1897

The Keytone: A New, Complete, and Progressive Presentation of the Rudiments of Music

H. N. Lincoln

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THEORY AND PRACTICE OF TEACHING SINGING SCHOOLS.

Austin Taylor

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OF THE

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INCLUDING

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CHAPTER ONE.

PRACTICAL LESSON.

Sound, Tone, Tone-Properties, Departments. — The practical lesson in each chapter is designed as an outline of the manner of instruction for elementary work. The teacher would start his work something like the following:

A pleasant evening to you all. Will all who are glad they are here, say *welcome*—. Everybody say it, louder—.

The dash will imply that a request of the teacher is responded to by the pupils; or that the teacher should ask a question on the clause just before the dash, to be answered by all the pupils.

Each of you clap your hands together —. Again, louder —. Repeat this act and count as your hands strike (all exactly together) up to eight —. Again —. What you heard yourself and others doing in these exercises is called *sound*. In general, sound is what we hear.

Listen to me (sing some medium pitch, E or G). This is sound. It is a musical sound. It is called a *tone*—. All sing it with me —. Listen again. (Sing six quarter lengths and one half length, pitch G.) All sing that with me —. (It will require some tact to get all the class to working.)

A tone is a musical sound —. A tone has properties —. What is true of one tone is true of all tones, as far as properties are concerned —.

We are studying music. Anything pleasant to hear is music, as a schoolboy's shout; but music proper is *an agreeable arrangement of tones, agreeably performed* —. Music, then, treats of *tones*, and tones have properties—. (Write in large plain letters on the blackboard, TONE-PROPERTIES.)

All sing a high tone; sing after me —. (Repeat several times.) Sing a tone not so high —. A tone still lower —. A tone that is neither high nor low at all. (Of course they cannot do this.) A tone, then, has *highness* or *lowness*, called PITCH —. (To the right of "Tone-Properties" on the board, draw a bracket with four divisions, and write PITCH in the first division.)

All sing a tone of long duration; sing after me —. (Repeat.) A tone of less duration —. Still less —. Sing a tone that has neither long nor short duration. (Impossible.) A tone, then, has *longness* or *shortness* of *duration*, called LENGTH —. (Write LENGTH in the second division of the bracket, just under Pitch.)

All sing a tone by using all the force of your vocal organs. Sing after me. A tone with less force or loudness —. Still less force, that is, a soft tone —. A tone that has no loudness nor softness at all. (Of course they will fail.) A tone, then, has *loudness* or *softness*, called POWER. (Write it in the third bracket under Length.)

Now comes the sugar-stick of tone. All sing after me a tone with your throats in a natural position, that is, open —. This is a *clear* tone —. Sing again, enlarging the throat as much as you can, that is, cover the throat internally —. This is a *somber* tone —. It is impossible to sing without the throat in some position, so a tone has either *clearness* or *somberness*, called QUALITY —. (Write in the fourth division of the bracket, QUALITY, just under Power.)

Name the tone properties (point to the board) —. How many —. Again —. *Write them in your memory.*

There is a department in musical science and art for each of these four properties —. Everything pertaining to Pitch is in the department called MELODICS —. (Make another bracket with divisions, parallel with Pitch, Length, Power, and Quality.) (Write in first division opposite Pitch, MELODICS.) Everything pertaining to Length is in the Department called RHYTHMICS. (Write in the division opposite Length, RHYTHMICS.) Everything pertaining to Power is in a department called DYNAMICS —. (Write it in third division, opposite Power.) Everything pertaining to Quality is in the department called AESTHETICS. (Write it in fourth division, opposite Quality.)

Name the departments in musical science and art (point to them on the board) —. How many —. *Get them fixed in your memory.*

(The work on the board will present the following appearance.)

TONE-PROPERTIES.	(PITCH.	(MELODICS.
	(LENGTH.	(RHYTHMICS.
	(POWER.	(DYNAMICS.
	(QUALITY.	(AESTHETICS.

THEORETICAL LESSON.

Sound, Sound-Waves, Vibrations, Tone-Properties. — This part of each chapter is designed for more advanced work. The notes are for still more advanced work.

1. SOUND in the abstract is anything that has the capability of being heard. Sound in the concrete is an effect produced upon the brain, through the organ of hearing.

NOTE 1. Sound is caused by a concussion of objects, which sets the air thus struck, to moving in circular waves, analogous to those produced on a placid lake, when its surface is disturbed. Sound cannot be produced in a vacuum, because there is no air to be set in motion.

A sound-wave travels directly through the air, at the rate of 1190 feet a second, when the temperature is 32 degrees Fahrenheit. On water, sound travels four times the above rapidity, and on iron seventeen times that rate, or 20230 feet a second.

Sound that is not heard is sound only in an objective sense. When the sound reaches an ear that can hear it and a mind that can perceive it, there comes a consciousness of it, which is sound in a subjective sense.

2. A TONE is a musical sound in which determined *pitch* may be perceived.

NOTE 2. When we become familiar with tone it is not necessary that we hear it, for it to be tone. We can think tones, hear them in our minds, no one is a tone-master who is not a tone-thinker. He must hear them through his eye, and see them through his ear. Look at a piece of music and know how it would sound. Hear a piece of music and know just how it would look on a *score*.

When we begin the study of music we are highly favored. We at once receive a passport into the great realm of *tone*. The vocal kingdom of this realm to which we are now paying special attention is Song-Land. May we worthily traverse its woodlands, its broad savannas, deep hallowed vales and lofty mountains.

3. The distinction between *noise* and *tone* is, that in noise the vibrations come irregular, and consequently the pitch is *undetermined;* while in tone the vibrations come regular, thus producing *determined* pitch.

NOTE 3. THE LOWEST TONE that the ordinary ear can appreciate is called 32 foot C, because it required a pipe that length to produce it. It is about 16 1–2 vibrations to the second. If the vibrations are slower than this, we hear them in separate shocks of *noise*. In order to hear a tone, the vibrations must be at least fast enough, that one begins the exact instant that its predecessor ends. As in the whirling of a fire-brand rapidly in the air, the eye is incapable of keeping up with the motion, and hence there appears to be a circle of light; so the ear is incapable of keeping up with these shocks of noise, consequently it blends them together, and *tone* is the result.

4. The word TONE is derived from the Greek word "*Tonos*," meaning tension.

5. A tone like every other real thing, has properties, which may be studied separately, although they are inseparable.

6. Every tone has four properties: PITCH, LENGTH, POWER, and QUALITY.

NOTE 4. Pitch is mentioned first, because it is the grand characteristic of tone; the property that tone has, which nothing else possesses, not even noise. Noises have *length* and *power*, and some noises even have *quality* to some extent, but no mere noise has *pitch*.

7. PITCH is highness or lowness.

8. LENGTH is longness or shortness.

9. POWER is loudness or softness.

10. QUALITY is clearness or somberness; the Germans call it *ton-farbe* (tone color).

NOTE 5. Quality is by far the most important of all the tone-properties. Pitch, length, and power, compared to the world of waters, may be gulfs, bays, and rivers; but quality is the *great oceans*. Pitch, length, and power, may each be a system of worlds, if so, quality is their grand central Sun.

Some theorists teach that quality is good or bad, like cloth or lumber; this is a mistake. It is true a tone is either satisfactory or unsatisfactory; but to say it is good or bad, as regards quality, is altogether too commonplace. Quality is a technical term in music, and when so used, it is applied to the grandest attribute of *tone*, expressive of the intensity of the thought involved (as far as tone expresses thought, which is much further than words). We can learn all about pitch, length and power, but quality, never, on earth.

Some theorists define and explain quality as being the distinction between voices or instruments; which is also wrong. This is only "peculiarity of tone," not quality. There is no quality, as applied to tone-property, neither in voice nor in instrument, only as the thought and feeling of the performer produces it. It is this that carries music from heart to heart.

Music is the *immortal science*, and in quality lies the immortal spark. It is God-like, the part of our great Maker that is in us and that responds to Him when *real* music is heard. Pitch, length, and power are finite, but *quality* is infinite. Some musicians are technical, mathematical, mechanical. Others are all these, and besides they are emotional, ideal, imaginative, pathetic and aesthetical. What was it that threw the hearers of Paganini into paroxysms of grief and rhapsodies of joy? Was it the remarkable technique with which he executed? His technique was doubtless faultless, but it was the height and intensity of his soul poured forth from his violin, that placed the world at his feet. The same was true of Jenny Lind's singing, and the performance of all the artists. The quality of their tones is their fortune and all. Volumes could be written on this subject at this point. We feel it growing on us as we proceed, but has not enough been set forth, even here, to open the eyes of any one, to the fact that *quality* of tone has been slighted by teachers and theorists? Let us strive to be full-grown on this subject, mature tone-students, tone-thinkers, and tone-masters, living in this upper, boundless plain of thought, looking far down on mere technique and mechanical performance and directorship.

11. Everything in mathematics comes under the four fundamental rules; addition, substraction, multiplication and division. The study of mathematics involves the highest order of *thinking*.

12. Everything in music comes under the four departments of musical science and art; Melodics, Rhythmics, Dynamics, and Aesthetics. The study of *real* music involves the highest order of *thinking*, and at the same time, the deepest order of *feeling*.

13. All that pertains to Pitch is in the department called MELODICS.

14. All that pertains to Length is in the department called RHYTHMICS.

15. All that pertains to Power is in the department called DYNAMICS.

16. All that pertains to Quality is in the department called AESTHETICS.

Review Questions under Chapter One.

1. What is sound?

NOTE 1. How is sound caused?

NOTE 1. How fast does sound travel? Explain.

2. What is a tone?

3. What is the difference between noise and tone?

NOTE 3. What is the lowest tone? Explain.

4. Give the derivation of the word tone.

6. What are the four properties of tone?

NOTE 4. Why do we mention pitch first?

7. What is pitch?

8. What is length?

9. What is power?

10. What is quality?

NOTE 5. How does quality compare with the other properties of tone in importance?

11. What does the study of mathematics involve?

12 *a*. How many departments in musical science and art? Name them.

12 *b*. What does the study of music involve?

13. Give an outline of Melodics.

14. Give an outline of Rhythmics.

15. Give an outline of Dynamics.

16. Give an outline of Aesthetics.

CHAPTER TWO.

PRACTICAL LESSON.

Singing the Scale, Relative and Absolute Pitch, Tonality.— All listen to me (sing seven tones all the same pitch; the first six, quarter lengths, the last, a half length. Pitch lower C. Call each Tah.) Sing it with me—. Repeat—. Listen again. (Sing as before, only call each tone Do.) All sing it with me—. Again—.

All listen (sing as before, only take the pitch D above low C. Call it Tah). Sing it with me, everybody—. Again—. Sing the same tones again, call each Re—. Again—.

(In the same way introduce Mi [E], Fa [F], Sol [G], La [A], Ti [B], and Do [high C].) (Be sure to bring out each as outlined above.) The gentlemen will be singing middle C, and the ladies the C above on the last exercise.

(Write the above exercises on the blackboard, as follows. Put a dash after each half length.)

Do Do Do Do Do Do Do—Re Re Re Re Re Re Re—
Mi Mi Mi Mi Mi Mi Mi—Fa Fa Fa Fa Fa Fa Fa—
Sol Sol Sol Sol Sol Sol Sol—La La La La La La La—
Ti Ti Ti Ti Ti Ti Ti—Do Do Do Do Do Do Do—.

(The class may sing from the blackboard a while. A good exercise will be to divide the class into three divisions, part singing the seven Dos, part the seven Mis, part the seven sols. On the same plan combine Fa, La, and Do, then Sol, Ti, and Re. Point them each one out on board, after which, let the class sing from their books.)

Listen to me. (Sing one tone of each exercise, using quarter lengths. Point to them as you sing.) All sing this with me, slowly and carefully—. (The tones pointed out by you will be, Do, Re, Mi, Fa, Sol, La, Ti, Do.) This succession of tones is called the Diatonic Major Scale ascending—. All sing the tones by the

numbers 1, 2, 3, 4, 5, 6, 7, 8—. Repeat several times, first with numbers, then with syllables, after which call each tone of the scale Tah—.

A scale is a series of tones from one to eight or from eight to one, in successive order, each member differing from the other in pitch—.

All sing after me (Do, Ti, La, Sol, Fa, Mi, Re, Do)—. Again—. Sing the numbers 8, 7, 6, 5, 4, 3, 2, 1—. Now call each one Tah and sing as before—.

One of the scale is Do—. Two of the scale is Re—. Three of the scale is Mi—. Four of the scale is Fa—. Five of the scale is Sol—. Six of the scale is La—. Seven of the scale is Ti—. Eight of the scale is Do—.

From one to eight is an octave, or from any tone to its eighth is an octave—.

The syllables and numerals aid us in learning relative pitch—. They each one have an individuality called *tonality*—. (Give the tonality as set forth in paragraphs 24 to 30 in the Theoretical Lesson.)

The absolute pitches are named by the names of the first seven letters of the English alphabet, A, B, C, D, E, F, G, and in some instances with the word sharp, flat, double-sharp, double-flat, and natural annexed—.

THEORETICAL LESSON.

Scale, Key, Tonality, etc.— 17. A Scale is a series of ~~tones~~ pitches from one to eight or from eight to one, in successive order, each differing from the other in pitch.

18. A Melody is a succession of tones. Harmony is a combination of tones. Music proper is an agreeable melody agreeably performed, or an agreeable harmony agreeably performed, or both.

19. The Diatonic Major Scale is the simplest melody to Europeans and Americans.

20. The names of its tones are Do (One), Re (Two), Mi, (Three), Fa (Four), Sol (Five), La (Six), Ti (Seven), Do (Eight).

21. A Key is all of these tones taken in any order, through the whole tone-range, which is about nine octaves (from one to eight being one octave). Key existed before scale.

22. All of the tones of a Diatonic Scale and of a key bear a certain fixed relation to each other, and each one has an individuality by which it is known, called *tonality*—.

23 The foundation-tone or home-tone is the most decided of all. It is the basis of the key and is therefore called the *Keytone*.

24. Concerning Tonality, Do as keytone is decisive, commanding and resolute.

25. Re is elastic, buoyant and energetic.

26. Mi is subdued, entreating and persuasive.

27. Fa is devotional, thoughtful and grand.

28. Sol is jubilant, triumphant and glorious.
29. La is majestic, melancholy and mournful.
30. Ti is pungent, penetrating and progressive.

NOTE 6. This tonality is much more apparent when the scale is considered as a melody and not when the tones are combined with others. The key must be well in the mind and the tones produced slowly and carefully.

NOTE 7. The scale with its varied tonality — is a vivid miniature picture of human life, as we ascend and descend its winding stairs. We start at home (Do), and dwell with pleasure there through infancy and youth. With increasing knowledge and research we very properly "launch out" from home to the inquiring realm (Re.) The heart grows warm with prospect and promise. Finally hope's buoyant wings grow weary, but we must press on. We are rewarded for our persistence as we enter the land of gentle dews and sweet flowers (Mi). We are comforted and encouraged and pass on to our nearest neighbor (Fa). Here we are confronted by some really sober thoughts. We ask ourselves the question is life real? is life earnest? Something answers, yes, press on. We look back on the road we have traveled. Home is out of sight, but new interests gather around us. We are growing familiar with sterner things. Thought is maturing, and experience is widening. We enter the goodly land (Sol) with the tread of a conqueror. Birds are singing us a welcome. Flowers nod their assent, while sparkling fountains and proud old forests, join the birds and flowers in greeting us. Fortune smiles upon us, and fate favors us. Life's golden zenith is reached. In the distance we view our other higher home; but anon comes a tinge of sadness as we press down the hill of life (La). We know our prime of life is passed. Gloom settles around us as we look forward to the dark valley. Even now we enter its majestic shades. The darkness deepens, the mournful dirge rings in our ears. Finally the melancholy vale is past, and we begin to ascend the heights (Ti) where we dash and wound our feet on the rocks that line the way; but with renewed vivacity we progress to the Goal (Do), where repose and peace and contentment await us, and we look back on the toilsome journey and a well spent life.

31. Pitch is both *relative* and *absolute*. Relative pitch is the pitch that a tone has in relation to other tones. Absolute pitch is the pitch that a tone has independent of other tones.

32. Do, Re, Mi, Fa, Sol, La, Ti, Do are the names of the relative pitches. (Also Di, Ri, Fi, Si, Li and Te, Le, Se, Me, Ra.)

33. C, D, E, F, G, A, B are the names of the absolute pitches, and in some instances these have annexed to them the word sharp, flat, double-sharp, double-flat, or natural.

NOTE 8. We give C first because it is *one*, and not A. When tones were first named, the lowest was naturally enough named A, but as a knowledge of tone was developed it was discovered that there were some still lower tones. Rather than change the names of all that had been named, these lower tones were, so to speak, tacked on to the others, so counting downward from A the lowest was C.

Review Questions under Chapter Two.

17. What is a scale?
18. What is a melody?
19. What is the simplest melody?
20. What are the names of the tones of the scale?
21 What is a key?
22. What is tonality?
23. What is the foundation tone?
24. Describe the tonality of Do.
25. Describe the tonality of Re.
26. Describe the tonality of Mi.
27. Describe the tonality of Fa.
28. Describe the tonality of Sol.
29. Describe the tonality of La.
30. Describe the tonality of Ti.
31*a*. What is relative pitch?
31*b*. What is absolute pitch?
32. What are the names of the relative pitches?
33. What are the names of the absolute pitches?

CHAPTER THREE.

PRACTICAL LESSON.

Chords, Voice-Parts, Staff. — Melody is a succession of tones —. Harmony is a combination of tones —.

All sing 1, 3, 5, 8, (key of D) —. Sing Do, Mi, Sol, Do. The gentlemen who sing low (Bass), sing Do —. The ladies who sing low (Alto), sing Mi —. The gentlemen who sing high (Tenor), sing Sol —. The ladies who sing high (Soprano), sing Do, above —. Each in turn sing again —. Each sing the tone assigned to you —. Once more —. Each sing as before, six quarter lengths and one half length —. Repeat three times, after which apply the tones to four lines of "Jesus, lover of my soul" —.

Do, Mi, Sol sung together, or considered together, is the tonic chord —. A chord then is three or more tones combined —. A three-toned chord is a triad —. Every triad has a *fundamental*, *third* and *fifth* —. In the tonic triad, Do is *fundamental*, Mi is *third*, Sol is *fifth* —.

All the ladies and gentlemen who sing low, sing Do (pitch C) —. All who sing a little higher, sing Mi —. All who sing still higher, sing Sol —. All sing again in turn —. Each sing the tone assigned to you —. All sing eight quarter lengths —.

There are four *voice-parts* in music. Bass, Tenor, Alto, Soprano —. A triad contains only three tones —. So when the four voice-parts are to sing a triad, some two of them must sing the same tone or its octave. The two parts who do this are said to be *doubling* or duplicating the tone (using it twice) —.

In the second paragraph of this lesson, while singing "Jesus, lover of my soul," the Basses sang Do —, the Altos Mi —, the Tenors Sol —, the Sopranos Do —. The Bass and Soprano doubled the Do —. Do is the *fundamental* in tonic chord, and generally the fundamental is doubled in any major chord —. Ordinarily the fundamental is in the bass, and it and some one of the other three parts double the fundamental —.

Basses sing Do (pitch C) —. Tenors double the Do with basses (an octave higher) —. Altos sing Mi —. Sopranos sing Sol —. Each in turn sing again —. Each sing the tone assigned to you —. Together once more —. Each sing six quarter lengths and one half length —. Repeat three times —. This is singing the tonic triad with four voice-parts, doubling the fundamental —.

Every piece of music in ♯ major key ends on the tonic chord (except in rare cases) —, generally Do is doubled in bass and soprano —, and the alto and tenor use Mi and Sol interchangeably, owing to the key —. Nearly every piece of music begins on the tonic chord —. Let us get familiar with the effect of this tonic chord.

Basses sing Do, pitch C—. Tenors sing Do—. Altos sing Mi—. Sopranos sing Sol—. All sing together, each on your part two quarter lengths and one half length—. Repeat three times—. Sing the same thing four more times—; then apply the tones to these words.

Music bright, music sweet, music brings joy complete.

All sing after me, pitch middle C—. (Be sure the ladies sing middle C. It will sound low when they sing it, and high when the gentlemen sing it.) We will call this pitch middle C. (Draw a long line near the center of the board and place a half note upon it.) We will let this (point to the note) represent the tone we have just sung. (Write on this line middle C.)

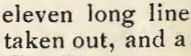
All sing Re after me, next tone above Do—. (Place it on the space above the long line.) All sing after me, Ti just below Do—. (Place it on the space below the long line.) All sing Mi after me, the next tone above Re—. (Draw another long line above the first one and place a note [all half notes] on it.) We will let this line represent the last tone we sung. (Point to it.) All sing La after me, the next pitch below Ti—. (Draw another long line below the first one drawn and place a half note on it.) We will represent the pitch we have just sung, on this line. (Point to lower line.) All sing as I point. (There will have been three lines, point to the middle line. They will sing Do—.) (Point to the notes that will give the following exercise Do, Re, Mi, Re, Do, Ti, Do, Re, Mi, Re, Do, Ti, La, Ti, Do,—and sing the tones with the class.)

(Continue to add lines, one above and one below, till you will have drawn eleven long lines. Let the gentlemen sing the tones you represent below middle C, and the ladies sing the tones you represent above middle C.)

Originally music was written on eleven long lines. It was so difficult to read that the sixth line was taken out, and a short line put in its place. This represented middle C. There were five long lines above it and five below it—. Characters called *clefs* were then introduced, that caused these two five long-line staves to represent the pitches as shown in the theoretical lesson (Article 40).

THEORETICAL LESSON.

Notations, Staff, Clefs, Voice-Parts.—34. The tonic sol-fa notation represents relative pitch by the initials of the tones of the scale: d for Do, r for Re, m for Mi, f for Fa, s for Sol (they call it Soh), l for La, t for Ti; the upper octave, by these initials with the figure 1 near the top of the letter; the second octave above, by the figure 2 at top of the letter; the lower octaves, by respectively 1, 2, etc., at the bottom of the letter.

35. The shape note notation represents relative pitch by a different shape for each tone of the scale. 

36. The round note notation represents both relative and absolute pitch by lines and spaces of a musical staff.

37. If Do is represented by a line, Mi, Sol and Ti will be represented by lines; Re, Fa, La and the upper Do will be represented by spaces.

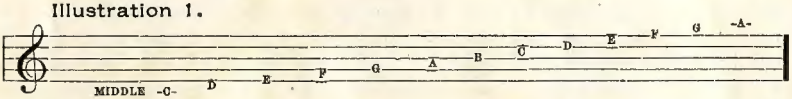
38. If Do is represented by a space, Mi, Sol and Ti will be represented by spaces; Re, Fa, La and the upper Do will be represented by lines.

39. The STAFF consists of five long lines and six spaces. It is often enlarged by adding short lines, above and below. A line or a space is called a Degree.

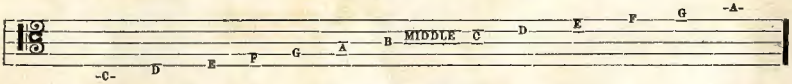
40. Three of the absolute pitches are placed upon the staff. They are G, C and F. They appear as Gothic letters, instead of English, and are called CLEFS. By their use the meaning of all the degrees of the staff is determined. Any one of these clefs on a staff makes a complete musical staff.

41. The G clef is placed on the second line, and causes the staff to represent the pitches as follows:

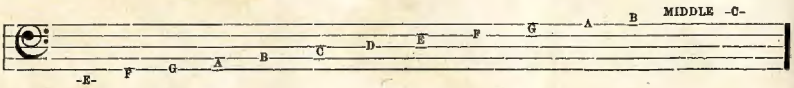
Illustration 1.



42. The C clef is placed on the fourth space, and causes the staff to represent the pitches in the same order as in the G clef, but an octave lower, — the C of the fourth space being middle C. Thus:



43. The F clef is placed on the fourth line, and causes the staff to represent the pitches as follows:



NOTE 9. An excellent way to get familiar with the absolute pitch names (letters) that are represented by the different staves by the use of the different clefs, is this: the soprano and alto are represented by the treble staff (G clef). These are played on the organ by the right hand. So let the students with right hands open, fingers spread apart, palms toward themselves, regard the right hand as a staff having the G clef upon it (treble staff) with the left hand point to the space just under the right hand. This will represent the first space of the treble staff which is *always* D (when the degree is natural, which is understood to be the case at this stage of work). Let it be impressed on the mind of the students that the absolute pitches do not change their position (degree) at all, but remain fixed. Call the space below the right hand, first space, D. The little finger, first line, E. The next space between the fingers, second space, F. The next finger, second line, G. The next space between fingers, third space, A. The next finger, third line, B. The next space between fingers, fourth space, C. The next line, fourth line, D. The next space between finger and thumb,

fifth space, E. The thumb, fifth line, F. The space just over thumb, sixth space, G. Add a finger of left hand below the right hand; call it middle C.

The same is true of the absolute pitch names when the C clef is placed upon the staff (tenor staff), except each of the tones is an octave lower. So with the same position of hands go through the same exercise as above, to get familiar with the tenor staff, being reminded that each tone is an octave lower than it would be on the same degree of the treble staff. When you reach the fourth space of this staff (tenor) say fourth space, middle C. The tenor staff is not used in this book much, nor in any publications as much as formerly (see Nos. 47 and 49 in "Song-Land Melodies"), but it should be understood.

Generally bass and tenor are played on the organ by the left hand, and they are generally both written on the bass staff (F clef). So let the students with left hands open, fingers spread apart, palms towards themselves, regard the left hand as a staff, having the F clef upon it (bass staff). With the right hand, point to the space just under the left hand. This will represent the first space of the bass staff, which is *always* F (when the degree is natural). Call the space below the left hand, first space, F. The little finger, first line, G. The next space between the fingers, second space, A. The next finger, second line, B. The next space between the fingers, third space, C. The next finger, third line, D. The next space between the fingers, fourth space, E. The next finger, fourth line, F. The next space between finger and thumb, fifth space, G. The thumb, fifth line, A. The space just over the thumb, sixth space, B. Add a finger of right hand above the left hand; call it middle C.

Without some clef upon the staff, either written or understood, it has no meaning in representing either relative or absolute pitch.

Concerning Voice-Parts.—44. The lowest part in music is BASS, and is sung by men who sing low. The F clef is used for this part.

45. The next higher part is TENOR, and is sung by men who sing high. The C clef is used for this part.

46. The next higher part is ALTO, and is sung by ladies who sing low.

47. The highest part in music is SOPRANO, and is sung by ladies who sing high. The G clef is used for the Soprano and Alto parts.

48. The F clef is used for the Tenor, when the Tenor and Bass are printed on the same staff, as in this book.

49. Sometimes the G clef is used for the Tenor, but this is incorrect. The G clef represents pitches an octave higher than men sing.

50. Tonality, the Scale, Pitches, Staff, Clefs, and Voice-Parts belong to Melodics.

Review Questions under Chapter Three.

34. How does tonic sol-fa represent relative pitch?

35. How do shape notes represent relative pitch?

36. How do round notes represent both relative and absolute pitch?

37. If Do is represented by a line, how will all the other members of the scale be represented?

38. If Do is represented by a space how will all the other members of the scale be represented?

39 *a*. Of what does the staff consist?

39 *b*. What is a degree of the staff?

40. What are clefs?

44. What is the lowest voice-part and by whom sung?

45. What is the next higher voice-part and by whom sung?

46. What is the next higher voice-part and by whom sung?

47. What is the highest voice-part and by whom sung?

48. When is the F clef used for representing the tones to be used by tenor?

49. Should tenors ever sing from the treble staff?

50. What belong to melodics?

CHAPTER FOUR.

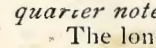
PRACTICAL LESSON.

Length, Beats, Measure. — The shorter lengths we have been using, about the length of pulse-beats, are called *quarters* —.

They are represented thus:  , and the notes themselves are called *quarter notes* —.

The longer lengths we have been using, twice as long as quarters, are called *halves* —.

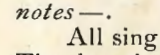
They are represented thus:  , and the notes are called *half notes* —.

All sing without me, six quarters and one half, this pitch (G)—. The lengths you have just sung would be represented thus:  . All sing them again, looking at the notes as you sing —. Again —.

There are other lengths, twice as long as halves, called *wholes* —.

They are represented thus:  , and the notes are called *whole notes* —.

All sing two halves and one whole, after me —. Repeat—. Sing them twice more —.

All sing without me, two quarters and one half, four times —. The lengths you have just sung would be represented thus:  . Sing them again, looking at the notes as you sing —. Once more—. We feel an *impulse* or *throb* in our minds while singing the quarters, and two impulses or throbs while singing the halves —. Each of these throbs is called a *beat* —.

Beats then are the regular mental pulsations that we experience while music is being performed —.

Some people manifest these beats by a motion of the hand, head or foot (the hand much more preferable), as they listen to music and participate in it; but others *feel* them in their minds, which proves that they are *mental pulsations.*

All sing eight quarters again —. You will notice that the beats are first stronger, then weaker, thus:

Strong Weak Strong Weak Strong Weak Strong Weak

the stronger are called *accented* beats, the weaker, *unaccented* beats —.

Groups of beats are called *measures* —.

THEORETICAL LESSON.

Lengths, Notes, Rests, Hold, Tie, Slur, Beat, Measure. — 51. The different lengths of tones are called, *whole*, *half*, *quarter*, *eighth*, *sixteenth*, *thirty-second*, *three-half*, *three-quarter*, *three-eighth*, *three-sixteenth*, *three-thirty-second*, *seven-eighth*, *seven-sixteenth*, etc.

52. The characters which represent these tone-lengths respectively are called *whole note* 𝅝, *half note* 𝅗𝅥, *quarter note* ♩, *eighth note* ♪, *sixteenth note* 𝅘𝅥𝅯, *thirty-second note* 𝅘𝅥𝅰, *three-half note* 𝅝., *three-quarter note* 𝅗𝅥., *three-eighth note* ♩., *three-sixteenth note* ♪., *three-thirty-second note* 𝅘𝅥𝅯., *seven-eighth note* ♩.., *seven-sixteenth note* ♩... These do not represent *pitch*, they represent only *length*; the *pitch* is represented by degrees of the staff.

53. REST-LENGTHS are named by the same name as the corresponding tone-lengths. The characters which represent rest-lengths are called *whole rest* 𝄻, (also called measure rest), *half rest* 𝄼, *quarter rest*, 𝄽 𝄾 𝄿 (three different kinds), *eighth rest* 𝄾, *sixteenth rest* 𝄿, etc., *three-half rest* 𝄻., *three-quarter rest* 𝄼., *three-eighth rest* 𝄽., *three-sixteenth* 𝄾., *etc.*

54. A DOT (·) placed just after a note or rest, increases the length of its duration one half of itself. The name is also changed to the next lower denomination, becoming three of that denomination. The dot multiplies a length by the improper fraction $\frac{3}{2}$.

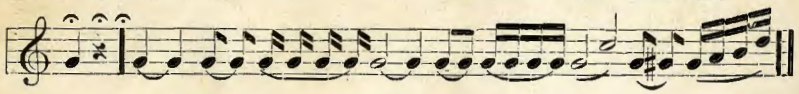
55. The DOUBLE DOT (..) placed just after a note or rest, increases the length of its duration three-fourths of itself. The name is also changed to the second lower denomination, becoming seven of that denomination. The double dot multiplies a length by the improper fraction $\frac{7}{4}$.

56. The HOLD or PROLONG (𝄐) placed over or under a note increases the length of its duration indefinitely. When placed over or under a rest it has the same effect and is called a *pause*. Over or under a bar it suspends the rhythmic flow of a composition; it is called a *pause*.

57. When two or more notes are connected by their hooks or dashes, or by curved lines, as many as are thus connected are to be sung to one syllable of the words. Often in some stanzas of a poem they need not be thus used, while in other stanzas at the same place they *must* be thus used. If the notes thus connected indicate the same pitch, it is called a *tie;* if they indicate a different pitch, it is called a *slur*.

Illustration 2.

Hold. Pause. Pause. Tie. Tie. Tie. Tie. Tie. Tie. Slur. Slur. Slur.



58. There are regularly recurring groups of strong (accented) and weak (unaccented) throbs or pulsations that we experience when rhythmical music is performed. (In high grade classic music this throb is much less prominent, and in some it hardly exists at all.) Each of these throbs that we feel is called a *beat*. Each *group* of accented and unaccented beats is called a *measure*.

59. Primarily there are only two kinds of measure, one in which an accented beat is followed by an unaccented beat, the other in which an accented beat is followed by two unaccented beats.

60. The group of *beats* is the *mental measure*. The tones which constitute a measure is a *measure of music*. The first beat of each measure is always an accented beat and generally the first tone of each measure is an accented tone.

61. We may outwardly *manifest* a beat by a *motion of the hand* while singing, or by *counting* while playing, but it is incorrect to say "Beat the time" or "Count the time." We should say "Manifest the beat." When we sing and manifest the beat in the ordinary way, it will be by a motion of the hand or baton. When we play and manifest the beat in the ordinary way it will be by counting. Now which do we do "Manifest the beat" or beat or count "Time"? We think the former is done.

NOTE 10. There is no more "*time*" in music than there is in oratory or elocution. It requires time for all of them to be heard. No more time in music than there is in eating, drinking or sleeping. It takes time for any of these things to be performed. There is however a regular rhythmic flow in music that is not in any of these other things. It is called *Measure*. *Measure is not time* and it should not be called so, under any consideration. Neither is *movement* time, though some speak of it as indicating slow or fast time, when it only indicates *speed*.

Review Questions under Chapter Four.

51. How are the different tone-lengths named?

52. How are the characters that represent the tone-lengths named?

53. How are rest-lengths named and the characters that represent them?

54. What effect has the dot?

55. What effect has the double dot?

56 *a*. What is a hold? Explain its use.

56 *b*. What is a pause?

57 *a*. What is a tie?

57 *b*. What is a slur?

58. What is a beat and what is a measure?

59. How many kinds of measures are there? Describe them.

60 *a*. Explain mental measure and measure of music.

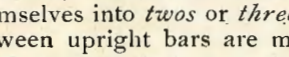
60 *b*. What beat of a measure is always accented?

61. How are beats manifested?

CHAPTER FIVE.

PRACTICAL LESSON.

Measures, Staff, Tonic and Dominant Chords. — Primarily, beats group themselves into *twos* or *threes* —.

Spaces between upright bars are measures represented to the eye —. Thus  . The upright lines are

called *bars* —. The *broad bar* shows the end of a phrase, section or period —. Two heavy bars together are called a *double bar* —. It shows the end of a composition —.

The note whose length takes up the duration of a beat is a *beat-note* —. As a quarter note is a general reckoning length it should always be beat-note (in all simple measures), and is so in all of the writer's compositions. We place a figure on the fourth line to show how many beats are in a measure (in simple measures).

