

THE CATHOLIC EDUCATION SERIES

MUSIC

THIRD YEAR

Teachers Manual

By

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PREFACE TO THE NEW EDITION

MUSIC THIRD YEAR is a sequel to the first and second books of this series and has been revised according to the same principles. The work is intended for use in the Third Grade and is presented in a *Teachers Manual*, a *Children's Manual of Songs and Melodies* and a set of eight charts in color with corresponding flash-cards for the study of Intervals and Modulations. In addition to this equipment, there is a Hand Chart with a moveable note and clefs which greatly facilitates the study of staff notation, and which will serve not only for work of the Third Year but for that of subsequent volumes of this series, those volumes which deal with secular music.

The children who have finished the preparatory work represented by *Music First and Second Years* have acquired an experience and technique which enables them to move along either one of two lines: they may move along a line of purely *musical* development (as in the present volume) or along a line which is strictly *liturgical*, the latter being represented by our text-book *Gregorian Chant* (known hitherto as *Music Fourth Year*). Either one of these lines of training may be followed during the Third Grade at the discretion of the school authorities. Where there is a wish to bring the children at an early age into conformity with the desire of the Holy See and prepare them to take part in the liturgical chant of the Church, *Gregorian Chant* will be the text-book for the Third Grade. Those, on the other hand, who prefer to carry the musical training to greater perfection before attempting the study of *Gregorian Chant*, will follow the plan outlined in this volume. Finally, there may be certain teachers who will prefer to give the children an education which will be partly musical and partly liturgical. For the latter, we intend to publish a schema by which a combination of the two books, MUSIC THIRD YEAR and *Gregorian Chant*, may be carried out through the Third and Fourth Grades.

The present volume includes *Vocal Exercises* which aim at breath control and dynamics; also the enlargement of range and the crisp articulation of consonants. The *Intonation Exercises* deal with the study of various Accidentals, with Intervals as such, and with Modulation. The *Rhythmic Exercises* deal with the study of 6/8, 9/8, 12/8 and 3/8 time, with sixteenth notes and with syncopation. Rhythmic independence is built up by means of brief polyphonic phrases for two voices. In *Staff Notation* all the positions of *Do* on the staff are presented, first with the *C* clef, then without it; the various scales with their sig-

natures are studied and the principle which governs the sequence of sharps and flats is presented.

The study of *Intervals*, in the revised edition, is approached from several angles: first the interval is heard *melodically*—one sound after the other; then the interior designs which may occur within these intervals (Pentachords, Tetrachords, Thirds, Major and Minor, etc.) are studied; next, the intervals are sounded simultaneously, vertically as in harmony; finally, the intervals are heard *in movement* as in polyphony, the voices moving toward one another, meeting, separating to meet again, and an elementary notion of direction is given the children: when and how voices may meet, which lays a foundation for a future study of polyphony in later volumes of this series.

POLYPHONY

The concentration required for polyphonic singing is so great that the examples included in this volume have been reduced to mere fragments. Thus, the effort required will not be unduly sustained. In the briefest polyphonic fragment, the voices differ *in pitch*, each group sustaining its own melody independently of the other group, yet in fusion at certain points; the voices differ in rhythm, one voice singing long notes, the other brief notes, one voice moving in binary groups, the other in ternary ones; one voice rising on an arsis where the other relaxes in a thesis; one voice executing a crescendo while the other executes a diminuendo. Because of these difficulties, we have followed the principle on which our study has always been based: the separation of difficulties in order to overcome a complex problem. First, the children will find *Rhythmic Exercises* for two voices without any melody; next the melody alone of the polyphonic phrases; finally *Rhythm and Melody* will be united. All the early exercises in polyphony have been prepared in this manner, and the later examples should be analyzed by the teacher to conform to the above schema, first being sung rhythmically, then melodically, then as a whole with both elements.

The polyphonic phrases with text and the few polyphonic songs included in the **THIRD YEAR MANUAL**, have all been built up in advance either as *Vocal Exercises* or as *Polyphonic Phrases* in the preceding chapters. Practically all the themes have been taken from the works of the great masters of the sixteenth and seventeenth centuries, composers such as Palestrina, Gabrielli, Durante, Victoria, O. Lassus, Jimenes, Morley, Wilbye, Wm. Greaves and Michael East. These fragments are usually the introduction, the thematic material of a larger composition

for mixed voices, and in using these themes, cadences have had to be supplied which follow the rules of strict counterpoint characteristic of the period. While the use of these fragments out of their context may be open to criticism, we believe that their use is justified by the fact that the children's first impressions of polyphony will be based on models which will form their taste and predispose them to an appreciation of what is noblest in the art of polyphony, when, in later years, they will join their voices to others in a chorus of mixed voices permitting the execution of complete compositions by the classical masters. One composition by Morley which is complete, having been composed for equal voices, is included in the Children's Manual, but with an adapted text.

REPertoire

The *Children's Song Manual*, in addition to the polyphonic fragments mentioned above, contains 155 songs and melodies by the greatest masters of the art of song. The majority are by authors of the sixteenth and seventeenth centuries, because this was a *vocal period* as distinct from an instrumental period. Moreover, the music of that epoch, even where it was not specifically religious, possessed a quality of nobility and distinction characteristic of true art. While it differed from the liturgical chant it did not contradict the spirit and tone of Catholic life and feeling.

In our judgment, a song has no value *per se*. To be of value, a song must be beautiful; it must be, in a true sense, a work of art. To teach a mediocre song to children on the pretext that it illustrates a technical point is to misunderstand the fundamental purpose of a musical education. The object in view should be to lift the children above the mediocre both in feeling and in its expression, to remove them from all that is common and ugly into a superior world of beauty and distinction. A song that is mediocre is not merely a waste of time but is harmful. It is like an inoculation against music itself.

Evidently, the songs must be graded in such a manner as to permit the preparation in advance of all difficulties of a technical nature. This, however, does not require that poor songs be used. On the contrary, it means that our technical training must be of such a nature that it will lead directly and logically to the interpretation of masterpieces. A technical point in music is not worth developing unless it be found amply illustrated in the works of the great composers of vocal music.

Upon the principle set forth above, these text-books have been composed and revised. The new edition contains many more illustrations of each musical

problem than the old. The names of the composers are indicative of the quality of these melodies. Among the Italians of the sixteenth and seventeenth centuries, will be found such authors as Baretto, Bononcini, Caccini, Caprioli, Cavalli, Carrissimi, Cesti, Falconieri, Frescobaldi, Fallamero, Marco da Gagliano, Lonati, Manzo, Monteverdi, Melani, Pasquini, Peri, Sabbatini, Scarlatti, Stradella, Tenaglia and Vecchi. Many of their melodies are published for the first time in this volume. The classical English composers are represented by John Dowland, Robert Jones, Thomas Campion, John Bartlet, Thomas Morley and William Byrd. The Flemish, by Valerius; the Germans by Bach, Händel, Haydn, Mozart, Schubert and Brahms.

The original texts have not been reproduced. Even when these texts are not in a foreign language, they are unsuited to children. In order to make these splendid melodies available, new texts have been specially adapted to them in view of their inclusion in this book. Sometimes the texts themselves are the work of great authors such as Shakespeare, Chaucer, etc.; sometimes the texts are more modern. In every case, where a melody and a text are thus combined, some slight adaptation of one or the other is always necessary. We have tried to preserve, first of all, the character of the music, submitting the text to the necessary adjustments, and—without going to the extreme limits of repetition indulged in by the English Madrigalists—we have repeated a word or a phrase when it became necessary to do so in order to retain the rhythm of the melody. Moreover, the ancient texts have been sufficiently modernized to make them comprehensible to the children.

We trust that this collection of melodies and songs may bring to the children of our schools some of the beauty and nobility that distinguished the golden epoch of song, even when that song was not in the strict sense of the word, *religious*. We believe that it is of the utmost importance that the general culture of the children and the orientation of their emotional life—even outside their strictly religious duties—shall be of such a nature as not to contradict the whole tone of Catholic life and feeling. There is an element of restraint, of dignity, of purity which is characteristic of all true art, whether religious or secular, and we must reach out toward the ideals of true art if our work is to deserve the name of *musical education*. Such has been the ideal of the author and such, we feel sure, will be the ideal of those teachers whose vocation it is to bring what is best into the lives of the children confided to their care.

JUSTINE WARD.

Feast of All Saints, 1937.

ADVICE TO TEACHERS

The pedagogical principles upon which these text-books are based are familiar to the teacher who has applied them in the earlier books of the series. It will be sufficient for our purpose to remind the teacher that a rounded musical development requires that the education of the ear should keep pace with that of the eye; that difficulties of a complex nature need to be separated in order to be mastered; that concentration and action must be alternated; that each lesson should be composed of all the elements contained in music: of vocal exercises, of intonation exercises, of rhythmic exercises, of ear training, of reading from the staff, and of the interpretation of melodies and songs. Moreover, the teacher will remember that, if the material embodied in each chapter covers approximately a week's work, this material needs to be organized into individual lessons, that each element be given its due importance, and that this requires intelligent planning by the individual teacher.

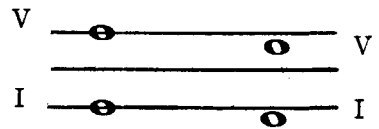
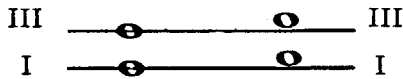
As in the case of the *Second Year Manual*, there are more melodies and songs included in each chapter than can be learned by any one class in a week. We have preferred to provide a wealth of material rather than a strict minimum, in order that the repertoire of a school may be more vast and more varied than that of the individual class.

THE STUDY OF INTERVALS

Hitherto, intervals have been studied in their relation to a given Mode, as part of this Mode. They have not been considered in the abstract—as intervals. This study is undertaken during the Third Year. *Fifths, Fourths, Thirds* (Major and Minor) should be recognized *as such*, and the character of each one, become familiar. It is by experience that the children should learn to appreciate the pure, open, rather hollow sound of the *Fifth*; the unmistakable difference between the Major and Minor Third; the effect of adding to an open Fifth a Third—Major or Minor—which takes us out of the vague into the defined, and gives us the characteristics of a Mode, as though from an open field we entered a walled garden. These and other musical truths are interesting to the children only insofar as they form part of their personal experience. The same is true of the consonant and dissonant intervals. It is not what they are told but what they discover that fascinates the children.

As regards the eye, the *Fifths* and *Thirds* are easy to recognize: the latter are

on consecutive lines (or on consecutive spaces), the former on lines next but one (or spaces next but one).



For indicating intervals in the abstract, we have used Roman numerals, that there may be no confusion created between the ordinary numbers used for melodic purposes and those used for the intervals. I-V might indicate any Fifth: *Do-Sol*, *La-Mi*, *Re-La*, etc., whereas: 1-5 indicates only *Do-Sol*; 2-6 indicates only *Re-La*, etc.

The habit of hearing intervals correctly must be built up with the same care which has been given to the study of melody. First, they are presented in their place in a scale, in order to link the unknown to the known. Next they are studied on the diagram, all at the same pitch. Next the interior designs are studied, also on the diagrams, where different colors characterize the various designs of Pentachord, Tetrachord, Major Third and Minor Third. The colors used in this connection are purely arbitrary. They are merely a device to aid the eye in distinguishing the designs that are equivalent from those that are different. Then the interval is sung perpendicularly: the two sounds being sung simultaneously by two groups, one group singing the upper note, the other, the lower note of the interval. It is then that the interval takes on its true character and stands out boldly with its full flavor. Evidently, not all the intervals can be treated in this way, only those which are known as consonances: the Fifth, the Third, but not the Fourth.

Each interval having been studied separately, they are combined: to the open Fifth, sung by two groups, is added the Third (Major or Minor) by a third group. This chord is held and thus the children begin to realize what it is that defines a Mode: it is the Third.

Finally, when the intervals are familiar statically they are presented in motion, polyphonically. All these matters are treated fully in the chapters which deal with each step in the process. A mere statement of the doctrine developed is all that is needed in this place.

POLYPHONIC PHRASES FOR TWO VOICES

The teacher who so desires may postpone the study of polyphony until the Fourth Grade. The melodies embody illustrations of the various intervals. It

is necessary, however, that these polyphonic phrases be sung if a complete impression of intervals is to be given the children. In any case, the *Intonation Exercises* which come under the regular numbering should *not be omitted*, even though they be for two or for three voices. These are an essential part of the work for the Third Grade.

If the polyphonic phrases are to be taught, the teacher will take into consideration that first impressions are extremely important. The phrase, its rise and fall, its fluidity, its dynamics are the life itself of polyphony as of melody. The children must sing—when divided in two groups—each one a melody which *moves according to its own laws*. Yet these two melodies must move harmoniously, one with the other.

In order to separate the difficulties and enable the children to overcome them with delight, we have included a series of simple *Rhythmic Exercises for Two Voices* which aim at building up rhythmic independence. According to the system already employed for monody, we have provided for polyphony:

(a) Exercises that are composed of rhythm only.

(b) Exercises with *Rhythm and Melody*. In the latter, the same figure that has been studied under (a) is embodied under (b) in a melodic form.

The rhythmic exercises should be read in strict time with gestures, pronouncing the notes on the syllable *Do*. When this difficulty has been mastered, the children should read the melody under *Rhythm and Melody*, the whole class singing the melody of each part in unison until both melody and rhythm are familiar. Then the class should be divided and each group should sing its own part.

Once this preliminary drill has been carried out, we have thought it unnecessary to continue to indicate the separation of the elements. The phrases themselves as printed should be studied: (a) rhythmically, as though there were no melody; (b) melodically in unison; (c) polyphonically.

It is advisable, at first, to write these phrases on the board. The children should sing using chironomy as indicated. They should not look at the part which does not belong to them, but concentrate their attention upon their own part, singing it with the same life and expression that they would give to a single melody. That is the *first stage* of polyphonic singing. Later, when they have acquired the habit of singing polyphonically, the children may begin to *sing and listen*—but it would be dangerous to *begin* in this way.

At first, one polyphonic phrase is enough for a whole week. Later the examples may be multiplied.

The children must never be permitted to shout in the effort to hold their

own part. The polyphonic singing should be *legato* and not loud. It must be neat, in strict time, the dynamics following the melody and differing in the two voices. When the final cadence is approached, both groups should look at the teacher and follow his gesture, for the end must be approached *allargando*.

