ly, | }
 { s :s | s :s | } Mer - ri - | ly | sing | snatches | }
 { m :m | d :d | } out in | the | light, | }
 { m :m | d :d | } trip - ping a - | the | trees, | }
 { m :m | d :d | } and | to | bright. | }
 { m :m | d :d | } of | please. | }
 D

Who can tell me the bird I sing?

No. 7. KEY F.
TEACHER or PUPIL.

{ d : - : d | m : m : m | s : - : s | s : - : - : }
Who can tell me the bird I sing?

{ s : s : s | s : - : - : | s : s : s | s : - : - : }
CLASS.

{ s : s : s | s : - : - : | s : s : s | s : - : - : }
Teacher. Pretty Joe we know al - ways sing Soh.

{ d : - : - : | s : s : s | m : m : m | m : - : - : }
CLASS. Now come tell me the birds in the ring?

{ m : m : m | m : - : - : | m : m : m | m : - : - : }
Teacher. Love-birds we see al - ways sing Me.

{ d : - : - : | m : s : m | s : m : s | d : - : - : }
Teacher. Who can tell me what now I sing?

{ d : - : - : | d : - : - : | d : d : d | d : - : - : }
CLASS. Old black crow al - ways sing Doh.

Boo boy, old black crow.

No. 8. KEY D.

{ d : d : d | d : d : d | m : m : m | s : s : s }
Doh doh, old black crow; Me me, love-birds we; Soh soh,

{ s : s : s | d : d : d | s : s : s | m : m : m | d : d : d }
pretty Joe; Jackdaw, doh, pretty Joe, Love-birds singing, old black crow.

Birds are singing.

No. 9. KEY D.

{ d : d : d | m : m : m | s : s : s | m : m : m }
1. Birds are singing in the morn - ing
2. Flow'rs are blooming in the fields so gay,

{ s : s : s | d : d : d | s : s : s | s : s : s }
Gay and the joy-ous as the sun - shine
Now's the hap-py, hap-py time for bright.

Now again our birds we see.

No. 10. KEY D.

{ d : d : d | s : s : s | m : m : m | s : s : s }
1. Now a - gain our birds we see,
2. Old crow sings with pret - ty Joe,

{ d : s : s | m : m : m | s : s : s | d : s : s }
Sing - ing in the tree.
Jack - daw's tones we al - so know.

Oh, jackdaw.

No. 11. KEY E♭.

{ s : s : s | d : d : d | s : s : s | m : m : m }
1. Oh, jack - daw, oh, jack - daw, why are you so high?
2. Oh, jack - daw, I'm sure you are wrong;

{ s : s : s | m : m : m | s : s : s | m : m : m }
You're like the old wo - man that lived in the sky!
Come down now and mix with the rest of the throng!

{ s : s : s | d : d : d | s : s : s | m : m : m }
"Oh, no," said the jack - daw, "You'll find ve - ry soon high,
here I may fly as I will up on the moon!"

{ s : s : s | m : m : m | s : s : s | m : m : m }
I'm not half as high as the man in the blue sky."
My note soft - ly pip - ing be - neath the moon!

Up let us fly.

No. 12. KEY D.

{ d : m : m | s : s : s | d : s : s | m : m : m }
Up let us fly, Down a - gain fly;

{ d : m : m | s : s : s | d : s : s | m : m : m }
Sing - ing so soft - ly when ev - er we're high.

March, march, march, march.

No. 13. **KXV Bp.**

{ d : d }	{ m . d : d }	{ m : m }	{ s : m }
{ 1. March, march, right!	{ march a - way, In a	{ We are	{ blithe and gay,
{ 2. Let it!	{ now we go	{ In a	{ mer-ry row,

{ s : s } | { d : s : d : s : m } | { s : s } | { d : s : s }

{ While we plug } | { sing and play and march a } | { sing and } | { way. }

{ Step - plug } | { lightly, Sing-ing | sweet and } | { low. }

Crook, crook, crook.

No. 14. **KXV Bp.**

(a) One-half of the Class. (b) The other half of the Class.