So we indicate double measure thus $\frac{2}{4}$ —.

Let us now represent the tones that we want to sing, instead of my calling for them.

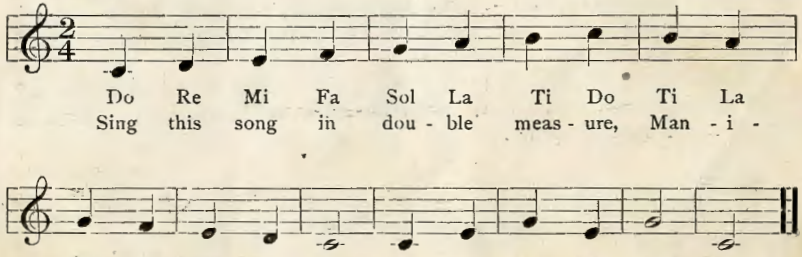
The STAFF consists of five lines and six spaces —. Each line and each space is called a *degree* —. The staff then consists of *eleven* degrees —. It may be enlarged by means of *short* lines with their spaces above and below —.

In the round note notation tones are represented solely by *degrees of the staff* —. If Do is represented by a line, Mi, Sol and Ti will be represented by lines also, and Re, Fa, La and upper Do will be represented by spaces —. If Do is represented by a space, Mi, Sol and Ti will be represented by spaces, and Re, Fa, La and upper Do will be represented by lines —.

It requires a *clef* on the staff to give it definiteness of meaning —. The G clef placed on the staff makes it a treble staff, from which sopranos and altos sing —.

All sing the following. It is in *double* measure, indicated by 2 over 4. Do is on first added line below. Manifest the beats. Sing the syllables.

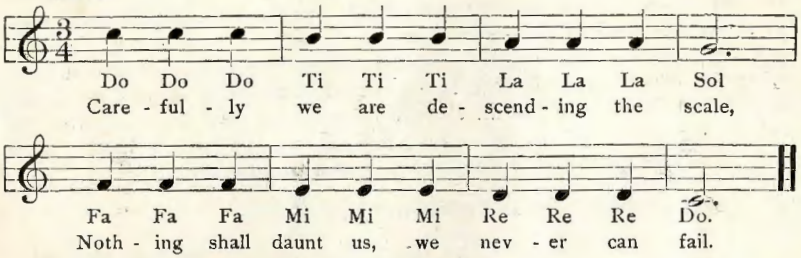
Ex. 1.



After singing the syllables several times, sing the words of the above exercise.

Singing the syllables Do, Re, Mi, Fa, etc., is called *Sol faing* —. All sing the following after me. (Sol-fa and manifest the beat, down, left, up, in each measure.)

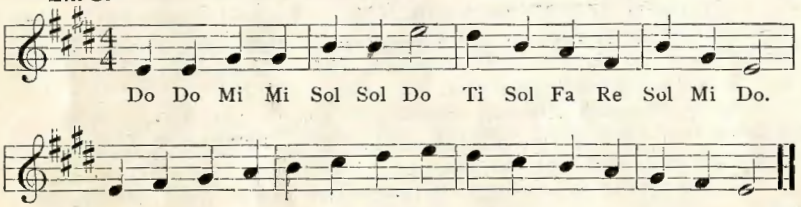
Ex. 2.



You notice the tones group themselves into threes. This is *triple* measure, indicated by 3 over 4 —.

Let all sing the following with me. (Sol-fa and manifest the beat.) Notice Do is on the first line. Each measure is beaten down, left, right, up.

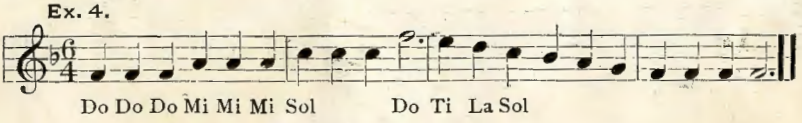
Ex. 3.



You notice these tones group themselves into *two sets of twos*, one set in which a heavy (primary) accent is followed by an unaccent; the other set in which a lighter (secondary) accent is followed by an unaccent —. This gives rise to *four* beats in each measure, called *quadruple* measure, indicated by 4 over 4 —. All sing it and all manifest the beat —.

All sing the following after me. (Sol-fa and manifest the beat.) It is beaten down, left, up, down, right, up, each measure. Notice Do is on the second space.

Ex. 4.



You notice these tones group themselves into *two sets of threes*, one set in which a heavy (primary) accent is followed by two unaccents; the other set in which a lighter (secondary) accent is followed by two unaccents. This gives rise to *six* beats in each measure, called *sextuple* measure, indicated by 6 over 4 —. All sing it and all manifest the beat —. (Review exercises 1, 2, 3 and 4 often.)

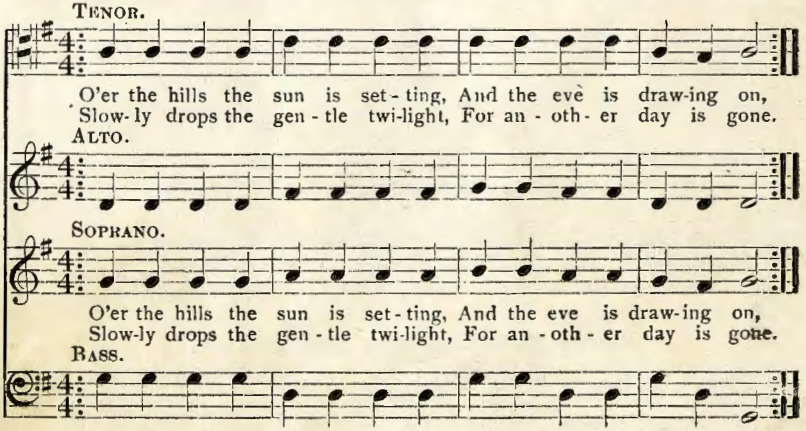
Let us now return to our chords. You will remember Do, Mi and Sol is the tonic chord —. (Divide the class into three parts. Call one part Do, one Mi, one Sol.) All sing Do, then Mi, then Sol, then each part sing what I have named you —. Repeat several times —. (This is spelling and pronouncing the chord [see Article 157, Chapter 9].)

Now I will change your names. Change the part named Do to Sol, the Mi to Ti, the Sol to Re. All sing Sol — Ti — Re —. All sing Sol, then Ti, then Re, then each part sing your new name —. Repeat four times —. When you sang your new names you noticed a new chord, made up of Sol, Ti, Re. This is the chord founded on Sol —. It is called the *dominant chord* —. Its members are Sol, Ti and Re —.

The TONIC CHORD (Do, Mi, Sol) is the most important chord in a key, because it is built on the most important tone, *keytone*, and because nearly every piece of music, in the major key, begins with it, and every one ends with it —. The DOMINANT CHORD (Sol, Ti, Re) is the next chord in importance to the tonic —.

With the class divided as before, each sing the first name I gave you four times, (key of C), then the second name I gave you four times, then the first name twice, then the second name twice, then the first name once (all *quarters*, except the last, which should be a *whole*) —. You notice that the effect is not as good as some music you have heard. It lacks the *fourth* part, and seems disconnected. So we will now sing in four parts. We will write each part on a separate staff. Sol-fa, manifest the beats. Do is on the second line in all parts but in bass. In bass it is on the fifth space. The dots mean to repeat. Notice the effect of the harmony.

Ex. 5. **Sunset.** L.



More practice of this kind will be found in the GRADED EXERCISES.

THEORETICAL LESSON.

Double, Triple, Quadruple, and Sextuple Measures, Accent, Syncopation.—62. DOUBLE MEASURE is a group of *two* beats. The first beat is accented, the second beat is unaccented. Manifested, first beat *down*, second beat *up*. Or by counts, first beat *one*, second beat *two*. Its *sign* is the figure two on the fourth line of the staff, with the figure four on the second line.

63. TRIPLE MEASURE is a group of *three* beats. The first beat is an accented beat, the second and third beats are unaccented beats. Manifested, first beat *down*, second beat *left*, third beat *up*. Or by counts, first beat *one*, second beat *two*, third beat *three*. Its *sign* is three on the fourth line, with four on the second line.

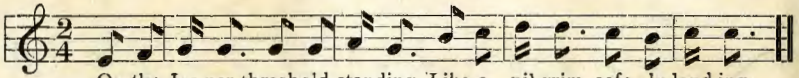
64. QUADRUPLE MEASURE is a group of *four* beats. The first beat is accented heavier (*primary*), the second beat is unaccented, the third beat is accented lighter (*secondary*), the fourth beat is unaccented. Manifested, first beat *down*, second beat *left*, third beat *right*, fourth beat *up*. Or by counts, first beat *one*, second beat *two*, third beat *three*, fourth beat *four*. Its *sign* is four on the fourth line, with four on the second line.

65. SEXTUPLE MEASURE is a group of *six* beats. The first beat is a *primarily* accented beat, the second and third beats are unaccented, the fourth beat is *secondarily* accented, the fifth and sixth beats are unaccented. Manifested, first beat *down*, second beat *left*, third beat *up*, fourth beat *down*, fifth beat *right*, sixth beat *up*. Or by counts, first beat *one*, second beat *two*, third beat *three*, fourth beat *four*, fifth beat *five*, sixth beat *six*. Its *sign* is six on the fourth line, with four on the second line.

NOTE 11. If it were not for this alternating of *primary* and *secondary* accent in each measure there would be no *necessity* of quadruple and sextuple measures. However, there is a convenience about them that does not exist in double and triple measures.

66. SYNCOPATION is changing the accent to what is usually an unaccented tone. A tone of a longer length following a tone of a shorter length, the shorter tone-length being on the accented part of the measure. Thus bringing two accented tones together is *syncopation*, thus:

Illustration 3.



Review Questions under Chapter Five.

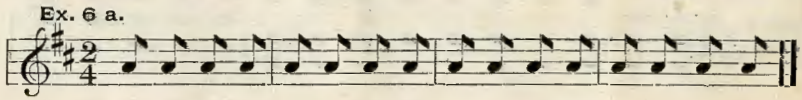
62. Explain double measure in full.
63. Explain triple measure in full.
64. Explain quadruple measure in full.
65. Explain sextuple measure in full.
NOTE 11. What really gives rise to quadruple and sextuple measures?
66. What is syncopation?

CHAPTER SIX.

PRACTICAL LESSON.

Eighths, Triplets, Subdominant Chord.— All sing four measures in double measure, quarter lengths, pitch A (Sol)—. Now sing two lengths to one beat instead of one—. The length that is half as long as a quarter is called an *eighth*—. They are represented thus : ♪♪, and the notes are called *eighth notes*—. What you just now sang would be represented thus :

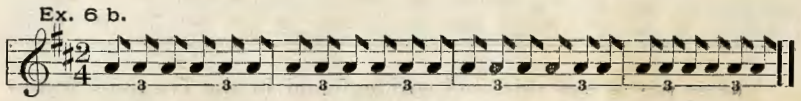
Ex. 6 a.



Sing it again from the book ; manifest the beats—.

Let us sing the same as before, only sing three *equal* lengths to each beat, instead of two—. Three equal lengths (or their value) to be performed in one beat is indicated by the figure three placed over or under them, and is called a *triplet*—. What you just now sang would be represented thus :

Ex. 6 b.



Sing it again from the book ; manifest the beat—.

Triplets are sometimes written thus : ♩ 3 ♪ or ♪ 3 ♩ or ♪. 3 ♬ or ♬ ♪. 3 ♪ etc. Each of these groups contain a beat and are *three* lengths, or their value—. When the triplet rhythm is the prevailing rhythm in a musical composition, *compound measure* is the result—.

Harmony again now. What is the tonic chord—? What is the dominant chord? (Sol, Ti, Re.) Let us organize three divisions of the class again. Call the first part *ones*, the second part *threes*, the third part *fives*—. *Ones* sing Do, *threes* sing Mi, *fives* sing Sol—. Again—. What chord? This is a sweet chord, a chord of repose—.

Ones sing Sol, *threes* sing Ti, *fives* sing Re—. Again—. What chord—? The dominant chord is a bright chord and is a chord of motion—.

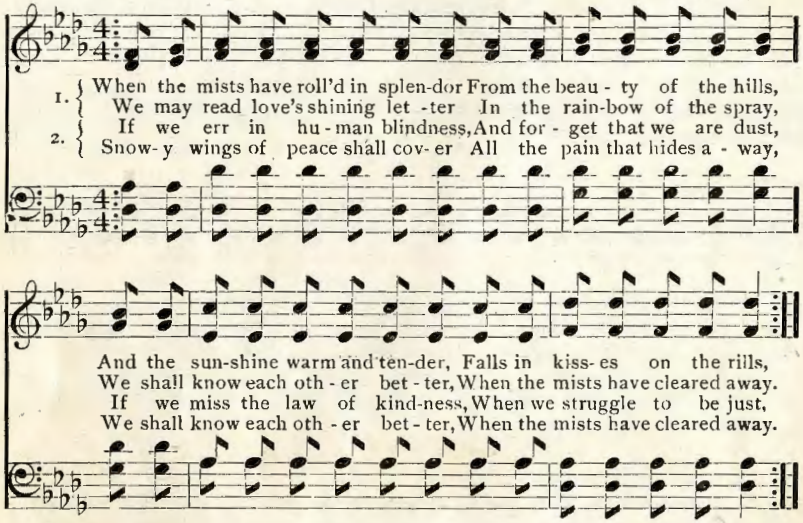
Ones sing Fa, *threes* sing La, *fives* sing Do—. Repeat four times—. This is the chord founded on Fa—. It is called the *subdominant* chord—. This is the chord next in importance to the dominant chord—. Its members are Fa, La and Do—. It is a *dark* chord and is lacking in repose—. Sing the following ; sol-fa, manifest the

beats. Do is on first space in Soprano and Alto, on the third line and space above in Bass and Tenor.

Ex. 7 a.

We Shall Know.

ANNIE HERBERT. H. N. L.



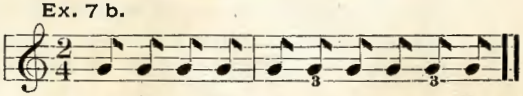
More practice of this kind will be found in the GRADED EXERCISES.

THEORETICAL LESSON.

Triplets, Compound Measures, Accent, Rhythm Names.—67. A TRIPLET incorporates into a beat an additional tone-length (or its value) which is half the value of the original tone-length of that beat, but does not increase the duration of the beat. The original and additional are *compounded* without effecting duration, and this combination is indicated by the figure 3 (primarily).

68. For example, we will sing two measures of double measure, one of four tone-lengths expressed in eighths, the other of six tone-lengths expressed in eighths, triplet form, thus:

Ex. 7 b.



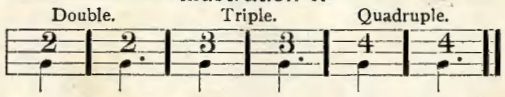
69. These two measures are of the same duration and contain the same number of beats, yet we see and hear an additional tone-length in each beat, incorporated into it by the use of the *triplet*.

We see then the *triplet* may increase the capacity of a beat, as to tone-lengths of the same kind (or their value), but not the duration of the beat.

70. When the triplet rhythm is the prevailing rhythm in a musical composition, it is better to indicate it in the *measure sign* than to have so many triplets. Inasmuch as triplets are a compound rhythm, they give rise to *compound measure.*

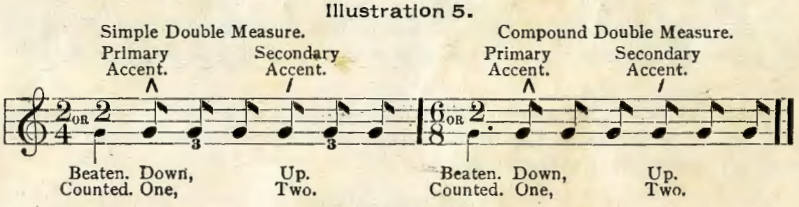
71. *Compound* and simple measure being *similar* as to the number and kind of beats, some excellent theorists indicate this by the same kind of figure on the fourth line; their being *different* in the capacity of the beat, they indicate this difference by the note itself on the second line, rather than by the figure. By this means, in the compound measures the incorporated length of the *triplet* effect is shown in the *measure sign.* We think this a good plan, if the musical world would adopt it. We give this plan, first the simple measures, then the compound.

Illustration 4.



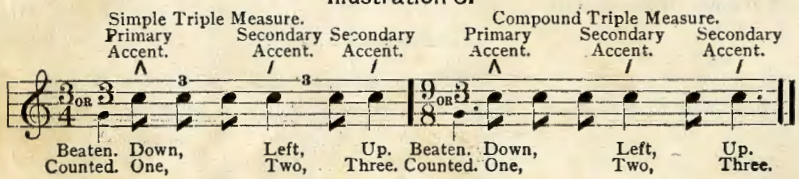
72. COMPOUND DOUBLE MEASURE is a group of *two triplets* or two triplet forms. It has the same number of beats, and the motions, counts, and accents are like the same kind of a simple measure. Its *sign* is the figure six on the fourth line (or 2), with eight on the second line (or ♩.)

Illustration 5.



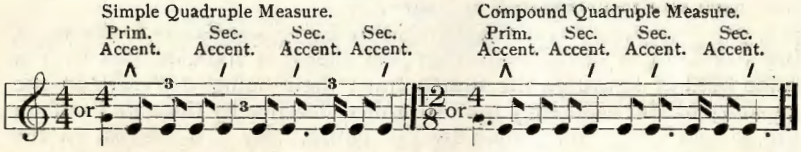
73. COMPOUND TRIPLE MEASURE is a group of *three triplets* or three triplet forms. It has the same number of beats, and the motions, counts, and accents are like the same kind of a simple measure. Its *sign* is the figure nine (or 3) on the fourth line, with eight (or ♩.) on the second line.

Illustration 6.



74. COMPOUND QUADRUPLE MEASURE is a group of *four triplets* or four triplet forms. It has the same number of beats, and the motions, counts, and accents are like the same kind of a simple measure. Its *sign* is the figure twelve (or 4) on the fourth line, with eight (or ♩.) on the second line.

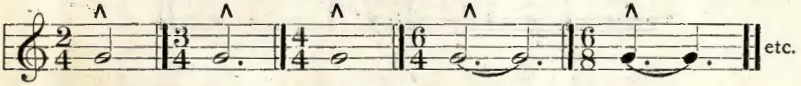
Illustration 7.



75. In the following the primary accent will be represented thus: ^. The secondary accent thus: /.

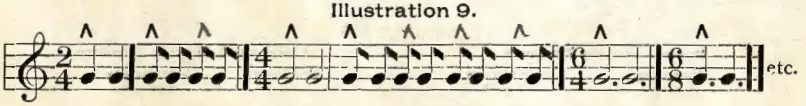
As has been said before. The first beat of every measure is an accented beat. When there is only one tone-length in a measure, of course the tone represented is an accented tone (except in rare cases).

Illustration 8.



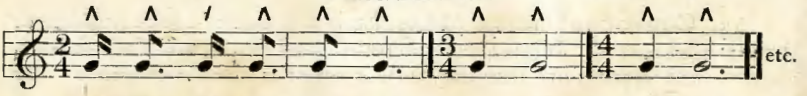
76. When there are only two tone-lengths in a beat or in a measure, and they equal, the first tone as a rule is accented, the second unaccented.

Illustration 9.



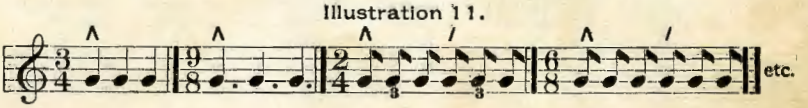
77. When there are only two tone-lengths in a beat or in a measure and they unequal, the tone represented of the longer length is accented, the shorter unaccented.

Illustration 10.



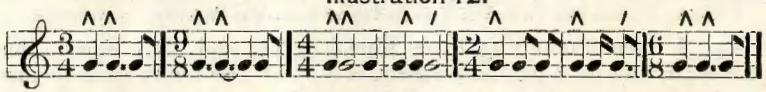
78. When there are only three tone-lengths in a beat or in a measure, and they equal, the first tone represented is accented, the other two unaccented.

Illustration 11.



79. When there are only three tone-lengths in a beat or in a measure, and they unequal, the tone represented of the longest duration is accented, the other two, if they are equal, are unaccented. If they are unequal in syncopation or otherwise, the tone represented of the longer duration, is accented, the other unaccented, (except when such a tone occurs on an accented beat, in which case it is accented).

Illustration 12.

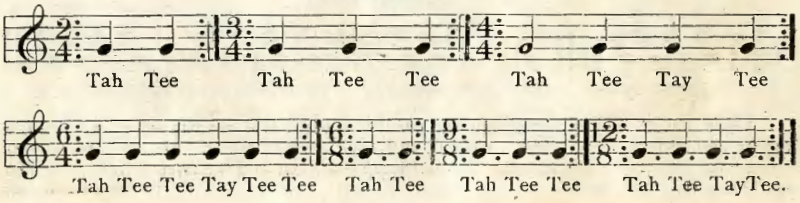


80. When there are only four tone-lengths in a beat or in a measure, and they are equal, the first and third tones represented are accented, the second and fourth unaccented, etc.

81. When there are only six tones in a beat or in a measure (*two sets of threes*), and they equal, the first and fourth tones represented are accented, the others unaccented, etc.

82. Names for the different rhythms that make up a mental measure are helpful in learning the relative length of tones. A beat containing only one tone-length, occurring on a primary accent is named Tah ; on a secondary accent, a beat of the same kind is named Tay ; on an unaccent, a beat of the same kind is named Tee. Speaking these rhythms through a composition is called Tah taying. Tah-tay the following, repeating each measure four times.

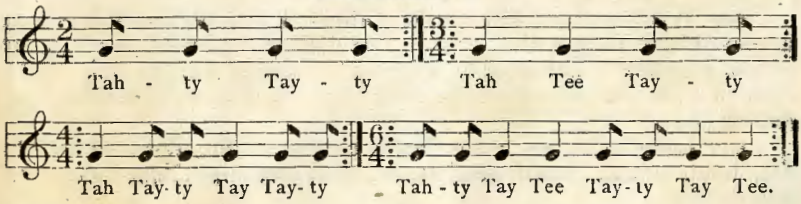
Illustration 13.



83. The last part of a beat is named Ty (short y), so a beat containing two tone-lengths, and they equal, the group occurring on a primary accent is named Tah-ty ; the group occurring on a secondary accent is named Tay-ty.

Tah-tay the following, repeating each measure four times.

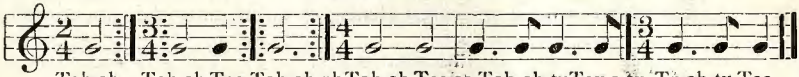
Illustration 14.



84. A tone-length containing more than one beat, the vowel sound is continued. If it contains only a part of the next beat, the remainder of the beat only one tone-length, is named Ty.

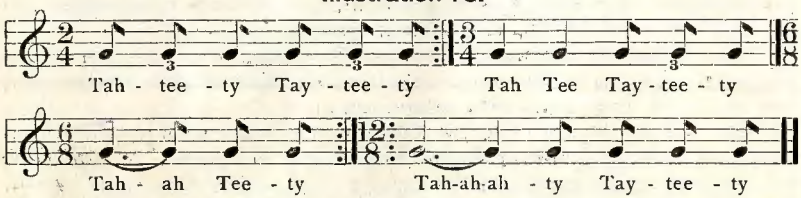
Tah tay the following, each measure four times.

Illustration 15.



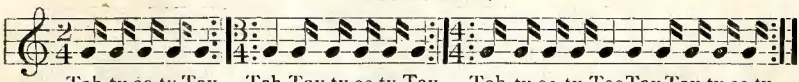
85. A beat containing three tone-lengths, and they equal, the group occurring on a primary accent is named Tah-tee-ty; the group occurring on a secondary accent is named Tay-tee-ty.

Illustration 16.



86. A beat containing four tone-lengths, and they equal, is named Tah-ty-ee-ty, when the first of the four is primarily accented, and Tay-ty-ee-ty, when the first of the four is secondarily accented. Tah-tay the following, repeating each measure four times, manifesting the beat.

Illustration 17.



NOTE 12. From the foregoing the careful student will readily see that accent is largely dependent on rhythm. Accent will take care of itself. Do not make your tones "top-heavy" with accent. Do not keep the beat and relative length of tones by "hunching" at them.

87. Rest-lengths are tah-tayed the same way, only supply the consonant *r* for rests, where the consonant *t* is applied to tone-lengths.

88. The foregoing are deemed sufficient for an elementary knowledge of rhythm. Any piece of simple rhythm may now be tah-tayed.

89. A musical thought making more or less complete sense is a *phrase*. Two phrases form a *section*. Two sections form a *period*.

90. Written or printed music is divided into measures by light perpendicular lines called *bars*. The end of a phrase, section, or period is generally indicated by a heavy line called a *broad bar*. The close of a piece of music is indicated by two broad bars, called a *double bar* or *close*.

91. Lengths, notes, rests, beats, measures, the dot and double dot, hold, pause, manifesting beats, syncopation, accent, belong to Rhythmics.

Review Questions under Chapter Six.

67. What is a triplet?
72. What is compound double measure? Explain in full.
73. What is compound triple measure? Explain in full.
74. What is compound quadruple measure? Explain in full.
76 and 77. Of two tone-lengths in a beat or in a measure, which is accented?
78 and 79. Of three tone-lengths in a beat or in a measure, which is accented?
80. Of four equal tone-lengths in a beat or in a measure, which is accented?
81. Of six equal tone-lengths in a beat or in a measure, which is accented?
82. What rhythm name is Tah? Tay? Tee?
83. What rhythm name is Tah-ty? Tay-ty?
84. What rhythm name is Tah-ah?
85. What rhythm name is Tah-tee-ty? Tay-tee-ty?
86. What rhythm name is Tah-ty-ee-ty? Tay-ty-ee-ty?
87. How are rest-lengths tah-tayed?
89. What is a phrase? Section? Period?
90. What is a Bar? Broad bar? Close?
91. What belong to rhythmics?

CHAPTER SEVEN.

PRACTICAL LESSON.

Intervals, Scale, Key, Octave, Formula. — An INTERVAL is the difference in pitch and distance between two tones considered together.—

The intervals of the diatonic major scale are Do to Re, full step; Re to Mi, full step; Mi to Fa, short step; Fa to Sol, full step; Sol to La, full step; La to Ti, full step; Ti to Do, short step —.

A KEY is all the tones of the scale taken in any possible order, and extends throughout the whole tone-range —. Do is *keytone* of all major keys —. The *signature* of a key is that preparation of the staff that will cause its degrees to represent the tones of that key —.

The *signature* of the key of C is *natural* —. Between Mi and Fa and Ti and Do there are short steps; therefore between E and F, and B and C are short steps —. An OCTAVE is from one to eight, (reckoning upwards, which we always do, unless otherwise prescribed), as from Do to Do, Re to Re, etc —.

That which is true of one major key is true of all major keys, as far as intervals are concerned; and that which is true of one octave from keytone to keytone in a major key is true of all octaves from keytone to keytone in a major key —. This makes the study of music a very compact one —.

A knowledge of *sight-singing* involves a thorough knowledge of relative pitch —.

The generalized plan on which all keys in all octaves are constructed is called the *formula* —. If we indicate the distance from Do to Re by a plus (+) we can indicate the distance from Re to Mi by the same sign, from Mi to Fa, by the minus sign (—), Fa to Sol, Sol to La, La to Ti by the plus, Ti to Do by the minus. This will be indicating the formula, thus: Do Re Mi Fa Sol La Ti Do —.

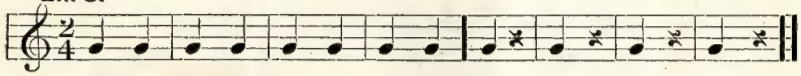
\+ + − + + + −

This is the *formula* for any major key.

All sing four measures, double measure, pitch Sol in the key of C, quarters —. Sing again as before, only let the second beat of each measure be taken up in silence, rather than in singing —. Let us sing from the books the two exercises you have just sung; here they are.

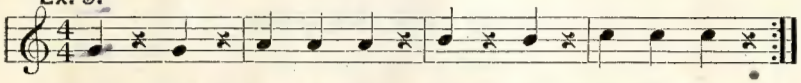
All sing and manifest the beat. The silences are called *rests* —. (Make the rest on the board.) (See also Ex. 32, Graded Exercises.)

Ex. 8.



Go through with the same kind of exercise in quadruple measure —. Then in triple measure —. The following will require some practice, especially the last two songs, "Wind-mill" and "Parade." Sol-fa and manifest the beat.

Ex. 9.

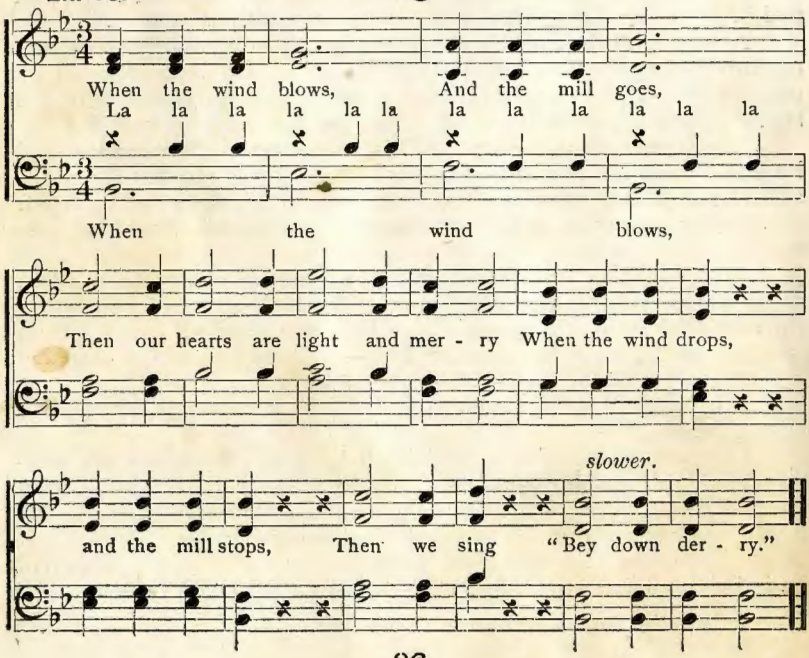


La, Do, Mi is the *submediant* chord —. It has a depressing effect, but is a beautiful chord —. Where does it occur in this piece?

Ex. 10.

Wind-Mill.

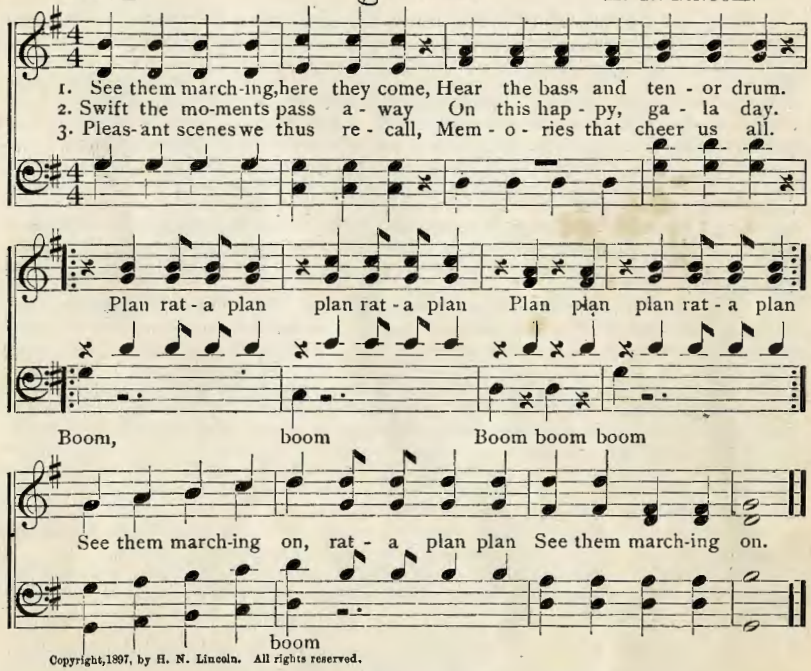
H. N. L.



Ex. 11.
H. N. L.

Parade.

H. N. Lincoln



THEORETICAL LESSON.

Keytone, Leading Tone, Subleading Tone, Key Formation, Intervals. —92. The tone of a key that has the most satisfactory final ending, and that has the most repose, is called *keytone*. We know that it is One or Eight. The *first requisite* of a key is that *it must have a keytone.*

93. The tone of a key that leads upward a diatonic short step to *keytone*, is called the *leading tone.* The *second requisite* of a key is that *it must have a leading tone*, either expressed or understood. Ti is the leading tone in the major key; Si is the leading tone in the minor key.

94. The tone of a key that moves downward a diatonic short step to Mi is called a subleading tone. *The third requisite* of a key is that *it must have a subleading tone;* Fa is the subleading tone in all major and minor keys.

95. *The fourth requisite* of a key is, in the major mode all of the remaining tones that are not concerned in the leading tone (Ti and Do) and the subleading tone (Fa and Mi), must be a full step apart (successively), that is, Do and Re, Re and Mi, Fa and Sol, Sol and La and La and Ti; in the minor mode, the same, only an additional short step between the tones concerned in the leading tone of the

minor key (Si and La), which requisite gives rise to a *long* step between Fa and Si.

NOTE 13. We use short step because it seems best. Formerly this distance was called a semitone. Progressive musicians could no longer tolerate this because they said a semitone is an impossible thing; if it is a tone at all it is a whole tone of some kind. The term half step was substituted for semitone, which was perhaps some improvement. But let us look into this matter. Is a half step any more possible, any more reasonable, than a semitone? A half step can be made by raising one foot, but when it is put down again, when a *move* is made (as is the case going from Ti to Do), a step of some kind is the result. It may be a *short* step, but it is a step. We think, therefore, that short step is a better term, although musical theory is not *walking*, and of course "half step" is a technical term in music, but so was "semitone."

There is no good argument against short step. Some say it makes no difference which you say. Then why not say semitone? Let us look deeper into the matter. A komma is the smallest interval in music. It is one ninth of the distance between Do and Re.

The table of the untempered scale, such as is heard from the violin and trombone in the hands of an artist, and in the singing of a vocal artist, is as follows, from Do to Re (greater step), nine kommas; from Re to Mi (smaller step), eight kommas; from Mi to Fa (little step), five kommas; from Fa to Sol (greater step), nine kommas; from Sol to La (smaller step) eight kommas; from La to Ti (greater step), nine kommas; from Ti to Do (little step), five kommas. While this scale is not used where singing is accompanied by the organ or piano, yet it exists in tone itself. Now if steps are not equal, then in certain modulations the so-called half steps are not equal, but in using the terms whole step and half step we are too apt to have the idea that all "whole" steps are equal, "half" steps are equal and just half the distance of "whole" steps — all of which is misleading.