Certain general rules of politeness may be explained to the children from the beginning:

1. *When two voices meet in unison* (as happens in most of the final cadences) the doubling of a single note would sound harsh and piercing unless *both groups sing softly*.

2. *When one group is holding a long note* and the other group is singing a series of short notes, the voice that is standing still must sing very softly, giving the right of way to the voice that is moving so that the latter may be heard clearly. In order to form this habit, the children should learn to attack a long note positively and then make a *sudden diminuendo* (as in *Vocal Exercise 33*).¹ By this we do not mean that the above rule is absolute nor applicable to all cases, but it is a good *general principle*. When this technique has been acquired, it may be modified according to the needs of the phrases in question.

ACCIDENTALS

The new accidentals studied in the Third Year are *Feh* (*fi*) expressed by the number 4, and *Deh* (*di*) expressed by the number 1. While these are the only new accidentals applied practically in this book, it is necessary that the children should know the *names* of all the accidentals (both flats and sharps) because they are needed for the building up of scales and the recognition of key signatures on the staff. We have therefore thought it useful to provide in this connection a diagram of the natural tones with their names when raised or lowered artificially.

#	#	#	#	#	#	#
De /	Ra /	Me /	Fe /	Se /	Le /	Te /
DO /	RE /	MI /	FA /	SOL /	LA /	TI /
DO	RE	MI	FA	SOL	LA	TI
Deu /	Reu /	Meu /	Feu /	Seu /	Leu /	Teu /
b	b	b	b	b	b	b

Diagram of the Sharps and Flats with Their Names

¹ Page 26.

The names given above are those in common use. Wherever a local custom has established another system of naming the sharps and flats, as is the case in certain parts of the United States, the names that are locally in use should be substituted for those given above. Thus confusion will be avoided.

MODULATION

The study of Modulation is greatly facilitated by the aid of the colored charts. The simplest modulation which has been prepared in the Second Year, and which, in the strict sense of the term, is not a true modulation, is the passage from Major to *relative Minor* and from Minor to *relative Major*. This passage serves, however, to prepare the children for what is to follow: Modulation from the Major Mode to the Dominant Major; from the Minor Mode to the Dominant Minor, and from the Major to the Tonic Minor and vice versa. The colored charts should be kept before the children during all this training for two reasons: first, in order that the eye may aid the ear during the passage from one tonality to another; next, that the danger of using too large a range for the voices, be eliminated. The charts should be used, even when a given modulation has been mastered, theoretically, as a means of preparing the melodies and songs embodied in the *Children's Manual*. When a modulation occurs in one of these, the teacher should prepare it on the chart, using approximately the same lines of approach and passing from one column to the other at the same point as is found in the melody. This brief moment of preparation will give the children greater assurance in reading from the printed page.

RHYTHM

The study of 3/8, 6/8, 9/8 and 12/8 time offers no difficulty when introduced simply as a reduction of the familiar ternary groups studied under 3/4 time. What is new in the Third Year is the presentation of *certain exceptions to the normal laws of rhythm* which are called *syncopations*. The rules of natural rhythm require that *long notes* be placed at the *beginning of a group or measure*, and not in the center. The fact that the children are familiar with this rule and its application will enable them to appreciate at its true value *the exception* to that rule, and its reason for being. The object of an exception is to produce a surprise—a rhythmic shock. Such shocks may take place inside a measure or in the linking of one measure to another. The impression created by a syncopation is akin to that felt by a person walking normally who encounters an obstacle in his path which

interrupts his step half way; or, on the other hand, the sensation of a person walking who is forced to reach out and step over something. One syncopation cuts the step short; the other prolongs it unduly. In rhythm, everything that disturbs the natural step (that is the normal position of the rhythmic ictus) is a *syncopation*.

What is the reason for these exceptions? Usually the composer who makes use of this device wishes to produce a surprise, a shock, a sense of effort or of resistance.

Example of a Syncopation Inside a Measure

Melody 405 (Scarlatti)

<p>(a) *</p> <p> 1 2 . 3 $\overline{54}$ $\overline{32}$ 1 5</p> <p>Row- ers</p>	<p>instead of</p>	<p>(b)</p> <p> 1 . 2 3 $\overline{54}$ $\overline{32}$ </p> <p>Row- ers</p>
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This syncopation gives the impression of a *jerk*—one feels the stroke of the oars and pull of the boat through the water. Compare this with the normal rhythm given above under (b), and the energy of the syncopation in this connection can clearly be felt.

Example of a Syncopation between One Measure and the Next

Melody 313

<p>(a) *</p> <p> 3 3 5 . . 3 4 2 </p> <p>White and crim- son</p>	<p>instead of</p>	<p>(b)</p> <p> 3 3 5 . 3 . 4 2 </p> <p>White and crim- son</p>
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Here the syncopation prolongs the normal step of the rhythm and the effect is to enhance the accent of the word “crimson” while diminishing the value of the last syllable by placing it on a weak beat. Compare this with the normal rhythm given above under (b), and the effect of insistence upon the accented syllable by prolonging the note into the next measure is justified by the added eloquence given to the word itself. In this case, where an accented syllable is prolonged by syncopation it is usually given a dynamic accent; the ictus of the new measure, on the other hand, must not be stressed, but whatever stress there be belongs to the note that is held for three pulses. This is the general rule for

all notes that are held over from one measure to another. There are exceptions, however, of which we shall now speak.

There are cases of *apparent syncopation*: these appear in polyphonic compositions where one voice holds a note from one measure to another across the bar line while the other voice moves according to the regular laws of rhythm. These are not, in reality, syncopations, because the *ictus is heard in its normal place*. The two voices form, together, an inseparable whole.

Examples of False Syncopations

Apparent syncopation in the lower voice: (Bach)

I.	|	1̇	.	6	.	|	7	.	.	.	|	6	.	.	.	||
II.	|	6	3	6	.	|	*	.	§	.	|	6	.	.	.	||

Apparent syncopation in the upper voice: (Palestrina)

I.	||	1	.	1	.	|	5	̄4	3̄2	3	|	*	21	2	.	|	1	.	.	.	||
II.	||	≈	≈	≈	≈	|	5	.	5	.	|	1	.	.	7	|	1	.	.	.	||

In the first example, the lower voice appears to be in syncopation at the point marked by an asterisk; in the second example, it is the upper voice that is apparently syncopated—but these syncopations are apparent, not real, because the other voice provides a sustaining ictus in the normal position. Such cases are extremely frequent in Polyphony.

There is another category of apparent syncopation that is artificially created by the introduction of bars to break up the phrases into even blocks. The composers rarely, if ever, placed bars to indicate the rhythm of their compositions. The bars that we find today and which are an aid to the eye in ensemble singing, were introduced by *editors*. The custom of breaking up phrases into even divisions is relatively modern. The composer wrote his themes and superposed them freely, guided, not by the laws of modern barring, but according to the laws of counterpoint and of rhythm—which is often a different thing. Thus, to the composer, there was no rhythmic difference between the two figures on page 14; their rendition should be identical even though a bar line runs through the middle of the long note in the lower voice, while no bar line disfigures the upper voice. In cases such as these, and they are frequent, a bar line has no rhythmic significance whatever. Lest such false barring should lead the children into errors of

interpretation, we have omitted the bar line (or indicated it by a dotted line) in the voice where it might create a false syncopation.

Example

(Greaves)

||	2̇	.	.	7̇1̇	|	2̇	i̇	7			
||	ẋ	ẋ	5	.	|	.	34	5	4	|	3
				*							

Staff Notation

During the Third Year special attention should be given to reading from the Staff. In the earlier books the acquisition of a *musical vocabulary* has been the principal object in view; the children have been trained to *sing* and to *hear* correctly. Music itself is more important than the particular system of notation used to symbolise sounds. These systems have changed and will no doubt continue to change, but it is well that the children should be able to read currently the notation which is in common use today. Thus in the Third Year, all the positions of *Do* on the Staff are presented, first with the *C* clef, then with the *G* clef and the sharps and flats of the Key signature. Directions for this work are given in the course of the chapters. The Staff Hand Chart is extremely useful for acquiring familiarity with the various Key signatures and saves much writing on the board. Before reading a melody or a song from the *Manual*, the children should be given a few moments of preparation with the Hand Chart. Where a tonality is familiar, this brief preparation will give the children greater confidence in reading from the printed page. Where an *unfamiliar tonality* is concerned, this drill on the Hand Chart should be preceded by a preliminary exercise on the board using the diagram of the new tonality as given in the *Teachers Manual*. Both these moments of preparation may be brief but they are necessary. They create confidence and assurance. A few moments devoted to preparation is in reality a saving of time for it takes longer to correct an error or elucidate an obscurity than the time required to avoid such misfortunes by proper preventive measures.

MELODIES AND SONGS

The exercises are relatively few and the melodies extremely numerous, as well as being a high type of music. This reduction of the exercises is possible because of the rich vocabulary possessed by the children.

THE ENGLISH TEXTS

Where words and music are associated, that which influences the child most profoundly and remains in his memory, is the melody. The text gives a *general orientation* to the child's thought, but the details are not etched deeply into his soul in the same sense as is the melody. Taking this fact into consideration, we have sought primarily to preserve the *rhythm of the melody*, bringing the text into conformity even at the expense of taking liberties with the text itself. Some of these verses are borrowed from mediaeval authors, Chaucer and others. Where the rhythm permitted, we have given these verses in *modern English* that the children might understand it. In certain instances such treatment is impossible because the rhythm of the verse would be disturbed—the syllables would no longer scan correctly.

a. Examples of words of *two* syllables which, today, are reduced to *one* syllable:

“Now welcome summer with thy *sun-né* soft,” (sun)

“And driven away the *long-é night-ees* black,” (long nights)

“Thus *sing-en small-é fowl-és* for thy sake,” (sing, small fowls)

These are all cases where an extra syllable must be retained for the rhythm of verse and melody. It may be considered like a *semi-vocal* syllable (represented by the licquescent note in *Gregorian Chant*), which means that it need not be pronounced until the end of the syllable, keeping the voice sounding as long as possible on the consonant: thus “Sun- né soft.”—almost like a *double n* but *not quite*.

b. Examples where there is a semi-silent syllable where we would expect two fully articulated ones:

“There as without an end is sung ‘*Osanne*’ (Hosanna)

Thou, Christ-es Mother, daughter dear of Anne.”

There are not very many of these instances where the rhythm of verse and melody requires articulation of extra syllables or the omission of an expected syllable. But where they occur, they require some explanation that the children may realize that they are following the laws of rhythm of Mediaeval English writers, and this, if correlated with the study of history, may not be a great obstacle. Certainly for singing, the ancient English is far more convenient than the modern, and will not be an obstacle practically.

In many cases we have used only a fragment of a complete poem, either

because the poem was too long or because only part of it was appropriate for the use of children.

TERMINOLOGY

One of the principal causes of confusion in the arts and sciences can be traced to lack of precision in the use of terms. The history of music bristles with artificial complications resulting from a loose or inaccurate terminology: Scales, Tones, Modes, Keys—have different and often contradictory meanings as used by various authors or at different epochs. Modern text-books are not always free from similar confusions. For that reason, it may not be amiss to provide the teachers with a glossary of terms and the sense in which they are used in these *Manuals*.

1. **MODE**.—A Mode is a combination of tones and half tones which forms a complete design that is invariable. A Mode may be placed at any pitch—high or low—but the relation between the intervals does not change.

	<i>Position of the Half Tones</i>
<i>Major Mode</i>	Between: 3-4 and 7-8
<i>Minor Mode</i> (natural)	Between: 7-1 and 3-4
(harmonic)	Between: 7-1, 3-4, and ♯6
(melodic)	Between: 7-1 and ♯6
<i>Mode I</i>	Between: 3-4 and 7-8

(and so forth for the other modes)

2. **SCALE** is a series of seven consecutive sounds (with their Octave) running from Tonic to Tonic of the Mode in which the scale belongs.

Scale in the Major Mode:	1 2 3 [♯] 4 5 6 7 8
Scale in the Minor Mode:	6 7 [♯] 1 2 3 [♯] 4 5 6 (Natural)
	6 7 [♯] 1 2 3 [♯] 4 5 [♯] 6 (Harmonic)
	6 7 [♯] 1 2 3 4 5 [♯] 6 (Melodic)
Scale of the First Mode:	2 3 [♯] 4 5 6 7 [♯] 1 2

(and so forth for the others)

Thus each Mode has its scale which corresponds to the arrangement of semi-tones demanded by the Mode itself. The terms "MODE" and "SCALE" should not be used as equivalent terms. A scale assumes a certain progression of tones and half tones by sequence—step-wise—upward or downward, whereas a Mode

Fourth (Augmented) or Tritone: Three whole tones: $\overbrace{4 \quad \quad \quad 7}$
4-5, 5-6, 6-7

Fifth (Perfect): Three tones and one half tone: $\overbrace{1 \quad \quad \quad 5}$
1-2, 2-3 34, 4-5

(See *Diagram of Fifths, No. 100*)

Sixth (Major): Contains four tones and one half tone, thus:

$\overbrace{1 \quad \quad \quad 6}$ *Sixth* (Major)
1-2, 2-3, 34, 4-5, 5-6

(Minor): Contains three tones and one half tone, thus:

$\overbrace{6 \quad \quad \quad 4}$ *Sixth* (Minor)
6-7, 71, 1-2, 2-3, 34

Seventh (Major): Contains five tones and one half tone, thus:

$\overbrace{1 \quad \quad \quad 7}$ *Seventh* (Major)
1-2, 2-3, 34, 4-5, 5-6, 6-7

(Minor): Contains four tones and two half tones, thus:

$\overbrace{2 \quad \quad \quad 1}$ *Seventh* (Minor)
2-3, 34, 4-5, 5-6, 6-7, 71

Octave: Contains five tones and two half tones, thus:

$\overbrace{1 \quad \quad \quad 8}$ *Octave* (Major Mode)
1-2, 2-3, 34, 4-5, 5-6, 6-7, 78

and the other Octaves according to design.

The intervals which are larger than these, which exceed the range of an Octave (the Ninth, Tenth, Eleventh, etc.) need not be dwelt upon here as they are of the same nature as those already described: the Ninth being merely an Octave plus a Second; the Tenth, an Octave plus a Third, etc. Moreover the children will rarely meet such intervals in the work of the classes.

Among the intervals described above, some are known as Consonant, others, as Dissonant. The former are classified as:

1. *Perfect Consonances:*

- (a) Unison
- (b) Octave
- (c) Fifth
- (d) Major Third

2. *Imperfect Consonances:*

- (a) Minor Third
- (b) Sixths, Major and Minor.