{ d : d }	{ d : d }	{ d : d }	{ s : m }	{ s : m }
{ Crook, crook, crook,	{ crook, crook, crook!	{ Lis - ken, is not		

{ s : m } | { s : s } | { m : m } | { m : m } | { m : m }

{ this a joke? } | { Tweet, tweet, tweet, tweet! } | { tweet, tweet, tweet! } | { Oh, } | { Oh, }

{ m : s } | { d : s } | { m : m } | { m : s } | { s : s }

{ Are not these the love - birds sweet? } | { Oh, } | { Oh, } | { Oh, } | { Oh, }

{ s : s } | { s : s } | { s : s } | { s : s } | { s : s }

{ oh, oh, oh, oh, oh! } | { Now we hear our } | { Now we hear our } | { Now we hear our } | { Now we hear our }

{ s : s } | { s : s } | { s : s } | { s : s } | { s : s }

{ pret - ty Joe, } | { GAW, GAW, GAW, GAW, } | { GAW, GAW, } | { GAW, GAW, } | { GAW, GAW, }

{ d : d } | { d : d } | { s : s } | { m : s } | { d : d } | { d : d } | { d : d } | { d : d }

{ cav! } | { There a - bove is old jack - daw. } | { There a - bove is old jack - daw. } | { There a - bove is old jack - daw. } | { There a - bove is old jack - daw. }

The merry little magpie gay.

No. 15. **KXV Bp.**

{ m : s : s : s : s : d : d }	{ s : s : s : s : s : d : d }	{ s : s : s : s : s : d : d }	{ s : s : s : s : s : d : d }
{ 1. The merry little mag - pie } { gay } { wakes early in the morn - ing } { skins swiftly o'er the dowy }			
{ 2. The swallow in the ear - ly dawn } { wakes } { skins } { swiftly o'er the dowy }			
{ 3. The sparrow, with his "deep, deep, cheep," } { wastes } { not his time in la - zy } { wastes } { not his time in la - zy }			

{ s : s } | { s : s } | { s : s } | { s : s } | { s : s } | { s : s }

{ Gray: } | { Tra la la, tra la la } | { sings } | { he, } | { Tra la } | { sleep: }

{ m : m } | { s : s } | { d : d } | { s : s } | { d : d } | { s : s } | { s : s }

{ la } | { is the song for mo. }

Swing, swing.

May be sung as a Round, the 2nd part commencing when the 1st has reached *.

No. 16. **KXV Bp.**

{ m : s }	{ s : s }	{ m : s }	{ s : s }
{ Swing, } { swing, } { swing up } { so } { high, }			

{ s : s } | { s : s } | { s : s } | { s : s } | { s : s } | { s : s }

{ Fly, } | { fly } | { up } | { to } | { the } | { sky: }

{ d : d } | { s : s } | { m : m } | { s : s } | { d : d } | { s : s } | { m : m } | { s : s }

{ Up - wards and } | { down-wards we } | { swing to } | { and } | { fro, }

{ d : s } | { s : m } | { d : s } | { m : m } | { d : d } | { d : d } | { d : s } | { s : s }

{ Soft - ly and } | { gen - tly to - geth - er } | { we } | { go. }

Get us merry together.

No. 17. **KXV G.**

{ d : m : s : m }	{ d : s : s : m }	{ d : m : s : m }	{ d : s : s : m }
{ 1. Let us march to - geth - er } { O'er the school - room floor, } { We will laugh and play, } { We will laugh and play, }			
{ 2. Now our work is o - ver, } { O'er the school - room floor, } { We will laugh and play, } { We will laugh and play, }			

{ m : m } | { d : d } | { s : s } | { m : m } | { d : s } | { s : s } | { s : s } | { s : s }

{ Keeping time and } | { step un - til we } | { reach the } | { door. }

{ Singing in the } | { bright and cheery } | { sun - shine } | { gay. }

Here we stand.

No. 18. **KXV Ap.** (CAT AND MOUSE *)

{ d : s : s : d }	{ m : d }	{ m : s }	{ s : s : s : s : d }
{ 1. Here we stand, } { hand in hand, } { While Miss Pussy runs in and out, } { How they quickly come and go, }			
{ 2. There they go, } { watch them so, } { While Miss Pussy runs in and out, } { How they quickly come and go, }			

{ d : s : s : d } | { m : d } | { m : s } | { s : s : s : s : d }

{ Mouse, too, } | { pops right through, } | { When she sees the } | { cat a - bout. }

{ Mouse, run, } | { or for fun, } | { Pussy will catch you } | { ere you know. }

* The children stand in a ring, joining hands, which they lift up and down, while one child representing the cat chases another representing the mouse. The cat must always run through the same hole as the mouse, and the singers may assist the mouse by lowering their hands and preventing the cat getting through.