As for "step and a half," from Fa to Si, we all know that from Fa to Si cannot be further than a step, because they are on contiguous degrees of the staff.

Short step, full step and long step convey the right and correct idea, and we wish the musical world would adopt them. They are especially useful in learning the table of intervals that follow.

96. An INTERVAL is the difference in pitch and the distance between two tones, considered together.

97. An interval is named by the number of degrees of the staff that it involves.

98. A PRIME involves *one* degree of the staff.

99. A SECOND involves *two* degrees of the staff.

100. A THIRD involves *three* degrees of the staff.

101. A FOURTH involves *four* degrees of the staff.

102. A FIFTH involves *five* degrees of the staff.

103. A SIXTH involves *six* degrees of the staff.

104. A SEVENTH involves *seven* degrees of the staff.

105. An OCTAVE involves *eight* degrees of the staff.

106. A NINTH involves *nine* degrees of the staff.

107. Each of the above intervals are classified with regard to size (kind of steps), twenty-one of which are found in the maj. or min. key.

108. There are two kinds of primes, PERFECT and AUGMENTED. The *perfect prime* is two tones of the same pitch but intended for two voice-parts or two instruments. The *augmented prime*, two tones a chromatic short-step apart (the smallest difference in pitch on a piano or organ), on the same degree of the staff.

109. There are three kinds of seconds, MINOR, MAJOR and AUGMENTED. All seconds are apart the distance of *one* step of some

kind. The *minor second* is *one short* step. The *major second* is *one full* step. The *augmented second* is *one long* step.

110. There are three kinds of thirds, DIMINISHED, MINOR and MAJOR. All thirds are apart the distance of *two* steps of some kind. The *diminished third* is *two short* steps. The *minor third* is *one full* step and *one short* step. The *major third* is *two full* steps.

111. There are three kinds of fourths, DIMINISHED, PERFECT and AUGMENTED. All fourths are apart the distance of *three* steps of some kind. The *diminished fourth* is *two short* steps and *one full* step. The *perfect fourth* is *two full* steps and *one short* step. The *augmented fourth* is *three full* steps, or *one short* step and *one full* step and *one long* step. (Compare Arts. 112–116 with Arts. 183–184.)

112. There are three kinds of fifths, DIMINISHED, PERFECT and AUGMENTED. All fifths are apart the distance of *four* steps of some kind. The *diminished fifth* is *two short* steps and *two full* steps. The *perfect fifth* is *three full* steps and *one short* step. *The augmented fifth* is *two full* steps, and *one short* step, and *one long* step.

113. Three are three kinds of sixths, MINOR, MAJOR and AUGMENTED. All sixths are apart the distance of *five* steps of some kind. The *minor sixth* is *three full* steps and *two short* steps. The *major sixth* is *four full* steps and *one short* step. The *augmented sixth* is *three full* steps and *one short* step and *one long* step.

114. There are three kinds of sevenths, DIMINISHED, MINOR and MAJOR. All sevenths are apart the distance of *six* steps of some kind. The *diminished seventh* is *three short* steps and *three full* steps. The *minor seventh* is *four full* steps and *two short* steps. The *major seventh* is *five full* steps and *one short* step.

115. There are two kinds of octaves, DIMINISHED and PERFECT. All octaves are apart the distance of *seven* steps of some kind. The *diminished octave* is *four full* steps and *three short* steps. The *perfect octave* is *five full* steps and *two short* steps.

116. There are three kinds of ninths, MINOR, MAJOR and AUGMENTED. All ninths are apart the distance of *eight* steps of some kind. The *minor ninth* is *five full* steps and *three short* steps. The *major ninth* is *six full* steps and *two short* steps. The *augmented ninth* is *five full* steps and *two short* steps and *one long* step.

Review Questions under Chapter Seven.

92*a*. What is a keytone?

92*b*. What is the first requisite of a key?

93. What is a leading tone? What is the second requisite of a key?

94. What is a subleading tone? What is the third requisite of a key?

95. What is the fourth requisite of a key?

NOTE 13. What concerning short step, full step and long step and kommas?

96. What is an interval?

97. How is an interval named?

98–106. What is a prime? second? third? fourth? fifth? sixth? seventh? octave? ninth?

107. How are intervals classified?

108. How many kinds of primes? Explain each.

109. How many kinds of seconds? Explain each.

110. How many kinds of thirds? Explain each.

111. How many kinds of fourths? Explain each.

112. How many kinds of fifths? Explain each.

113. How many kinds of sixths? Explain each.

114 How many kinds of sevenths? Explain each.

115. How many kinds of octaves? Explain each.

116. How many kinds of ninths? Explain each.

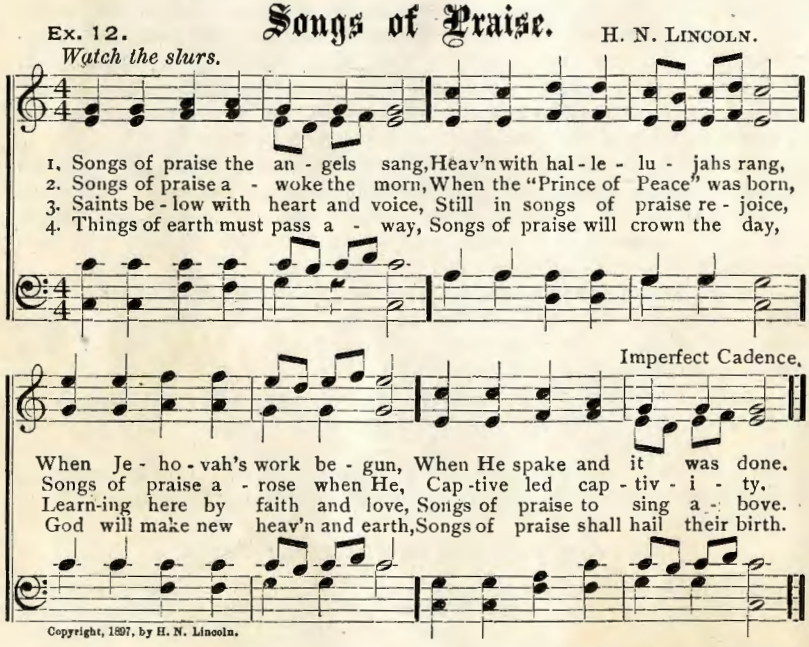
CHAPTER EIGHT.

PRACTICAL LESSON.

Review, New Key, etc. — The tones of the key of C are C, D, E, F, G, A and B —. Its *keytone* is C —. Its *leading tone* is B —. Its *subleading tone* is F —. Its *signature* is natural —.

All sing the following, after a review of tonality of each of the tones of the scale (second Theoretical Lesson, articles 24–30), and of the tonic, dominant, subdominant and submediant. We will have one new chord in this piece. It is Re, Fa, La —. It is called the *supertonic* chord —. It has a mingled effect of sadness and of brilliancy —. It is very beautiful. Where does it occur in this piece?

Ex. 12. *Watch the slurs.*



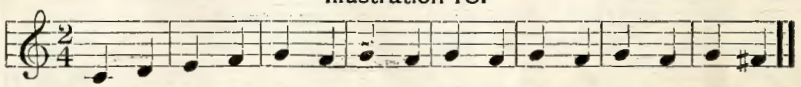
After this give an exercise in ear training, as follows. (Sing a tone, pitch of Do, key of C, *half*, call it Tah-ah.) All sing this —. The same with Re, Mi, Fa, Sol, La, Ti, Do —. (Call each Tah.) (Ask the class what tones they were singing. They will probably answer *the tones of the scale.* That is correct.) All sing them again, calling each Tah-ah. Descend the scale the same way —. (Sing two tones, same pitch as before, Do, Re; call them Tah-Tee,

quarters.) All sing this as I did —. Then Re, Mi —, Mi, Fa —, Fa, Sol —, Sol, La —, La, Ti —, Ti, Do —. Repeat all the last exercises connectedly, Do Re, Re Mi, Mi Fa, etc., both ascending and descending.

Again sing Do, call it Tah, and let the class imitate the tone, calling it C. The same with Re (D) —, Mi (E) —, Fa (F) —, Sol (G) —, La (A) —, Ti (B) —, Do (C). *These are very important exercises.* (Now sing two easy tones to detect; call them Tah Tee, and let the class sol-fa, after you sing Tah Tee.) (Take an easy rhythm [two quarters and one-half], sing three easy tones Tah Tee, Ta-ah —. Similar work to this should be done every lesson.)

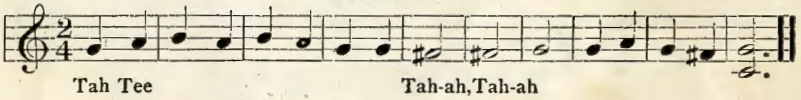
Listen to me, and when you hear a tone you have not heard us singing before, raise your hand. (Be sure you sing the last tone correctly, at which they will raise their hands —. You will sing the following, Tah Tee.)

Illustration 18.



All sing this with me —. This new tone is lower than G and higher than F —. Its name is F sharp —. In the following exercise let us omit F (Fa) in the key of C, and (sing a tone a short step higher). It will be indicated by a sharp (♯) where we are to omit F. (Do not sol-fa, but be sure the correct pitches are sung.)

Illustration 19.



All sing this exercise again, and instead of using the tone represented on the second line, use the one on the added line below —. You see it is unsatisfactory, and lacking in *repose.* C is no longer *keytone*, but G instead —. So it is the *key* of G, not the key of C —. F sharp is the leading tone (Ti), C is the subleading tone (Fa) —. Where F sharp occurs permanently in a musical composition, and the signature is natural, it is in the key of G; but the usual way to cause the staff to represent the key of G is by the *signature* just at the right of the clef. The tones of the key of G are G, A, B, C, D, E, F sharp and G —. Its *signature* is one sharp —. (On the above plan it may be shown that the tones of the key of D are D, E, F sharp, G, A, B, C sharp and D, and that its *signature* is two sharps, and so on through the keys of A, E, B, and F sharp. Also by omitting Ti in the key of C, and substituting a tone a short step lower, the key of F will be the result; and on through the keys of B flat, E flat, A flat, D flat and G flat. These should each be brought out as time passes by.)

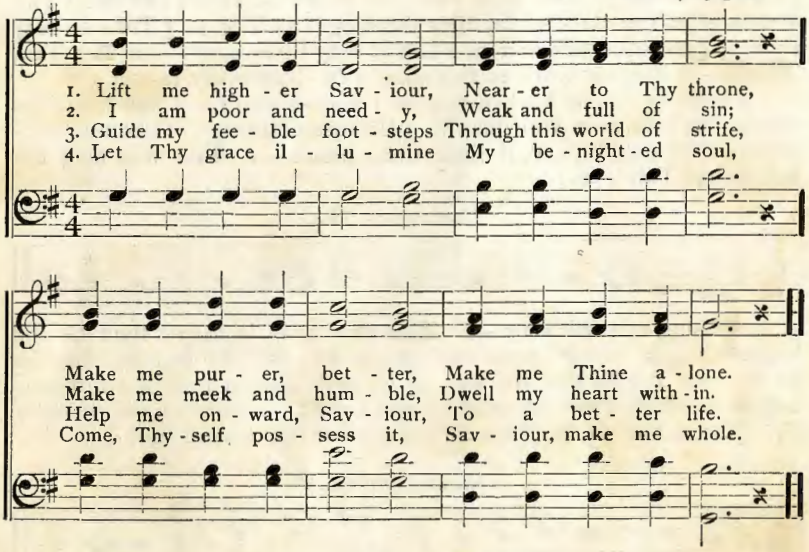
You will remember, what is true of the intervals of one octave in

a major key, is true of all octaves in a major key. So the F sharp at the signature (making the intervals in the key of G) affects all octaves. This is the case with every *signature*—. Use the following for general tone-work.

Ex. 13.

Lift me Higher.

G. W. L. G. W. LYON, by per.

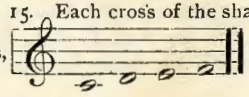


THEORETICAL LESSON.

Sharps, Flats, Naturals, etc., Major and Minor Keys, Enharmonic, etc.

NOTE 14. Any "diatonic degree" of the staff in any key (except the degrees that represent Mi and Ti) may be made to represent a pitch that is a short step higher, and except the degrees that represent Fa and Do, may be made to represent a pitch that is a short step lower.

117. Place a SHARP (♯) (a character consisting of four oblique crosses, all pointing upward) on any natural degree of the staff, and that degree will be stopped from representing the pitch which it had represented, and caused to represent a pitch that is a short step higher. (Do not say under any circumstances that a sharp raises a tone a half step, nor that a flat lowers a tone a half step, etc.)

NOTE 15. Each cross of the sharp represents a tone of the tetrachord, a melodic form, thus,  from which our scale was derived.

118. Place a FLAT (♭) on any natural degree of the staff, and

that degree will be stopped from representing the pitch which it had represented, and caused to represent a pitch that is a short step lower.

NOTE 16. Remember that sharps or flats in the *signature* not only affect the degrees on which they are placed, but the degree which represents any octave of the pitch represented by the *signature* sharps or flats. (See article 122.)

119. Place a DOUBLE SHARP (𝄪) on any sharp degree of the staff, and that degree will be stopped from representing the pitch which it had represented, and caused to represent a pitch a short step higher. Do not say "a double sharp raises a tone a whole step," nor that "for instance F double sharp is the same as G," etc. The double sharp on a sharp degree has the same effect as a sharp on a natural degree.

120. Place a DOUBLE FLAT (𝄫) on any flat degree of the staff, and that degree will be stopped from representing the pitch which it had represented, and caused to represent a pitch which is a short step lower. The double flat on a flat degree has the same effect as a flat on a natural degree.

121. Place a NATURAL (♮) on a sharp degree, and it has the effect of a flat. Place a natural on a flat degree, and it has the effect of a sharp.

Place a natural and a sharp on a double sharp degree, and it has the effect of a flat. Place a natural and a flat on a double flat degree, and it has the effect of a sharp. (See Note 25.)

NOTE 17. Some good authorities on musical theory call the natural a cancel, on the grounds that one tone is as natural as another, and that therefore the term natural is misleading. They lose sight of the fact that it is purely a technical term, and should not convey the idea of "naturalness." As we shall see (Tenth Lesson, article 172), even a measure bar stops the effect of an accidental, but we don't call it a cancel. We do not cancel with anything; we simply stop the degree from representing one thing by putting another on it.

NOTE 18. The flat and natural have the following history. When F was taken for keytone the E was the leading tone to F but B was not a subleading tone to A, or in other words, B was not a perfect fourth, therefore another B that was a subleading tone was added. There were then two Bs, one a major seventh from C, called b *dur* (meaning harsh), the other a minor seventh from C, called b *moll* (meaning soft). The latter was written b. The former was written h (b with sharp corners). In this way the two tones were easily distinguished and with very little alteration we have our flat (♭) and natural (♮). These characters have become generalized and are used in connection with all tones when needed the same as with b. The Germans call the natural, h.

122. Sharps and flats when placed just at the right of the clef, and at the left of the *measure sign*, at the beginning of a piece of music, are called the *signature*. Their effect reaches through every octave, and throughout the composition (unless counteracted), in representing with the remaining natural degrees the tones of the key which is indicated. In modulations where a new signature is shown, the natural or naturals that reduce the number of sharps or of flats, affects all octaves, till counteracted.

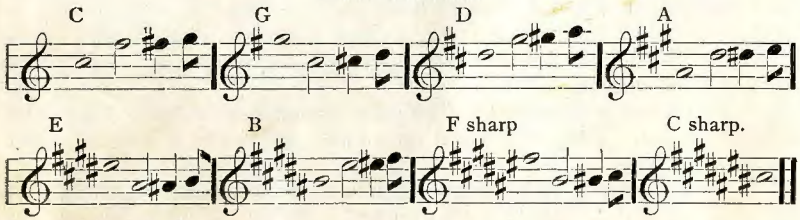
123. There are two ways of forming new major keys from any given major key.

124. ONE WAY of forming a new key from any given key is,

omit the pitch that is Fa, and substitute a pitch a short step higher (on the same degree), this new pitch becomes Ti (*leading tone* of the new key to be thus formed). The pitch that was Sol becomes Do (*keytone*). The pitch that was Do becomes Fa (*subleading tone.*) The fourth requisite of a key is also met, so a *new key* is the result: (Articles 92–95 inclusive) BY MEANS OF SHARP FOUR.

125. We will begin with all the degrees natural (key of C) and see how the new keys succeed each other, *by means of sharp four.* For convenience, keytone will be represented by a whole note, Fa by a half note, the new pitch, a short step higher on the same degree, by a quarter note, the new keytone by an eighth note.

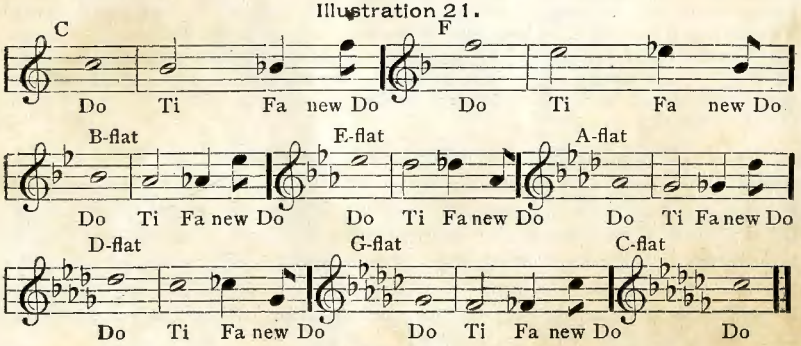
Illustration 20.



126. ANOTHER WAY of forming a new key from any given key is, omit the pitch that is Ti and substitute a pitch a short step lower (on the same degree); this new pitch becomes Fa (*subleading tone* in the new key to be thus formed). The pitch that was Fa becomes Do. The pitch that was Mi becomes Ti (*leading tone* to the new key). All the other tones meet the fourth requisite of a key, so a *new key* is the result: BY MEANS OF FLAT SEVEN.

We will begin with all the degrees natural and form new keys by means of *flat seven*, representing keytone (𝅗𝅥), Ti (♩), new pitch (♩), new keytone (♪) as in Art. 125.

Illustration 21.



127. There are THIRTEEN PRACTICAL MAJOR KEYS and THIRTEEN MINOR KEYS. The keys of F sharp and G flat are the same pitch practically, but are different in representation. Keys that bear

this relation to each other are said to be "ENHARMONIC." There are other enharmonic keys, but they are not in practical use. A change from the key of F sharp to the key of G flat, or from the key of G flat to the key of F sharp, is called an ENHARMONIC change.

128. Beginning with all the degrees sharp (key of C sharp) and forming new keys *by means of flat seven*, you will find the keys succeed each other, thus, C sharp, F sharp, B, E, A, D, G, C,; and beginning with all the degrees flat and forming new keys *by means of sharp four*, you will find the following succession of keys, C flat, G flat, D flat, A flat, E flat, B flat, F, C. The student should work them out.

129. We see in forming new keys *by the means of sharp four*, that either the number of sharps are increased by one, or the number of flats decreased by one: *by the means of flat seven*, the number of flats are increased by one, or the number of sharps decreased by one.

130. The keys we have studied so far, with Do as keytone, are major keys.

131. Omit the pitch that is Sol in any major key, and substitute a pitch a short step higher, and the RELATIVE MINOR KEY to that major key will be the result. The sharp five of the major key (Si) will become seven (leading tone) of the minor key. La will become keytone. (See Art. 95.)

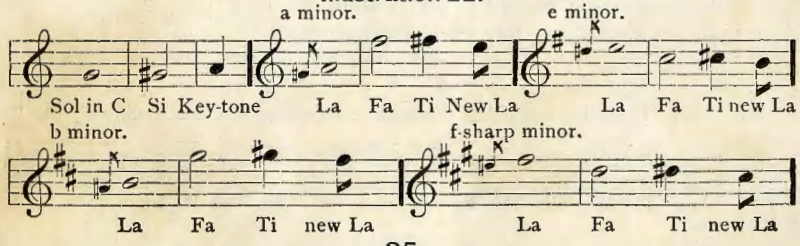
132. Every major key has its relative minor key, and every minor key has its relative major key.

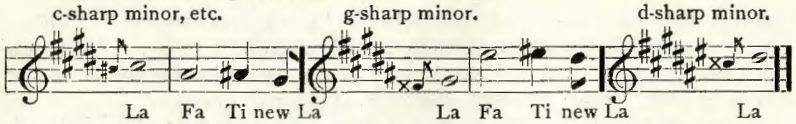
133. A minor key always has the same signature as its relative major key, but there is this peculiarity about minor keys; the leading tone is never shown in the signature. Whenever it is needed it is represented by an accidental. (See Note 24.)

134. The two ways of forming new major keys (see 124, 126) apply to minor keys. That is, it is by the same tones, but in minor it is SHARP SIX (Fi) and FLAT TWO (Te).

135. Remembering that La is keytone in minor, whenever the leading tone is used it must be represented by an incidental sharp or a character that has the effect of a sharp. (See 119 and 121.) Let us start with all the degrees natural and form a minor key from the relative major, then new minor keys, *by means of sharp six* (Fi). Representing the different tones by whole, half, quarter, and eighth notes, as in 125, and the leading tone by an acciaccatura 𝅘𝅥𝅯.

Illustration 22.





136. The minor keys can be formed by means of flat two (Te), beginning all degrees natural, first forming the relative minor from C major. The student should work them out; and then with all degrees sharp, work out the minor keys by means of Flat two (Te); and with all the degrees flat, work out the minor keys by means of sharp six (Fi). The keys and manner of working them out as given above are a model by which it is all to be done.

NOTE 19. GARDNER'S TABLE OF THE CHARACTER OF KEYS. The key of *C major* is bold, vigorous and commanding, suited to the expression of war and enterprise. Its relative, *a minor*, is a plaintive but not feeble key.

The key of *G major* is gay and sprightly, being a medium key, it is adapted to the grandest range of subjects. Its relative, *e minor*, is a persuasive, soft and tender key.

The key of *D major* is grand and noble; having life and vigor it is suited to the loftiest purpose. Its relative, *b minor*, is a wailing key, but is too high to excite compassion.

The key of *A major* is golden, warm and sunny. Its relative, *f sharp minor*, is a mournfully grand key.

The key of *E Major* is bright and pellucid, adapted to the most brilliant subjects. Though higher than the key of D, it is less loud, as it stretches the voice beyond its natural power. Its relative, *c sharp minor*, is a key seldom used, but in which Hadyn expressed some of his most elegant and deepest thoughts.

The key of *F major* is rich, mild and contemplative. Its relative key, *d minor*, possesses a similar character, only more solemn and grand.

The key of *B flat major* is the least interesting of all the major keys. It has not sufficient warmth to render it majestic or grand. Its relative, *g minor*, is a key replete with melancholy.

The key of *E flat major* is full, soft and beautiful. It is a key in which all musicians delight, though less decided in character than some of the others, the regularity of its beauty renders it an universal favorite. Its relative, *c minor*, is a key that is seldom used.

The key of *A flat major* is delicate, unassuming and tender. Its relative, *f minor*, is a penitential and gloomy key.

The key of *D flat major* is *awfully* dark. In this key Beethoven wrote his sublimest thoughts. He never entered this key, only for tragic purposes.

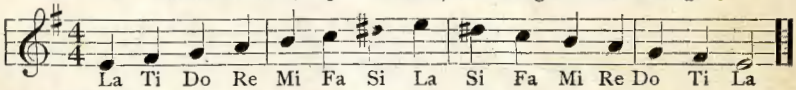
137. The tones of the minor key in successive order from one to eight, or eight to one, La to La, produce the HARMONIC MINOR SCALE.

138. Its intervals are from La to Ti, full step; Ti to Do, short step; Do to Re, full step; Re to Mi, full step; Mi to Fa, short step; Fa to Si, long step; Si to La, short step.

139. Its FORMULA may be indicated thus:

La, Ti, Do, Re, Mi, Fa, Si, La.
\+ – + + – × –

Ex. 14. Harmonic scale, key of *e* minor, ascending and descending.



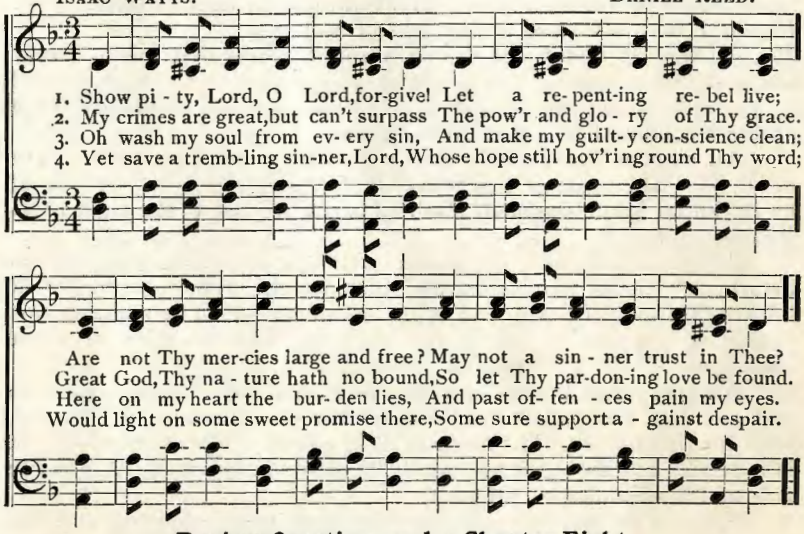
Sing this scale and notice that the tonality is different from that of the tones of the major keys, owing to their relation. After studying minor keys, sing the following excellent old hymn.

Ex. 15.

Show Pity, Lord.

(WINDHAM, key of d minor.)

ISAAC WATTS. DANIEL REED.



Review Questions under Chapter Eight.

117. Explain the sharp.
118. Explain the flat.
119. Explain the double sharp.
120. Explain the double flat.
121. Explain the natural.
122. Explain signature.
124. Explain forming new major keys by means of sharp four.
126. Explain forming new major keys by means of flat seven.
127*a*. How many major keys? and how many minor keys?
127*b*. What are enharmonic keys? and what is an enharmonic change?
129. New keys by sharp four affect the signature how? New keys by flat seven how?
131. Explain the formation of a minor key.
133. What is the signature of any minor key?
134. Explain forming new minor keys by sharp six; by flat two.
NOTE 19. Give the character of the keys.
137. What is the harmonic minor scale?
138. What are its intervals?
139. What is its formula?

CHAPTER NINE.

PRACTICAL LESSON.

Power, Movement, Quality. — All sing eight tone-lengths, quarters, pitch G, Sol —.

All sing again with reference to power; sing a medium power —.

The name of this power is *mezzo*—. It is indicated by its initial letter, *m*—. (Write *m* on the blackboard, about the middle of the board.) (Be careful that the correct power is used.)

All sing as before, except sing a softer power—. The name of this power is *piano*—. It is indicated by its initial letter, *p*—. (Write *p* on the board just to the left of *m*—. Review on *m* and *p*.)

All sing as before, only sing a louder power than mezzo—. The name of this power is *forte*—. It is indicated by its initial letter, *f*—. (Write *f* on blackboard at the right of *m*.)

All sing as before, only sing a softer power than piano (very soft)—. The name of this power is *pianissimo*—. It is indicated by its initial letter doubled, *pp*—. (Write *pp* just to the left of *p* on the blackboard.) (Review *m*, *p* and *f*.)

All sing as before, only sing a louder power than forte (very loud)—. The name of this power is *fortissimo*—. It is indicated by its initial letter doubled, *ff*—. (Write *ff* just to the right of *f*. Review all five.)

All take a full, deep breath—. All sing in one breath, same as before, only begin pianissimo and increase the power gradually all the way through, till you end with fortissimo—. The name of this power is *crescendo*—. It is indicated by its abbreviation *cres*., or this sign <—. (Write cres. and < under *f* and *ff*.)

All take a full breath and sing as before, only begin fortissimo and decrease the power gradually all the way through till you end with pianissimo—. The name of this power is *diminuendo*—. It is indicated by this sign > and by its abbreviation *dim*.—. (Write > and dim. under *p* and *pp*.)

Sing as before, only sing the first four tones cres. < and the last four dim. >—. The name of this power is *swell*—. It is indicated by this sign < > or by its abbreviation *sw*—. (Write the sign < > under < and >—.)

All sing again one tone-length containing seven beats, after which let one rest-length, one beat, be felt—. Sing as before only begin very loud and suddenly decrease—. The name of this power is *forzando*—. It is indicated by this sign >—. This power is especially useful when particular emphasis is desired—. It is secured by a prompt and vigorous attack of the consonant element of a word—. (Write > under the latter half of the swell—. Review all five.)

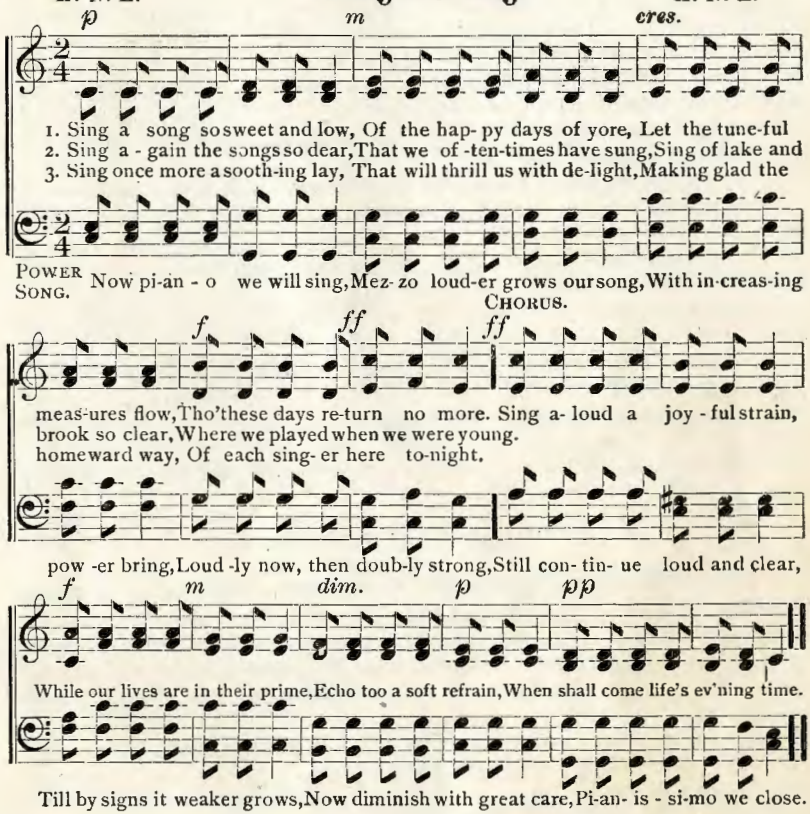
Sing the following, sol-faing without using the different powers indicated. When the tones are learned, apply them to the words, bringing out the powers. Sing the words to the "power song" first. Notice the effect of the chords—.

Ex. 16.

H. N. L.

Sing a Song.

H. N. L.



A few words now concerning *movement*. All sing four measures, double measure, seven tone-lengths, six quarters, one half, pitch G, Sol —. Sing again as before, only sing moderately fast (about the ordinary pulse-beat)—. This movement is called *moderato* —. (Write it about the middle of board.)

All sing as before, only sing just a little slower—. This movement is called *andantino* —. (Write it to the left of moderato.)

All sing as before, only sing a little faster than moderato —. This movement is called *allegretto* —. Write it to the right of moderato —. (Then comes *andante*, slower than andantino. Bring it out and place it to left of andantino.) (Then *allegro*, etc.)

Now for quality, the best of all. All sing as before (that is, the same pitches and lengths) mezzo power, moderato movement. Sing with the vocal organs in a natural position —. This is the *clear* quality —. (Write it down in middle of board.)

All sing as before, only distend and enlarge the throat (making a hollow tone). This is the *somber* quality —. (Write it on extreme left of board.) (Then turn to article 152 and 153 and write a few of the shades of clear quality to the right of clear and a few of the shades of somber to the right of somber.) As we have said, quality is the most important of all the tone-properties. *Quality* like *power* and *movement* largely depends on the sentiment of the words, or on the sentiment of the tone —.

As to the *manner* of singing or playing. All sing the tones of the major scale, connecting the tones in a medium smooth way —. This is called the *marcato* style. It is indicated by dots over or under the indicated tones that are to be thus performed —. (Write marcato about the middle of the board.)

Sing the tones of the scale again, making them very smooth and connected —. This is the *legato* style —. It is indicated by curved lines over or under the indicated tones to be thus performed. Very detached style is *staccato*, indicated by points over or under the indicated tones to be thus performed —. Then *sforzando*, strongly marked and accented, indicated thus > ∧ —. Bring out each with the tones of the scale and write them in proper order after teaching them, etc.

THEORETICAL LESSON.

Power, Manner, Movement, Metronome, Expression, Repeat, Quality, Chords. — 140. CONSTANT TONE-POWERS are PIANISSIMO (*pp*), very soft; PIANO (*p*), soft; MEZZO (*m*), medium loud, medium soft; FORTE (*f*), loud; FORTISSIMO (*ff*), very loud. Of course they are not absolute, but are in proportion to the strength and culture of the performer.

141. VARYING TONE-POWERS are CRESCENDO (cres. or <), gradually increasing; DIMINUENDO (dim. or >), gradually decreasing; SWELL (< > or *sw*), gradually increasing, then gradually diminishing; EXPLOSIVE (<), suddenly increasing; FORZANDO (>), suddenly diminishing.

142. AS TO THE MANNER in which tones may be performed: LEGATO (⌒), very smooth and connected; STACCATO (ˈ), very short and disconnected; MARCATO (.), medium between legato and staccato; SFORZANDO (> ∧), strongly marked and accented; CANTABILE, graceful and flowing.

143. SOME OF THE FIXED MOVEMENTS are GRAVE, the slowest movement; ADAGIO, very slow; ANDANTE, slow; ANDANTINO, not so slow as Andante; MODERATO, moderately slow, moderately fast; ALLEGRETTO, fast; ALLEGRO, faster than allegretto; PRESTO, quick; PRESTISSIMO, extremely quick. There are none of these movements strictly absolute, but they are proportional to each other.

144. SOME OF THE CHANGING MOVEMENTS are RITARDO or RITARDANDO (rit.), gradually slower; ACCELERANDO (accel.) gradually faster; RALLENTANDO (rall.), gradually slower and softer (the

same effect is sometimes indicated by rit - e - dim) and A TEMPO back to the original movement, used in connection with rit. and accel., or sometimes when more than one movement is employed.