3. *Dissonances:*

- (a) *Seconds* (Major and Minor).
- (b) *Fourths* (Perfect), the tritone being forbidden.
- (c) *Sevenths* (Major and Minor)
- (d) *Ninths, Elevenths, etc.*, and all augmented and diminished intervals, i.e., intervals which are altered by an accidental or otherwise in such a manner as no longer to conform to the required number of tones and semi-tones described above.

6. RHYTHM is ordered movement. It is a term which applies to the phrase rather than to its details. The smallest possible rhythmic unit consists of one arsis and one thesis—a beginning and an ending. A single note can have no rhythm: it can have brevity or length. At least two distinct sounds are necessary to make a rhythm.

7. TIME is the grouping of notes into feet or measures. Time can be measured in binary units, in ternary units or in a free mixture of both. These time units include also their multiples in modern music.

8. TEMPO is the pace at which the composition as a whole is rendered: rapidly, slowly, moderately, etc. The tempo of a composition is usually indicated by one or other of the following terms (all Italian):

Allegro—a rapid movement.

Allegretto—briskly, (not so rapidly as *Allegro*).

Moderato—at a moderate pace, not fast.

Andante—rather slowly.

Adagio—very slowly.

All these terms are relative. It would not be possible to fix a definite metro-nomic value for each one.

9. MEASURE.—The space enclosed between two bars.

10. BARS.—The vertical lines which indicate the end of one measure and the beginning of another.

It is incorrect to use the word “measure” and “bar” as equivalents.

11. KEY SIGNATURE.—The clef with the sharps or flats, if any, which appear at the beginning of each line of music and which indicate the pitch at which the composition is to be rendered.

12. TIME SIGNATURE.—The figures superposed which appear at the beginning of a composition after the Key Signature and which indicate:

(a) *Upper figure: How many units are in a measure?*

(b) *Lower figure: What kind of units are they?*

Thus: $2/4$ means that there are *two quarter notes* (or their equivalent) in a measure.

$6/8$, that there are *six eighth notes* in a measure, etc.

13. CRESCENDO.—With increasing strength.

14. DIMINUENDO.—With diminishing strength.

15. RITARDANDO.—Retarding the pace.

16. ALLARGANDO.—Broadening the movement.

(Nos. 15 and 16 are often used as equivalent.)

This simple explanation of terms is not intended in any sense as a memory load, but merely as a convenient form of reference in case a teacher is in doubt as to the exact meaning attached to the terms employed in this series of text-books.

VOCAL EXERCISES

The *Vocal Exercises* of the Third Year aim at developing:

1. Perfect breath control.
2. Consequent control over dynamics.
3. Flexibility of lips and tongue in the articulation of consonants.
4. Increase of the range (including *F* sharp on the fifth line of the staff and *C* on the leger line below the staff).

1. *Breath control.*—The *Vocal Exercises* of the Second Year with their long phrases have produced an unconscious and automatic control of the breath through the mere fact of adjusting the volume of air taken into the lungs to the length

of the phrase to be sung, with the necessary economy of air involved in the process. The children are ready for the further step by which this control is intensified and becomes voluntary, conscious and intelligent.

BREATHING WITHOUT SINGING

Position of the body.—Erect without rigidity. The shoulders thrown back, the arms hanging naturally at each side.

1. *Empty the lungs* of the residuary air that usually remains between one breath and another. Lean slightly forward bringing the arms together flat over the abdomen which narrows the chest. In this position *exhale* in a short puff.

2. *Fill the lungs.*—Reverse the position: throw the head up, throw out the chest, pull the arms backward, and inhale fully through the nose. The air should *not be forced in* but allowed to penetrate naturally of itself which it will do all the more effectively because of the preliminary emptying of the lungs. Then empty the lungs, breathing out through the mouth, without changing the position of the body.

This should be done more than once during a lesson, but after each of these deliberate breaths, the children should be allowed to breathe normally, turning to something else meanwhile.

2. When the children can breathe in and out as described, the same exercise should be repeated but this time the air—after being inhaled—should be held, the teacher counting “one-two,” or “one-two-three-four” according to the capacity of the class. The position of the children when holding the air in the lungs should be the same as that when inhaling, save that the mouth should be open. Then the air is exhaled through the mouth, suddenly. The erect position should be maintained.

3. Instead of *counting*, during the time that the children are holding the column of air in their lungs, they will execute two rhythmic gestures: arsis-thesis, arsis-thesis, while holding their breath. The position of the chest must remain high and the head well back, but without rigidity.

4. Add to the rhythmic gesture, steps—forward with the arsis, backward with the thesis. Vary these gestures: Arsis, arsis, thesis, thesis, etc. A child who is moving and keeping step with others is rarely rigid, and rigidity is one of the chief enemies to the art of song.

5. Instead of exhaling fully, all at once, exhale by short puffs, stopping between them, as though the pupils were saying *p-p-p* staccato. Between each puff, open the mouth and exhale thus until the lungs are empty.

6. Instead of exhaling in short puffs, exhale slowly and steadily as though on the consonant *f* or *wh*, making just enough sound that each child can feel the passage of the air and be sure that there is no interruption in the column of air.

We can hardly insist too strongly upon the fact that the air must neither be inhaled nor exhaled with violence. What we are aiming at is deeper and more complete breathing with greater control over the column of air—but *not strain of any sort*, which would be injurious to the voices. As regards the position, the teacher should not allow the children to raise their shoulders when breathing. This is a fault that should not be tolerated. To *raise the chest slightly* as a result of the filling of the lungs and only in proportion to their filling, is normal. A slight drawing in of the muscles of the abdomen follows of itself. If it should not follow, there is usually something wrong with the position of the child in question.

The amount of time during which the column of air is held before being released can be lengthened very gradually, but it should never be long enough to cause strain or dizziness. In order to prevent this, the children should be told that they may exhale even before the given signal in case of fatigue. This permission removes much of the nerve strain and often the tendency to rigidity as well.

These breathing exercises without singing will be the more effective if they be carried out *in strict time* and with *movements of the body* of a rhythmic nature.

When the children are exhaling, it is well to encourage them to *keep the chest high as long as possible*. This prevents the pressure of the chest from forcing the air out of the lungs, which would produce a column of air more like a puff than like a slow controlled column of air.

While holding the air and before exhaling, the children should be able to move freely, turn the head from right to left, etc.—all this in order to avoid rigidity and strain.

BREATHING EXERCISES WHILE SINGING

Vocal Exercises 32, 33, 34, 35, 36 and 37 are all based on the principles of breath control outlined above. The children empty their lungs first, then inhale. The lungs should fill comfortably, never to excess, for too great a supply of air is impossible to control.

The lungs being filled, the children hold their breath for the space of one measure (represented by rests in the models given) but without opening their mouths. At a sign from the teacher, they begin to sing, maintaining the tone for four measures (or less should this prove a strain at first). They stop singing but still hold the column of air for the space of one measure (represented, once more

by rests), then exhale fully. Before each of these exercises, the teacher should see that the children empty their lungs before inhaling.

Vocal Exercise 32 gives the sound *Ha*, followed by the sound *A*. The former is to be used only the first time the exercise is sung, that there be no possibility of rigidity or contraction of the throat. Then the exercise is sung on *A*—where there is no waste of the breath supply as in the case of *Ha*.

These single tones should be practiced by semi-tones up to *F* (and later in the year to *F* sharp) and down to *D* (later in the year, to *E*, *E* flat and *C*).

No. 33 is similar to *No. 32*, save that the tone, once attacked, is brought to an *abrupt diminuendo*, and held very softly.

No. 34 is similar to *No. 33* save that the *diminuendo* is gradual, which is more difficult. The voice must not diminish in strength by jerks, but smoothly. The throat must remain relaxed throughout.

No. 35 begins softly and a gradual *crescendo* follows. The temptation to exaggerate must be resisted: the tone must not become a shriek, but must remain round and sweet, fully *controlled*. A slight dynamic shade is sufficient.

No. 36 begins softly followed by a *crescendo* for two measures, then a *diminuendo* for two measures. A slight dynamic shade is sufficient.

No. 37 begins loud followed by a *diminuendo*; another *crescendo* and another *diminuendo*.

These preliminary exercises on single tones for breath control and dynamics should not be completely abandoned even after the more complex exercises which follow are undertaken. They are useful throughout the year. Other vowels in addition to *A* should be used: consonants may be added (labials such as *p* and *b*, dentals such as *d* and *t*, which must be pronounced, the former by a little puff of air between the lips, the latter by a little puff between the tongue and the teeth). These consonants may be prepared without singing, each one repeated very rapidly in a whisper. Then the two types should be alternated in the same manner—very fast *b-t*, *b-t*, etc., that both the lips and the tongue may be active and flexible. Many children, especially in America, have a habit of speaking with stiff lips. They do not really articulate, and this becomes a serious fault in singing.

The *purity of the tone* must be watched over. A pure tone is one in which there is no *unnecessary* air. The impression to the singer is that *no air at all is escaping*. This mental impression is essential. The habit of *holding the breath longer than the sound sung* is valuable from the point of view of the final cadences. It is not necessary to hold the breath for a whole measure longer than the tone, but there must be some *reserve of breath* back of the tone when a phrase ends.

This prevents those hurried, weak or wheezy endings that are caused by poor breath control. The habit, then, of keeping a reserve until after the end of the note sung should be applied, not only to the vocal exercises but to the melodies and songs.

If a tone is properly controlled, the amount of air required to sustain it is *infinitesimal*. The *attack* of the tone, on the other hand, must be positive: a timid attack produces a pinched tone and often contraction of the throat. Should there be a slight sound of *h* when the tone is attacked, this will disappear in time provided the effort of the teacher be directed toward suppressing the *h* while the tone is being *sustained*: while sustaining the sound (not the attack) the children should have the impression of *sipping in the air*, not of blowing it out. The slight drawing in of the muscles of the abdomen and keeping the chest high is another way of bringing home to the children this active control. It is essential that the column of air be steady and even.

The *Second Series* may be studied as soon as a certain proficiency has been attained in sustaining single tones with dynamic shades. Here breath control, dynamics and melody are combined. All the remarks regarding *Series One* apply also to *Series Two*, with this addition, that the dynamics must be distributed, as a general rule, according to the rise and fall of the melody.

The *Third Series* develops the same qualities but in exercises for two or more voices. *No. 43a* introduces open fifths in unison, it is followed by *43b* where the Fifth is sung by two voices. Each voice should attack its own note with a full, round tone followed at once by a *diminuendo*. At the first attempt the children *should not listen to each other*. Later, they should *both sing and listen* in order to appreciate the character of the open Fifth. But this should be encouraged only after each group can sustain its own sound without wavering.

Nos. 44a and b are Pentachords sung in the form of a Canon. Each group should repeat the measures within the signs of repetition as often as is agreed upon in advance, and then, without interrupting the rhythm, continue to the end.

No. 51 combines text and music. The exercise may first be sung on vowels only, those that are later to be used with the text.

Nos. 52 and 53 are for the purpose of attaining dexterity in the use of consonants, the former for *l, d, t*; the latter for *b* and *br*, bringing into play the lips for *b* and the tip of the tongue for *r*. The singer's *r* is a delicate roll of the tongue against the upper teeth and not a sound in the throat.

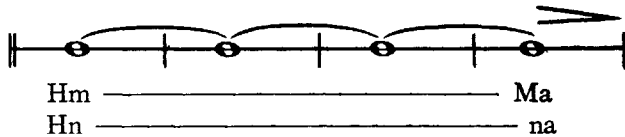
Nos. 54 and 55 are to be sung in unison. They are devised for the purpose of adding *C* below the staff to the range of the voices. The danger of developing the

VOCAL EXERCISES

lower tones of a soprano voice is that the upper ones may be lost or may diminish in purity and brilliance. To avoid such a danger these exercises begin by placing the voice in the upper register; the same quality must be maintained all the way down to *C*, and this is best accomplished by giving the children a mental picture by which the tone that descends is held *higher and further forward in the head* the lower the pitch. Unless this impression is kept in mind the tones will become harsh as they descend and will lack resonance. If need be, an *M* or an *N* can be used during the lower notes of the exercise to hold the tone up in the head.

The other exercises are mere variants of those that we have described. No new principles are involved. Everything is in the *manner* in which they are rendered.

These exercises which begin directly on the vowel *A* (or other vowel) may, at first, tend to disturb the forward placing of the tone. At the first sign of this fault, the teacher should place before the vowel the consonant *M* or *N*, and this, until such time as the fault has been corrected. The first series of exercises may be presented as follows:



The *M* and *N* are sung with closed lips but *not* with closed teeth. These sounds fill the head with vibrations. As soon as the *a* is reached, then the breath should be held and controlled. The *Hm* pushes the sound up into the head but wastes a great deal of breath. Consequently, as soon as its purpose has been accomplished, it should be suppressed.

In theory, the exercises on open vowels with breath control should not injure the fine tone quality built up during the earlier years, but should, on the contrary, add to the purity and brilliance of the tone. In practice, however, the mere fact that the children's attention is concentrated on a new point may lead to an unconscious relaxation in the careful placing of the tone.

What we have said regarding Polyphony on Page 8 applies to the *Polyphonic Vocal Exercises*. The exercises where there is text as well as melody are in Latin. The words are not always those of the original compositions but have been selected for their simplicity in the belief that they may be used, according to the season, as prayers for the opening and closing of the Music Class. Moreover, the Latin syllables, from a technical standpoint, have the advantage of pure open vowels.

VOCAL EXERCISES

Series I.—*Breath Control and Dynamics.*

No.32 *Inhale Sing Hold breath Release*

By semi-tones to

(a) Ha _____
(b) A _____

No.33

f > p

A _____

As above and with all the vowels

No.34

f

A _____

As above

No.35

p *mf*

A _____

As above

No.36

p *mf* *p*

A _____

As above

No.37

f > p *f > p*

A _____

As above

VOCAL EXERCISES

Series II.—Breath Control, Melody and Dynamics.

No. 38 a

p *mf* *p* *mf*

A
O

No. 38 b

A
O

No. 39 a

p *mf* *p*

Na o Na o Na

No. 39 b

p *mf* *p*

Na o Na o Na

No. 40

Na o na o na o a i u.

No. 41

f

Na o na o e i u.

No. 42 a

A o e i

MUSIC—THIRD YEAR

No. 42b

also: 42c

No. 43a

A o u

No. 43b

A o u

A o a u

and other vowels

Series III.—Polyphonic Exercises.