NOTE 20. Movement is often indicated by metronomical marks placed over the beginning of a composition or movement, thus ♩ = 80 or 𝅗𝅥 = 50, meaning respectively eighty *quarters* in a minute, fifty *halves* in a minute. The Metronome is adjusted so that its register will indicate the figure desired. At each stroke of the instrument one of the indicated lengths is performed. Metronomes are perhaps useful for beginners and others in getting the beat established in the mind, but not for a director who knows how beats should move. In *real* music it is often highly effective to change very quickly the movement. The metronome (or a stubbornly mechanical mind) would be a hindrance in such cases. The Mælzel metronome is the standard instrument invented by John Mælzel, an Austrian. It is indicated by M. M., etc.

145. SOME OF THE EXPRESSIONS are CON EXPRESSIONE, with expression; CON ENERGIA, with energy; DOLCE, soft and sweet; MAESTOSO, with majesty; ANIMATO, with animation; VIGOROSO, with vigor; CON FUOCO, with fire; CON FURORE, with great agitation; ABANDON, the expression given to the control of the performer or director, of course governed by good taste.

146. CONCERNING REPEATS; *dots* to the left of a broad bar indicate that the preceding passage is to be repeated. When only a part of it is to be repeated, two rows of dots are used, one to the right and one to the left of the broad bar.

147. REPEAT DA CAPO ALLA FINE (abbreviated D. C.) means repeat from the beginning to the end (*fine*).

148. REPEAT DAL SEGNO ALLA FINE (abbreviated D. S.) means repeat from the sign to the end (*fine*).

149. FINE indicates the end after D. C. or D. S. Sometimes the pause (𝄐) is placed over a broad or double bar for the same purpose.

150. THE FIGURES 1 and 2, or 1st. time and 2nd. time, refer to the first and second ending in a repeat.

151. As to QUALITY of tones, there are two principal divisions, CLEAR and SOMBER.

152. TONES IN THE CLEAR QUALITY are expressive of *tranquility*, *cheerfulness*, *gayety*, *joy*, *exultation*, *praise*, *boldness*, *courage* or any other emotion of an *exhilerative* nature.

153. TONES IN THE SOMBER QUALITY are expressive of *plaintiveness*, *sadness*, *grief*, *fear*, *reverence*, *solemnity*, *awe*, *humility*, *devotion*, *adoration*, or any other emotion of a *contemplative nature*.

NOTE 21. Let it not be supposed the department of Aesthetics is unimportant because so little is said of it. It is this department that makes the science of music, "the immortal science," and the art of music the "divine art," but it is a department of feeling and thought, more than of words. How insignificant the grandest oration would be, compared to the sublimity of the ocean of thought.

NOTE 22. Power, quality, movement, style, expression, etc., are left to the discretion of the director or performer in a very great measure. They are embellishments. In sol-faing, all embellishments, even the prolong, should not be employed. Coloring and shading and expressing tones have their effect upon the mind; so in sol-faing (which is only for the practice of relative pitch) these finer touches should be left

off, and the same might be said for strict sight-singing. As rehearsals of a composition follow, the embellishments can all be looked after, preparatory to the final rendering of it.

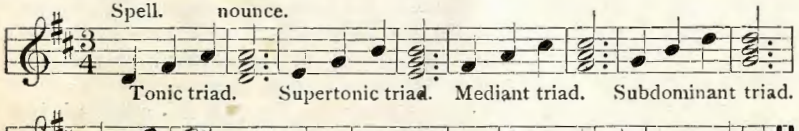
154. THE COMMON TRIADS (meaning three toned chord) *of the major key* are tonic, Do, Mi, Sol; supertonic, Re, Fa, La; mediant, Mi, Sol, Ti; subdominant, Fa, La, Do; dominant, Sol, Ti, Re; submediant, La, Do, Mi; subtonic, Ti, Re, Fa.

155. SPELLING THE CHORD is all singing its tones in succession.

156. PRONOUNCING THE CHORD is separating the class into three divisions, each of the three divisions singing respectively the three tones of the triad simultaneously.

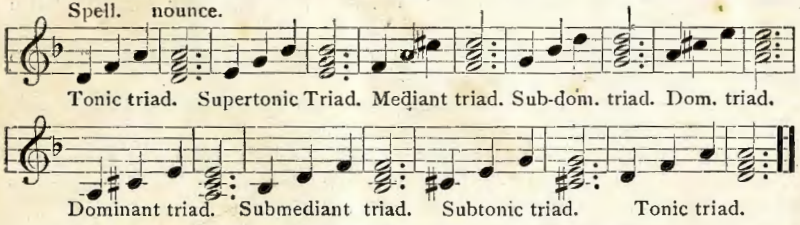
157. Spelling and pronouncing the chords of the major key was first used by Dr. Palmer. It is a valuable exercise. Practice the following carefully.

Ex. 17 a. Spell. Pro-nounce.



158. We add the following common triads of the minor key. It will require practice to get the tones, but the reward will come with the effort to do them.

Ex. 17 b. Spell. Pro-nounce.



Review Questions under Chapter Nine.

140. Explain the five constant tone-powers.

141. Explain the varying tone-powers.

142. Explain legato; staccato; marcato; sforzando; cantabile.

143. Explain some of the fixed movements.

144. Explain some of the changing movements.

145. Mention and give the meaning of nine different styles of expressions.

146. Explain repeat dots.

147. Explain repeat Da Capo alla fine.

148. Explain repeat Dal Segno alla fine.

149. Explain fine in full.

150. Explain the figures 1 and 2, or 1st. time and 2nd. time.

151. Name the divisions of tone quality.

152. Mention eight shades of the clear quality.

153. Mention ten shades of the somber quality.

152 and 153. How many shades or variations of the clear quality may there be? How many of the somber?

154. What are the tones of the tonic chord in the

major key? Of the supertonic? Of the mediant? Of the subdominant? Of the dominant? Of the submediant? Of the subtonic?

155. What is spelling a chord?

156. What is pronouncing a chord?

158. What are the tones of the tonic chord in the minor key? Of the supertonic? Of the mediant? Of the subdominant? Of the dominant? Of the sub-mediant? Of the subtonic?

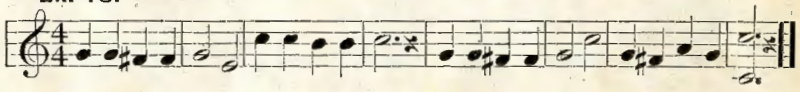
CHAPTER TEN.

PRACTICAL LESSON.

Chromatic Tones, Chromatic Scale, Modulation. — One way of forming new keys was by means of *sharp four* —. All of you sing the tones of the major diatonic scale in the key of C —.

All listen while I sing. (Sing the following, the class listening with books closed. Do not sol-fa.)

Ex. 18.



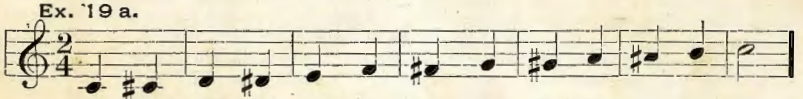
Does it seem to suggest a new key? (They will answer *no*, perhaps. If any say *yes*, let them sing it again, and just at the last tone represented let them sing alone, telling them to sing the tone of *repose*. They will sing up or down to Do.) Yes this tone of *sharp four* does not belong in the key of C; still it fails to form a new key—, so it must be treated well, as a visitor (that is, sung correctly) —. Tones not belonging regularly in a key are called *chromatic tones* —. Tones that do belong regularly in a key are called *diatonic tones* —.

Sharps and flats, used elsewhere than in the signature, and double sharps, double flats and naturals are called *accidentals* —.

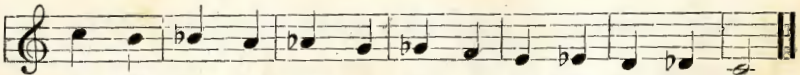
Chromatic tones in the scale come between tones that are a full step apart —. The full steps in the diatonic major scale are from Do to Re, Re to Mi, Fa to Sol, Sol to La, La to Ti —. The chromatic tones in the scale, *ascending*, are Di, Ri, Fi, Si, Li —. In the scale *descending*, the chromatic tones are Te, Le, Se, Me, Ra —. Then the diatonic and the chromatic tones in the key of C appear thus.

The student should write them out in every key.

Ex. 19 a.



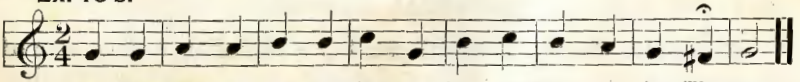
Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Ti	Do.
1	♯1	2	♯2	3	4	♯4	5	♯5	6	♯6	7	8
C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
1. If	a	bod	- y	meet	a	bod	- y,	Com	- in'	thro'	the	rye,
2. Ev -	'ry	las	- sie	has	a	lad	- die,	None	to	say	have	I,



Do	Ti	Te	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do.
8	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1
C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C
If	a	bod	y	kiss	a	bod	- y,	Need	a	bod	- y	cry?
Yet	the	lads	all	smile	at	me,	When	com	- in'	thro'	the	rye.

A word about *modulation.* All sing the following tones with me and stop at the prolong. Do not sol-fa, sing words.

Ex. 19 b.



Come, Thou fount of ev - 'ry bless - ing, Tune my heart to sing Thy grace.

(They will want to go on to the next tone because it has comparitive *repose.*) All sing again and stop on the tone of *repose* —. What tone has more repose than any other? They will answer *keytone.* Then you see that while this piece starts in the key of C, that G has become keytone — .

Going into another key during the progress of a composition is called *modulating*, and the phrase or part of a phrase thus changed is called a *modulation* —. Whenever you are singing you should keep keytone in your mind, so if the modulation is of very long duration, the sol-faing and thinking should be changed to the key to which the modulation goes —. If it is short, the tone that causes the modulation may be sung as a chromatic tone —.

THEORETICAL LESSON.

Chromatic Tones, Chromatic Scale, Accidentals, Modulations, Intervals. —159. Between those tones of the diatonic major scale which form the interval of a full step there are INTERMEDIATE TONES. These intermediate tones, five in number, are CHROMATIC TONES.

160. The tones first learned Do, Re, Mi, Fa, Sol, La, Ti and Do, are DIATONIC TONES, and the scale composed of these tones is the diatonic scale.

NOTE 23. Some musical people are disposed to call the diatonic scale, natural. Others not so well informed go so far as to say "the scale is in the throat." We think the faculty to hear the scale is born with us, owing to the fact that the great majority of the music that we have heard as a nation for many generations, and we personally from our cradles up, are the tones of the diatonic major scale, so this is the one we sing most readily. In fact it may be a kind of second nature. We inherit the faculty as a nation to hear *our* diatonic scale. Other nations who have a scale of their own inherit theirs. We certainly have not a different vocal apparatus, in the main, from the Chinese, whose scale differs from ours so much, nor the Scotch, who omit the Fa and Ti; nor the Hindoos, who have twenty tones in their scale and different in interval from ours.

As individuals, we may have the tones of the scale in our mind, but the ear must ratify the exact pitch of them. Some ears are deficient on this point. The consequence is, we have once in a while, singing out of tune and (sometimes) singing without a tune.

161. The scale composed of all the tones both diatonic and chromatic (thirteen in number) is the CHROMATIC SCALE.

162. The names for the chromatic tones *ascending* are derived from the names of the diatonic tones, next below them, the consonant element of the name remaining the same, and the vowel sound changed to long $\bar{e}$, represented by the letter *i* thus, Di, Ri, Fi, Si, Li.

163. The names for the chromatic tones *descending* are derived from the names of the diatonic tones next above them, the consonant element remaining the same, and the vowel sound changed to $\bar{a}$, represented by the letter *e*, thus, Te, Le, Se, Me, Ra. The vowel for the diatonic tone next above the last chromatic tone is $\bar{a}$, so that the vowel for the chromatic tone is ah, represented by the letter *a*.

164. The names of tones of the chromatic scale *ascending*, then, are Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do.

165. The names of the tones of the Chromatic Scale *descending*, then, are Do, Ti, Te, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do.

166. The INTERVALS of the chromatic scale are Do to Di, chromatic short step (abbreviated ch.) ; Di to Re, minor second (—) ; Re to Ri, ch. ; Ri to Mi,— ; Mi to Fa,— ; Fa to Fi, ch. ; Fi to Sol,— ; Sol to Si, ch. ; Si to La,— ; La to Li, ch. ; Li to Ti,— ; Ti to Do,—.

167. The FORMULA of this scale may be represented thus, Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do. Two chro-
ch. — ch. — — ch. — ch. — ch. — —
matic short steps with minor second between, two minor seconds, three chromatic short steps with minor seconds between each, two minor seconds.

168. The chromatic tones are represented by the same degrees that represent the diatonic tones from which their names are derived, the degree being modified by sharps, flats, double sharps, double flats and naturals.

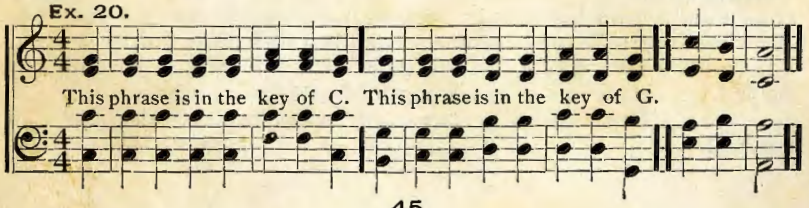
169. The chromatic tones are named by the same absolute pitch names as the diatonic tones in the different keys, and in some instances by the word double being interposed ; as D sharp, D flat, D double sharp, D double flat, also by the word natural, as D natural, etc.

170. ACCIDENTALS are sharps or flats placed elsewhere than in the signature, and naturals, double sharps and double flats placed on a degree of the staff.

NOTE 24. There should be some distinction between sharps, flats, double sharps, double flats and naturals, which represent tones that form a new key and those which merely introduce chromatic tones. It is suggested to call the first class *incidentals*, the other class *accidentals*. In this way we would have a neat way of showing a knowledge of keys that is otherwise awkward.

171. We may have a new key formed without either, expressed thus.

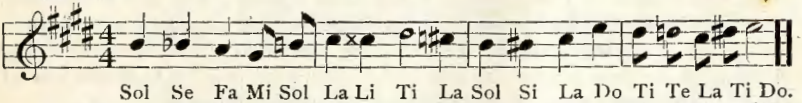
Ex. 20.



172. ACCIDENTALS AFFECT only the degree of the staff on which they are placed, and continue their effect throughout the measure in which they occur, unless changed by another accidental. Under no circumstances do they continue their effect through the next measure.

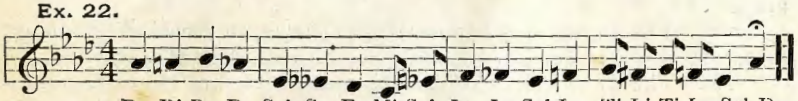
173. Study, read and sing the following exercises which show the use of *accidentals*.

Ex. 21.



Sol Se Fa Mi Sol La Li Ti La Sol Si La Do Ti Te La Ti Do.
Careful sing these chromatic tones, These vis-i - tors to this, the key of E.

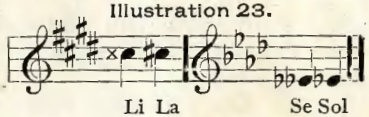
Ex. 22.



Do Di Re Do Sol Se Fa Mi Sol La Le Sol La Ti Li Ti La Sol Do.
Hard to read and hard to sing, These chromatic tones in this, the key of A flat.

NOTE 25. As the double sharp never appears elsewhere than on a sharp degree (either expressed or understood) and the double flat never appears elsewhere than on a flat degree (either expressed or understood), just so the natural never appears on a double sharp degree alone nor on a double flat degree alone This however is very awkward. It is proposed to make simply a sharp have the effect of the natural and sharp and a flat the effect of the natural and flat, thus,

Illustration 23.



Li La Se Sol

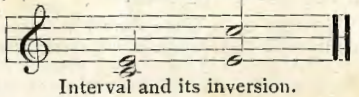
We think this will be a wise thing to do.

174. A pleasing effect is often produced by going temporarily into another key, during the progress of a composition. This is MODULATING, and that part of the composition that is in the other key, so introduced, is a MODULATION.

175. Changing the key of a whole composition is transposing it. If it is written in the key of D, and you sing or play it in the key of E, that is a TRANPOSITION of that piece.

176. Returning to the study of intervals. An interval is said to be inverted when the lower tone is placed above the upper, thus,

Illustration 24.



Interval and its inversion.

177. Subtract the number of degrees involved by any of the intervals (except the ninth) that we have learned, from nine, and the remainder shows how many degrees it will involve when inverted. A prime inverted is an octave, a second is a seventh, a third is a sixth, a fourth is a fifth, a fifth is a fourth, a sixth is a third, a seventh is a second, an octave is a prime, a ninth inverted is a seventh.

178. A DIMINISHED INTERVAL INVERTED becomes an augmented interval.

179. A MINOR INTERVAL INVERTED becomes a major interval.

180. A MAJOR INTERVAL INVERTED becomes a minor interval.

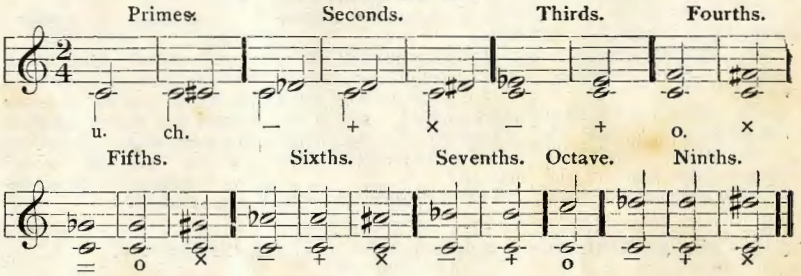
181. A PERFECT INTERVAL INVERTED, remains a perfect interval.

182. AN AUGMENTED INTERVAL INVERTED becomes a diminished interval.

NOTE 26. For convenience we use the following sign for the different sizes of intervals. Diminished thus: =. Minor thus: —. Major thus: +. Perfect thus: o Augmented thus: ×. Unison u. Chromatic ch.

183. Here are all the possible intervals up to and including ninths on Do.

Illustration 25.



184. The student should write all the possible intervals on Re, Mi, Fa, Sol, La, Ti, in this and the other twelve major keys; then all on Di, Ri, Fi, Si, Li and Te, Le, Se, Me, Ra in all thirteen major keys. One × 5th will be four full steps, one × 6th, five full steps, etc.

185. There are two sizes of primes, u. and ch.; (see Arts. 108-116.)
two sizes of octaves (= and o.)
three sizes of seconds (—, +, ×), the major second is the middle size;
three sizes of thirds (=, —, +), the minor third is the middle size;
three sizes of fourths (=, o, ×), the perfect fourth is the middle size;
three sizes of fifths (=, o, ×), the perfect fifth is the middle size;
three sizes of sixths (—, +, ×), the major sixth is the middle size;
three sizes of sevenths (=, —, +), the minor seventh is the middle size;
three sizes of ninths (—, +, ×), the major ninth is the middle size.
Also that seconds, sixths and ninths, are the same kind, thirds and sevenths are the same kind, and fourths and fifths are the same kind.

NOTE 27. When a pure tone is produced it causes several other tones at the same time. These are called OVERTONES. It appears there is no such thing as a single pure tone, strictly speaking a tone that is one and indivisible. As a ray of light is the combination of the seven primary colors (which may be demonstrated by the prismatic glass); so a tone is the combination of other tones, capable of separation into distinct constituent parts (which may be demonstrated by a well cultivated ear). When a pure tone is produced, other tones are given out, so united to the principal as to form one whole. This is particularly noticable in the tones of a grand piano. The string vibrates its whole length, and the parts or segments of it vibrate in exact sections called *nodes*, these bearing an accurate and delicate proportion to the whole, yet never producing discord.

186. And now let us remember the principle of Pestalozzi, the great *teacher*; first the principle, then the representation, and then the words of the world's greatest TEACHER, "Do these things and ye shall know of the doctrine." We already see that practice far outstrips theory. "A pound of practice and an ounce of theory" is the proportion recommended by Pestalozzi.

Review Questions under Chapter Ten.

159. Explain chromatic tones.
160. Explain diatonic tones; the diatonic scale.
161. Explain the chromatic scale.
162. How are the chromatic tones ascending named?
163. How are they named descending?
164. What are the names of the tones of the chromatic scale ascending?
165. The names of the tones of the descending chromatic scale are what?
166. What are the intervals of its successive members?
167. How may its formula be indicated?
168. How are the tones represented?
169. How are the pitches of the chromatic scale named?
170. Explain accidentals.
172. How far does their effect extend?
173. What is modulation?
175. What is transposition?
178–182. A diminished interval inverted is what? A minor interval becomes what? A major interval becomes what? A perfect interval becomes what? An augmented interval becomes what?

For a general review ask questions under each chapter.

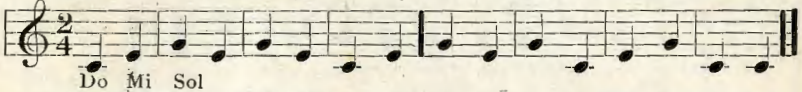
PRONUNCIATION AND DEFINITION OF A FEW OF THE ORDINARY MUSICAL TERMS.

Accelerando (äc-chĕl-ā-rän″-dō), gradually faster.
Adagio (ä-dä-jē″-ō), slow.
Ad Libitum, at pleasure.
Allegro (äl-lā″-grō), fast, lively.
Allegretto (äl-lĕ-grāt″-tō), not as slow as *allegro*.
Andante (än-dän″-tĕ), rather slow.
Andantino (än-dän-tē″-nō), faster than *andante*.
Con expressione (cōn ĕx-prĕs-sē-ō″-nā), with expression.
Crescendo (crĕsh-ĕn″-do), increasing power.
Diminuendo (dē-men-ōō-ān″-dō), decreasing power.
Mezzo (māt″-zō), medium.
Moderato (mōd-ĕ-rä″-tō), moderately.
Presto (prās″-tō), quickly, rapidly.
Prestissimo (prās-tēs-sē mō), very quick. ly.
Rallentando (rŏl-lān-tän-dō), gradually slower and softer.
Ritard (rē-tard), gradually slower.
Sotto voce (sōt″-tō vō chĕ), subdued voice.
Piano (pē-ä″-nō) soft.
Pianissimo (pē-än-ēs-sē-mō), very soft.

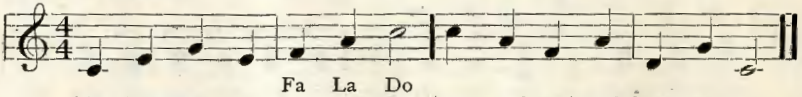
Every student of music should have Palmer's Pocket Pronouncing Dictionary of Musical Terms. We can furnish this book for 25 cents.

The following exercises, glees, part-songs, etc, will be found very helpful, and should be diligently practiced — each in its proper place. It takes time to learn to read music, but continued intelligent practice will surely accomplish it.

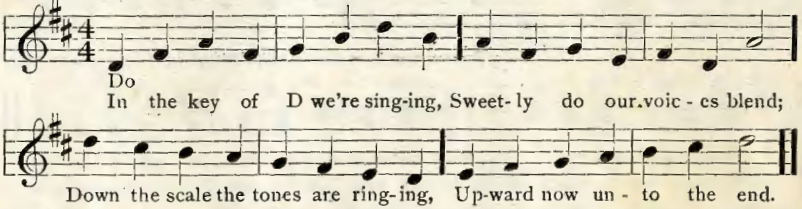
Ex. 23. When Do is represented by a line, mi and sol will be on lines.



Ex. 24. Explain the measure. The rhythm is Tah Tee Tay Tee. Fa, La and Do are on spaces.



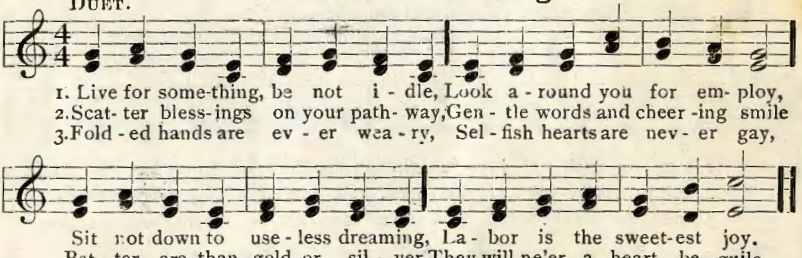
Ex. 25. Do is represented by a space, so Mi and Sol are also represented by spaces, while Re, Fa, La, and upper Do are represented by lines.



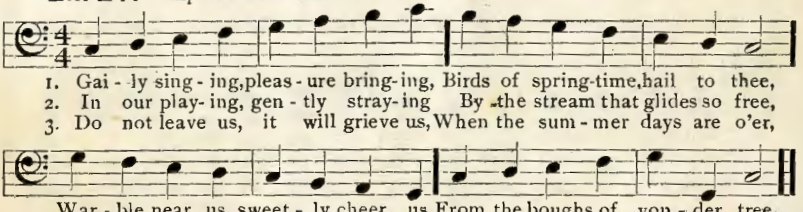
Ex. 26. All sing each part until it is thoroughly learned, then part of the class sing the upper and part of them the lower. *Tah-tay every one of these exercises.*

Live for Something.

DUET.

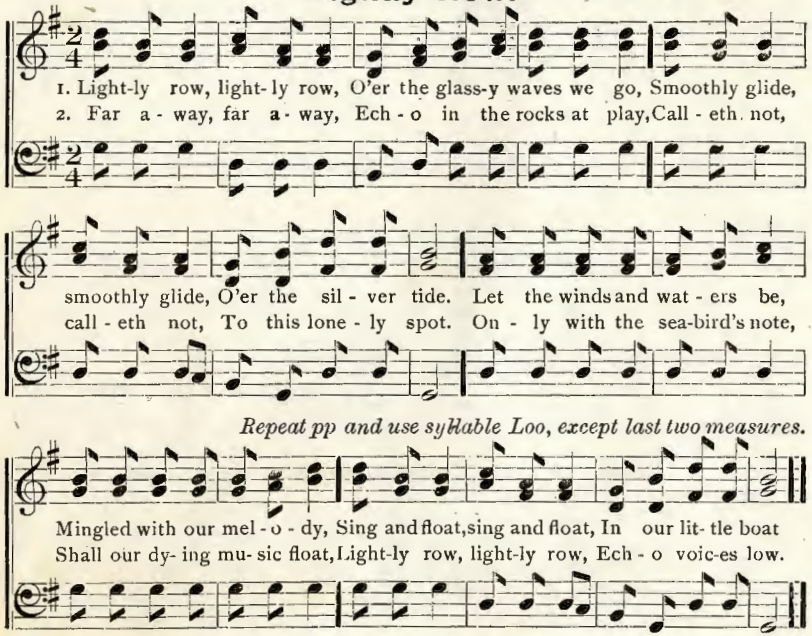


Ex. 27. Explain the F-clef.



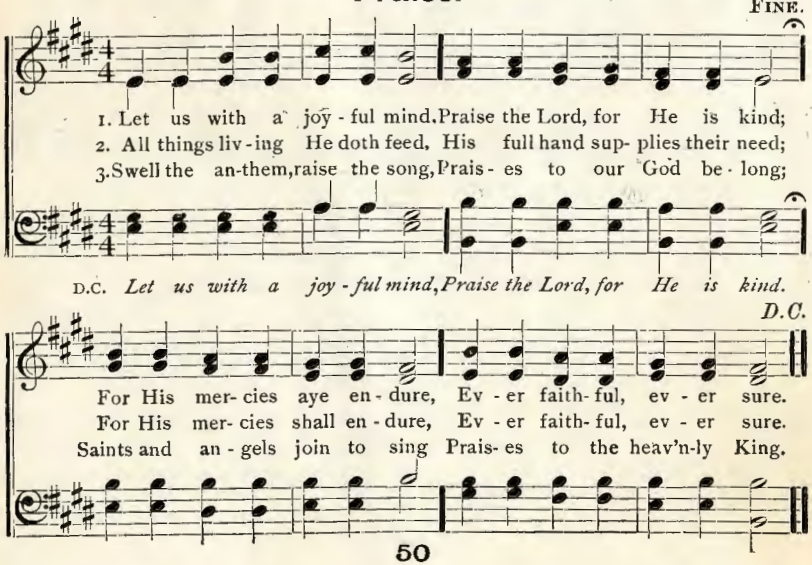
Ex. 28. Explain double measure. Tah-tay the rhythm. Explain the Key of G.

Lightly Row.



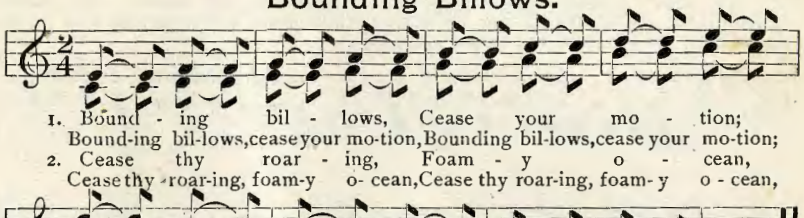
Ex. 29. Explain *D.C.*, *Fine.*, and the *pause.*

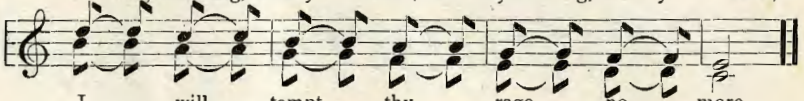
Praise.



Ex. 30. Explain the ties.

Bounding Billows.



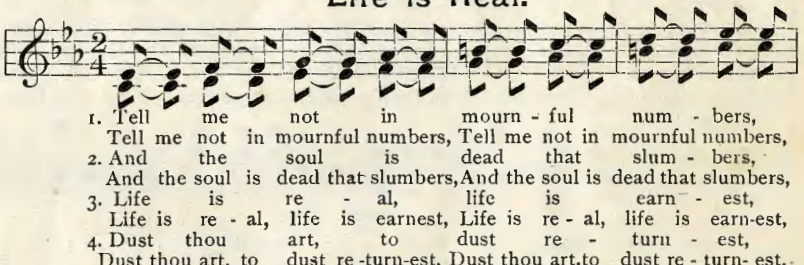


Sing the above, first, using the ties, then without using them. Then the basses and altos sing second line while the tenors and sopranos sing first line, or this can be reversed, or two parts can sing the first four measures on first line and then change to second, alternating with the other two parts. The variety is considerable and it makes a good exercise. Test it.

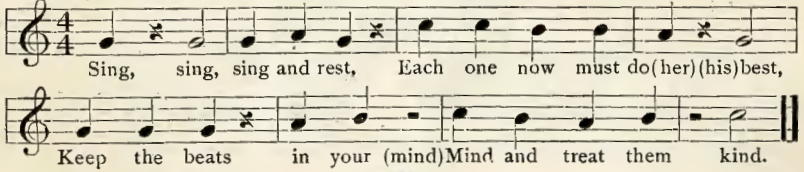
Exercise 31 may be used in the same way. Make all the variety in it desired,

Ex. 31. Practice, for the minor key. Explain the key of *c*-minor.

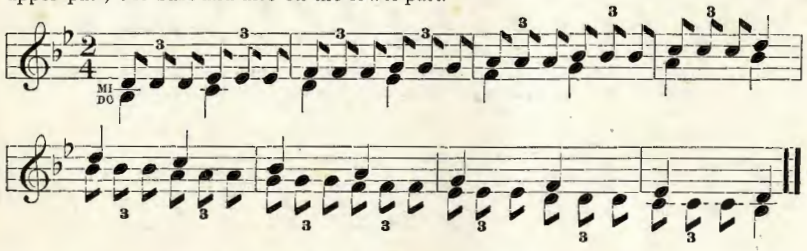
Life is Real.



Ex. 32. Explain the rests, manifest the beats.



Ex. 33. Tah-tay to get the rhythm. Practice of the triplets. Explain the key of B-flat. After singing each separately, the soprano and tenor can sing on the upper part, the bass and alto on the lower part.

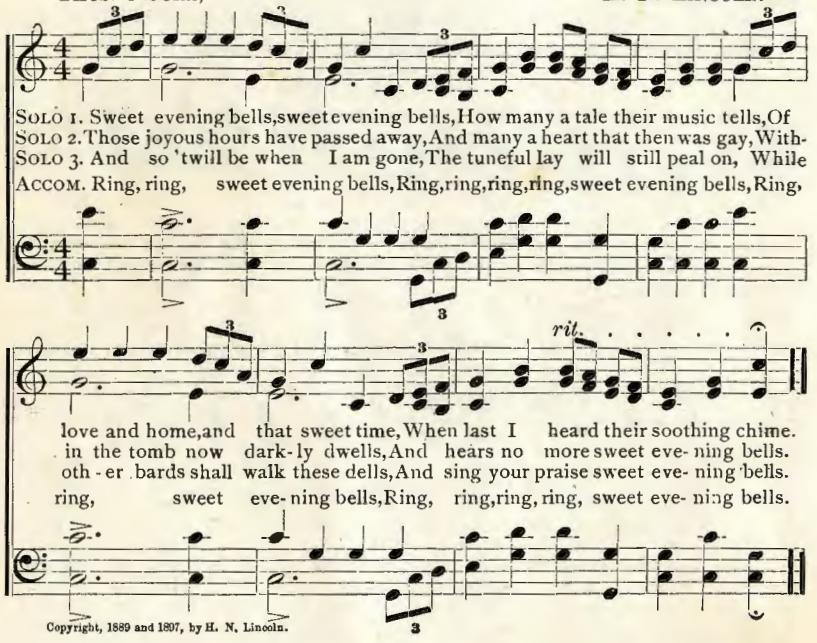


Ex. 34. Explain forzando, (>) prolongs. Practice each part separately, first, then the three lowest who sing the accompaniment to the solo, after which sing all together.

Sweet Evening Bells.

SOLO WITH VOCAL ACCOMPANIMENT.

THOS. MOORE, H. N. LINCOLN.



Christmas Bells.

1 O Christmas bells! glad Christmas bells,
A message sweet your music tells,
Of peace and love, good-will on earth,
To consecrate the Saviour's birth.

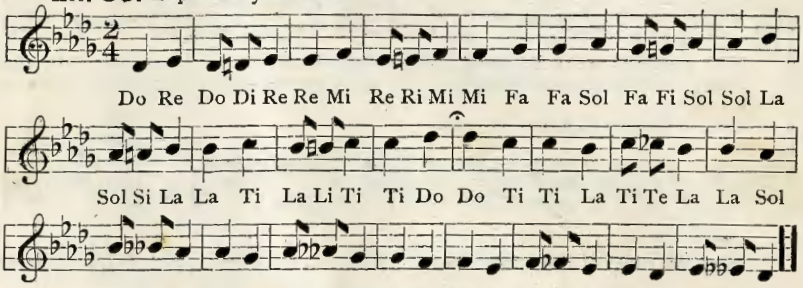
2 Ring, Christmas bells your anthem song,
Let echoes far the strain prolong;
By word of prayer and note of praise,
We celebrate this day of days.

Sing these words to the above music alto, bass, and tenor, only change "evening" to "Christmas."