No. 44a

Nu o a e i u Nu o

Nu o a e i

VOCAL EXERCISES

a e i u Nu o a e u

u Nu o a e i e a o u

No. 44b

Mu o a e i u Mu o

Mu o a e i

a e i u Mu o a e u

u Mu o a e i e a o u

No. 45

A

A

Other vowels also.

MUSIC—THIRD YEAR

No. 46a

Musical score for No. 46a, featuring two staves. The top staff contains a vocal line with lyrics: A o a o e i u. The bottom staff contains a piano accompaniment line with lyrics: A o a o e i o. The key signature is one sharp (F#) and the time signature is 4/4.

No. 46b

Musical score for No. 46b, featuring two staves. The top staff contains a vocal line with lyrics: A o a o e i u. The bottom staff contains a piano accompaniment line with lyrics: A o a o e i o. The key signature is two flats (Bb, Eb) and the time signature is 4/4.

No. 47

Musical score for No. 47, first system, featuring two staves. The top staff contains a vocal line with lyrics: A o a o. The bottom staff contains a piano accompaniment line with lyrics: A o a. The key signature is two flats (Bb, Eb) and the time signature is 4/4.

Musical score for No. 47, second system, featuring two staves. The top staff contains a vocal line with lyrics: a o e i u. The bottom staff contains a piano accompaniment line with lyrics: o A o e i u. The key signature is two flats (Bb, Eb) and the time signature is 4/4.

VOCAL EXERCISES

No. 48a

A o a e i a o a e i o a u
a o a e i a o u o a u

No. 48b

A o u a a o u o a u
A o u a o u a o u a u

No. 49 Slowly

O u o a o e o i o
O u o a o e o i o

No. 50 Slowly

U o a e i u o a e i u o e
U o a e i u o a e

MUSIC—THIRD YEAR

No. 51a

Theme: Perti

I
II
III

Ex - au - di nos, Do - mi - ne

A - men.

pp

pp

Vocal Exercises 51a and b are primarily for the intervals of Thirds and Fifths, superposed to form chords. They should be sung first on vowels only; then the text should be sung as indicated.

No. 51b

S. Aguilera de Heredia (XVI C)

I
II
III

Do mi nus re - gna - vit, ex - ul - tet ter - ra.

Do - mi - nus re - gna - vit.

Do - mi nus re - gna - vit.

No. 52

Jimenez (XVI C)

La lo lu la lo le li le la lo lu.
Da do du da do de di de da do du.
Ta to tu ta to te ti te ta te tu.

La lo lu la lo le li la lo lu.
Da do du da do de di da do du.
Ta to tu ta to te ti ta to tu.

VOCAL EXERCISES

No. 53

S. Aguilera de Heredia

{ Ab - ba ab - bo ab - be ab - bi ab - bu. }
 { A - bra, a - bro, a - bre, a - bri, a - bru. }

Nos. 52 and 53 are for developing mobility of lips and tongue. The "R" must be delicately rolled on the tip of the tongue - the "singer's R"

No. 54 (Unison)

A o u.

For enlarging range

No. 55 (Unison)

A o o
 (m o m)
 a o

Other vowels and consonants may be used

(Keep the voice placed well forward in descending to C)

Series IV.—Vocal Exercises with Words.

No. 56

Musical Fragment Bach

{ Glo - ri - a Pa - tri et Fi - li - o, }
 { et Spi - ri - tu - i San - cto A - men. }

MUSIC—THIRD YEAR

No. 57

Trabacchi

O ad-mi-ra-bi-le Com-mer-ci-um.

O ad-mi-ra-bi-le Com-mer-ci-um.

No. 58

Wilbye

Ma-ne no-bis-cum, Dó-mi-ne, Al-le-lú-ia.

Ma-ne no-bis-cum Do-mi-ne.

No. 59

Theme: Palestrina

Al-le-lu-ia

Al-le-lu-ia

(Also in the Key of A, A^b and G)

No. 60

Theme: Michael East

O Crux, A-ve spes u-ni-ca

O Crux, A-ve, spes u-ni-ca

(Also in the Key of B minor and G^m)

VOCAL EXERCISES

No. 61

Theme: Morley

{ Lau - dá - te pú - e - ri Do - mi - num. (Also in the Key
 { Lau - dá - te nó - men Dó - mi - ni. of Sol = Ab,
 Sol = A,
 Sol = Bb)

{ Lau - dá - te pú - e - ri Dó - mi - num.
 { Lau - dá - te nó - - men Dó - mi - ni.

Bring out the accents of the text, in each part, by a *crescendo* followed by a *diminuendo*, in order that the accents of the other voice may prevail, each one in turn.

No. 62

Theme: Palestrina

Al - le - lú - ia al - le - lú - ia.

Al - le - lú - ia.

No. 63

Theme: Victoria

A - ve Ma - ri - a, gra - ti - a ple - na Dó - - mi - nus te cum

A - - ve Ma - ri - a, gra - ti - a ple - na

MUSIC—THIRD YEAR

No. 64

Theme: Gabrielli

Ré - qui - em ae - tér - nam do -
 Ré - qui - em ae - tér - nam do - na é - is, Dó - mi - ne: et
 na é - is, Dó - mi - ne: et lux per - pé - tu - a lú - ce - at é - is.
 lux per - pé - tu - a lú - ce - at é - is.

No. 65

Theme: Gabrielli

Ju - bi - lá - te Dé - o ó - mnis ter -
 Ju - bi - la - te Dé - o ó - mnis ter -
 - ra Ser - vi - te Dó - mi - no in lae - tí - ti - a.
 - ra Ser - vi - te Dó - mi - no in lae - tí - ti - a.

VOCAL EXERCISES

No. 66

Theme: Orlandus Lassus

I
Ho di e ap pa - ru - it, ap - pa - ru - it in

II
Ho di e ap - pa - ru - it, ap - pa - ru -

III
Ho di e

I
Is - ra - el, ap - pa - ru - it Em - ma - nu - el!

II
it in Is - ra - el, ap - pa - ru - it Em - ma - nu - el!

III
ap - pa - ru - it in Is - ra - el Em - ma - nu - el!



u



o



a

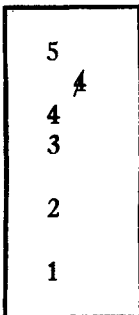
CHAPTER ONE

Vocal Exercises.—Review of the five vowels: *Nu, no, na, ne, ni.*

1. Single tones: *A, B^b, B, C, C[#], D, E^b* and *E* (ascending).
and *A, A^b, G, F[#], F, E^b* and *E* (descending).

2. *Exercise 27a*, Second Year, in *A^b*, *A* and *B*. *1 | 5 4 3 2 | 1 . | .*

Intonation.—Review of the Major Mode: The scale, the chord, and the *Compass Exercises*, using the *Diagram No. 29* for the number notation and *Diagram 28b* (Key of *E* flat and *E*) for the staff notation. This covers the review of the Major Mode in the authentic range. For the plagal range, use *Diagram No. 13* for the number notation and *Diagram No. 33* for the staff notation (Key of *G* or *A*).



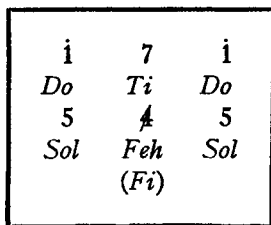
For additional drill in the Key of *G* and *E*, use the Hand Chart, bringing out particularly, the Tonic Chord, the Dominant Chord and the various forms of the *Compass Exercise*.

The Hand Chart should also be used for rapid observation and memory work.

Diagram 85.

Introduction of Fa Sharp as an Accidental Called feh (or fi) and written: ♯

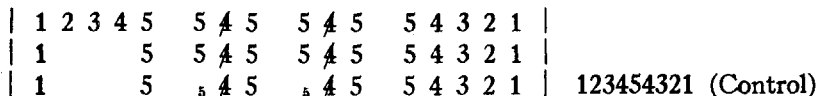
Sing:



Then, at the same pitch, sing the same melody, the melody of *Sol Feh Sol* being equivalent to that of *Do Ti Do*. As soon as these intervals have been sung at the same pitch and the equivalence has been established, the intervals 5 ♯ 5 should be placed where they belong in the Major Scale.

Intonation Exercise 163 (On Diagram 85)

(Key of *G* or *A*)



CHAPTER ONE

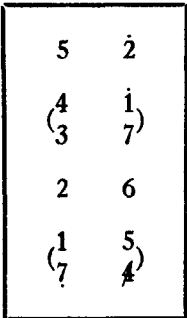
Intonation Exercise 164

(Key of D or E)^b

|	1̇	7	6	5	5	♯	5	5	♯	5	5	6	7	1̇	|
|	1̇		5	5	♯	5	5	♯	5	5		1̇	|		
|	1̇		5	5	♯	5	5	♯	5	5		1̇	|		

1765671̇ (Control)

The interval 5 ♯ 5 must be exactly similar to the model: 1̇ 7 1̇. *Rule:* Whenever ♯ appears it must always be sustained by *singing* or *thinking* 5—before and after it. Thus: if a melody contains a phrase such as the following: 1̇ 7 6 ♯ 5, it must be sung with a mental help-note, thus: 1̇ 7 6 5 ♯ 5. This device is not needed in order to *find* the accidental ♯ and *sing* it, but in order to *sing it perfectly in tune*. Thus, when using the diagram, the teacher should always point to 5 without tapping it before and after ♯ giving the children time to think their help-note.



Use *Diagram 86* to bring out the likeness between the two columns: || 5 4 3 2 1 7 1 . || and || 2 1̇ 7 6 5 ♯ 5 . ||

Melody and Rhythm

||	1̇	.	5	.	|	4	3̄2	1̇	7	|	1̇	.	.	×	|
|	1̇	.	2̇	.	|	1̇	7̄6	5	♯	|	5	.	.	×	|
|	5	.	5	.	|	4	3̄2	1̇	7	|	1̇	.	.	.	||

Diagram 86.

Melody and Rhythm

||	5	.	.	3	|	4	2	|	3	.	.	1	|	2	7	|	1	2	|	3	5	|	♯	.	5	.	.	×	||	
|	2	3	|	4	2	|	3	4	|	5	.	.	4	|	3	2	|	4	3	|	2	1	|	2	.	1	.	.	×	||

Staff Notation

A sharp (♯) raises a note.



A natural (♮) cancels the sharp.



In the number notation, the diagonal line from right to left indicates that the note through which it passes is raised. The mere absence of this line indicates that the note is normal, or "natural."

In the staff notation, as we have seen already (*Music Second Year*, Page 173-4), the sharp can be cancelled in two ways:

(a) By a *bar line* which indicates a new measure.

(b) By a *natural* placed before the note itself when the cancellation of a sharp takes place inside the limits of the measure.

Example of ♯ on the Staff. Its cancellation.

Key of C

Sharp cancelled by a *Natural*. Sharp cancelled by a *New Measure*.

♯ in the Key of G

Diagram 87a.

♯ in the Key of E

Diagram 87b.

Rhythm 6/8 Time

We have studied the *Divided Beat* in *Music Second Year*, but the division has always been binary—two eighth notes equaling one quarter note. We are now going to study the *Divided Beat* where the division is ternary:—three eighth notes will be equal to one dotted quarter note.

	<i>2/4 Time</i>		<i>6/8 Time</i>
2/4	1 | 1	6/8	1.. | 1..
	<i>Binary Division.</i>		<i>Ternary Division.</i>

In presenting 6/8 time to the children, we must link the unknown to the thing that is familiar. They are accustomed to seeing a group of three notes

under one arsis and three under a thesis in composite time (3/4). This must be our link. There is, indeed, no fundamental difference, rhythmically, between the following figures:



If the example in 3/4 time be taken at a rapid tempo, and the example in 6/8 time at a slow tempo, the effect of the two are identical insofar as the aural impression is concerned.

Why should there be this difference in writing?

Sometimes it is merely arbitrary. Usually, however, the use of 6/8 time indicates a rapid, light and vivacious movement. Musical notation does not express absolute values. Everything is relative. The history of musical writing shows a tendency to use notes of ever increasing brevity, and our preference, today, is for short notes rather than long ones. This fact does not prevent us from broadening out a problem in rhythm in order to overcome a difficulty. Thus a problem in 6/8 time may always be prepared in 3/4 time until it is grasped by the children; after it has been mastered, the figure should be restored to the 6/8 time grouping.

The designs under *Rhythmic Exercise 45* may be introduced as two measures of 3/4 time. Then the teacher will explain that there is another and more rapid way of writing *groups of three units*.

Rhythmic Exercise 45. Count "two-one"

(a) $\overline{111} \mid \overline{111}$	(a)
(b) $\overline{111} \mid \overline{1..}$	(b)
(c) $\overline{1.1} \mid \overline{111}$	(c)
(d) $\overline{1.1} \mid \overline{1..}$	(d)

The designs should be used as those of *Music Second Year*: two or more brief figures—similar or contrasting—should be combined to form longer designs: $a + b$;

$c + d$, etc. They should be used as ear tests, the teacher tapping and the children naming the designs thus tapped. Melodies should be composed based on one or more designs used as a rhythmic theme.

Rhythm and Melody

$$\begin{array}{l}
 6/8 \quad ||: \overline{512} \mid \overline{321} \quad \overline{612} \mid \overline{1..} :|| \quad (a + b) \\
 \overline{5.3} \mid \overline{432} \quad \overline{5.3} \mid \overline{1..} \quad (c + d) \\
 \overline{1.2} \mid \overline{321} \quad \overline{612} \mid \overline{1..} \quad || \quad (c + b)
 \end{array}$$

In 6/8 time, we *count two* (three units in each count) and *not six*. Our count *touches the first note of each group*.

	<i>Melodic</i>	<i>Dictation</i>	<i>Melody and Rhythm</i>
(a)	(b)		
| 1 3 5 4 3	| 1 3 4 5 4 5	| || 1 5 5 6 | 5 4 3 . |	
| 1 3 5 4 5	| 5 4 5 6 5 4 3	| 3 4 5 4 | 5 . . . |	
| 1 5 5 4 5	| 3 4 5 4 5 6 5	| 1 5 6 5 | 4 3 2 . |	
| 5 4 5 5 4 3	| 6 5 4 5 4 3 2	| 3 6 5 4 | 5 . . . |	
| 5 4 5 3 4 5	| 3 5 6 5 4 5 5	| 6 4 3 2 | 1 . . . ||	

Dictation. Rhythm and Melody (toward the end of the week)

$$\begin{array}{l}
 6/8 \quad || \overline{312} \mid \overline{345} \quad \overline{432} \mid \overline{3..} \quad || \overline{1.2} \mid \overline{323} \quad \overline{434} \mid \overline{5..} \\
 \overline{5.4} \mid \overline{3..} \quad \overline{232} \mid \overline{1..} \quad \overline{5.4} \mid \overline{3..} \quad \overline{565} \mid \overline{432} \\
 \overline{5.4} \mid \overline{323} \quad \overline{1.2} \mid \overline{1..} \quad ||
 \end{array}$$

Dictate one line at a time. Let the children have *Rhythmic Exercise 45* in full view, that the eye may aid the ear. In case of hesitation, the children may write the *rhythm only*. Then the phrases will be dictated once more, and the children will add the melody to the rhythm.

This method of separating the difficulties may be applied while the pupils are familiarizing themselves with the new element (6/8 time) but once the transition has been made, we do not advise a *general* use of this separation of the elements in a dictation combining melody and rhythm, for the pupils have now arrived at a stage of development where they should be capable of grasping the two elements simultaneously.

Children's Song Manual:

Melodies 252, 253 and 254, page 6.

Song: Reeds of Innocence, page 5.

MUSIC—THIRD YEAR

Rhythm and Melody

To be read at sight from the blackboard (using the designs of *Rhythmic Exercises 45 and 46*).

(French Folk Song)

6/8 || $\overline{555}$ | $\overline{6.7}$ | $\overline{1.1}$ | $\overline{555}$ | $\overline{6.7}$ | $\overline{1.}$
 $\overline{222}$ | $\overline{2.3}$ | $\overline{2.2}$ | $\overline{176}$ | $\overline{7.6}$ | $\overline{5.}$
 $\overline{561}$ | $\overline{5.4}$ | $\overline{3.6}$ | $\overline{6.5}$ | $\overline{561}$ | $\overline{5.3}$ | $\overline{6.6}$ | $\overline{5.}$ ||

(Basque Folk Song)

6/8 || $\overline{321}$ | $\overline{5.6}$ | $\overline{5.4}$ | $\overline{3.}$ | $\overline{171}$ | $\overline{4.3}$ | $\overline{2.}$ | $\overline{3.}$
 $\overline{321}$ | $\overline{5.6}$ | $\overline{5.4}$ | $\overline{3.}$ | $\overline{212}$ | $\overline{3.2}$ | $\overline{1.}$ | $\overline{...}$
 $\overline{2.3}$ | $\overline{4.5}$ | $\overline{6.}$ | $\overline{5.}$ | $\overline{171}$ | $\overline{4.3}$ | $\overline{2.}$ | $\overline{3.}$
 $\overline{321}$ | $\overline{5.6}$ | $\overline{5.4}$ | $\overline{3.}$ | $\overline{212}$ | $\overline{3.2}$ | $\overline{1.}$ | $\overline{...}$ ||

Staff Notation. Do on the Fourth Line

Do *ad lib.*
 Diagram 88a.—Major Mode.

La
 Diagram 88b.—Minor Mode.

After using the diagrams (which should be written on the board), additional drill should be given with the hand chart.

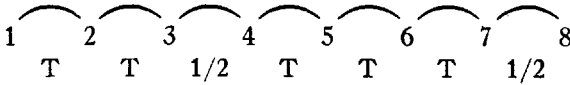
Theory. How to Build a Major Scale on Sol

We can build a Major Scale beginning on any note provided we maintain the proper relation between the half tones and whole tones. To do this correctly, we shall use *accidentals* in order to conform to the design of the Major Scale built on *Do*.

Where should the large intervals come?

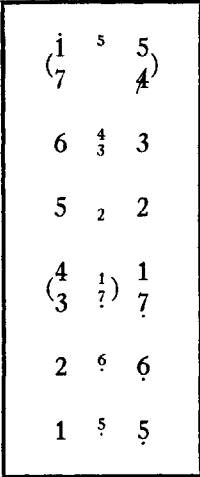
Where should we place the small intervals?

CHAPTER TWO



Our half tones come between *Mi* and *Fa*, and between *Ti* and *Do*. All the others are whole tones.

Let us compare a scale beginning on *Sol* with a scale beginning on *Do*.



They are alike until we come to 4 5.

What could we do to make *Fa* sound like *Ti*?

Before adding the right hand column of *Diagram 89a*, the teacher should let the children themselves suggest the solution of the problem.

When a Major Scale is built on *Sol* and placed on the staff, the ♯ is written once for all at the beginning of each line and applies to all the notes that appear on that line. They are all turned into ♯ and they sound like *Ti*.



Diagram 89a.

Diagram 89b.

Sing the two scales, up and down, with the names of the notes in each case.

Dictation (Melodic)

(Melody and Rhythm)

(a) 1 2 3 4 5 ♯ 5 1 2 3 ♯ 5 4 3 3 ♯ 5 4 3 2 1 1 3 ♯ 5 4 3 2 1	(b) 1 3 5 ♯ 5 5 ♯ 5 3 ♯ 5 5 ♯ 3 5 5 4 3 5 3 1 2 3 ♯ 5	1̄34 5̄.5̄ 6̄.6̄ 5̄.3̄ 3̄45 6̄.6̄ 5̄.4̄ 5̄. 543 2.2 234̄ 5.5 654 3.3 432 1..
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Children's Song Manual:

Melodies 255, 256, 257, 258, page 7; 259, 260, 261, 262, page 8; and 263, page 10.
 Song: *The Seed*, page 9.

CHAPTER THREE

Vocal Exercises.—No. 28a (Music Second Year) same tonalities as last week.

No. 32 (Music Third Year) for breath control as last week. Add single tones on *F*, top line, and on *E^b* and *D* lower line of staff.

No. 33, toward the middle of the week.

Intonation.—Study of *A* approached from above and below by a skip.

Intonation Exercise 167

(Key of *D* or *E*)

$\dot{1}$ 5 6 6 5 \dot{A} 5 5 \dot{A} 5 6 6 5 $\dot{1}$		1 3 5 5 \dot{A} 5 6 6 5 \dot{A} 5 5 3 1
$\dot{1}$ 6 6 \flat \dot{A} 5 5 \dot{A} \flat 6 6 5 $\dot{1}$		1 3 5 5 \dot{A} \flat 6 6 \flat \dot{A} 5 5 3 1
$\dot{1}$ 6 \flat \dot{A} 5 \flat \dot{A} \flat 6 5 $\dot{1}$		1 3 5 \dot{A} \flat 6 6 \flat \dot{A} \flat 5 3 1

Intonation Exercise 168

(Key of *G*)

Intonation Exercise 169

(Key of *G* or *A^b*)

(a) || 1 5 5 . | 2 5 5 . | 3 5 5 . | 4 5 5 . |
 (b) || 1 $\overline{5A}$ 5 . | 2 $\overline{5A}$ 5 . | 3 $\overline{5A}$ 5 . | 4 $\overline{5A}$ 5 . |
 (c) || 1 $\overline{\flat A}$ 5 . | 2 $\overline{\flat A}$ 5 . | 3 $\overline{\flat A}$ 5 . | 4 $\overline{\flat A}$ 5 . |
 (a) | 3 5 5 . | 2 5 5 . | 1 5 5 . | 7 5 5 . | 1 . . . ||
 (b) | 3 $\overline{5A}$ 5 . | 2 $\overline{5A}$ 5 . | 1 $\overline{5A}$ 5 . | 7 $\overline{5A}$ 5 . | 1 . . . ||
 (c) | 3 $\overline{\flat A}$ 5 . | 2 $\overline{\flat A}$ 5 . | 1 $\overline{\flat A}$ 5 . | 7 $\overline{\flat A}$ 5 . | 1 . . . ||

Practice this exercise on *Number Diagram 90a* and *Staff Diagrams 90b, 90c*

and 90d. Then horizontally and in strict time as written above. In Line c, the help-note must be *thought in strict time* precisely as when it was sung in Line b.

Diagram 90a.
 Diagram 90b.
 Diagram 90c.
 Diagram 90d.

Diagram 90a.

(Diagram 90b is included for eye-training. In singing, transpose it to Key of G or Key of A flat.)

Staff Notation.—Continue drill in the Key of D Major and B Minor (with the C clef). For this purpose, use the Hand Chart, the Diagrams for rapid visualization and the children may be asked to write on the staff in the Key of D, melodies in whole or in part, which they have sung in numbers. *Melody 265* by Haydn may well be used for this purpose.

Theory. How to Build a Major Scale on Re

Carry out this work as described in Chapter 2. The teacher will remember that all the value of this theoretical work will be lost if the matter be imposed from without. The children must discover for themselves *why it is that sharps are needed*. Failing this, the matter becomes a dry memory load which will soon be forgotten and will fail to function as an aid to precise reading from staff notation. Thus, the teacher will write the left column on the board, then the central column, and lastly, at the dictation of the children, the right hand column of Diagram 91a.

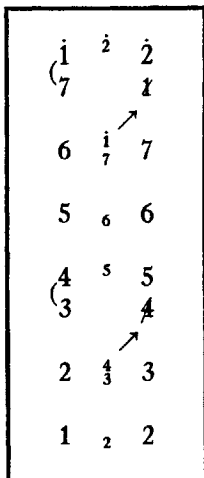


Diagram 91a.



Diagram 91b.

Read names of notes: 1 2 3 4 5 6 7 8, and also, 2 3 4 5 6 7 1 2.

Here we find at the Key Signature the *two sharps* (F# and C#). This means, as we know, that wherever 4 or 1 occur in the melody, they will be sung as F# and C#, unless a natural appears to cancel the sharp at the signature.

Rhythm

1. *Build up longer phrases in 6/8 time* by repeating, or by alternating the fragmentary designs given in *Rhythmic Exercises 45 and 46*.

Example: ||: $\overline{555} \mid \overline{531} \quad \overline{6..} \mid \overline{5..} \quad :||$ (a + g; a + g)
 $\overline{444} \mid \overline{432} \quad \overline{115} \mid \overline{1..} \quad (a + b);$
 $\overline{444} \mid \overline{431} \quad \overline{2..} \mid \overline{1..} \quad (a + g)$

If the examples are provided by the teacher, the children should *visualize the line as a whole*. While visualizing, they may fit the phrase into a gesture, or do so without any gesture; but whichever method be adopted, the result, when singing, must be precise and rhythmic. If they beat time, instead of using chironomy, they should beat: "two one, two one" for each of the phrases given above. If they use chironomy, it will be "arsis-thesis, arsis-thesis."

2. *Notes held over from one measure to another*. The prolongation of a note from one measure into another has been discouraged hitherto because the normal movement of a melody requires a *note* (a new unit of sound), to the right of a bar line. We have taught the children to place a bar line to the left of a long note, and *not to put a dot of prolongation to the right of a bar line*. They have learned to sense the normal rule in rhythm. That an exception to a rule may be a pleasant adventure, we must first know the rule itself. The time has now come to allow the children some freedom in this regard.

CHAPTER THREE

Rhythmic Exercise 47. Notes Held Over, or Tied, into the Following Measure

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

Rhythm and Melody

|| 3 | 1 3 5 . | . 4 3 4 | 2 . . ||

3 | 1 3 5 . | . 4 3 2 | 1 . . ||

Rhythmic Exercise 48

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

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


Rhythm and Melody

||	3	|	1	3	5	.	|	4	3̄4	2	2	|	1	.	.
	ī	|	7	5	6	.	|	5	4̄3	2	2	|	3	.	∞
	5	|	4	5	6	.	|	3̄	6̄7	ī	7	|	6	.	.
	ī	|	5	6	5	.	|	4	3̄4	2	2	|	1	.	||

The Same on the Staff

When a note from one measure is held over (or tied) into another measure, it should be held for less time than the value of the original note. Thus: a half note prolonged by a quarter note: a quarter note prolonged by an eighth note: note:

This is the best tradition as regards notes which are held over into a new measure. Occasionally, we may find instances of a note that is held over for an

equal value, thus:  but there are usually reasons for this exception which we need not deal with now. It is sufficient to know that the *best practice* is that the tied note be equal to one half the value of the original note, or less.

		Dictation		
		Melodic	Melody and Rhythm	
(a)	$\dot{1}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{5}$ | $\dot{1}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{5}$ | $\dot{1}$ $\dot{5}$ $\dot{6}$ $\dot{4}$ $\dot{5}$ | $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{4}$ $\dot{5}$ |	(b)	$\dot{1}$ $\dot{3}$ $\dot{5}$ $\dot{4}$ $\dot{5}$ | $\dot{1}$ $\dot{3}$ $\dot{5}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ | $\dot{1}$ $\dot{3}$ $\dot{5}$ $\dot{4}$ $\dot{6}$ $\dot{5}$ | $\dot{4}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ |	$\dot{1}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ | $\dot{6}$ $\dot{4}$ $\dot{5}$ . | $\dot{1}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ | $\dot{5}$ $\dot{4}$ $\dot{5}$ . | $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{5}$ | $\dot{6}$ $\dot{4}$ $\dot{5}$ . | $\dot{4}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ | $\dot{3}$ $\dot{5}$ $\dot{1}$ . ||

Rhythm and Melody

$\dot{1}$ $\overline{\dot{7}\dot{6}}$ $\dot{5}$. $\overline{\dot{4}}$ $\overline{\dot{3}\dot{2}}$ $\dot{1}$. $\overline{\dot{2}\dot{3}}$ $\overline{\dot{4}\dot{2}}$ $\dot{3}$ $\dot{5}$ $\overline{\dot{4}}$ $\overline{\dot{3}\dot{2}}$ $\dot{3}$. $\dot{5}$ $\overline{\dot{1}\dot{7}}$ $\dot{6}$. $\overline{\dot{5}}$ $\overline{\dot{4}\dot{3}}$ $\dot{2}$. $\overline{\dot{3}\dot{4}}$ $\overline{\dot{5}\dot{6}}$ $\dot{5}$ $\dot{1}$ $\overline{\dot{7}}$ $\overline{\dot{6}\dot{7}}$ $\dot{1}$.	The teacher should beat time while dictating these phrases, that the first note of the measure may be <i>perceived by the eye</i> even though it be robbed of its <i>ictus</i> as regards the ear. For it is a great mistake to consider all cases of notes which are tied over from one measure to another as <i>syncopations requiring a strong dynamic accent</i> . There are cases where such treatment is possible, though rarely in good taste. The vast majority of cases, particularly in polyphonic writing, are not syncopations in any possible sense. They occur because themes which were composed without any bars of division have been edited with bars to aid the eye. These bars run arbitrarily through the note of prolongation in some voices and not in others. Yet there is no difference of rendition required because of this ill advised action of the printer. In other cases, there is a <i>change of harmony</i> at the point where the note is prolonged, which in no sense demands a dynamic accent; indeed it is often at the cadences—medium or final—that these prolongations occur, where a quiet <i>diminuendo</i> is indicated by the phraseological context. Needless to say, the children can be guided by example rather than precept in such matters. What we have written above is for the teacher's information, that the prevalent error of presupposing a dynamic accent on each tied note be eliminated once for all.
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Children's Song Manual:

Melodies 265, page 10; 266, 267, 268, page 12.