Chromatic Scale Practice.

Practice this daily.

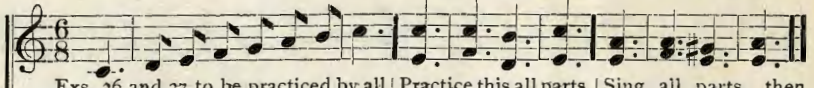
Ex. 35. Explain key of D-flat.



In the following exercises, from 36 to 54, the main range of vocal tones is from keytone to keytone. In the next eight keys up to Ex. 70, the range is from five of the key to five, but sometimes extends from keytone to keytone. In the next eight keys, which is all, the major keys extend from sol to sol and the minor keys extend from la to la in the main. This succession of keys has many advantages over the ordinary way of presenting them. After the key of C and *a* are given, the major keys come in pairs, also the minor keys. For instance, the key with five flats is *read* the same as the key with two sharps, etc. The Tah-tee-ty, tay-tee-ty rhythm is used, in the main, because it is the most practicable in this case.

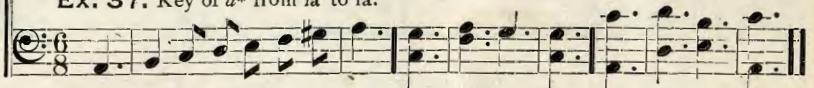
For Daily Practice.

Ex. 36. Key of C* from do to do.



Exs. 36 and 37 to be practiced by all voices, ascending and descending, many times. Observe the rhythm. Do not sing both at once.

Ex. 37. Key of *a** from la to la.



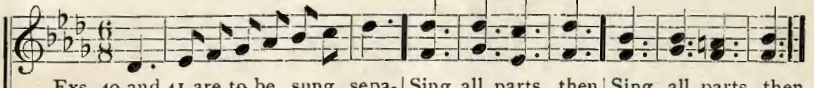
Ex. 38. Cadence in the key of C.

Practice this all parts, after which sing it following and combined with Ex. 36.

Ex. 39. Cadence in the key of *a*.

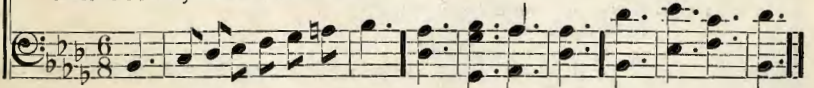
Sing all parts, then combine with Ex. 37.

Ex. 40. Key of D-flat from do to do.



Exs. 40 and 41 are to be sung, separately, by all voices, many times, asing and descending.

Ex. 41. Key of *b*-flat from la to la.



Ex. 42. Cadence in the key of D-flat.

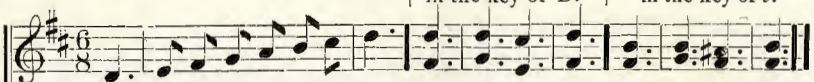
Sing all parts, then sing it after Ex. 40.

Ex. 43. Cadence in the key of *b*-flat.

Sing all parts, then sing it after Ex. 41.

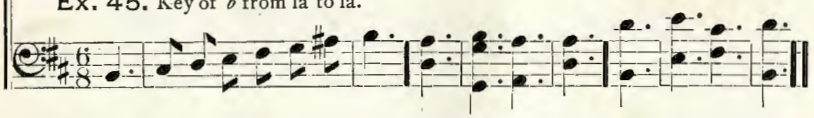
* For convenience we use the capital letter for major, and small letter for minor, throughout the following exercises.

Ex. 44. Key of D from do to do.



Exs. 44 and 45 are to be sung separately, many times, ascending and descending.

Ex. 45. Key of *b* from la to la.



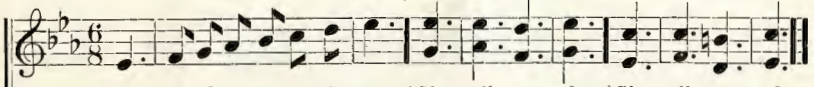
Ex. 46. Cadence in the key of D.

Sing all parts, then combine with Ex. 44.

Ex. 47. Cadence in the key of *b*.

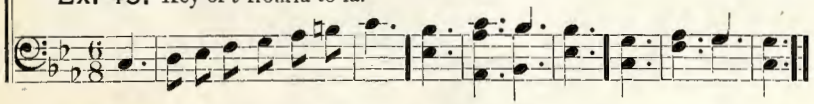
Sing all parts, then combine with Ex. 45.

Ex. 48. Key of E-flat from do to do.



Sing Exs. 48 and 49 separately, many times, ascending and descending.

Ex. 49. Key of *c* from la to la.



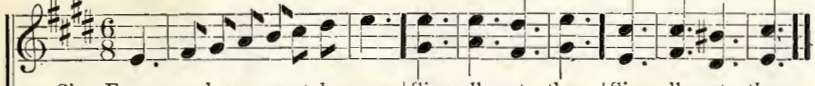
Ex. 50a. Cadence in the key of E-flat.

Sing all parts, then combine with Ex. 48.

Ex. 51a. Cadence in the key of *c*.

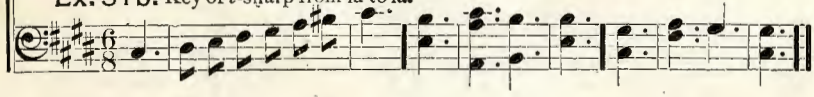
Sing all parts, then combine with Ex. 49.

Ex. 50b. Key of E from do to do.



Sing Exs. 50 and 51 separately, many times, ascending and descending.

Ex. 51b. Key of *c*-sharp from la to la.



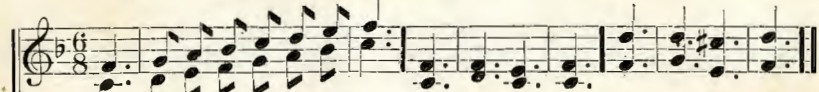
Ex. 52. Cadence in the key of E.

Sing all parts, then combine with Ex. 50.

Ex. 53. Cadence in the key of *c*-sharp.

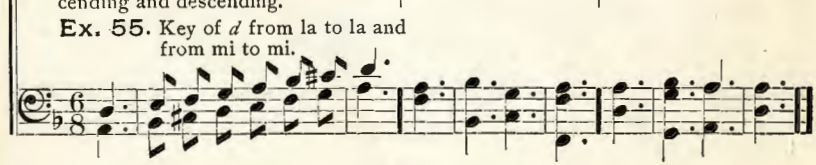
Sing all parts, then combine with Ex. 51.

Ex. 54. Key of F from do to do and from sol to sol.



Sing both sets of tones in Exs. 54 and 55 separately, many times, ascending and descending.

Ex. 55. Key of *d* from la to la and from mi to mi.



Ex. 56. Cadence in the key of F.

Sing all parts, then combine with Ex. 54.

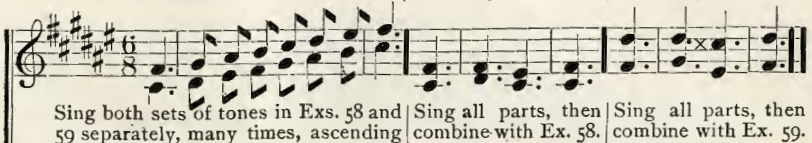
Ex. 57. Cadence in the key of *d*.

Sing all parts, then combine with Ex. 55.

Ex. 58. Key of F-sharp from do to do and from sol to sol.

Ex. 60. Cadence in the key of F-sharp.

Ex. 61. Cadence in the key of *d*-sharp.

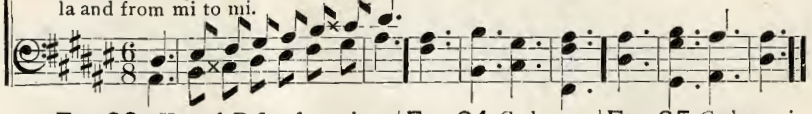


Sing both sets of tones in Exs. 58 and 59 separately, many times, ascending and descending.

Sing all parts, then combine with Ex. 58.

Sing all parts, then combine with Ex. 59.

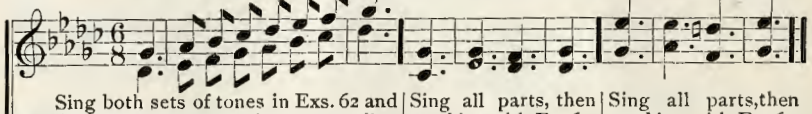
Ex. 59. Key of *d*-sharp from la to la and from mi to mi.



Ex. 62. Key of D-flat from do to do and from sol to sol.

Ex. 64. Cadence in the key of G-flat.

Ex. 65. Cadence in the key of *e*-flat.

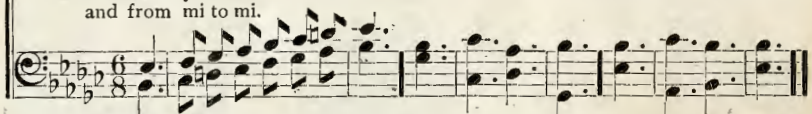


Sing both sets of tones in Exs. 62 and 63 separately, many times, ascending and descending.

Sing all parts, then combine with Ex. 62.

Sing all parts, then combine with Ex. 63.

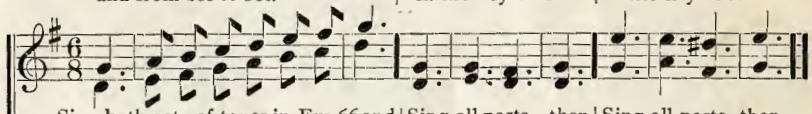
Ex. 63. Key of *e*-flat from la to la and from mi to mi.



Ex. 66. Key of G, from do to do and from sol to sol.

Ex. 68. Cadence in the key of G.

Ex. 69. Cadence in the key of *e*.

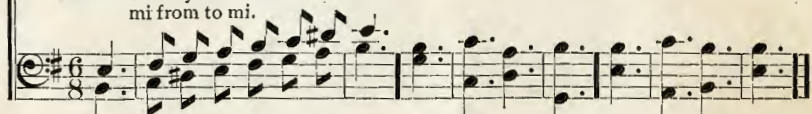


Sing both sets of tones in Exs. 66 and 67 separately, many times, ascending and descending.

Sing all parts, then combine with Ex. 66.

Sing all parts, then combine with Ex. 67.

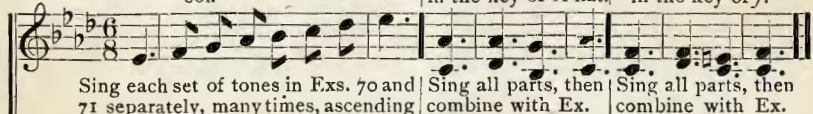
Ex. 67. Key of *c* from la to la and mi from to mi.



Ex. 70. Key of A-flat from sol to sol.

Ex. 72. Cadence in the key of A-flat.

Ex. 73. Cadence in the key of *f*.

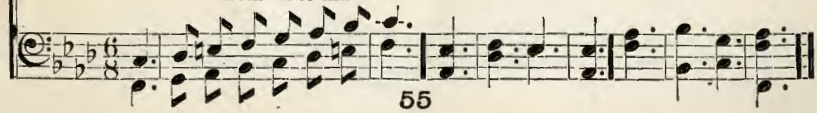


Sing each set of tones in Exs. 70 and 71 separately, many times, ascending and descending.

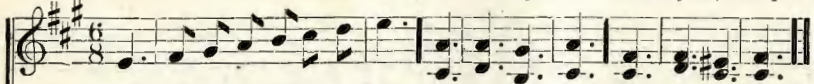
Sing all parts, then combine with Ex. 70.

Sing all parts, then combine with Ex. 71.

Ex. 71. Key of *f* from la to la and from mi to mi.

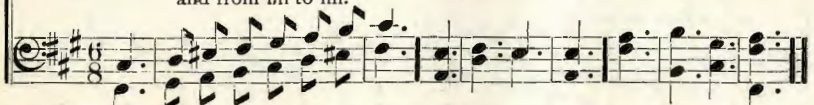


Ex. 74. Key of A from sol to sol.



Sing each set of tones in Exs. 74 and 75 separately, many times, ascending and descending.

Ex. 75. Key of *f*-sharp from la to la and from mi to mi.



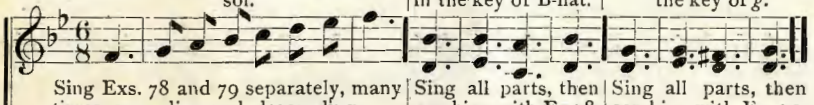
Ex. 76. Cadence in the key of A

Sing all parts, then combine with Ex. 74.

Ex. 77. Cadence in the key of *f*-sharp.

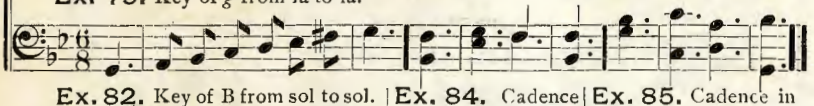
Sing all parts then combine with Ex. 75.

Ex. 78. Key of B-flat from sol to sol.



Sing Exs. 78 and 79 separately, many times, ascending and descending.

Ex. 79. Key of *g* from la to la.



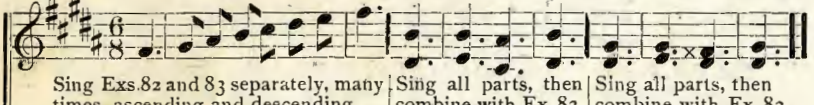
Ex. 80. Cadence in the key of B-flat.

Sing all parts, then combine with Ex. 78.

Ex. 81. Cadence in the key of *g*.

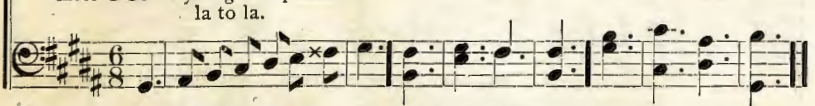
Sing all parts, then combine with Ex. 70.

Ex. 82. Key of B from sol to sol.



Sing Exs. 82 and 83 separately, many times, ascending and descending.

Ex. 83. Key of *g*-sharp from la to la.



Ex. 84. Cadence in the key of B.

Sing all parts, then combine with Ex. 82.

Ex. 85. Cadence in the key of *g*-sharp.

Sing all parts, then combine with Ex. 83.

HINTS ON VOICE AND VOICE CULTURE.

The voice is the most wonderful of all musical instruments. Its maker is divine. The CHEST and LUNGS supply the motive power, *breath*. The LARYNX creates the *tone*. The THROAT and MOUTH mold the *quality* of tone. The DIAPHRAGM is a muscular membrane placed across the body, forming a flexible partition between the chest and abdomen. In its normal position it is arched, but when breath is taken it lowers and flattens, thus allowing the lungs to expand; this, of course, expands the waist when the breath is taken properly.

A REGISTER is a series of tones produced by the same action of the *vocal* organs. There are three registers, *Chest, Medium*, and *Head*.

The VOCAL CHORDS are two elastic *lips*, that are attached across the walls of the larynx, one on either side. During ordinary breathing they are drawn apart, but in tone production they are brought together in the middle, thus obstructing the passage of air from the lungs, only as the vocal chords vibrate, which produces tone.

The Chest Register ordinarily begins at second G below middle C and extends upward to middle C. The Medium Register begins at middle C and extends to first F above middle C. The Chest and Medium Registers are called by some, Lower and Upper Range of the Thick Register.

The Head Register begins at G above middle C and extends to the second C above middle C, called by some the Thin or Falsetto Register.

In short, when a gentleman sings in the Head Register, he imitates the singing of a lady, and when a lady sings in the Chest Register, she imitates the singing of a gentleman.

Exercises for Acquiring Vocal Strength.

For Daily Practice.

First. Position, standing—body erect. Place the hands upon the pit of the stomach and press in with the fingers, followed by a vigorous expansion and depression of the chest. First, without reference to breathing; second accompanied with breath, being sure to inhale the air with the expansion, and exhale with the depression.

Second. Place one hand upon the upper part of the chest, and the other over the diaphragm; raise and depress the chest with vigor, assisting the movement with the hands, after which, first inhale and exhale quickly. Second, inhale slowly and exhale quickly. Third, inhale quickly, and exhale slowly. Fourth, inhale slowly, and exhale slowly.

Note 1. The above are taken from Dr. H. S. Perkins' Vocal Exercises by permission.

Always inhale through the nostrils and exhale through the lips. Avoid using too much breath in singing. A good test is to sing with a lighted candle near the mouth; if the flame wavers, too much breath is used. There should be a steady pressure of the diaphragm during exhalation and tone-production.

Vowel Sounds and Pronunciation. The principal vowel sounds used for vocalizing are E, A, O, Ah. The principal syllables are He, Ha, Ho, Hah; Sce, Sca, Sco, Scah, also the Italian syllables of the diatonic scale, Do, Re, Mi, Fa, Sol, La, Si, Do.

Great care should be taken in forming the consonant elements, and at the end of syllables or words to avoid blending them with the next syllable or word, as liftup, for lift up, swee-tome, for sweet home. Be sure to bring out the proper vowel sound in every word and avoid the vanishing sound of the vowel, as by ee, and byee for by and by. Happy dayee, for happy day, etc. Roll the r before a vowel. Suppress the hissing sound of s, ss and z and c (soft.) Are there any such words as worshup, pilgrum, comfert, writtun, garmunts?, etc.—we hear them often in singing. In such words as listen, hasten, often, etc., the t is silent. In such words as again, mountain, fountain, etc., the a is silent. *The* before words beginning with a consonant element should be pronounced like *the*, in never-*the*-less, or give the e the sound of u in but (thu). *The* before words beginning with a vowel sound, give the e the sound of e in be The indefinite article a should always have the sound of u in *up*. A-men is pronounced ahmen.

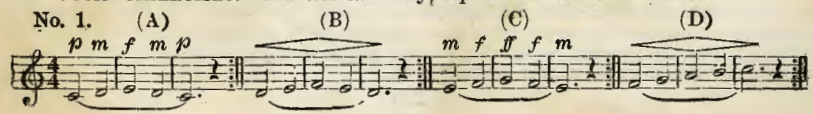
Note 2. The above are a few hints on pronunciation and word formation.

Consonant Elements. *First.* Produce four times with great vigor the consonant element of the letter p, *labial* (with lips) p, p, p, p, p, then pe, pa, po, pah, peep, pape, pope, pop. *Second.* On the same plan produce the element of f—*semi-labial* (with lower lip and upper teeth), f, f, f, f, fee, fay, foe, fah. *Third.* On the same plan produce the element in each of the following—*linguals* (with tongue), t, l, r, k; t, t, t, t, tea, tay, toe, tah; l, l, l, l, lea, lay, low, lah; r, r, r, r, re, ray, roe, rah; k, k, k, k, key, quay, coe, cah. *Fourth.* Produce on the same plan the element of each of the following *laryngeals* (strictly in the larynx) with the throat shut as in the act of swallowing, b, d, g, v, after which pronounce the names of each letter with extremely great force.

Phonetic Spelling. Spell the following words by element, pronounce very clearly and distinctly. Blame (illustration) b-l-a-m, black, clip, dart, fan, glide, land, mark, not, plant, scamp, task, etc.

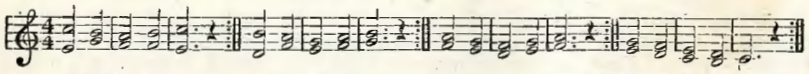
Note 3. The above exercises may be practiced by classes ensemble or individually. A part of the first ten lessons in vocalization should be spent in such work.

Vocal Exercises. Practice carefully, repeat each exercise ten times.



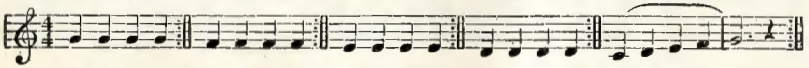
Sing the syllables of No. 1. till the tones become familiar, then sing one of each of the vowels, a, e, o, ah, to each exercise; then he, ha, ho, hah; sce, sca, sco, scah.

No. 2. (E) (F) (G) (H)



Repeat each exercise of No. 2 (both parts) several times by syllables, vowels, etc., observing the same expressions as in No. 1.

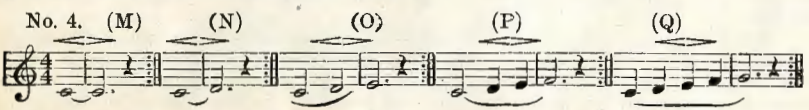
No. 3 (I) (J) (K) (L) (I. J. K. L. 5.)



(1) e, a, o, ah, a, o, ah, e, o, ah, e, a, ah, e, a, o, e . . .
(2) a, o, ah, e, o, ah, e, a, ah, e, a, o, e, a, o, ah, a . . .
(3) o, ah, e, a, ah, e, a, o, e, a, o, ah, a, o, ah, e, o . . .
(4) ah, e, a, o, e, a, o, ah, a, o, ah, e, o, ah, e, a, ah . . .

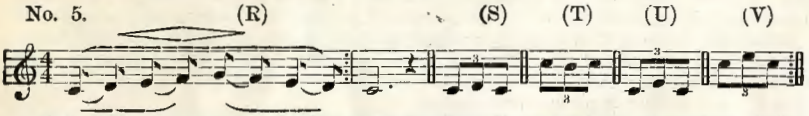
Sing sce, sca, sco, scah; he, ha, ho, hah, to No. 3, then repeat it a fourth higher i. e., take C for the first tone, sing down to G, then back to C. The pupil should practice this till it can be sung very quick.

No. 4. (M) (N) (O) (P) (Q)



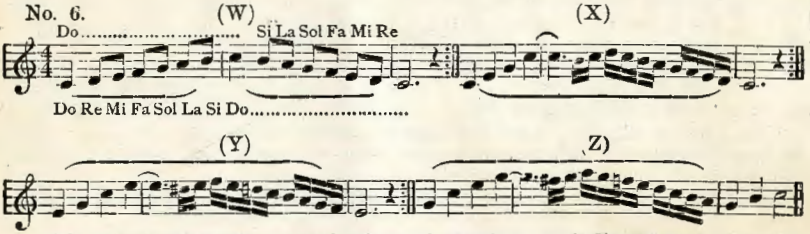
Sing the scale one octave (eight exercises) ascending and descending on the plan of each example above, using all the vowels with and without sc, and h. This is a long lesson.

No. 5. (R) (S) (T) (U) (V)



Sing through an octave (eight exercises) the scale ascending on the plan of the example under exercise r, repeat many times using the syllables and all the above vowels with and without sc and h. First without slurring, then slur the notes in groups of twos, then fours, then eights. Develop exercises s and u into eight exercises through one octave, the scale ascending—exercises t and v the same descending.

No. 6. (W) (X)



After singing from the example given of exercise w as indicated and using the four vowels with and without sc and h—sing from *re* to *re* on the same plan and in the same way, *then* from *mi* to mi, fa to fa, sol to sol. Exercises x, y, and z should be carefully practiced in every movement from *grave* to prestissimo. See page 13. Also practice the chromatic scale in all the keys. See page 10. Any or all the above exercises may be sung in several keys.

MUSIC.

INTRODUCTORY.

The following address has been delivered before many large audiences, and requests have come up from all quarters for its publication. So here it is. That it cost some care, toil and patience, none will doubt. I care not for this. Twenty years ago I consecrated my all to God, and through the avenue of Song, He has given me many precious blessings. I have gone altogether too far and too deep, even in this short time, in this fathomless science, to ever turn back. Music has come to be a part of my being, a part of my breath. The following pages will show the reason why volume after volume, and encyclopedia after encyclopedia could be written and not exhaust the story of my devotion to this blessed cause.

O glorious work, O blessed cause, Let all unite in Songs of Praise;
We hope to meet in heaven above, And with the saints our voices raise.

Isaiah says, "make sweet melody, sing many songs, that thou may'st be remembered." The great God himself, talking to Job "out of the whirlwind," concerning when He laid the foundation of the earth, says, "The morning stars sang together, and all the sons of God shouted for joy." It is mentioned many times in the old testament, and perhaps the same choir that sang on the morning of the creation, sang on the night of the birth of Christ (the most memorable event that had occurred since the dawn of creation). And singing is mentioned on the night of His agony in the garden. The great Christ knew the stimulating and sustaining power in Song. When he was preparing himself to be the victim of the world's greatest tragedy, He and His disciples "sang a hymn and went out."

"Songs of praise awoke the morn, When the Prince of Peace was born;
Songs of Praise arose, when he Captive, led captivity."

Music lends a charm to every occasion. The wedding march supplements and heightens the joyfulness of the peal of the wedding bell. The funeral march assuages the grief expressed in the tolling tones of the death knell. We feel its power in the church, Sunday school, prayer meeting, school-room and home.

MUSIC.

"*The man that hath no music in himself, nor is stirred by the sweet concord of sounds is fit for treason, strategem and spoils. His emotions are as dull as night; and his spirit is as dark as Erabus. Let no such man be trusted.*"

Music came forth from chaos with the spirit of God. We cannot imagine a great omnipotent being living without music.

Music moved upon the face of the waters; the very motion of the earth while it was without form and void, was musical; and as darkness rested upon it, the voice of Jehovah broke the awful stillness and brought all uncreated nature into action.

To trace our music to its origin would be to go back to the creation of man, and to the origin of speech. With the development of the human mind and the education of the senses, language and music developed. Every savage nation and every civilized nation has its music, its language and its customs, and these compare proportionately with its intelligence and taste.

Music required no discoverers like Newton, Franklin or Stevenson, nor no inventor like Fulton, Morse or Edison. It was an inspiration of the human soul as natural in portraying the emotions, as the laugh, moan or sigh.

Music is the oldest as it is the divinest of the arts. It is generally supposed that the term is derived from Muse, because its origin is ascribed to the muses.

We get the following from Grecian mythology. A turtle had been exposed on the beach till all the flesh was gone leaving nothing but the shell and sinews. The wind blowing over this shell and the exposed sinews and the god of the muses hearing the sounds conceived the idea of the lyre. All of the first harps were strings stretched over turtle shells.

We learn of the Hebrews in the Scriptures using the Harp. David was the sweet singer of Israel. Solomon was a great musician and poet.

The Egyptians, Chaldeans and Hebrews taught music to the Greeks, and the Greeks taught it to the Romans.

It is claimed by the Orientals that music came from the Gods and the instruments from Thor, Hermes and Apollo. Diodorus derives it from the Egyptian language, intimating that music as a science came from Egypt, and that the idea of a musical instrument was gotten from the blowing of the wind in the reeds on the banks of the Nile. Others again claim that the first ideas of instrumental music were received from birds. Be this as it may, it seems equally reasonable that it originated with man.

The subject of musical mythology is fraught with interest, but we learn from it very little of value concerning the true origin of music.

The first real mention of music in the Bible is in the fourth chapter of Genesis, where Jubal is spoken of as the father of such as handle the harp and organ. Tubal Cain invented musical instruments. Plato was very fond of music. He taught that everything in the universe was music. Pythagoras and Archytes said there would be no motion of the spheres without music.

A large variety of musical instruments might be traced among the savage nations, containing very little if any change of pitch, but presenting a sort of lively jingle which was in those early days probably greatly appreciated. The first organ, called the pneumatic organ, consisted of pipes of different lengths played upon by the mouth, having no such conveniences as the keyboard and bellows. About 250 years before Christ, was undertaken the improvement of the old pneumatic organ by introducing the hydraulic organ, which consisted of pipes being filled with water. Dr. Ginsburg, one of the committee on the old testament revision, tells us he finds proof in the Talmud that the Jews used this hydraulic organ several hundred years before Christ.

The greatest impetus that sacred music ever had, was since the advent of Christ into the world; as He has been the inspirer of all that is good and holy so has He been the continuing inspirer of this most pure and beautiful of all arts.

The first great reformer of church music was St. Ambrose, Bishop of Milan, near the close of the fourth century. One of his Te Deums is still in use. It is the "Te Deum Laudamus."

The following incident is told concerning this hymn. A notable event occurred on the 25th of April, A. D. 387, in the Cathedral at Milan. The Christians, just freed

from the long persecution, and rejoicing in the triumphs of their faith, came flocking towards the church, under the soft purple sky of the Italian springtime. The venerable Ambrose was that day to baptize a youth of wonderful gifts and promise. It was Augustine, who had a long and disquieting experience, the result of which he expressed in these few words. "Lord, Thou hast made us for Thyself and our hearts are restless till they rest in Thee."

Augustine's boyhood was blemished and he became a dissolute young man; but his conscience was ill at ease, and he resolved to study the truths which hold out higher hopes than does a selfish life of pleasure. His mother, Monica, was a pious woman and she made his conversion the subject of her prayers for many years, and in all his wanderings from virtue and truth, she never lost faith in the promises of God.

He sought God in philosophy, and became noted for learning, logical skill and intellectual enthusiasm. But these brought him no experience of divine love. Coming to Milan he listened to the preaching and singing of Ambrose and beheld converts daily rejoicing in that inward knowledge of God which is eternal life. He said to Alyppius, his bosom friend, "All our learning does us little good. The simple in heart go on to heaven before us, rejoicing in the truths we desire to know." He went into a garden near at hand, read the scriptures and prayed. "Tolle lege tolle lege," "take up and read," sang a child from a window near him. He thought the words were to him. Taking up the epistle he had laid down, he read, "put on the Lord Jesus Christ." A flood of light seemed to enter his mind. He saw the truth which neither science nor learning had revealed to him.

The gardens rejoiced with buds bursting into bloom; the streets were filled with people hastening to celebrate the resurrection of Christ. The soul of Ambrose glowed as he led the young convert to baptistry. Together they are said to have sung immediately after the rite;

"O Lord we acknowledge Thee to be God! All the earth doth worship Thee, the Father everlasting!" The sun shone gloriously without, but more gloriously was the light within Augustine's breast.

Ambrose, besides beautifying the style of music generally; established the four authentic modes, Dorian, Phrygian, Lydian and Mixo-Lydian.

Sylvester taught a singing school in Rome which was perhaps the first of the kind ever taught. It was established in the beginning of the fifth century.

About A. D. 590, Gregory the Great added many valuable features to church music. He was the greatest of all musical reformers. He added the four plagal modes to the four authentic modes established by Ambrose, and arranged many musical works, established a singing school that was continued 300 years after his death. He founded the Gregorian chant, so notable then as being the acme of music, and even at this day it is much used and highly appreciated.

Isidore, an Archbishop of Seville, first originated the idea of harmony. Huebold wrote the first work on harmony in the ninth century. This work consists chiefly of two parts in parallel fourths and fifths. Parallel thirds were then forbidden just as parallel fifths are forbidden now, and the progression that is so much condemned now was recommended and practiced then. However the intervals were not of the same pure character then as now, and possibly not as distasteful as if they had been.

Originally there were seven modes in music, one for each tone of the scale. The *Ionian* had for its keytone Do, and the scale extended from Do to upper Do. The *Dorian* had for its keytone, Re, and the scale extended from Re to upper Re. The *Phrygian* had for its keytone Mi, and the scale extended from Mi to upper Mi.

The *Lydian* had for its keytone, Fa, and the scale extended from Fa to upper Fa. The *Mixo-Lydian* had for its keytone, Sol, and the scale extended from Sol to upper Sol. The Aeolian had for its keytone, La, and the scale extended from La to upper La. The Hopophrygian was afterwards added which had for its keytone our Ti, and the scale extended from Ti to upper Ti. We retain only the Ionian and Aeolian modes to the present day, called also major and minor modes.

The Chinese scale has only five tones and of very unmusical intervals.

The Scotch omit the fourth and seventh members of the scale, otherwise it is like ours.

The Arabs have seventeen tones in their scale and it is altogether different in extent from ours.

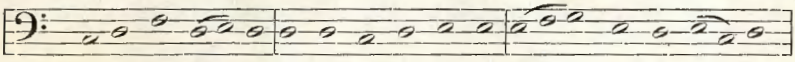
The Hindoos have twenty-two tones in their scale.

The Greeks used all the twenty-four letters of their alphabet to represent music.

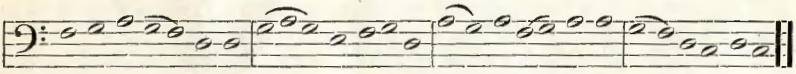
Our scale was classified by Guido, a monk of Arezzo, about the year 1200.

He noticed in a hymn sung to John the Baptist, that was dedicated by Paulus Diconus, that the first line began Ut, the second Re, the third Mi, the fourth Sol, and the sixth La. These he took for the names of our scale. Ut was soon changed to Do, in order to get a better vowel effect. Si was added in the fifteenth century and the tonic sol-fa people in this century changed it to Ti, in order to get an initial for each member of the scale; (they also changed Sol to Soh). The former mentioned changing of Si to Ti was a valuable change and is fast gaining ground.

Here is the old Latin hymn from which our scale was derived.



Ut- que-ant - lax - is *Re* - so - na - re fi - bris *Mi* - ra gas - to - rum



Fa-mu-li tu - o- rum *Sol* - ve pol-lu-ti *La* - bli re - atum Sancte Jo-an-nes.

Having glanced at the history of music we will now look in on the art.

There is music in the prattle of the infant, in the school boy's shout, in the laugh of the maiden and in the mother's prayer. There is music in the hum of the industrious bee as it flies from flower to flower sipping the morning dew. In the noonday dream-notes of the high-voiced locust, in the dolorous vesper of the whippoorwill, in the midnight chirp of the gleeful cricket and in the clarion ring of the poultry king, declaring day at hand.

There is music in the rain as it falls gently and lullingly on the roof.

"O the melody of nature, that subdued, subduing strain
Which is played upon the shingles by the patter of the rain.
O the joy to press the pillow of a cottage chamber bed,
And to listen to the murmur of the soft rain overhead.
Every tinkle of the shingles finds an echo in the heart,
And a thousand dreamy fancies into busy being start."

There is music in the gentle stream as it meanders through wood and wild, murmuring its song of cheer; music in the mountain torrent as it rushes down the steep; harsh and un-harmonious as it is, there are inducements to linger and revel in the sound. It dies away and leaves a delicious feeling on the soul. There is music in the grove, strains of sweetest melody flow from the tuneful throats of the feathered warblers. It invigorates us as a cordial, prepares us for the toils of the day and fills the morning hours with cheer and promise. There is music in the breeze as it sweeps Aeolian like over the face of the earth. Music in the tempest as it swells up with the louder notes of the sky, pealed forth in deafening thunder. Music in the never-ending roar of the Niagara, whose majestic psalm is co-existant with time itself. In the billowy ocean's moan there is inexpressibly and overwhelmingly fearful music; it comes upon the soul like a ripple of evil on the lake of mind, stirring up fear which while it frightens and appalls, it subdues and conquers. The music of the mighty deep is the mysterious workings of Deity — like the harp touched by fairy fingers. We gaze on the mighty instrument and listen to the breathings of its wild weird melody, while no visible hand calls it forth.

There is music in the air, myriads of unseen minstrels tune their varied instruments and fill all space with their inimitable chorus.

Romance in its wildest dreams never conceived anything half so mysterious, the real surpasses the imaginary. The tongue cannot express the music of the air. Man is lost in the bare contemplation of it. Who can write the language of God? Who paint His glory? Earth is His music-stand, the elements and their creatures His instruments. Most beautifully has Fanny Crosby written;

"There's music in the air, when the infant morn is nigh,
And faint its blush is seen on the bright and laughing sky.
Many a harp's ecstatic sound, with its thrill of joy profound
While we list enchanted there to the music in the air.

There's music in the air, when the noontide's sultry beam
Reflects a golden light on the distant mountain stream.
When beneath some grateful shade, sorrow's aching head is laid,
Sweetly to the spirit there comes the music in the air.

There's music in the air when the twilght's gentle sigh
Is lost on evening's breast as its pensive beauties die.
Then, O then the loved ones gone, wake the blessed heav'nly song
Angel voices greet us there, in the music in the air."

All nature is one grand Symphony, systems of worlds sing to the one grand universe; in the "music of the spheres."

Robertson says,

"The music of art is but the imitation of the music of nature. There are voices of grief in the winds, joy in the songs of spring, and melody in the rippling stream. These Aeolian-like strains God employs to educate the finer feelings and man conspiring to the same result, adds these artificial charms which elevate sentiment, quicken the imagination, touch the heart, transport the soul and draw the finite close to the infinite."

In every performance, every act, every scene on the world's great stage, whenever and wherever dame music enters, she has the respectful attention of her auditors and her exit is regretted. At the blast of a trumpet an army goes to war, at the sound of an organ, a nation goes to prayer. Every period of this restless shifting life has a parallel in the great realm of music. In the heights of prosperity and in the depths

of adversity, it is an equally suitable companion; a joy to the restful and a balm to the weary; an alleviator of pain and a participator in pleasure, a preventive of vice and an incentive to virtue; one of those beautiful oases, at which any traveller way-worn and weary may find rest and refreshment.

At no time in life are we so listless and so void of interest in the things around us, but that appropriate music will impart vivacity and awaken at least momentary aspirations, which are a tuneful and happifying interlude to the dull monotony of every day life. We are never so appreciative of the good, the true and the beautiful, but that a spontaneous song of praise will render us more thankful.

O the changeful voice of song! At noon-tide we cherish the hallowed memories that involuntarily rush upon us while hearing the musician of the family singing the old-time ballads or playing some favorite from the tone masters on the pianoforte. We feast on the progressions, modulations and cadences. Our imaginations carry us to the land of reveries and the realm of day-dreams.

On Sabbath days, after the sermon, while the meridian sun is pouring down his effulgent rays, to hear the congregation "praise God from whom all blessings flow," what a blissful effect has the song on the Christian. It soothes him like a dream of heaven. Yea, even the realities of the bliss of the sanctified and glorified dawn upon his mind. Rivers of peace flow through his heart. His soul bathes in an ocean of joy. His spirit basks in a universe of love.

Talmage says, "our singing on earth is but a Saturday night rehearsal for the great Sabbath anthem of eternity." Ah! may we all join that immortal chorus beyond the skies!

In the day's declining hours, music increases our joys, lessens our sorrows, broadens, lengthens, heightens and deepens our appreciation of the beautiful.

When twilight spreads her golden curtain over our part of the earth and all nature is charmed to repose by her own lullaby, how soothingly tender and pathetically sweet are the tones of earth's weary pilgrims, singing "a day of patient labor shall win a night of sweet repose."

Tennyson says,

"Music which gentlier on the spirit lies
Than tired eyelids on tired eyes."

At night the strains that rise from the city palace, the city chapel, the suburban cottage, the country home and the old schoolhouse on the hill have charms for mortal ears and even elicit the admiration of angels.

Moore says,

"Borne on the swelling tide our souls impart
While solemn airs improve the sacred fire
And angels lean from heaven to hear."

Beecher says,

"We can sing away our cares more easily than we can reason them away. The birds are the earliest to sing in the morning and birds are more without care than anything I know. Sing in the evening. Singing is the last thing that robins do. I know they sleep sweeter for it. O that we might sing evening and morning and let song touch song all the way through. O that we could put songs under our burdens."

"Singing in the morning singing through the day,
Singing at the hearthstone, singing all the way,
Singing cheers the lonely, singing, the sad,
Singing makes us gentle, singing makes us glad.

Singing at the sunset, singing in the eve,
Singing with rejoicing, singing when we grieve,
Singing in our labors, singing in our rest,
Singing makes us thankful, singing we are blest.

Cares will come to vex us, troubles will oppress,
Sorrows hover 'round us, treasures may be less,
Yet with fond companions loved and cherished long,
All our sorrows vanish, charmed away by song."

Having glanced at the history of music, and traced it down through nature and through animal and in real life and its vicissitudes, we now look at its practical side under five heads: MUSIC IN THE CHURCH, IN THE SUNDAY-SCHOOL, IN THE HOME, IN THE SINGING-SCHOOL and finally IN HEAVEN.

THE SONG-SERVICE deserves an important place in public worship. Music like scripture, prayer or sermon is a means not an end. The true aim of every church service, its supreme aim is or should be worship. Homage to God, demands that the worshiper possesses a cultivation of the whole man, intellect and life. A beautiful thought, a great idea, a sublime emotion, made to quicken perception, to touch the heart, to penetrate and ennoble the life, is the essential condition of acceptable worship.

To realize the value of music as a power for good, we will consider it as an art. "Art is the embodiment of truth, the circumscription of universal and eternal laws, the transcription by human hands of the thoughts of God." When the climax of art is reached the artist disappears, and what is called his work is but the manifestation of the one all-pervading spirit. In us there are distinct from mere physical force three great powers. The intellectual, to interpret and traverse the domain of knowledge and discover truth and wisdom; the moral, to approve the right and condemn the wrong; the aesthetical, to perceive the beautiful and appreciate the ideal. Music is related to all these powers but chiefly to the aesthetical.

Addison says,

"Music raises in the mind great conceptions. It strengthens devotion and advances praise into rapture."

First then music is the prime medium of expressing the pure religious emotions of the soul, such as love, joy, penitence, adoration and praise. These deepest emotions of our hearts can never be put into speech. We all feel at times the poverty of speech. In profound joy or sorrow how shallow is language! In the enchanting presence of the beauties of nature, a glorious sunrise, a golden sunset, a sublime Alpine scene; how impotent are words! Every author knows that in the proportion that ideas are distinct from matter, and in essence spiritual, so it is sometimes impossible to embody them into language. They are mightiest when they exist as pure thought, unexpressed.

Moore says,

"Music O how faint, how weak, Language fails before thy spell,
Why should feeling ever speak, When thou canst breathe her soul so well?"

Wagner says,

"Music is the inarticulate speech of the heart, which cannot be compressed into words."

If we cannot express thought perfectly, how much less the deep feelings of the soul? When we like Paul are caught up into the third heaven, we feel things no words can utter!

Carlyle says,

"Music leads us to the borders of the infinite and permits us to gaze upon it for a while, but we are overwhelmed in a labyrinth of ecstacy, which can never be put into words."

To express these emotions and sentiments, too profound for human speech, is the first function of religious music.

Music has another equally important power for good, that of enterpreting, emphasizing, and ennobling truth. This is certainly true of the sermon, why not of the hymn? To simply relate a Bible incident in our mother tongue one fails to appreciate their grandeur and charming diction, but how quickly is our attention riveted, when we hear the same incident in the form of an oratorio, cantata, anthem, motet, choral, or gospel song!

Purcell says,

"Music and poetry have ever been acknowledged sisters, which walking hand in hand, support each other. Both of them excel apart, but they are *most excellent* when joined together and wedded to each other."

Third; another power for good is the speedy impulse to action that it imparts to the human soul. Evangelists recognizing this fact, should go two together,—one sowing the seed in the preached word, the other harrowing in these seed with the gospel in song. Indeed some seed are often sown in a song, and they are harrowed in by a fervent prayer. The Holy Spirit quickening them into life in the hearts of the hearers, this beneficent effect spreading like the ripples of a wave on a calm shoreless ocean.

Holland says,

"Music is a rose-lipped shell that murmurs of the eternal sea. A strange bird singing on a foreign shore."

Bliss says,

"We may question the introduction in the SUNDAY SCHOOL, of object lessons, blackboard exercises or library books, but we must have music. A Sunday School may prosper in a dark basement with low walls and poor ventilation if Christ and good singing are there. You may have a flower garden without a fountain, a parlor without pictures, a summer day without sunshine, but you need not expect a wide awake, thriving, effective Sunday School without music. Knowing then *what* we must have, the question is *how*—the manner of singing? Singing is emotional utterance, but all emotional utterance is not singing. Singing earnestly and heartily and correctly (comparatively speaking) is one thing and a good one, making harsh discordant notes is quite a different thing not to be desired."

The correct manner is best learned from actual examples. All music is sound, but all sound is not music.

Shakespeare says,

"I sat upon a promontory and heard a mermaid singing on a dolphin's back, uttering such dulcet and harmonious breath that even the rude sea grew civil at her song."

Some persons are unconsciously selfish in their music, they would like to do it all, they are not satisfied to simply hear others sing, they must join in the song themselves or it is a failure as far as they are concerned, even though the song be rendered faultlessly and their joining in would mar the rendering of it.

Nearly everybody has his hero in music, some one that he has heard sing that can beat anybody else in the world. They don't even except "present company." This is well set forth in the following poem.

"Of course I love the house of God, But I don't feel at home there,
The way I used to, afore New fangled notions come there.
Though things are finer now a heap, My heart it keeps a clingin'
To our big, bare, old meetin' house, When Samwell led the singin'.

"I 'low 'tis sorter solemn like, To hear the organ pealin',
It kinder makes your blood run cold, And fills you full of feelin'.
But somehow it don't tech the spot, Now mind you, I ain't slingin'
No slurs ez that bass viol did, When Samwell led the singing'.

"I tell you what when he struck up The tune, and sister Hannah
Put in her purty treble notes, That's what you call sopranner.
Why all the choir with might and main, Set to and seemed a flingin'
Their hull souls out with every note When Samwell led the singin'.

"An' land alive the way they'd race Thro' grand old Coronation,
Each voice a-chasin' t'other 'round, It jest beat all creation.
I allus thought it must a set The bells of heaven ringin',
To hear us "crown Him Lord of all," When Samwell led the singin'.

"Folks didn't sing for money then, They sung because 'twas in 'em,
And *must come out.* I useter feel—If parson couldn't win 'em
With preachin' and with prayin' loud And everlasting dingin',
That choir would fetch sinners to the fold, When Samwell led the singin'."

Next we consider MUSIC IN THE HOME and family. No family can afford to do without music. It is a luxury and an economy. "Music as it rises from the family altar or echoes from the sanctuary, addresses the highest and holiest emotions of the soul!" "The luxury of music is, that it touches every key of the memory and stirs all the hidden springs of sorrow and joy. We love it for what it makes us forget and for what it makes us remember."

Home music when rightly used has altogether good effects, physical, intellectual and moral. Would you make home attractive? Music affords the best means of doing so. Would you contribute to kindly feelings? Music will achieve this great work. Would you keep out angry feelings from the home circle? Music hath charms to soothe, even the savage breast. Rage itself is charmed with music. It wakes a glad remembrance of our youth, calls back past joys and warms us into transport. "Orpheus' lute was strung with poet's sinews, whose golden touch could soften steel and stones, make tigers tame, and cause huge leviathans to forsake the unsounded depths of ocean and dance on the sandy beach."

Pleasure and recreation, all must have, and no pleasure costs less in proportion to its worth than music. You want your sons and daughters accomplished; music is a most valuable accomplishment.

Scott says,

"Let me write the songs of a nation, and I care not who makes its laws."

Prepare your sons and daughters to support themselves; music teachers are always in demand.

But some may say I have no ear for music, neither have any of my family. Perhaps your sons had no talent for reading, or your daughters, talent for penmanship; if they had never learned these things they never would have been accomplished in them. Proficiency in music does indeed come to some more easily than to others; yet it never comes to any unsought, nor even without great effort. Anything that is of real worth costs toil.

THE SINGING SCHOOL is the best means of getting music in the home and of inducing its cultivation. Try it and if the experiment succeeds to only a small extent, you will be many times repaid for your expenditure of time and money.

Rev. M. V. Smith says,

"*Singing Schools* are of as much a necessity as literary schools. No one can lay rightful claims to a well-rounded education who is not informed on music. Music is the exactest of all sciences, the immortal science, because of all things we learn on earth there are none mentioned as continuing throughout eternity but music.

"In order then to have singing schools we must have teachers; in order to have teachers they must be supported. They could be easily supported if the Christian world fully appreciated the power of song. Some regard it as a mere matter of taste, something that can be attended to or neglected at will. When a singing teacher comes along if it is perfectly convenient and exactly in accord with their wishes, they join in; if not, the whole matter is turned into other hands. This is the trouble.

It is as much of a Christian duty to sing as it is pray, give or preach. If it is a duty to sing, it is a duty to know *how* to sing. If this were properly recognized, the people who lead in the exercises in prayer meeting and in all other church work, would be the leading ones to support and patronize the singing school. We need more singing teachers and better ones, more singing schools and better ones. The way to get them is to encourage the good teachers that we already have. Jeremiah says,—'Awake, awake, put on thy strength, O Zion. Then shalt thou be a crown of beauty in the hands of thy Lord, and a royal diadem in the hands of thy God.'"

Now fellow workers in the vineyard of song, do we fully appreciate what we are doing, when we go to a town or community and faithfully teach the young and old the songs of Zion? What an influence these songs and the recollections of the dear old singing school will exert in coming years. The singing school is perhaps one of the best places for making impressions for good. The heart is mellowed by the deep pathetic strains of music. People cannot sing together long, without thinking more of one another than before. The Christian teacher here has a chance to speak encouraging words for the dear Master, with many chances of securing disciples for Him; or when words might fail, a good song may incline the trusting pupil to seek the cleansing fountain. Who cannot remember impressions for good, received in the performance of a song, and mental resolutions made for a better life? Cannot you hear the tones yet in your memory?

Lorimer says,

"Who has not felt the great power of heart-stirring words and soul-movingmusic? Who has not witnessed the effect of the songs of Zion upon an audience, when the preacher had failed. The suppressed emotion, the deep thoughtfulness, the silence that is diviner than sound, that succeeds the song, shows its power to convey truth, and kindles in the soul longings to be at peace with God. The influence of sacred song in worship can hardly be over-estimated. It steals into the deep recesses of the heart, and speaks in effable language. The world needs new spiritual songs, as it needs new spiritual sermons. The present can no more be satisfied with the singing of the past, than it can feed on the preaching of the olden time."

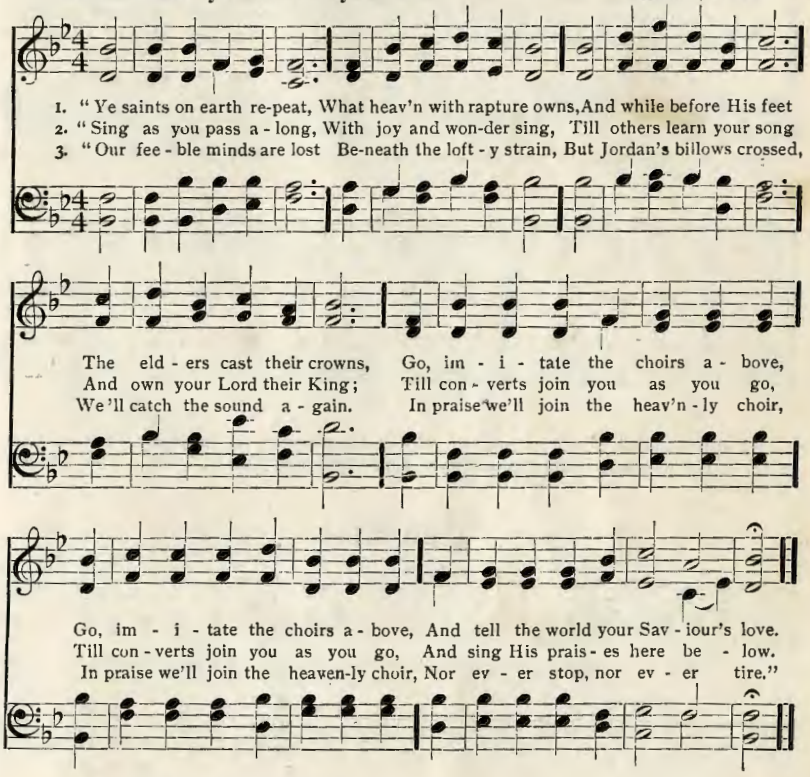
Do we not sometimes under-estimate the good that we may do? Think of the good that has been accomplished in the very vocation that you have espoused, and press on. All of you who can sing; sing; use your talents. Work with that voice God has given you. *Sing*, children; *sing*, parents; *sing*, teachers; let everything that hath breath sing praises to our God, for it is *good*, *very* good and *only* good.

Let us rally to the great musical work, giving our time and means to help it along. And in thus striving for the elevation of man through the Christianizing agency of song, let us remember for our encouragement, in every moment of seeming failure, that over us all is the all-pervading presence of our Master.

I have somewhere read of a wonderful dome, that no matter how much noise, discord and confusion were made below, the sounds were caught up in this strange dome and were softened, united and harmonized and were wafted back as sweet, enchanting music. So over us is the dome of God's love, converting the ills that vex us, our unwise actions, our failures, and even our mistakes, if they be honest ones, into blessings.

Ye Saints on Earth Repeat.

Words from my Mother's Hymn Book. J. EDSON, 1782.



"Our lives are songs, God writes the words, and we set them to music at pleasure,
And the strains grow glad, or sweet or sad, as we chance to fashion the measure.

"We must write the music whatever the song, whatever the rhyme or metre.
And if it is sad, we can make it glad, or if sweet we can make it sweeter."

"If music be so very sweet, while here we plod along,
What must it be when tired feet shall tread the shore of song.
When shall we reach the shore of song where music ever rings?
When shall we join the ransomed throng and praise the King of kings?
There shall the worth of song be known, the soul of song be given,
The sweetest fellowship be shown, to all who are safe in heaven."

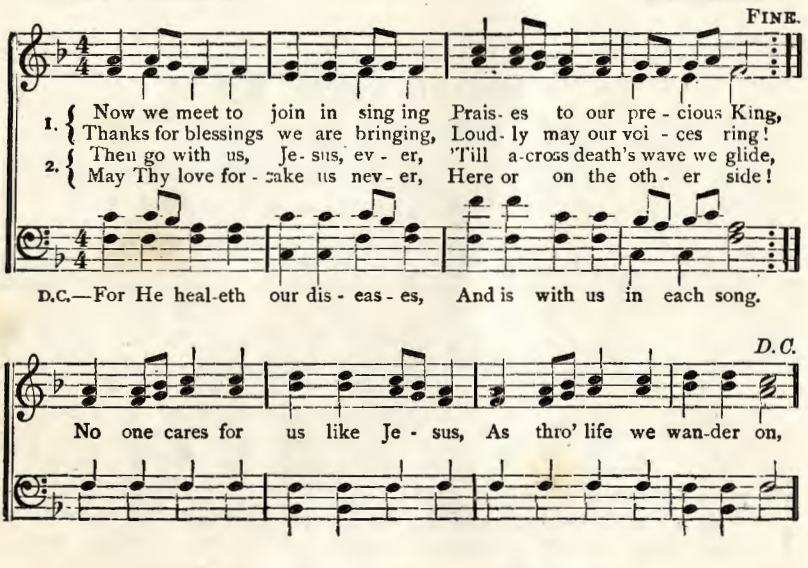
H. N. LINCOLN.

The most of the remaining songs of this book are more or less secular, for Singing Schools, Concerts and Other Occasions.

Greeting Song.

Tune "GREENVILLE."

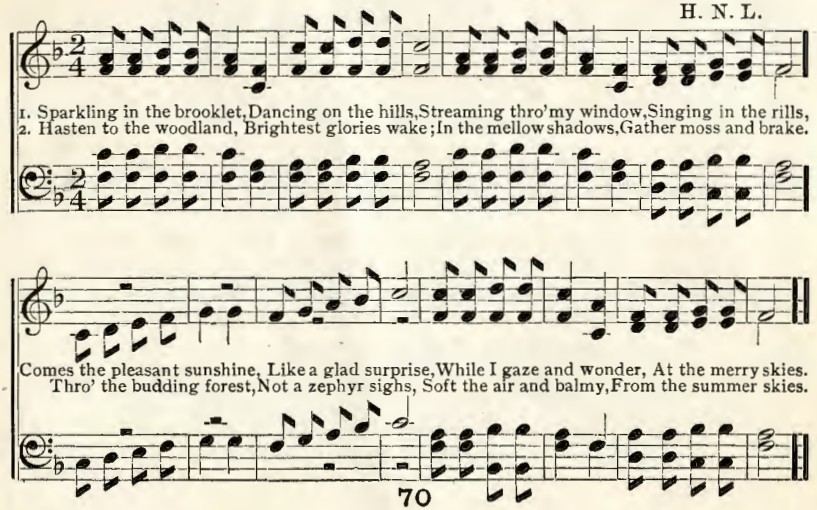
JOHN McPHERSON. ROUSSEAU.



Explain eighth notes, half rests. Notice the effect of the harmony. Let the character of the words indicate the quality. This rhythm is Tah-ty, Tay-ty, Tah Tay and Tah-ah.

Sunshine.

H. N. L.

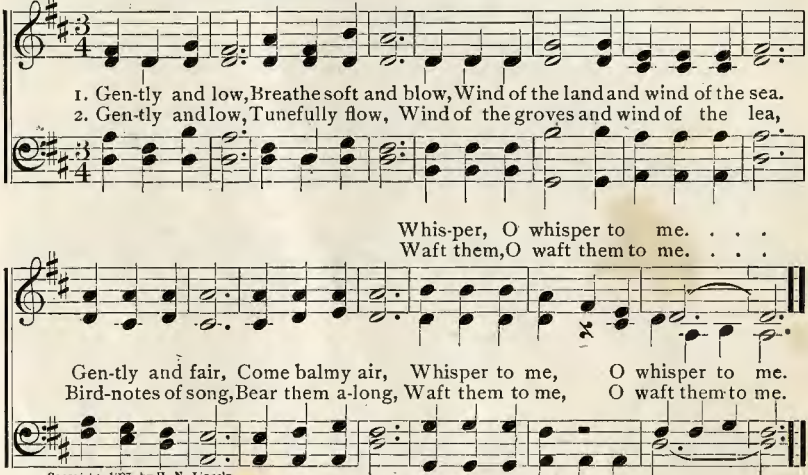


Explain the half and three-half lengths, and triple measure; also, *moderato*, *mezzo* and *somber*.

The Whispering Wind.

Selected and Arr. H. N. LINCOLN.

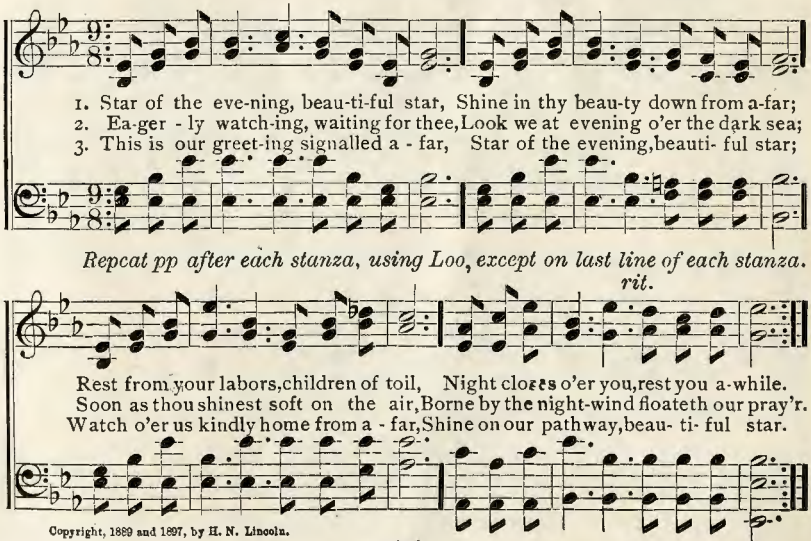
Moderato, mezzo, somber quality.



Explain the key of E-flat, compound triple measure, the accidental flat in the fifth measure, *rit.*, and *pp*.

Star of the Evening.

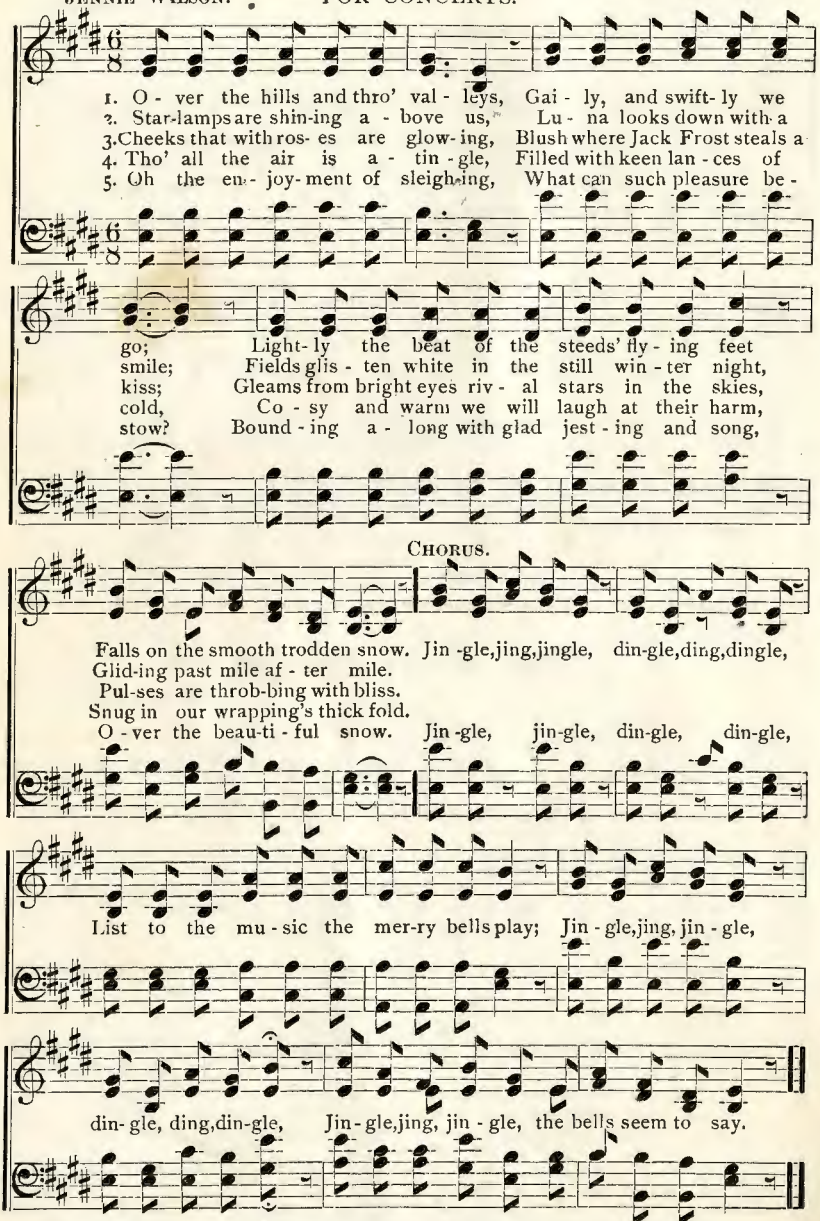
H. N. LINCOLN.



Rhythm Tah-ty-ty, Tay-ty-ty. Read it to get the rhythmic flow. Explain compound Double measure. Explain chorus and the Key of E.

Sleigh Ride.

JENNIE WILSON. FOR CONCERTS. H. N. LINCOLN.



Use sleighbells in chorus, and small torpedoes to imitate the cracking of the whip.

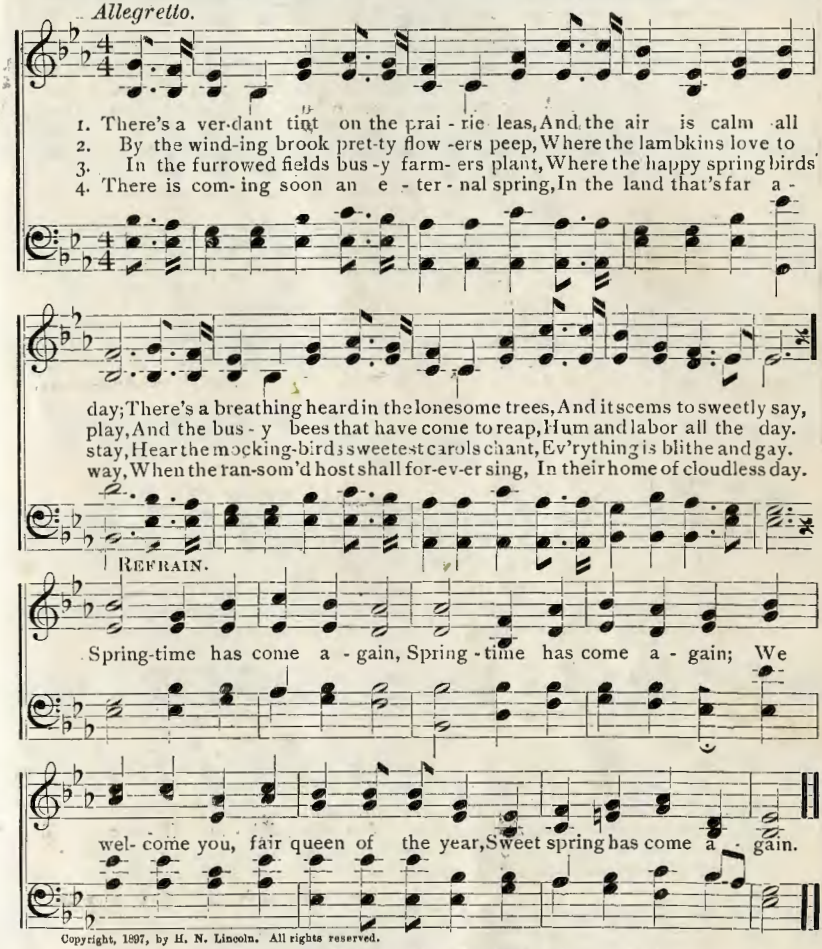
Explain the three sixteenth and sixteenth and their rhythm when together in contra-distinction to two eighths together.

Spring has come again.

IRA COPELAND.
SOP. AND TENOR DUET.*

Music and refrain by
Miss TOMMIE LEE BRUNSON.

Allegretto.



TWO ROUNDS IN THREE PARTS.†

No. 1. Newsboys. { Daily pa -pers! people's capers! } { Full ac -count of how they happen! } Morn-ing News! Ev'ning Herald!

No. 2. Firemen. { Hark! the fire bell! loudly ringing! } { We are coming to the rescue! } Lad-der! Hose! Throw on water!

* The upper part may be sung by the alto up to the Refrain, and the alto omitted, making a trio.

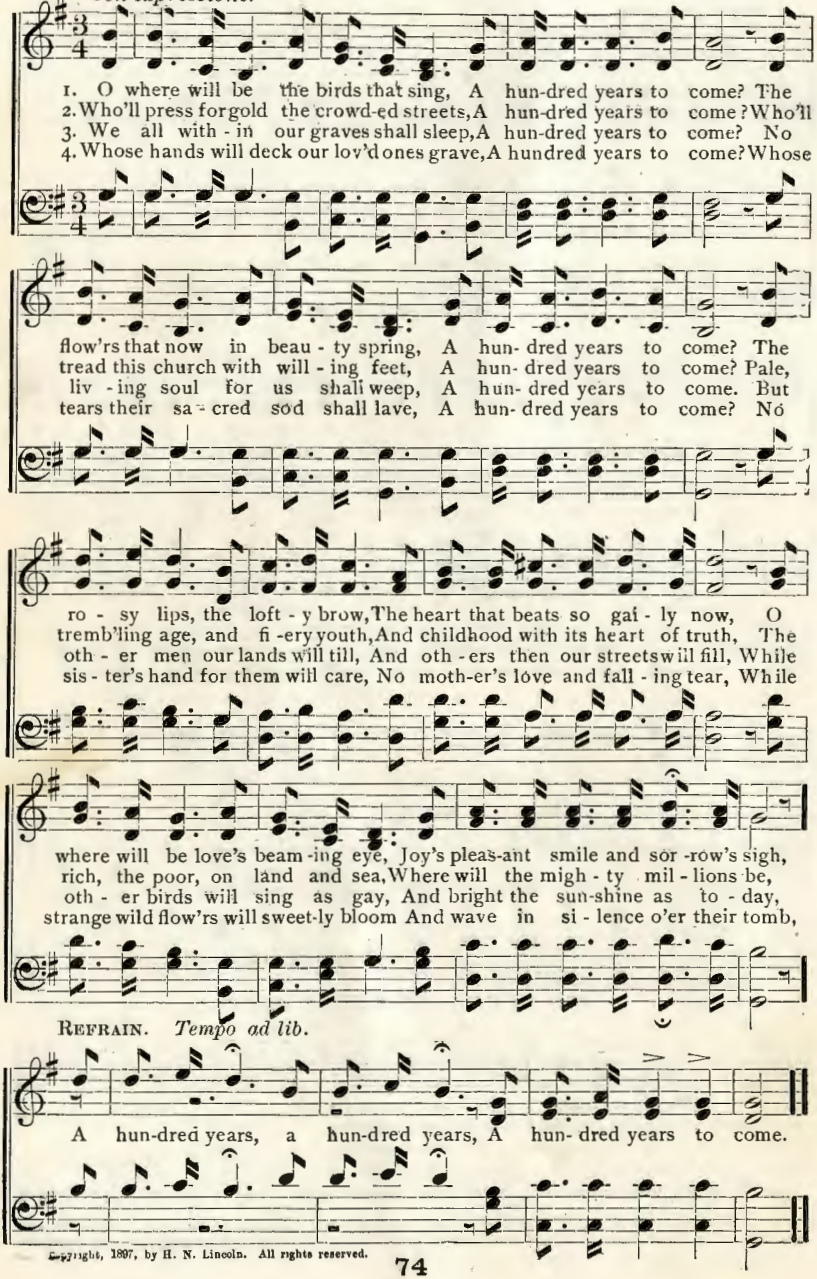
† After singing each round separately, combine the two, repeating the music of parts one and two, four times, and of part three, twice, alternating the words between the newsboys and firemen, thus making one round in six parts.

Explain this rhythm in triple measure, *con expressione*, the accidental sharp, and *tempo ad lib.*

A Hundred Years to Come.

Arr. H. N. LINCOLN.