Song: *Now Is the Month of Maying*, page 11.

CHAPTER FOUR

Vocal Exercises.—28b (Second Year), 32 and 33 (Third Year).

Intonation.—Study of \sharp as accidental in minor melodies.

Intonation Exercise 170

(D Minor)

6 5 4 3 | 3 5 \sharp 5 6 6 5 \sharp 5 3 |
 | 3 ₅ \sharp 5 6 6 5 \sharp ₆ 3 |
 | 3 \sharp 5 6 6 5 \sharp 3 |

Model

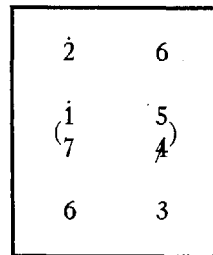


Diagram 92.

Sing *Intonation Exercise 170*, using the help-notes. Next sing the model 2̇ 1̇ 6 7̇ 1̇ 2̇, the upper tetrachord of the First Mode, and then sing at the same pitch, the upper tetrachord of the Minor Mode with the accidental " \sharp ". (*Diagram 92*.) The identity of these two tetrachords will at once be clear to the children. Thus, whenever we see a \sharp as accidental in a minor melody, we can be fairly certain that it is really a melody in the *First Mode*, and not a melody in the Modern Minor Mode.

Intonation Exercise 171

((6 = A))

6 7̇ 1̇ 2̇ 3̇
 | 3̇ 2̇ 1̇ 7 6 6 5 \sharp 5 3 3 5 \sharp 5 6 6 7 1̇ 2̇ 3̇ |
 | 3̇ 2̇ 1̇ 7 6 5 \sharp ₅ 3 3 ₅ \sharp 5 6 7 1̇ 2̇ 3̇ |

Model

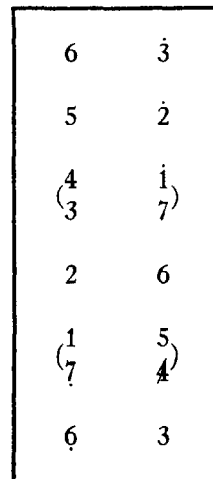


Diagram 93.

Sing *Intonation Exercise 171* using the help-notes. Then sing the model: 6 5 4 3 2 1 7 6 followed by the right hand column of *Diagram 93* sung at the same pitch. The " \sharp " gives us the Natural Minor Mode; (or, if we chose, the Plagal Second Mode). This " \sharp " in connection with the Minor Mode will be more easily assimilated after this comparison has been made—practically rather than theoretically.

MUSIC—THIRD YEAR

Rhythm. Notes Held Over or Tied in 3/4 Time

Rhythmic Exercise 49

3/4 ||: 1 | 1 1 1 | 1 . . | . 1 1 | 1 1 :| 1 . ||

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

Rhythm and Melody

||: 6 | 6 7 1 | 2 . . | . 1 7 | 1 6 :| 6 . ||

3 | 2 . 3 | 4 . . | . . 3 | 2 .

3 | 1 . 2 | 3 . . | . 1 7 | 6 . ||

1. | 2.

Rhythmic Exercise 50

3/4 ||: 1 | 1 1 1 | 1̄1̄ 1̄1̄ 1̄1̄ | 1 1 1 | 1 . ||

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

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

Rhythm and Melody

|: 5 | 1 1 1 | 1̄7̄ 1̄2̄ 3̄4̄ | 5 5 5 | 5 .

5 | 1 1 1 | 1̄7̄ 1̄2̄ 3̄4̄ | 3 . 2 | 1 . :|

3 | 4 4 4 | 1̄3̄ 2 3 | 4 . 3 | 2 .

3 | 5 5 5 | 1̄4̄ 3̄2̄ 1̄2̄ | 5 1 7 | 1 . ||

Dictation

<i>Melodic</i>	<i>Visualization</i>	<i>Melody and Rhythm</i>
| 6 7 1 2 3 3 |	| 67 12 3 . 3 . |	6/8 || $\overline{666}$ | $\overline{3..}$ $\overline{666}$ | $\overline{3..}$
| 6 6 5 4 5 6 |	| 34 33 6 . 6 . |	$\overline{654}$ | $\overline{3.2}$ $\overline{3..}$ | $\overline{3..}$
| 6 6 5 4 3 3 |	| 34 54 3 . 3 . |	$\overline{666}$ | $\overline{1..}$ $\overline{324}$ | $\overline{3..}$
| 3 4 3 6 3 3 |	| 54 33 6 . 6 . |	$\overline{323}$ | $\overline{6.1}$ $\overline{7..}$ | $\overline{6..}$ ||
| 6 3 4 5 6 6 |	| 6. 54 3 . 2 . 3 . |	
| 6 5 4 3 6 6 |	| 3. 4. 36 54 3 . |	
	| 3. 43 2. 17 6 . |	

Rhythm and Melody

4/4		3/4
|| 2 . 6 . |	5 . 1 . |	$\overline{76}$ 7 7 | 6 . . . |
| 6 . 1 . |	5 . 6 . |	$\overline{54}$ 3 3 | 2 . . . |
| 2 3 4 2 |	4 5 6 . |	$\overline{54}$ 5 5 | 6 . . . |
| 6 7 1 6 |	5 . 6 . |	$\overline{54}$ 3 3 | 2 . . . ||

Children's Song Manual:

Melodies 270, 271, 272 and 273, page 13.

Song: *Prayer of Saint Teresa, of Avila*, page 14.



CHAPTER FIVE

Vocal Exercises.—Nos. 33, 34 and 35 for breath control and dynamics.

Intonation.—Study of *Do* sharp, called *Deh* (or *Di*) as accidental. (1)

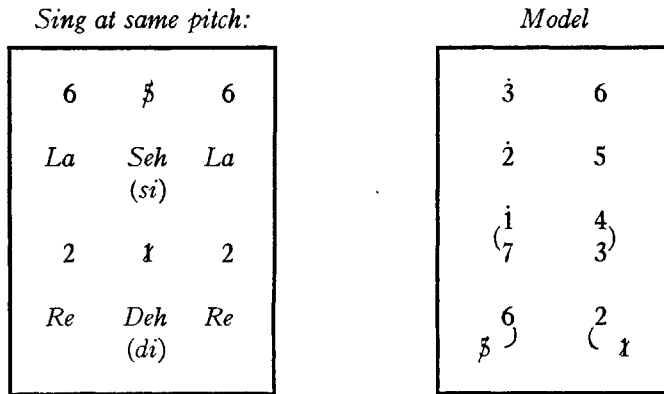


Diagram 96.

As soon as these intervals have been sung at the same pitch and their equivalence has been established, place the melody of “2 ♯ 2” where it belongs in relation to the surrounding tones. In *Intonation Exercise 172*, it is used in connection with the Pentachord 2 3 4 5 6 (Mode of *Re*); in *Intonation Exercise 173*, in connection with the Pentachord 6 7 1 2 3 (Minor Mode) and in *Intonation Exercise 174*, in connection with the Pentachord 1 2 3 4 5 (Major Mode). Before studying these exercises, the teacher should show the children *Diagram 96*, and encourage them to sing up and down the *left column*, which is thoroughly familiar, then, passing to the *right column*, establish the equivalence. With this preparation, the *Intonation Exercises* will be easily mastered.

Intonation Exercise 172

(2 = G)

2 3 4 5 6	6 5 4 3 2	2 ♯ 2	2 ♯ 2	2 3 4 5 6	6 2
2	6	2 ♯ 2	2 ♯ 2	2 3 4 5 6	6 2

Intonation Exercise 173

(6 = G)

| 6	7	1	2	3	3	4	3	2	1	2	2	1	2	2	3	4	3	2	1	7	6	6	5	6	|
| 6	1	3	4	3	2	1	2	2	1	2	3	4	3	2	1	7	6	6	5	6	|				

Intonation Exercise 174

(1 = G)

| 1	2	3	4	5	5	3	4	3	2	2	1	2	2	1	2	2	3	4	3	5	5	4	3	2	1	|
| 1	3	5	3	4	3	2	2	1	2	2	1	2	3	4	3	5	3	1	|							
| 1	5	4	3	2	1	2	1	2	3	4	5	1	|													

Staff Notation

Use the Hand Chart for familiarizing the children with the Key of G Major and E Minor; also with the Keys of D Major and B Minor, as in *Diagrams 88a* and *88b*, page 44, that they may not be forgotten.

Study of Do on the Fifth Line of the Staff. (F or F# Major)

Diagram 97a. (F Major) (F# Major)

Diagram 97b. (D Minor) (D# Minor)

The diagrams should be written on the board. The C clef should be used until the children are thoroughly familiar with the new position of Do. The Major Mode should be mastered before proceeding to the Relative Minor. Finally, and this may not be advisable for a week or more, the Hand Chart can be used in the

Key of *F*, explaining to the children that the *flat* at the Key signature is like a *Fa*. By counting *down Fa, Mi Re Do* or *up Fa Sol La Ti Do*, they can find the place of low *Do* or high *Do* in Signatures with flats. (See the little *f* on the staff.)

We have used the *F* as well as the *C* to aid in orientating the children in their staff reading. As is well known, this double lettering was commonly used in the manuscripts of the middle ages. The *C* line was brought out in one color, the *F* line in another; this contrast was a great help in accurate reading. The teacher may easily follow this system by marking the *Do* line in red chalk and the *Fa* line in yellow, when offering phrases on the staff for visualization. This would be particularly valuable when the children are studying a *new* position of *Do* on the staff.

There is another reason why we have used the *F* as well as the *C*. Should the children be called upon later to take part in choral work where the vocal parts are written in the *C* and *F* clefs; or should they, later, take part in orchestral work; should any of them take piano lessons, they will not be astonished to see that the *F* clef exists and must be considered as well as the *G* clef. It is not necessary to insist upon this point at the present time; our purpose will have been accomplished by the mere fact that the children know the existence of this clef and its relation (melodically) to the *C* clef.

In *Diagram 97a* we have emphasized the *Key of F*. (One flat.) Evidently, the *Key of F* sharp is precisely the same from the point of view of the *eye*. The teacher may drill the children in both tonalities or may choose one or the other. There will be no difference in the Major Scale. In the *Relative Minor* there will be a difference when "*♯*" is to be expressed. In *D* Minor, this accidental is expressed by a sharp (see *Diagram 97b*), whereas in *D sharp Minor*, it will be expressed by a *double-sharp* (the tone *C* being already sharpened at the Key signature, it can only be raised artificially by adding another sharp to the one already there). The sign for the double sharp is: ✕

The teacher will judge according to the capacity of the class how soon, if at all, to introduce *F sharp Major* and *D sharp Minor*. For children of the Third Grade, it would, in our judgment, be best to postpone this study until the scales with sharps at the Key signature have been built up as far as six sharps. For older children studying the same chapter, whose experience may well include some instrumental technique, it will be valuable to explain both tonalities and drill them accordingly. The idea is simple. It only needs to be explained. It is no more difficult to read in *F* sharp than in *F*. For older children, then, we should

advise drilling simultaneously in the two tonalities with *Do* on the fifth line. For this purpose, the Hand Chart will be useful and diverting.

Rhythmic Exercise 51

Holding Over a Note in 6/8 Time

(a) 6/8 ||: $\overline{111} \mid \overline{1..} \quad \overline{111} \mid \overline{1..}$
 $\overline{111} \mid \overline{1..} \quad \overline{.11} \mid \overline{1..}$
 $\overline{111} \mid \overline{1..} \quad \overline{.1} \mid \overline{1..} :||$

(a)

Rests Replace Tied Notes

(b) ||: $\overline{111} \mid \overline{1..} \quad \overline{\cancel{2}11} \mid \overline{1..}$
 $\overline{111} \mid \overline{1..} \quad \overline{\cancel{2}\cancel{2}1} \mid \overline{1..} :||$

(b)

(c) ||: $\overline{111} \mid \overline{1..} \quad \overline{111} \mid \overline{1..}$
 $\overline{\cancel{2}11} \mid \overline{1..} \quad \overline{.11} \mid \overline{1..}$
 $\overline{\cancel{2}\cancel{2}1} \mid \overline{1..} \quad \overline{.1} \mid \overline{1..} :||$

(c)

The teacher may enlarge any of the above figures into corresponding measures in 3/4 time, as a preparation for those in 6/8 time.

The figures under (a), (b) and (c) are similar to one another save in the following respect:

- (a) A note is held over or *tied*.
- (b) The tie is replaced by a *rest*.









(c) The group of notes with the *rests* is transported to the *beginning of the phrase*, instead of being in the center, so that the children may learn to begin to sing at any portion of the beat in 6/8 time.

CHAPTER FIVE

The whole purpose of the exercise is to lay a foundation for *C*. A great majority of melodies in 6/8 time begin on the second or third unit of the beat, and thus this exercise is important.

In the number notation, the silent pulse represented by a rest is always the same figure: Z , which means a silence equal to the sound it replaces. The horizontal bar over the group indicates the value of the rest.

In *Staff Notation*, there is no bar over the notes to indicate their value. It is the shape of the note itself that indicates its time value. The same is true of the *rest* which replaces the note. Each rest has a form which indicates its length.

Notes	Corresponding Rests
	 below the line
	 above the line
	 (turned right)
	 (turned left)

The teacher will use these figures, not as a dry memory load, but will show the forms required *as needed*. At this point it is essential that the children should know the form of the rest which is worth a *quarter note* and that which is worth an *eighth note*.