Con expressione.



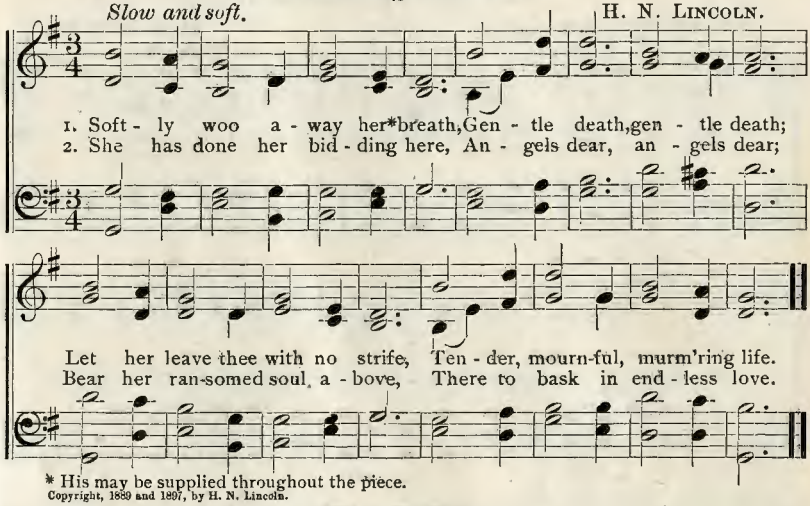
Explain the Key of G, this rhythm in triple measure, and the accidental sharp.

Softly Woo.

BARRY CORNWALL.

Slow and soft.

H. N. LINCOLN.



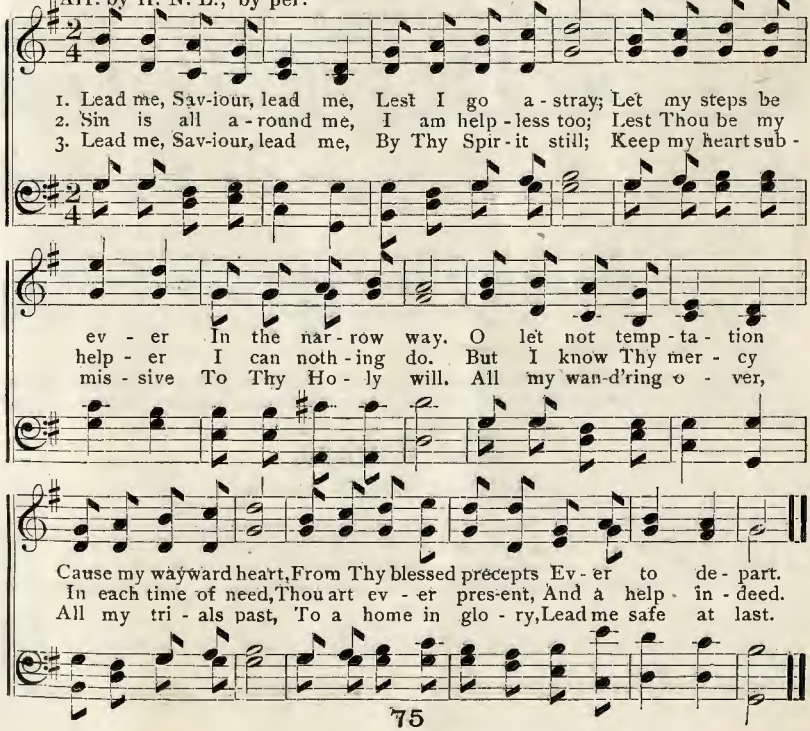
* His may be supplied throughout the piece.

Lead Me.

E. R. LATTA.

Arr. by H. N. L., by per.

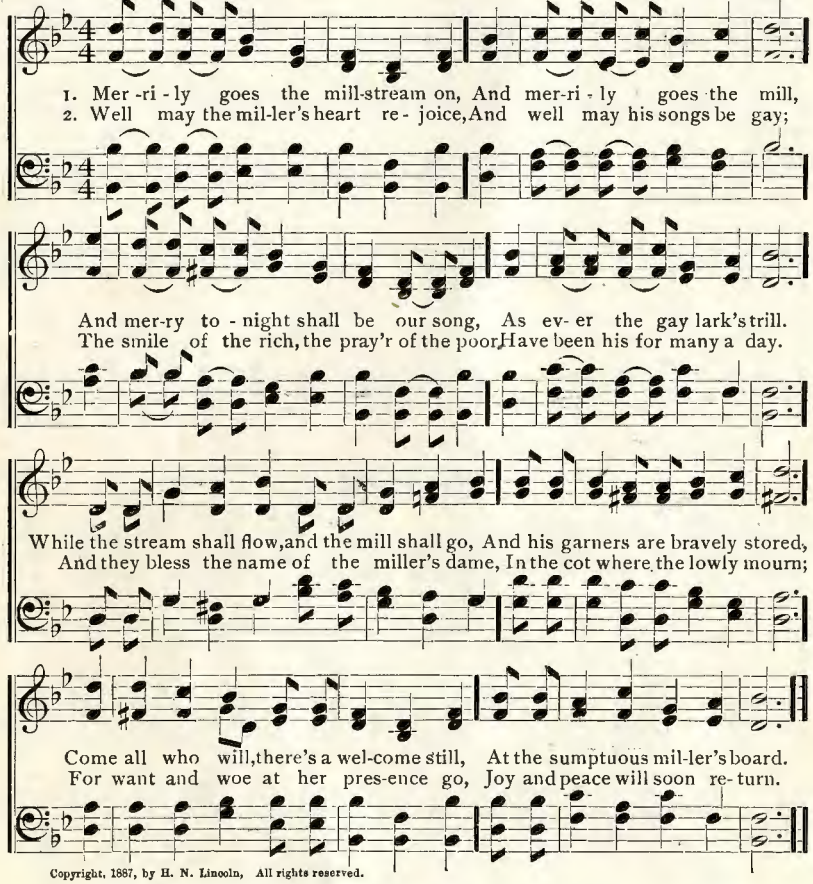
H. N. LINCOLN, by per.



Explain the Key of B flat, the accidental sharp in fifth measure, the modulation to the relative minor (g) in the fifth and sixth phrases.

The Mill-Stream.

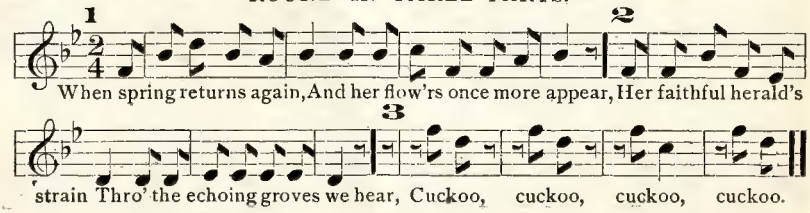
Arr. and protected. H. N. LINCOLN.



Explain the way in which this round is sung. In learning it let all three divisions sing the different numbers successively. Sol-fa and practice carefully. This is a good Round.

The Cuckoo.

ROUND IN THREE PARTS.

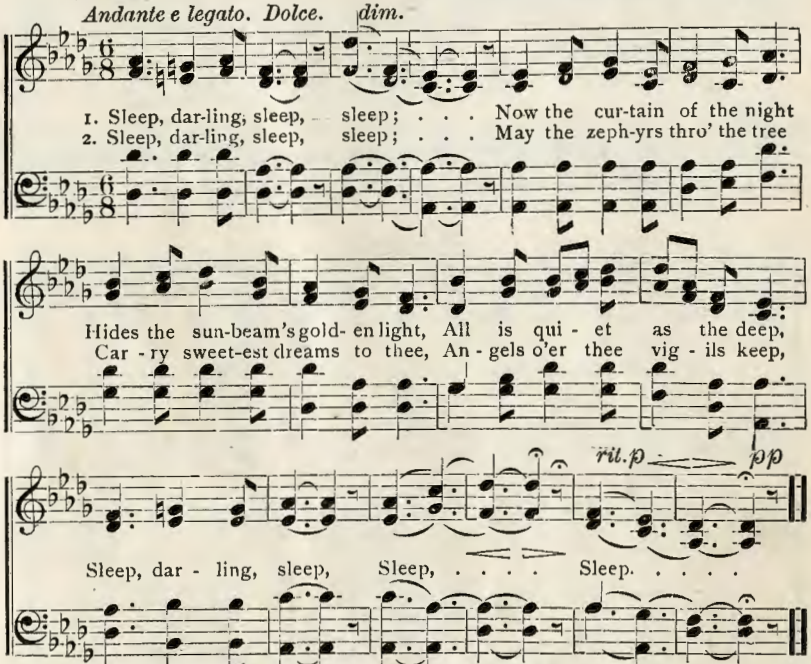


Explain the dynamic marks, and key of D-flat, and the accidentals.

Sleep, Darling, Sleep.

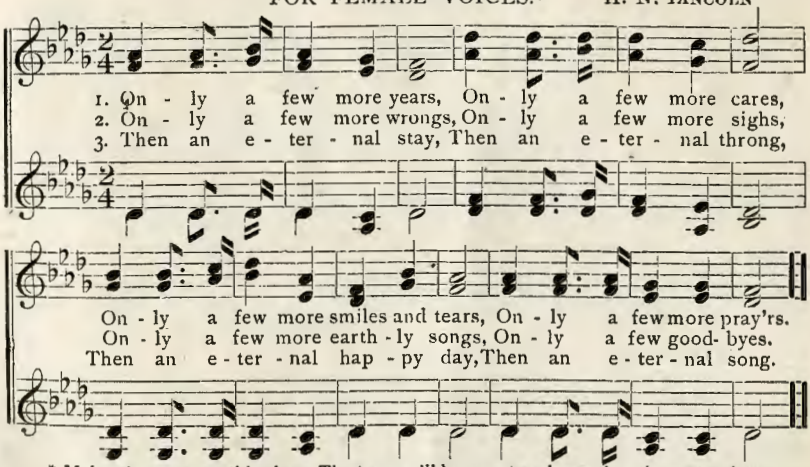
SERENADE.

H. S. PERKINS. H. S. PERKINS, Mus. Doc., by per.



Only.

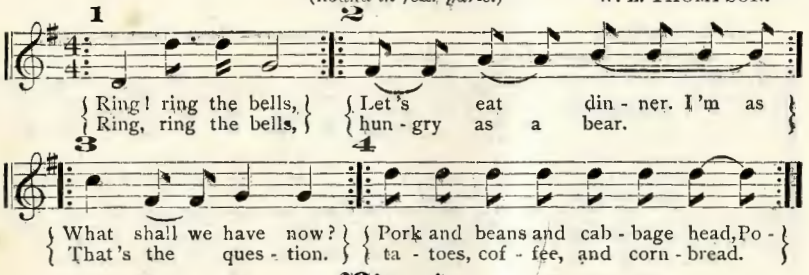
FOR FEMALE VOICES.* H. N. LINCOLN



* Male voices can use this also. The tones will be an octave lower than they are written.

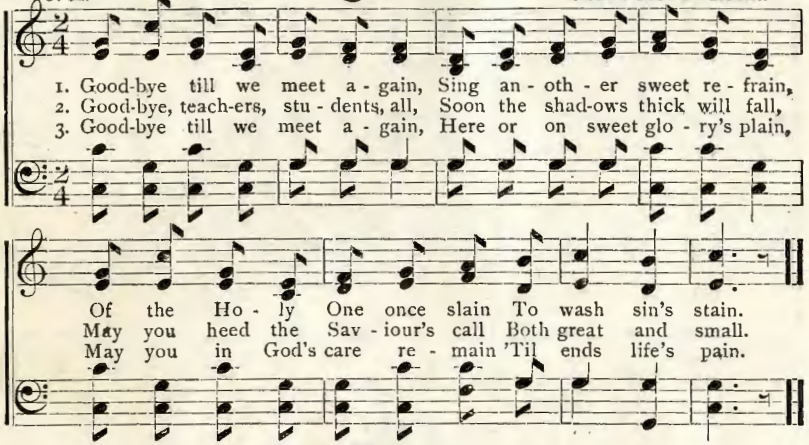
Dinner Time.

(*Round in four parts.*) W. L. THOMPSON.



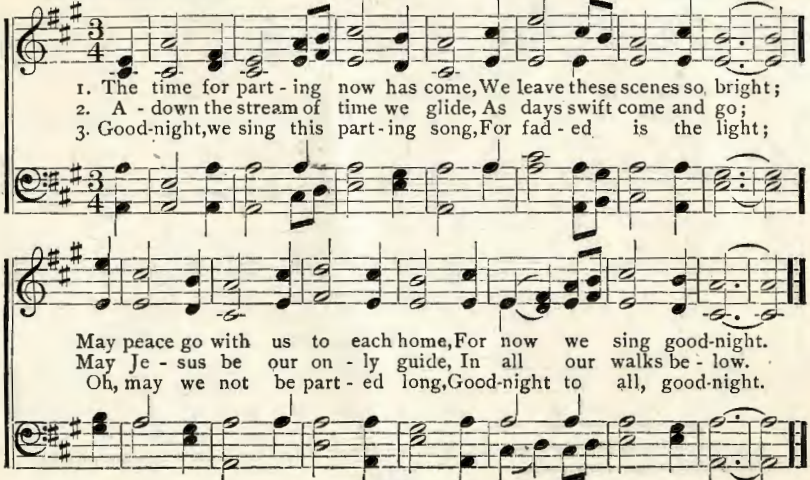
Lincoln.

J. M. JOHN MCPHERSON.



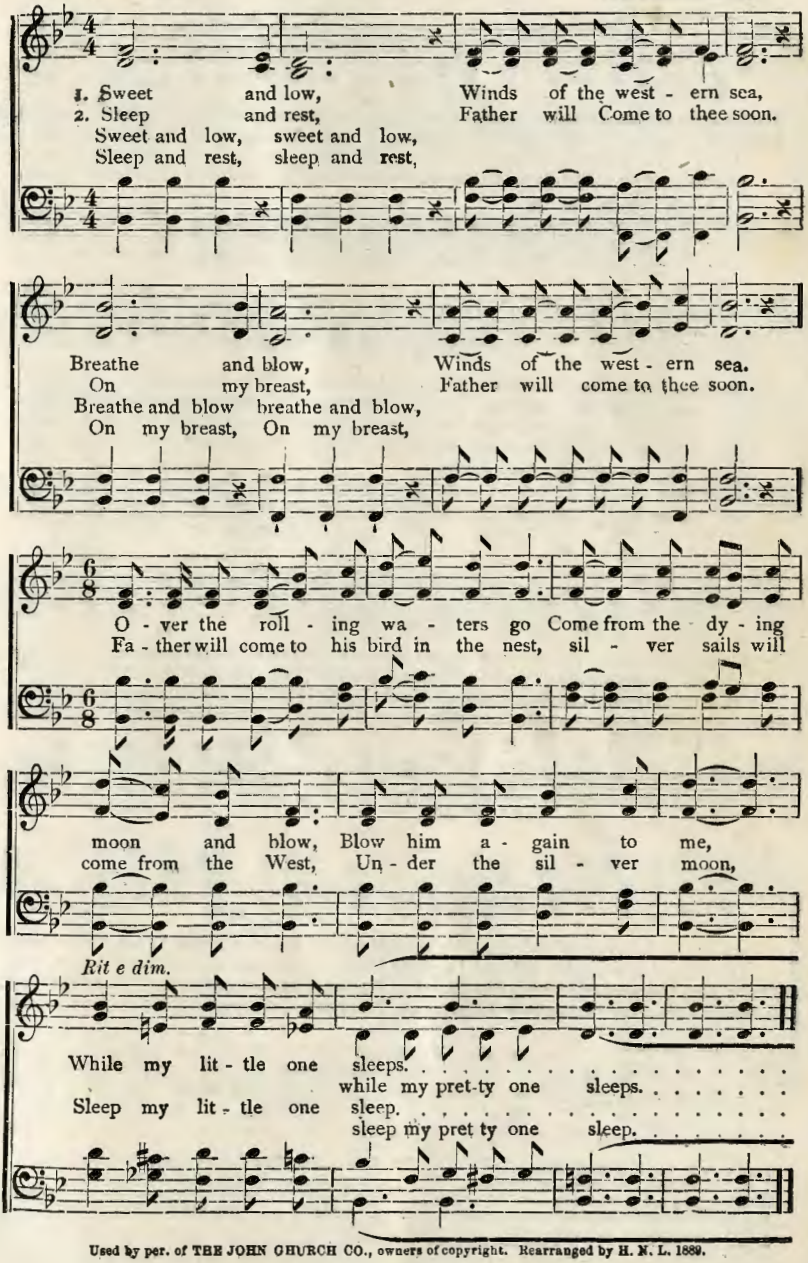
Good-Night. (Avon.)

JOHN MCPHERSON. SCOTTISH.



A Lullaby.

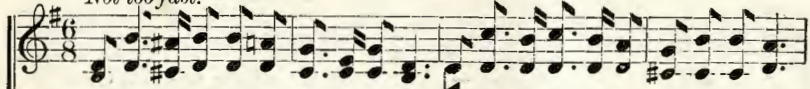
ALFRED TENNYSON H. N. LINCOLN



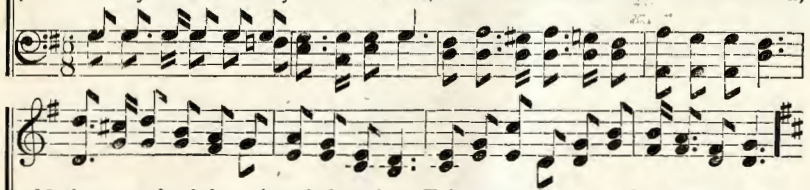
Rock Me to Sleep, Mother.

Mrs. E. A. ALLEN. *To my sister, Mrs. Alice Etheridge.* H. N. LINCOLN.

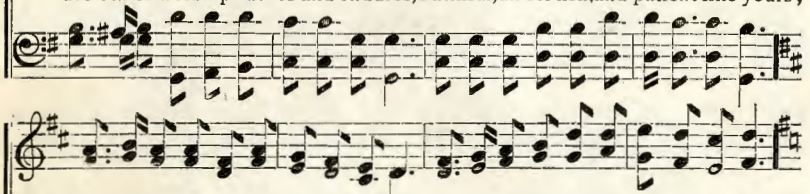
Not too fast.



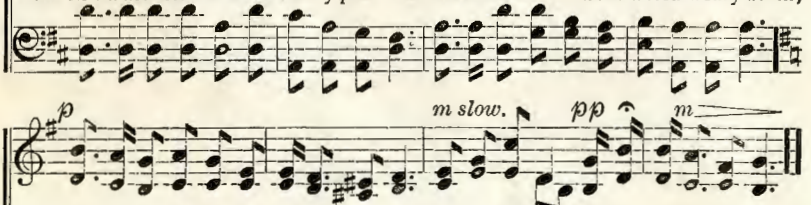
1. Backward, turn backward, O Time, in your flight, Make me a child again, just for to-night,
2. Backward, flow backward, O tide of the years; I am so wea-ry of toil and of tears;
3. Tired of the hollow, the base, the untrue; Mother, O mother, my heart calls for you;
4. Over my heart in the days that are flown, No love like mother love ever has shown,



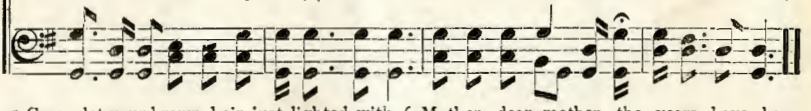
Mother, come back from the echoless shore, Take me again to your heart as of yore;
Toil without recompense, tears all in vain, Take them and give me my childhood again;
Many a summer the grass has grown green, Blossom'd and faded, our faces between,
No oth-er worship abides and endures, Faithful, un-sel-fish, and patient like yours;



Kiss from my forehead the furrows of care, Smooth the few silver threads out of my hair,
I have grown weary of dust and decay, Weary of flinging my soul wealth away,
Yet with a strong, yearning, passionate pain, Long I to-night for your presence again;
None like a mother can charm away pain From the sick soul and the world-weary brain;



Over my slumber your loving watch keep, Rock me to sleep, mother, rock me to sleep.
Wea-ry of sow-ing for oth-ers to reap; Rock me to sleep, mother, rock me to sleep.
Come from the silence, so long and so deep; Rock me to sleep, mother, rock me to sleep.
Slumber's soft calm o'er my heavy lids creep; Rock me to sleep, mother, rock me to sleep.



5 Come, let your brown hair just lighted with gold,
Fall on our shoulders again as of old,
Let it drop over my forehead to-night,
Shading my faint eyes away from the light,
For with its sunny-edged shadows once more,
Happy will throng the sweet visions of yore,
Lovingly, softly, its bright billows sweep;
Rock me to sleep, mother, rock me to sleep.

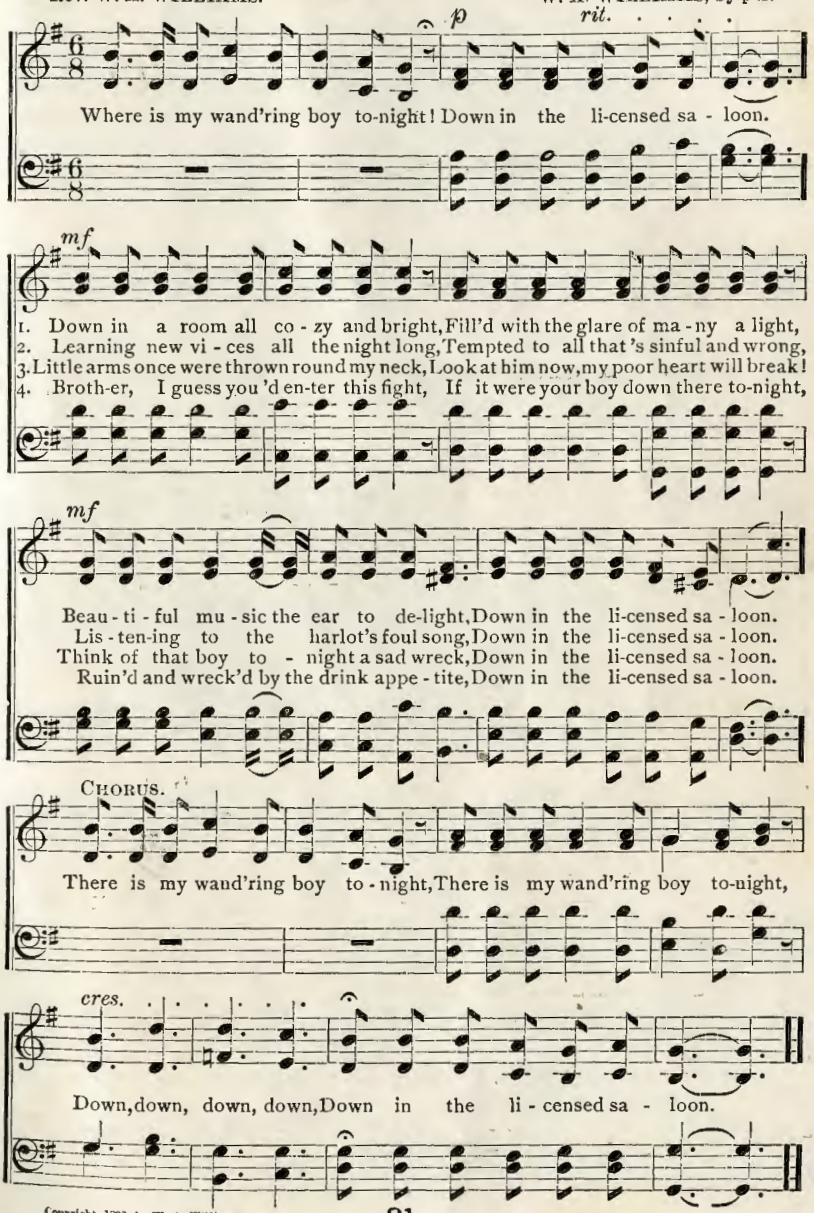
6 Mother, dear mother, the years have been long,
Since I last heard your sweet lullaby song;
Sing it and unto my soul it shall seem
That the long years have been only a dream;
Clasped to your heart in a loving embrace,
With your light lashes just sweeping my face,
Never, hereafter, to mourn or to weep;
Rock me to sleep, mother, rock me to sleep.

Down in the Licensed Saloon.

An answer to "Where is my Wandering Boy To-night?"

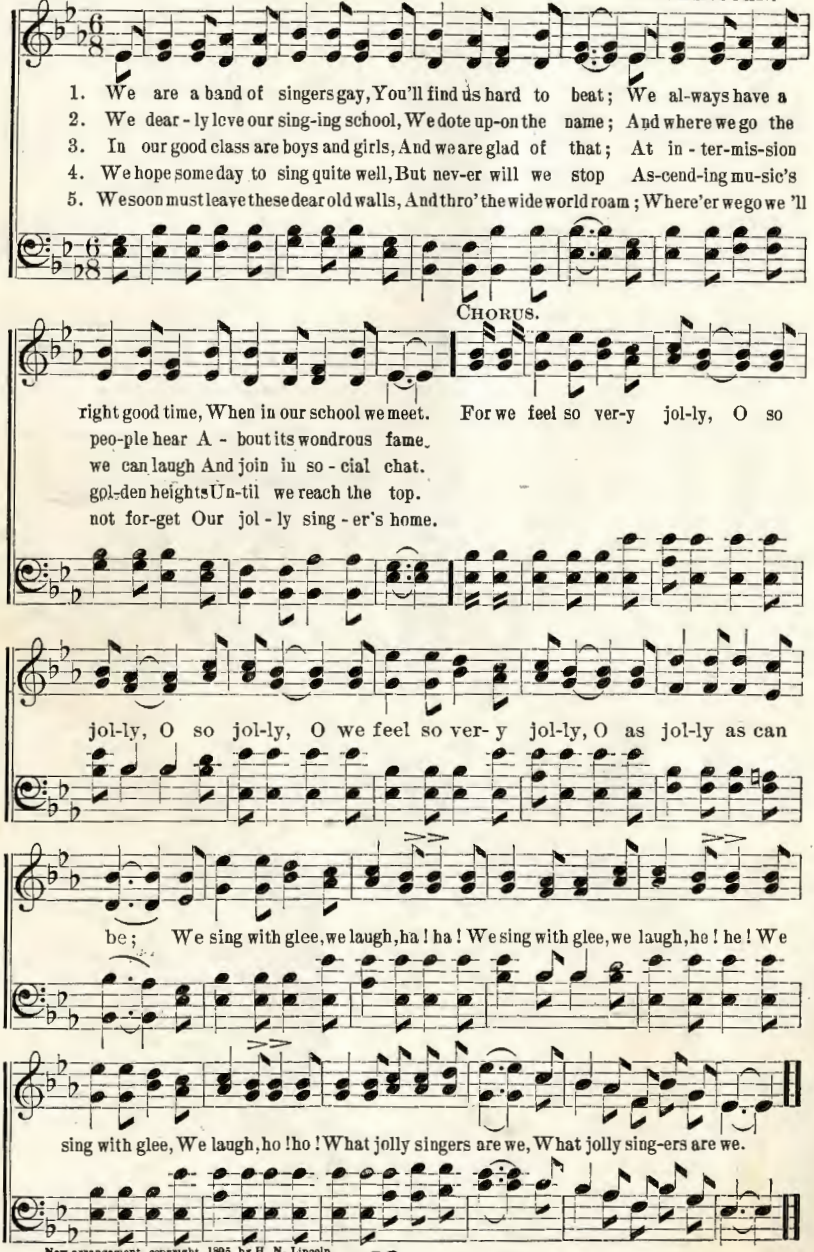
For Temperance Meetings.

Rev. W. A. WILLIAMS. W. A. WILLIAMS, by per.



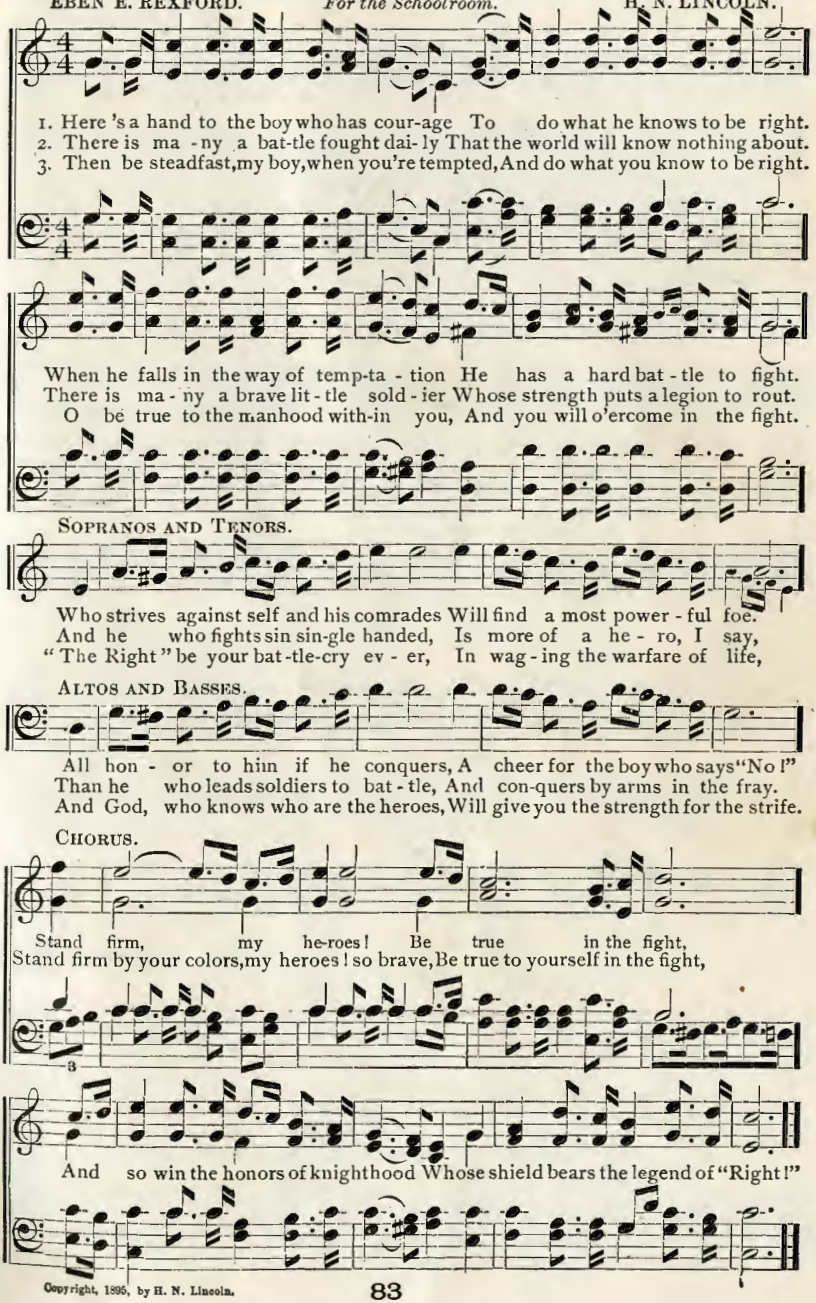
The Singers' Glee.

H. N. L. H. N. LINCOLN.



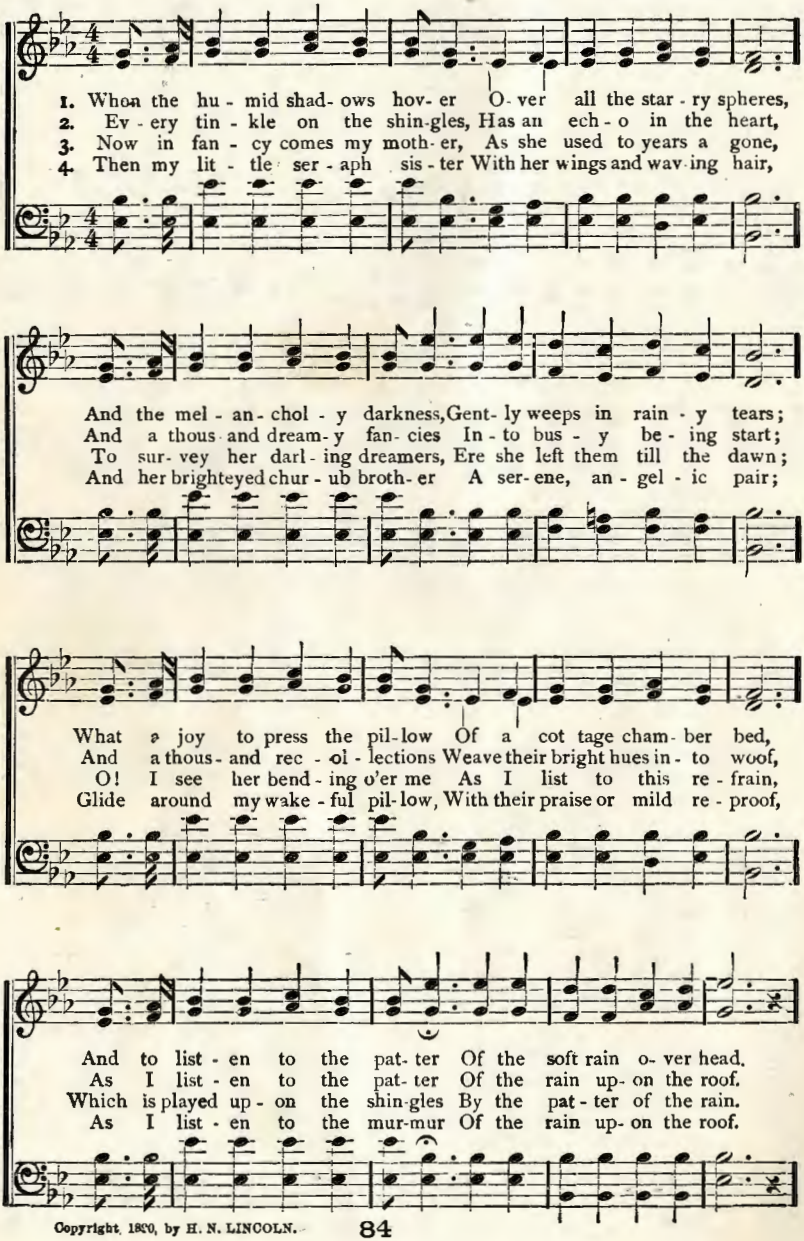
Life's Unknown Heroes.

EBEN E. REXFORD. *For the Schoolroom.* H. N. LINCOLN.