Dictation

Melodic (T.—names first note)

(a) | 2 1 2 3 4 5 6 |	(b) | 6 7 1 2 2 1 2 |
| 6 5 4 3 2 1 2 |	| 2 1 2 2 1 7 6 |
| 2 1 2 3 4 2 6 |	| 6 1 2 2 1 2 2 |
| 6 3 6 2 1 2 |	| 2 1 2 1 7 6 6 |
(c) | 6 7 1 2 3 4 2 |	(d) | 1 2 3 4 5 3 2 |
| 2 1 2 2 1 7 6 |	| 2 1 2 3 4 2 1 |
| 6 1 3 4 2 1 2 |	| 1 5 4 3 2 1 2 |
| 1 2 3 2 1 7 6 |	| 3 5 3 2 1 7 1 |

Observation and Memory on Staff, using the Hand Chart in the various tonalities that are familiar, and insisting upon the new position of *Do* on the fifth line.

MUSIC—THIRD YEAR

The teacher, in carrying out this exercise in reading from the staff, may dictate the first line of a melody already known to the children (a melody from Year I or Year II). As soon as the children have recognized the familiar melody, ask them to finish it on the board (one or several children) and on their slates or copy books (for those who are not working at the board). The teacher will indicate the Key in which it should be written—according to the range of the melody itself. The children will write the melody *not from dictation but from the memory picture*. This gives them at once a review, an exercise in memory, an exercise in staff notation and an exercise in application of the known to the related unknown.

Melody and Rhythm

|| 3 | 4 . 4 3 2 | 3 . 2
 3 | 3 3 4 5 4 | 3 2 1
 3 | 4 . 4 3 2 | 3 2 2 † | 2 . . ||

Aural Memory

|| 3 | 3 5 4 3 2 | 1 2 2 . 1 | 7 . 6
 6 | 6 6 6 5 4 | 3 6 5 4 | 3 . .
 3 | 3 5 4 3 2 | 1 2 2 . 1 | 7 . 6
 c 3 | 3 5 4 3 2 | 1 2 2 † | 2 . . ||

Sing one line at a time (read and repeat by memory with backs turned to board).

Repeat, as above, two lines at a time.

Sing the whole melody by memory. Observe the points of likeness between the phrases and their points of difference.

Dictation. (Rhythm)

Follow rather closely the designs of *Rhythmic Exercise 51*.

Dictation. (Rhythm and Melody)

|| 666 | 3.. 234 | 3..	|| 666 | 3.. 234 | 3..
333 | 4.. .32 | 3..	333 | 6.. .54 | 3..
321 | 7.. ..6 | 5..	332 | 1.. .76 | 7..
671 | 6.. 5.. | 6.. ||	321 | 6.. ..5 | 6.. ||

Children's Song Manual:

Melodies 275, 276, 277, page 15.

Song: The Daddy Long Legs and the Fly, page 16.

CHAPTER SIX

Vocal Exercises.—Nos. 33, 34, 35 and 36 for breath control and dynamics.

Nos. 38a and b for dynamics in phrasing.

Intonation.—Continue the study of $\mathbf{1}$ with the melodies listed in Chapters 5 and 6.

Rhythm.—Continue the study of 6/8 time, applying the designs of *Rhythmic Exercise 51*. For this purpose, see *Children's Song Manual, Melodies 282, 283, 284 and 285*. Also, the song: *The Coasts of High Barbary*, page 21.

Staff Notation.—Study on the diagrams and the Hand Chart the Keys of

- C Major and A Minor. (Nothing at the signature.)
- G Major and E Minor. (One sharp at the signature.)
- D Major and B Minor. (Two sharps.)
- F Major and D Minor. (One flat and if desired, F[#] Major and D[#] Minor, six sharps.)

These tonalities should be familiar so that the use of the C clef be no longer necessary for sight reading. As a convenience to the teacher, we give, below, a table of the tonalities which should be familiar at this point and a suggestion regarding the range to use in each.

Diagram 98. Musical notation for seven tonalities, showing the range of notes used in each. The first system shows C Major (top staff), A Minor (bottom staff), G Major (top staff), E Minor (bottom staff), D Major (top staff), and B Minor (bottom staff). The second system shows F Major (top staff), D Minor (bottom staff), F[#] Major (top staff), and D[#] Minor (bottom staff).

Diagram 98.

Use the words of *The Coasts of High Barbary* as a rhythmic recitation before singing the melody. Then sing the melody alone. Finally, take certain individual figures that are highly rhythmic and expressive—melody and words—and visualize the two, as a whole thus:

(a) $\|: \overline{3 \ . \ 3} \ | \ \overline{6 \ . \ .} \ :||$
 Look a- head

(b) $\|: \overline{6 \ . \ 7} \ | \ \overline{1 \ . \ .} \ :||$
 Look a- starn

(c) $\|: \overline{\times \times \ 2} \ | \ \overline{3 \ . \ .} \ :||$
 Blow high

(d) $\|: \overline{\times \times \ \dot{1}} \ | \ \overline{\dot{2} \ . \ .} \ :||$
 Blow low

Then take other fragments of this and of other songs where the rhythm is extremely well defined and try to bring the children to the point where they grasp the two elements—text and music—as things that are inseparable.

These fragments will be sung with gestures—little rhythmic motives, as it were, which are repeated until the children are keen to know what comes next and to sing it.

Then, combine more than one: $a+b$, and repeat both; $c+d$, and repeat both.

Many phrases cannot be split up into such small fragments. It is indeed unusual to find such brief exclamatory passages as those quoted. But the children must form the habit, more and more as time goes on, of *visualizing a phrase as a whole*. They must in reality “look ahead” but never “astarn.” In order to form this habit, the teacher should write a melody on the board (in numbers at the beginning of this drill, later, on the staff) and the teacher covers, progressively, the notes of the melody with a bit of cardboard, so that the children *cannot see the notes they are actually singing* (these are covered) but *only the notes just ahead*. The teacher should not announce to the children that the notes are to be covered; he should simply go to the board and push the bit of cardboard over the notes. The children will treat this as a game, and it is astonishing, how rapidly they respond to this drill and form the habit of singing with their eyes focused on *what is to come*, a habit that is essential for good reading and for correct phrasing.

Composition

At this point, the children should be given little poems to set to music. Not only should they compose written melodies, but they should improvise at once.

(a) Read the poem aloud (one child who reads well).

(b) All read it again to themselves. Time should be given,—with perfect stillness in the class—while each child hears a melody of a more or less embryonic nature in his or her imagination.

(c) Who is ready? Those who are ready hold up their hands.

(d) A pupil sings the poem to his improvised melody.

Several pupils should be allowed to give their interpretation, for in this way, the character of the children themselves is revealed, and their companions have an opportunity to express their opinion. Emphasis should be placed on bringing out the *character of the poem* rather than on musical technique, which can best be treated in the written compositions. This spontaneous work should come from the heart. Is the idea gay or sad? Is it tender or martial in spirit? Is the rhythm one that imposes itself on the music, or can we think of many different ways that these words could be treated? Naturally none of these questions should be asked directly. We mention these considerations as being among those that will normally influence the little composers.

The exercises in dictation, visualization, etc., should follow the lines described in Chapter 5. They may be varied in the manner already so well known to the teachers of this series: repeating notes (particularly those that are structural), enlarging a figure or reducing it; repeating it, or reversing it, etc., etc. Thus variety is obtained.

Build a Major Scale on Fa

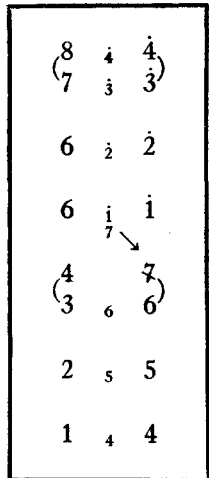


Diagram 99.

Proceed in the usual manner. Place the Major Scale of *Do* on the board. Then the sequence of tones beginning on *Fa*.

What can we do to make the scale of *Fa* sound like a Major Scale on *Do*? The children should discover that we must turn 7 into 7̣.

Then the right hand column is written on the board. When a Major Scale on *Fa* is put on the staff, we write the flat once for all at the Key signature. See Diagram 97a, page 56. When we see *one flat* at the Key signature where do we put our *C* clef? We count from *Fa* to *Do* upwards for the flat sounds like a *Fa*. If we were to count *down* (4 3 2 1) our *Do* would be in a space. If we count up (4 5 6 7 8) our *Do* is on a line, and this is better for a clef, because the line helps us to see the exact position.

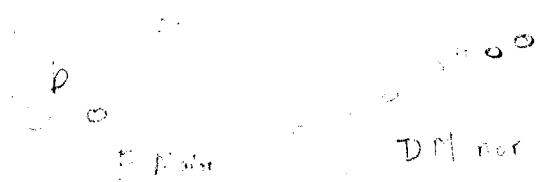
The teacher should use the Hand Chart in the position of *F* Major, and when this key with one flat has been grasped, then the Relative Minor in *D* may be worked out practically. We have the same notes as in *F* Major and the same Key signature. What is the only difference as far as the eye is concerned? We must know how to write ♯ accidental. See *Diagrams 97a* and *97b*, page 56.

Children's Song Manual:

Melodies 278, 279, 280, page 18 (for the study of ♯).

Melodies 282, 283, 284 and *285*, page 20 (for rhythm in 6/8 time).

Songs: *Sursum corda*, page 19; and *The Coasts of High Barbary*, page 21.



CHAPTER SEVEN

Vocal Exercises.—Nos. 33, 34, 35, 36 and 37. Also 38a and b.

Intonation.—Preparation for Modulation. Major to Relative Minor.
Minor to Relative Major.

A change from the Major Mode to its own Relative Minor, and the converse, is not, in the strict sense of the word, a *modulation*. Yet this change of mood may well serve as a preparation for the true modulations which will follow in subsequent chapters.

In *Music Second Year*, Chapter 26, a foundation has been laid for the present study. The children have become familiar with the two “families”—the *Do* family and the *La* family—and they know that the same notes appear in both (save the accidental \sharp which occasionally appears in the *La* family) but the relative importance and function of these notes differ in the two families. The structural notes of the *Do* family are: 1 3 5 8, whereas those of the *La* family are: 6 1 3 6. The children have learned by experience to recognize the characteristic quality of each. They have not yet learned how to move from Major to Minor or from Minor to Major and return to the original family. In this chapter we propose to open up this new horizon.

As an aid to the eye, *Diagram 100* (see Chart) is produced in two colors: red, for the Major Pentachord (1 2 3 4 5) and blue for the Minor Pentachord (6 7 1 2 3). We are going to pass from one column to the other. There is a convenient bridge at *Mi*, another at *Do*. They are not the only ones as we shall see later.

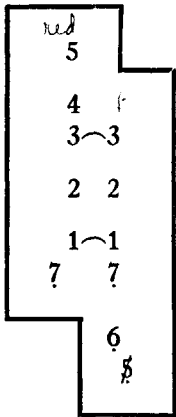


Diagram 100.
(Chart page 1)

Intonation Exercise 175
(Key of A Major)

Begin on Red Column.

M.	|	1	2	3	4	5	4	3	2	1	7	1	2	3	.	.	∞	|	(cross bridge at 3)
m.	|	3	2	1	7	6	♯	6	7	1	2	3	2	3	.	.	∞	|	(cross back at 3)
M.	|	3	4	5	4	3	2	1	2	3	2	1	7	1	.	.	∞	|	(cross bridge at 1)
m.	|	1	7	6	♯	6	7	6	7	1	2	3	2	1	.	.	∞	|	(cross back at 1)
M.	|	1	7	1	2	3	5	4	3	2	4	3	2	1	.	.	∞	|	

When we see a capital *M*, it means *Major*, and when we see a small *m*, it means *Minor*. Henceforth, when we want to indicate that a bridge is to be crossed, we will place the asterisk (*). When we see an asterisk after a note, we use that note as a bridge to cross into the opposite column.

Intonation Exercise 176

(Key of *F Minor*)

Begin on Blue Column.

(a)	<table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>m.</i></td> <td style="padding: 2px 5px;">6 7 1 2</td> <td style="border-right: 1px solid black; padding: 2px 5px;">3 . 1 7</td> <td style="padding: 2px 5px;">6 . 1 2</td> <td style="padding: 2px 5px;">*</td> </tr> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>M.</i></td> <td style="padding: 2px 5px;">1 2 3 4</td> <td style="border-right: 1px solid black; padding: 2px 5px;">5 . 3 2</td> <td style="padding: 2px 5px;">1 . . 2</td> <td style="padding: 2px 5px;"> </td> </tr> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>M.</i></td> <td style="padding: 2px 5px;">5 4 3 2</td> <td style="border-right: 1px solid black; padding: 2px 5px;">1 . 7 1</td> <td style="padding: 2px 5px;">2 . 3 .</td> <td style="padding: 2px 5px;">*</td> </tr> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>m.</i></td> <td style="padding: 2px 5px;">3 2 1 7</td> <td style="border-right: 1px solid black; padding: 2px 5px;">6 . 5 7</td> <td style="padding: 2px 5px;">6 . . 2</td> <td style="padding: 2px 5px;"> </td> </tr> </table>	<i>m.</i>	6 7 1 2	3 . 1 7	6 . 1 2	*	<i>M.</i>	1 2 3 4	5 . 3 2	1 . . 2		<i>M.</i>	5 4 3 2	1 . 7 1	2 . 3 .	*	<i>m.</i>	3 2 1 7	6 . 5 7	6 . . 2		(b)	<table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>m.</i></td> <td style="padding: 2px 5px;">6 6 3 3</td> <td style="border-right: 1px solid black; padding: 2px 5px;">2 3 1 .</td> <td style="padding: 2px 5px;"> </td> <td style="padding: 2px 5px;">*</td> </tr> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>M.</i></td> <td style="padding: 2px 5px;">1 1 5 5</td> <td style="border-right: 1px solid black; padding: 2px 5px;">3 4 2 .</td> <td style="padding: 2px 5px;"> </td> <td style="padding: 2px 5px;"> </td> </tr> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>M.</i></td> <td style="padding: 2px 5px;">2 4 3 2</td> <td style="border-right: 1px solid black; padding: 2px 5px;">1 2 3 .</td> <td style="padding: 2px 5px;"> </td> <td style="padding: 2px 5px;">*</td> </tr> <tr> <td style="border-right: 1px solid black; padding: 2px 5px;"><i>m.</i></td> <td style="padding: 2px 5px;">3 6 7 2</td> <td style="border-right: 1px solid black; padding: 2px 5px;">1 7 6 .</td> <td style="padding: 2px 5px;"> </td> <td style="padding: 2px 5px;"> </td> </tr> </table>	<i>m.</i>	6 6 3 3	2 3 1 .		*	<i>M.</i>	1 1 5 5	3 4 2 .			<i>M.</i>	2 4 3 2	1 2 3 .		*	<i>m.</i>	3 6 7 2	1 7 6 .		
<i>m.</i>	6 7 1 2	3 . 1 7	6 . 1 2	*																																							
<i>M.</i>	1 2 3 4	5 . 3 2	1 . . 2																																								
<i>M.</i>	5 4 3 2	1 . 7 1	2 . 3 .	*																																							
<i>m.</i>	3 2 1 7	6 . 5 7	6 . . 2																																								
<i>m.</i>	6 6 3 3	2 3 1 .		*																																							
<i>M.</i>	1 1 5 5	3 4 2 .																																									
<i>M.</i>	2 4 3 2	1 2 3 .		*																																							
<i>m.</i>	3 6 7 2	1 7 6 .																																									

7 2 1

Organize a musical conversation—keeping the Chart in view—in which one child sings a phrase in the Major Mode, and the other child replies in the Minor Mode. The children will soon discover for themselves that it is easier to answer a phrase that ends on a bridge like *Mi* or *Do*. Why? Because they are notes that are structural in both families. If the children do not discover this, but grope, the teacher can put on the board the familiar diagrams of the *Do* family and the *La* family (from *Music Second Year*, pages 45 and 178).