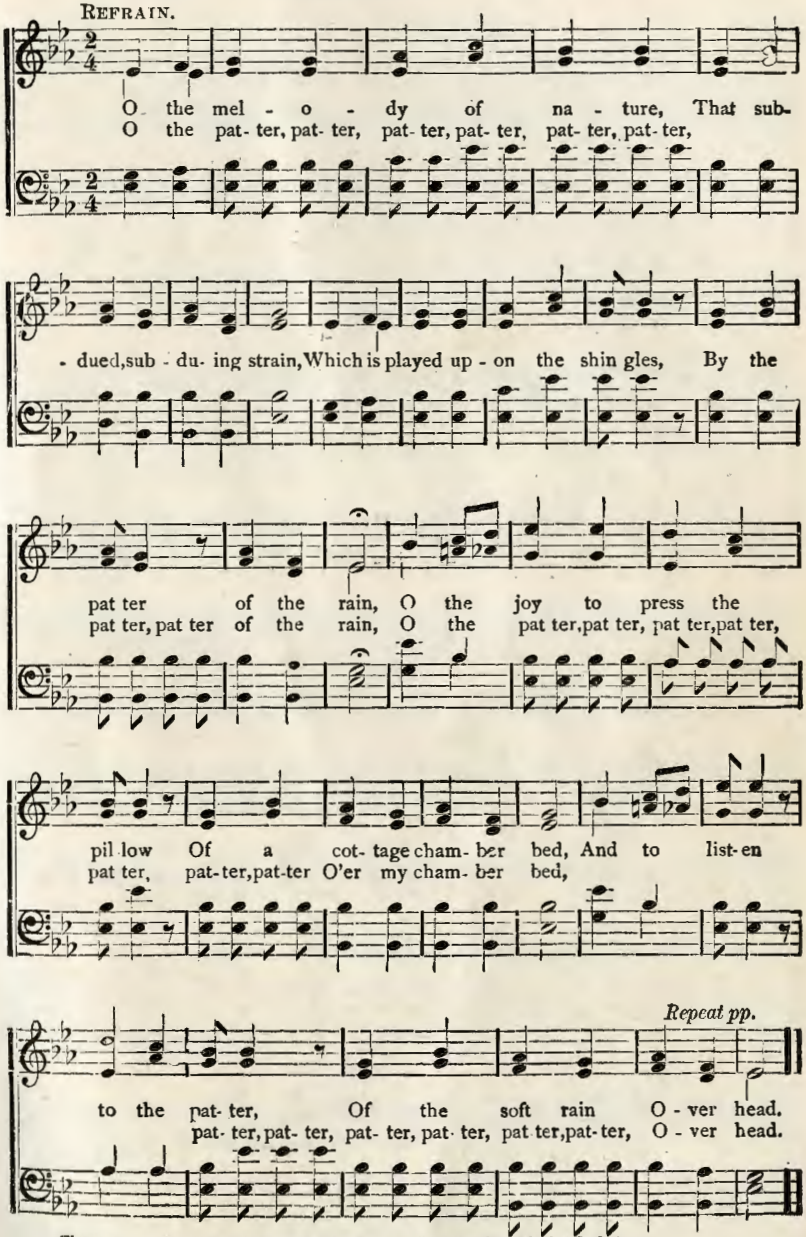


Rain on the Roof.

H. N. LINCOLN.



Rain on the Roof. Concluded.



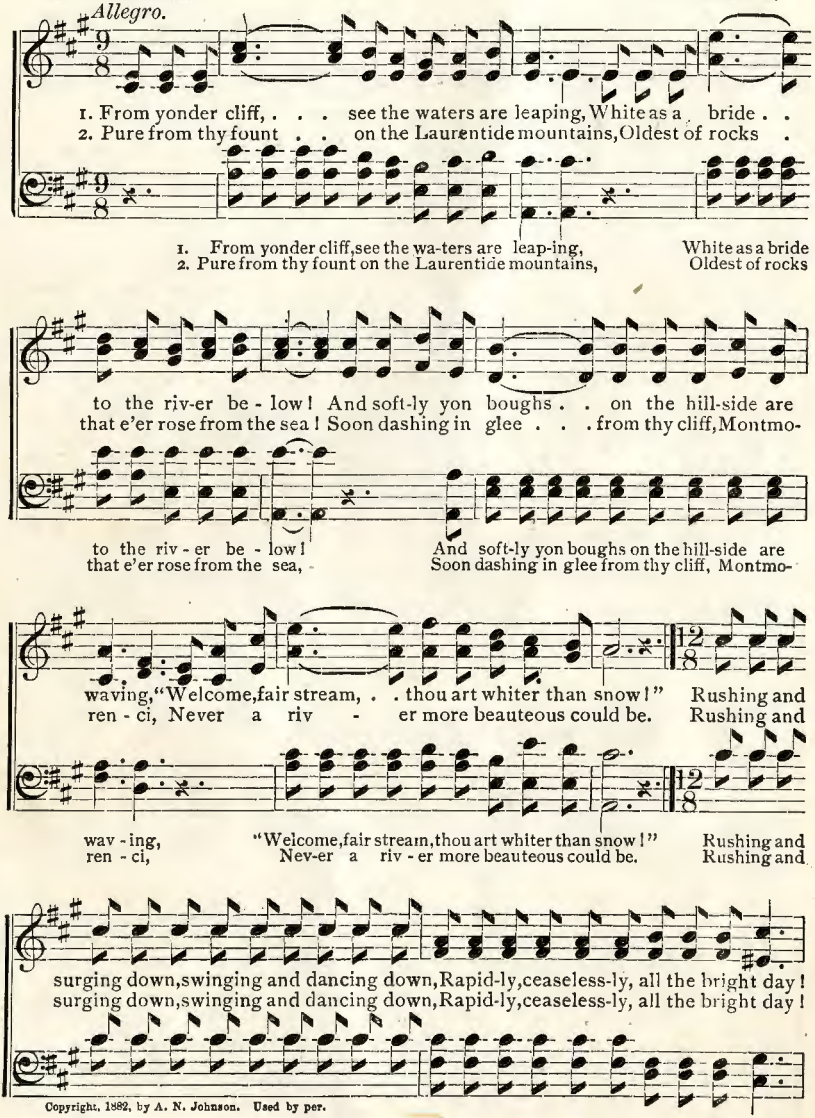
Class tap gently on the back of their books all the way through the Refrain.

Montmorenci.*

Descriptive Chorus.

J. C. JOHNSON. J. H. TENNEY.

Allegro.

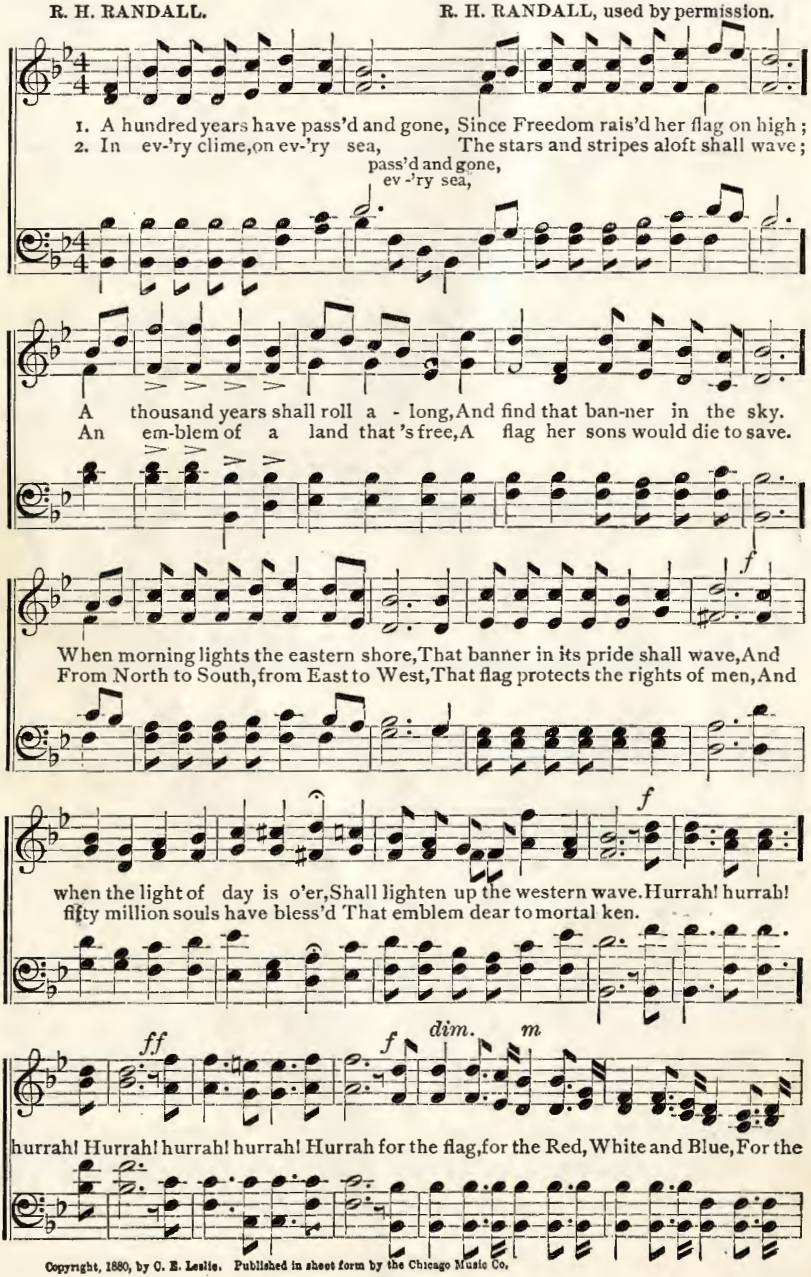


*The falls of Montmorenci are in a deep glen that extends back a short distance from the St. Lawrence river, four miles from Quebec. The cliff is more than two hundred feet high and a little sloping, so that the falls, fifty feet wide, are beaten into the whitest of foam, which extends from top to bottom. The cataract, with the dark brown walls of the glen—the green trees and bushes, with the constant rainbows in front of the falls, furnish a picture which once seen is never forgotten. The Laurentide hills or mountains, from which the Montmorenci comes, are, according to geologists, the very oldest on the continent.

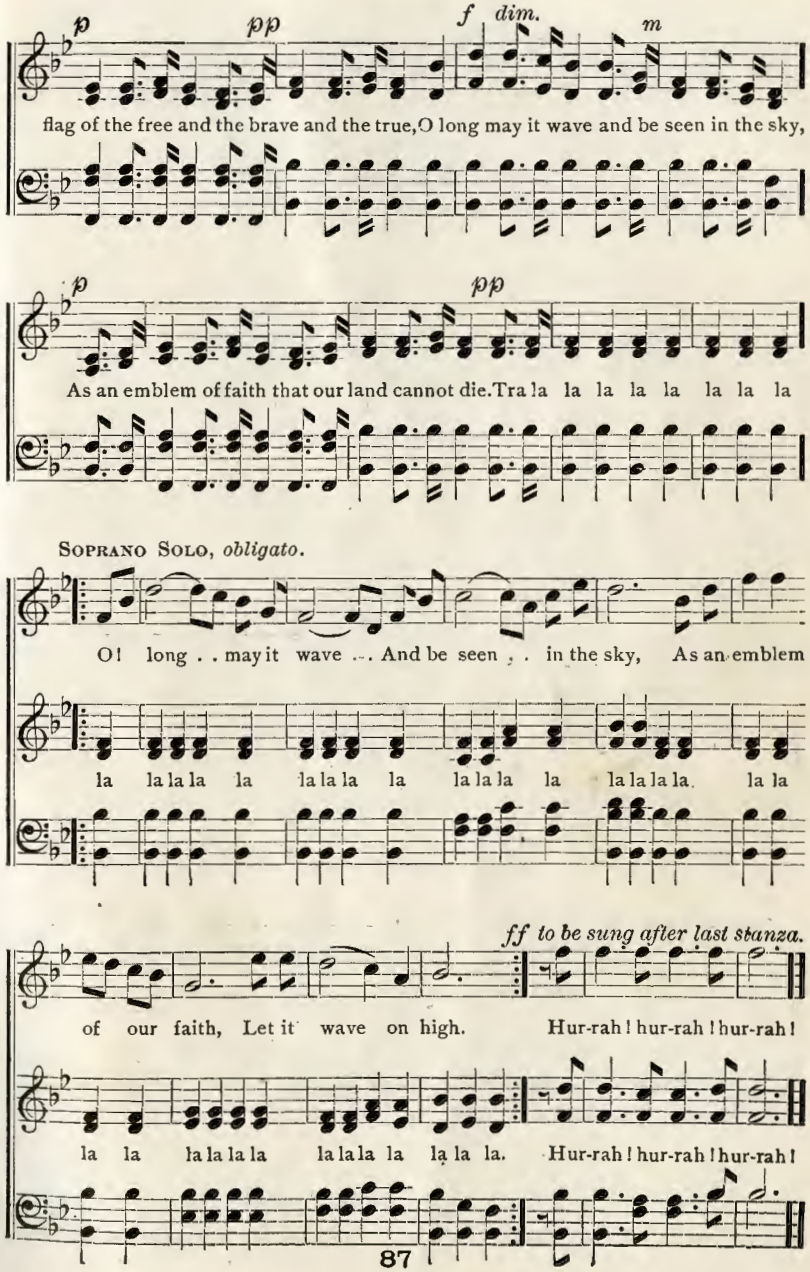
Freedom's Banner.

PATRIOTIC GLEE.

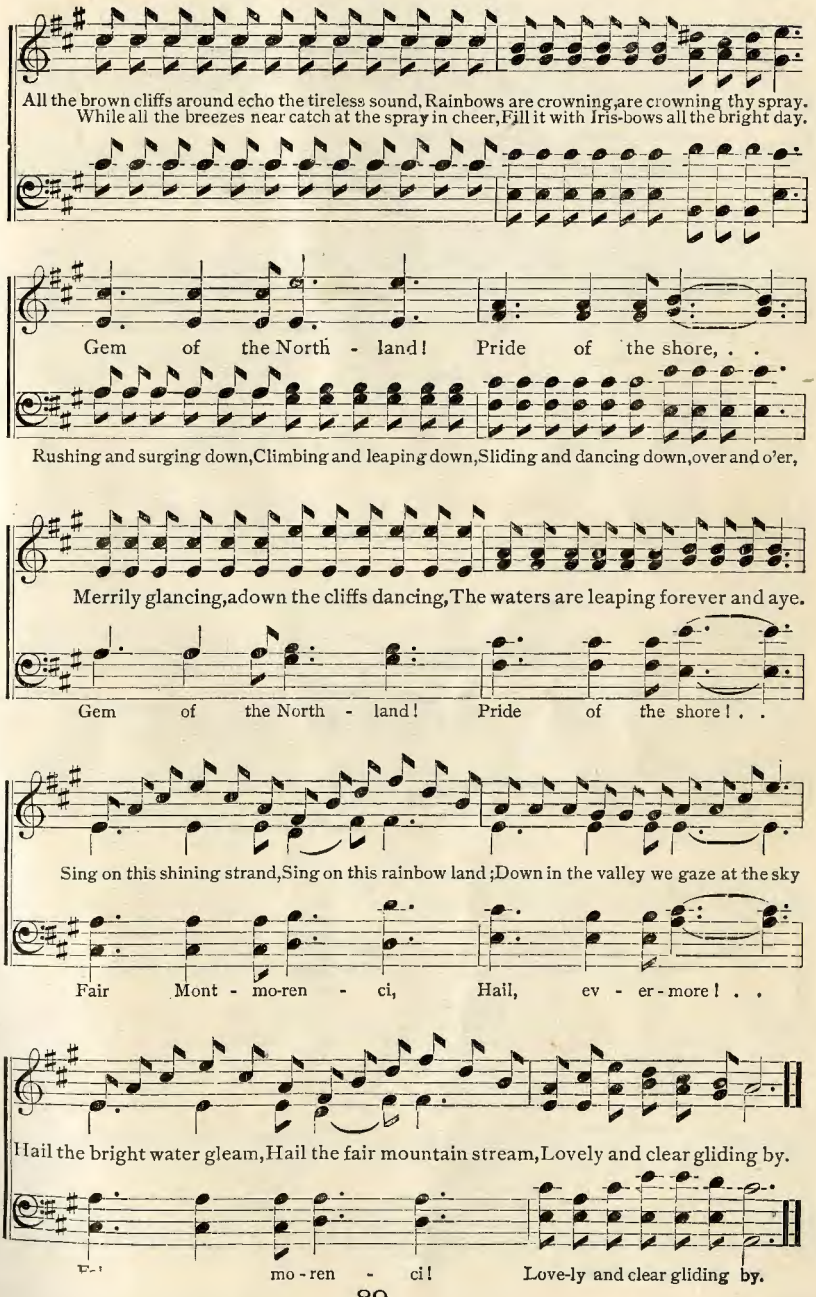
R. H. RANDALL. R. H. RANDALL, used by permission.



Freedom's Banner. Concluded.



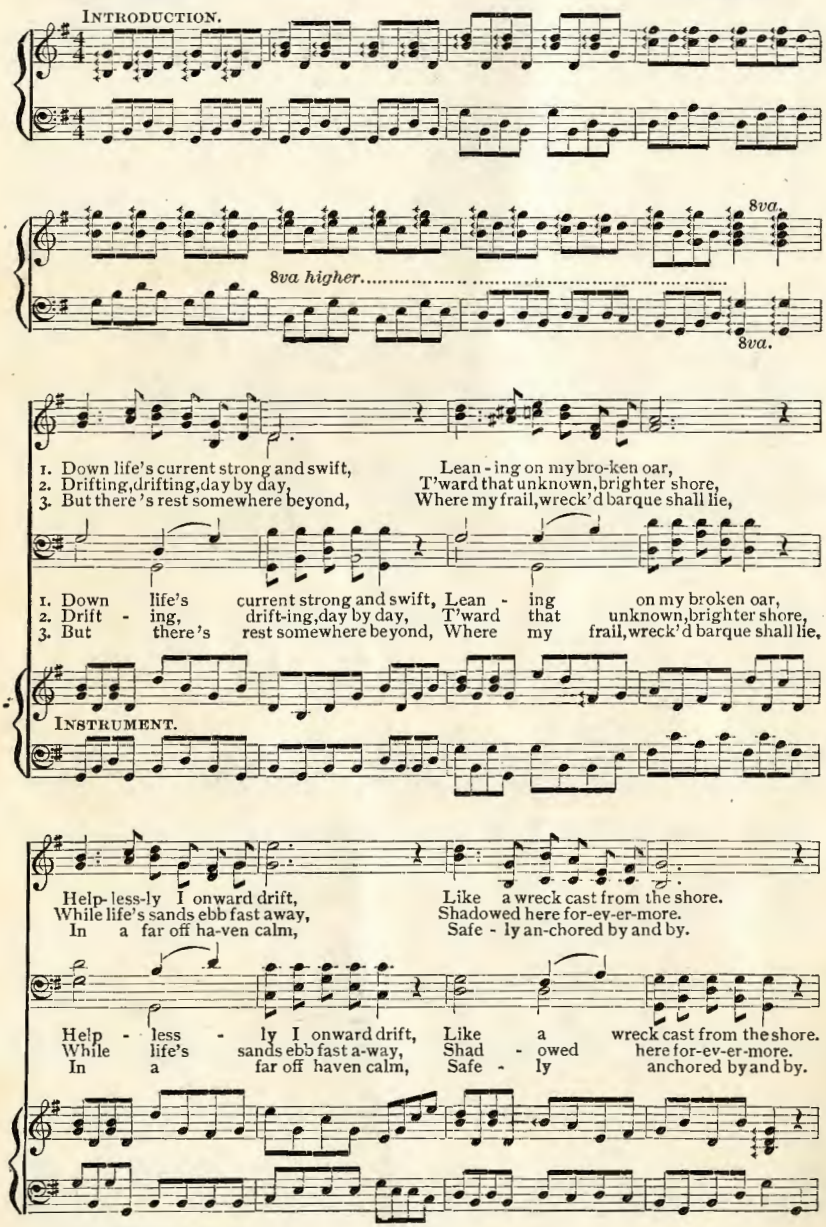
Montmorenci. Concluded.



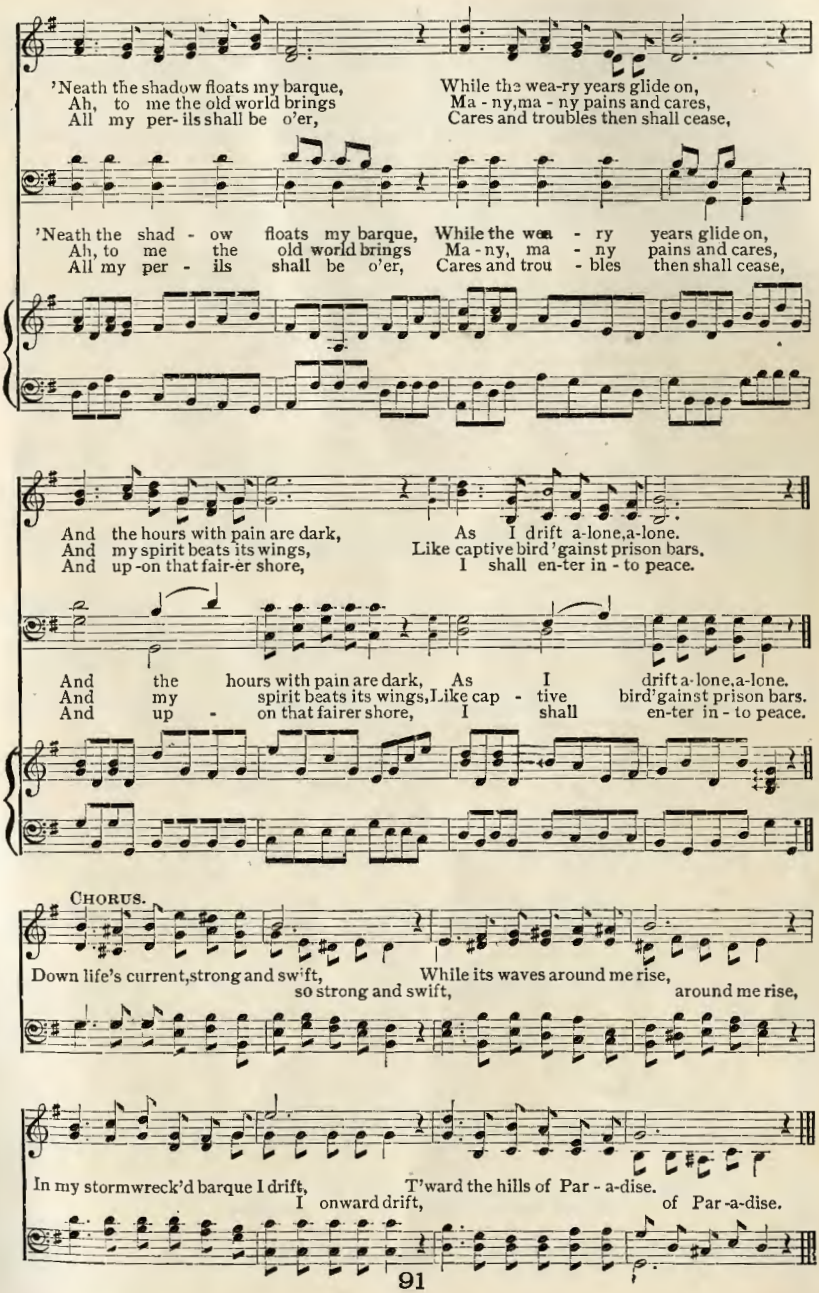
Drifting Down Life's Stream.

Devotedly inscribed to my wife, Mrs. E. L. Lincoln.

IDA L. REED. H. N. LINCOLN.

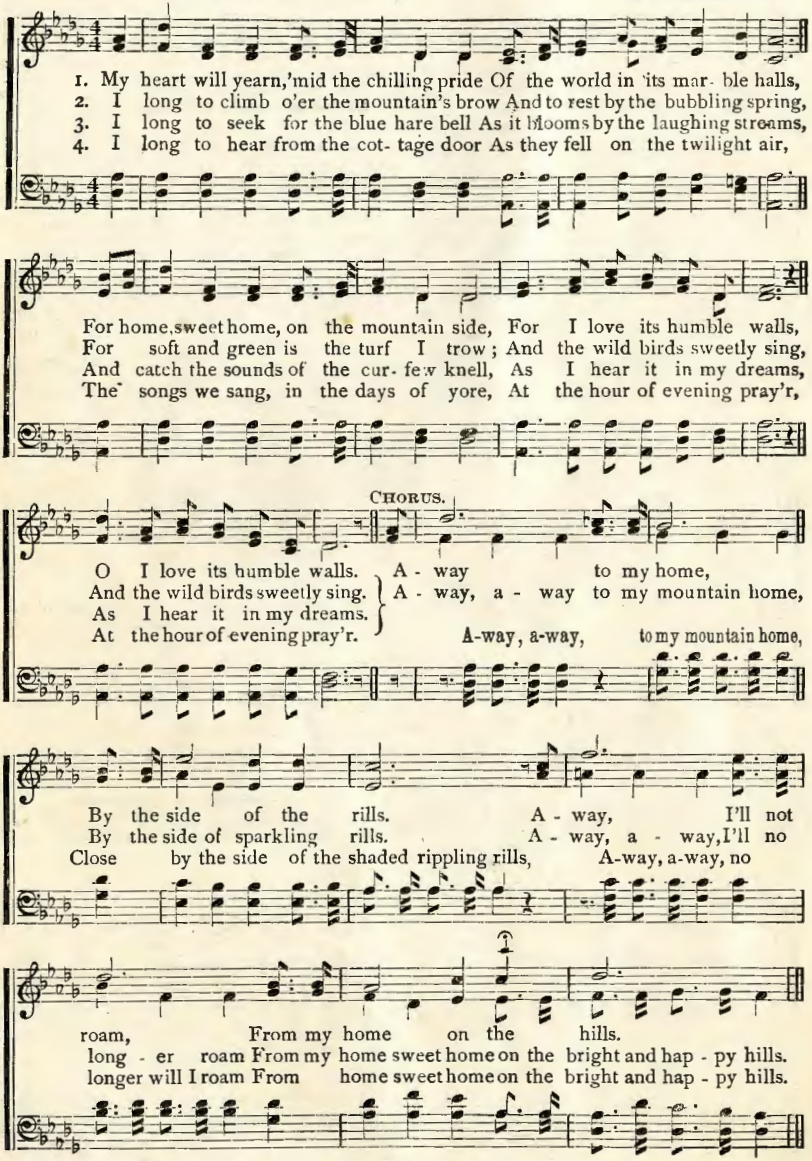


Drifting Down Life's Stream. Concluded.



Away to My Mountain Home.

Mrs. T. M. GRIFFIN. H. N. LINCOLN.



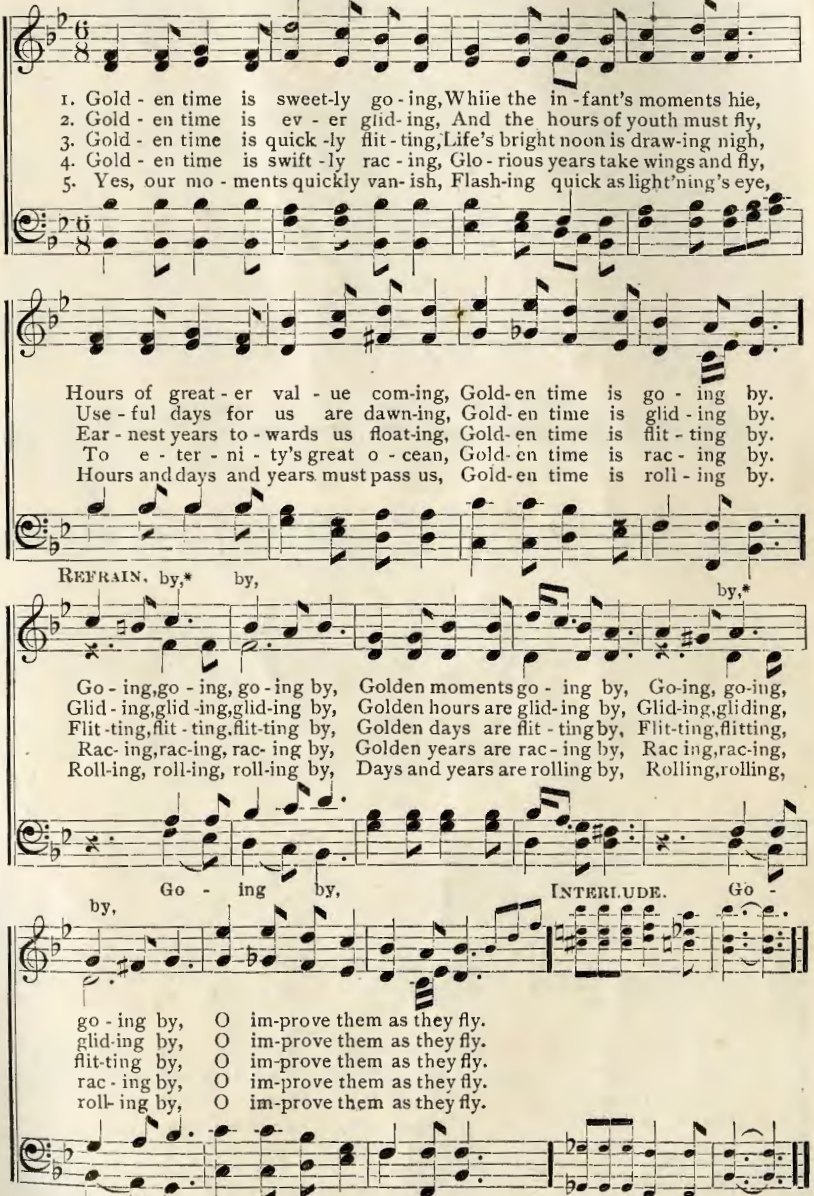
This song is also published in sheet form by the Author, Dallas, Texas.
It has a charming Accompaniment. Price, 25 cts.

Golden Time.

The older we grow, the faster time seems to pass.

Dedicated to my pupils of every age.

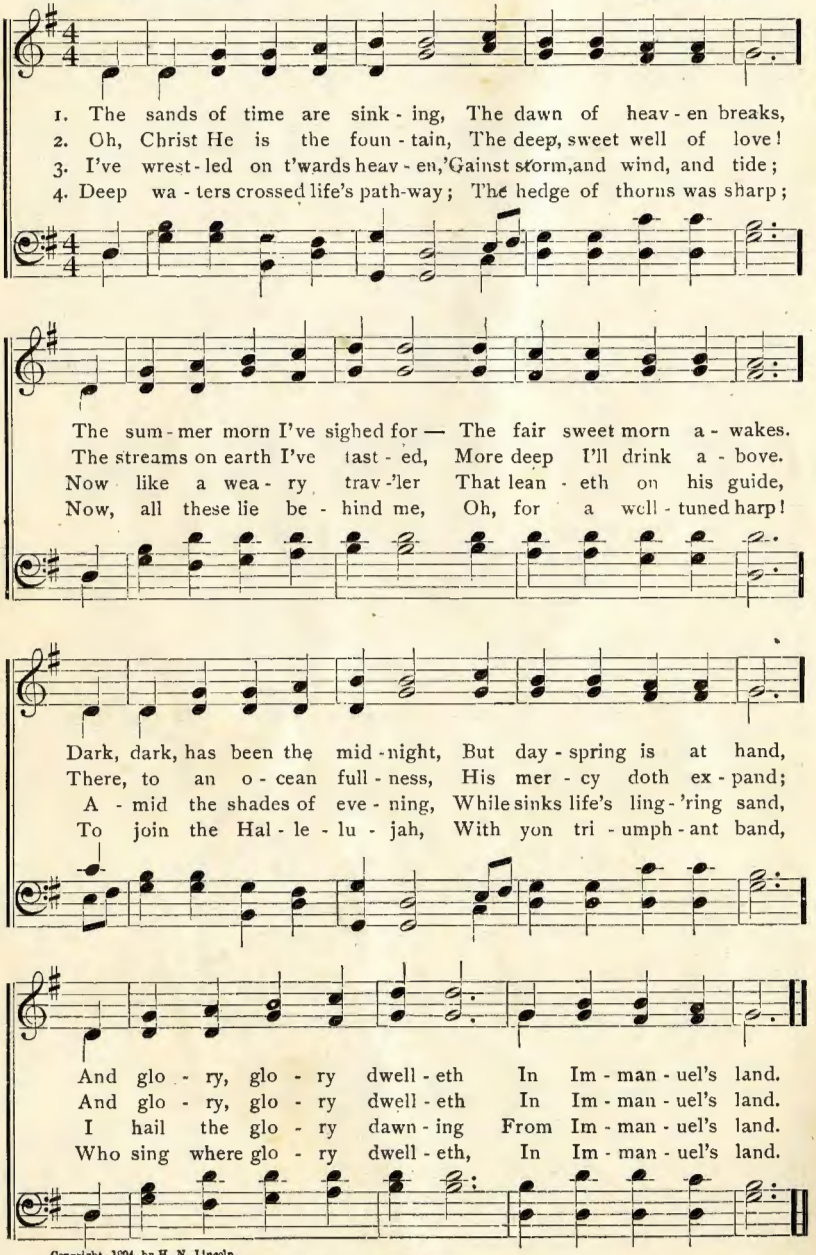
Words and music by H. N. LINCOLN.



* The first "by" is for Soprano, second for Alto. The Tenors and Sopranos each sing, "going," "gliding," "flitting" "racing," "rolling," twice at each place, the Basses and Altos only once at each place.

Immanuel's Land.

ANNIE R. COUSINS. H. N. LINCOLN.



The Soldier's Farewell.

MARTIN MEYER. MALE QUARTET. JOHANNA KINKEL.

Andante con espressione.

cres. rit. dim. a tempo.

p

1. Hark! trumpets far off sounding, And war - rior's steeds are bounding, May
2. Take now this wreath of flowers, Plucked from our gar-den bow-ers, Where
3. I'll think of thee with long-ing While foe-men round me thronging, While

cres. *f*

I once more em - bra - cing, With kiss thy tears ef - fa - cing?
oft I was re - clin - ing, Thy fai - ry form en - twin - ing;
sword and lance are gleaming, While my life-blood is stream-ing;

p cantabile. *rit.*

Farewell, farewell, my own true love, Farewell, farewell, my own true love.

Child's Evening Prayer.

Tenderly. H. N. LINCOLN, by per.

1. Je - sus, ten - der shepherd, hear me, Bless Thy lit - tle lamb to-night,
2. All this day Thy hand hath led me, And I thank Thee for Thy care,
3. May my sins be all for - giv - en, Bless the friends I love so well,

Thro' the dark-ness be Thou near me, Keep me safe till morn-ing light.
Thou hast cloth'd me, warm'd me, fed me, Lis - ten to my eve-ning pray'r.
Take me when I die to heav - en, Hap - py there with Thee to dwell.

CONTENTS OF THE NEW MUSIC TEACHER.

PRACTICAL LESSONS.

THEORETICAL LESSONS.

INDEX OF SONGS.

EXERCISES, ETC., NOT FOUND IN THE GENERAL INDEX.

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