In order to conform to the color scheme of the chart, the teacher may write the Major family in red chalk and the Minor family in blue.

<p style="text-align: center; color: red;"><i>Red</i></p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr><td style="padding: 5px;">8</td><td style="padding: 5px;">7</td></tr> <tr><td style="padding: 5px;">6</td><td style="padding: 5px;">5</td></tr> <tr><td style="padding: 5px;">5</td><td style="padding: 5px;">4</td></tr> <tr><td style="padding: 5px;">3</td><td style="padding: 5px;">3</td></tr> <tr><td style="padding: 5px;">2</td><td style="padding: 5px;">2</td></tr> <tr><td style="padding: 5px;">1</td><td style="padding: 5px;">1</td></tr> </table>	8	7	6	5	5	4	3	3	2	2	1	1	<p style="text-align: center; color: blue;"><i>blue</i></p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr><td style="padding: 5px;">6</td><td style="padding: 5px;">5</td></tr> <tr><td style="padding: 5px;">4</td><td style="padding: 5px;">4</td></tr> <tr><td style="padding: 5px;">3</td><td style="padding: 5px;">3</td></tr> <tr><td style="padding: 5px;">2</td><td style="padding: 5px;">2</td></tr> <tr><td style="padding: 5px;">1</td><td style="padding: 5px;">1</td></tr> <tr><td style="padding: 5px;">7</td><td style="padding: 5px;">6</td></tr> </table>	6	5	4	4	3	3	2	2	1	1	7	6
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7	6																								

Major.

Minor.

When we sing a Major phrase, we try to move along the *central column* of the *Do* family, whereas, when we sing a Minor phrase, we try to move along the central column of the *La* family.

What does it mean to move along the central column? Are we not free to use the other notes? Yes, but they must be like notes of lesser importance. See *Intonation Exercise 176*:

1. On what notes do we end the phrase? In Major? In Minor?

CHAPTER SEVEN

2. What notes are prolonged in the middle of the phrase? In Major? In Minor?

3. What notes are at the beginning of a measure? In Major? In Minor?

The great majority of these notes chosen for the purposes outlined under 1, 2 and 3 are notes taken from the central column of the Mode.

When these elementary facts have been grasped—and the children will understand quickly, show them how to *reproduce exactly* a Major theme in Minor.

Examples. Reproduction of a Major Theme in Relative Minor

<p><i>M.</i> || 1 3 | 5 4 | 3 2 | 1 . ||</p> <p><i>m.</i> || 6 1 | 3 2 | 1 7 | 6 . ||</p>	<p><i>M.</i> || 1 | 5 3 | 1 5 | 6 6 | 5 . | . ||</p> <p><i>m.</i> 6 | 3 1 | 6 3 | 4 4 | 3 . | . ||</p>
<p><i>M.</i> || 1 2 | 3 1 | 2 2 | 2 . ||</p> <p><i>m.</i> || 6 7 | 1 6 | 7 7 | 7 . ||</p>	<p>|| 5 | 3 2̄1 | 2 2 | 3 . | . ||</p> <p>3 | 1 7̄6 | 7 7 | 1 . | . ||</p>

These are exact reproductions. Why? Because *Do* is the Tonic of the Major Mode and *La* the Tonic of the Minor; *Sol* is the Dominant of the Major, *Mi* of the Minor; *Mi* is the third degree of the Major, *Do* of the Minor.

This exercise can be made very entertaining, provided the examples selected are well within the children's grasp. The teacher should not hesitate to begin with the simplest possible illustrations, if those suggested are too complicated. Thus:

<p><i>M.</i> | 1 2 3 4 5 . ||</p> <p><i>M.</i> | 5 4 3 2 1 . ||</p> <p><i>M.</i> | 1 3 2 2 1 . ||</p>	<p>(reproduce this in <i>m.</i>) | 6 7 1 2 3 . ||</p> <p>(reproduce this in <i>m.</i>) | 3 2 1 7 6 . ||</p> <p>(reproduce this in <i>m.</i>) | 6 1 7 7 6 . ||</p>
<p><i>m.</i> | 6 7 1 7 6 . ||</p> <p><i>m.</i> | 6 5 6 7 1 2 3 . ||</p> <p><i>m.</i> | 6 6 1 7 6 5 6 . ||</p>	<p>(reproduce this in <i>M.</i>) | 1 2 3 2 1 . ||</p> <p>(reproduce this in <i>M.</i>) | 1 7 1 2 3 4 5 . ||</p> <p>(reproduce this in <i>M.</i>) | 1 1 3 2 1 7 1 . ||</p>

It is best to begin with phrases that are so simple that they cannot possibly puzzle the children. Little by little the habit of reproducing a theme—Major to Minor and Minor to Major—will become almost automatic. As soon as the first steps have been taken, the teacher will develop this idea for spontaneous work in the class. The teacher sings a brief but clearly defined phrase. It must have a *limited range* and be clearly in the Major Mode. A phrase with a definite rhythm

is easier than one which is merely melodic. The children must be allowed to think for a moment—of an exact equivalent in the Minor Mode. An individual will sing or write on the board the Minor phrase (the other children writing it in their copy books). Then it will be discussed. Is it an exact reproduction? (For the moment it should be so.) Is it the same melody—but in Minor? The same rhythmic design? If not, how could we correct it?

The same proceeding should be carried out for reproducing a Minor Theme in the relative Major. We give below some themes which would be suitable for such exercises, with their equivalent in the relative Mode. These equivalents should not be shown to the children, for whom the problem is—precisely—to *find the equivalent*.

<i>Major Themes</i>				<i>Minor Counterparts</i>			
|| 1	3	$\overline{54}$	$\overline{32}$ | 1 . . . ||	|| $\overline{6}$	1	$\overline{32}$	$\overline{17}$ | $\overline{6}$ . . . ||
|| $\overline{12}$	$\overline{34}$	5	6 | 5 . . . ||	| $\overline{67}$	$\overline{12}$	3	4 | 3 . . . ||
|| 1	5	3	1 | $\overline{7}$ 2 1 . ||	| $\overline{6}$	3	1	$\overline{6}$ | $\sharp 7$ $\overline{6}$ . ||
|| 5	$\overline{32}$	1	2 | 1 $\overline{7}$ 1 . ||	| 3	$\overline{17}$	$\overline{6}$	$\overline{7}$ | $\overline{6}$ \sharp $\overline{6}$ . ||
<i>Minor Themes</i>				<i>Major Counterparts</i>			
|| $\overline{6}$	$\overline{7}$	1	2 | $\overline{7}$. $\overline{6}$ . ||	|| 1	$\overline{2}$	3	4 | 2 . 1 . ||
|| $\overline{67}$	$\overline{17}$	$\overline{6}$	$\overline{7}$ | 1 2 3 . ||	|| $\overline{12}$	$\overline{32}$	1	$\overline{2}$ | 3 4 5 . ||
|| $\overline{67}$	$\overline{12}$	3	3 | 1 . $\overline{6}$ . ||	|| $\overline{12}$	$\overline{34}$	5	5 | 3 . 1 . ||
|| $\overline{6\sharp}$	$\overline{67}$	1	$\overline{7}$ | $\overline{6}$. 3 . ||	|| $\overline{17}$	$\overline{12}$	3	2 | 1 . 5 . ||
|| $\overline{6\sharp}$	$\overline{67}$	1	2 | 3 . $\overline{6}$ . ||	|| $\overline{17}$	$\overline{12}$	3	4 | 5 . 1 . ||
|| $\overline{34}$	$\overline{32}$	1	$\overline{7}$ | $\overline{6}$ . . . ||	|| $\overline{56}$	$\overline{54}$	3	2 | 1 . . . ||

The diagram should be kept before class (*Diagram 100*) that the eye may aid the ear, at least during the early stages of this work. Later such aid will not be required; the ear alone will suffice for this literal translation from a Major Mode to its relative Minor and vice versa.

Improvisation

Project 1. Application of the Above to Musical Conversations

A question in the Major Mode. An answer in the Minor Mode.

Another phrase in the Minor Mode. A final phrase in the Major Mode.

CHAPTER SEVEN

Project 2

A question in the Minor Mode. An answer in the Major Mode.
 Another phrase in the Major Mode. A final phrase in the Minor Mode.

In carrying out these projects, it is not necessary that these phrases be an exact reproduction of each other, as in the exercises. The mere fact of changing from one Mode to the other—passing across one of the bridges (*Mi* or *Do*) is sufficient, provided the structural notes of the Mode are sufficiently brought out so that the sense of a modulation is created. In all these exercises, the best result will be obtained by appealing to the child's sense of beauty rather than by imposing rules. Who can make us hear a phrase in the *Do* family? (All the children shut their eyes.) A child sings a phrase or two in the red Pentachord. (All the children open their eyes—and say "*Major!*") If it is not clear, *another* phrase must be given. Instead of humiliating the child who has not been clear, it is often best for the teacher to sing a really characteristic phrase. Here is one which exaggerates the element of clearness (at the expense of musicality): 1 1 3 3 5 . 5. A phrase such as this would clarify the atmosphere.

Phrases for Rapid Visualization

Read in silence, one line at a time, and sing with backs turned to the blackboard.

(The same phrases can be used for an exercise in *aural memory* but in this case *two lines* should be sung and then repeated by memory with backs turned to the blackboard.)

Major to Minor

Minor to Major

M. || $\overline{12}$ $\overline{34}$ $\overline{54}$ $\overline{32}$ | 1 . . . |
m. | $\overline{67}$ $\overline{12}$ $\overline{32}$ $\overline{17}$ | 6 . . . ||

m. || $\overline{67}$ | 1 $\overline{12}$ | 3 $\overline{17}$ | 6 ♯ | 6
M. $\overline{12}$ | 3 $\overline{34}$ | 5 $\overline{32}$ | 1 7 | 1 ||

M. || 1 $\overline{34}$ 3 $\overline{56}$ | 5 . . . |
m. | 6 $\overline{12}$ 1 $\overline{34}$ | 3 . . . ||

m. || $\overline{67}$ | 6 $\overline{12}$ | 1 $\overline{34}$ | 3 . . .
M. $\overline{12}$ | 1 $\overline{34}$ | 3 $\overline{56}$ | 5 . . . ||

Melody and Rhythm

(Phrases to be Sung at Sight)

(a) 4/4	(b) 3/4
|| $\overline{12}$ $\overline{34}$ 5 $\overline{12}$ | 3 4 3 2 | | $\overline{32}$ $\overline{17}$ 6 $\overline{71}$ | 2 4 3 2 | ~~~~~ 3 $\overline{17}$ 6 \oint $\overline{67}$ $\overline{12}$ 3 . | ~~~~~ 3. $\overline{13}$ 5 3 | $\overline{42}$ $\overline{17}$ 1 . ||	~~~~~ || 6 . 1 | 3 . 2 | 1 . 7 | 6 . . | ~~~~~ | 1 . 3 | 5 . 4 | 3 . 2 | 1 . . | ~~~~~ | 3 . 5 | 6 . 5 | 4 . 3 | 2 . . | ~~~~~ | 3 . 1 | 6 . 7 | 6 . \oint | 6 . . ||

After singing these phrases once, they should be repeated a second time while a child marks before each phrase (on the board) *M.* or *m.* as required.

Melody by Bach

(See *Children's Manual*, page 23, for This Same Melody on the Staff)

(To be Read at Sight)

<i>Slowly</i>	<i>m.</i> || 6 7 1 2 | 7 . 6 . | <i>M.</i> | 1 2 3 $\overline{43}$ | 2 . 1 . | <i>m.</i> | 7 6 $\overline{67}$ \oint | 6 . . \times | <i>M.</i> | $\overline{32}$ $\overline{34}$ 5 3 | 4 3 2 . | 1 . . . | <i>m.</i> | $\overline{23}$ $\overline{42}$ 3 6 | 2 $\overline{17}$ 7 . | 6 . . . ||
---------------	---

The teacher should *not* indicate *M.* or *m.* opposite the phrases when putting this melody on the board, but should leave to the children the joy of discovery. They will sing the melody, first without marking the phrases, then, a second time, marking them *m.* or *M.*

Rhythm 6/8 Composite Time

We have studied 6/8 time beginning on the *up-beat*.

We shall now study 6/8 time beginning on the *down-beat*.

Rhythmic Exercise 52

(a) ||: $\overline{111} \overline{111}$ | $\overline{1.1} \overline{1.1}$:| $\overline{1.1} \overline{1.1}$:| $\overline{1.1} \overline{1.1}$:|

(b) ||: $\overline{111} \overline{111}$ | $\overline{1.1} \overline{1.1}$:| $\overline{1.1} \overline{1.1}$:| $\overline{1.1} \overline{1.1}$:|

(c) ||: $\overline{1.1} \overline{1.1}$ | $\overline{111} \overline{111}$:| $\overline{1.1} \overline{1.1}$:| $\overline{1.1} \overline{1.1}$:|

(d) ||: $\overline{1.1} \overline{111}$ | $\overline{1.1} \overline{111}$:| $\overline{1.1} \overline{1.1}$:| $\overline{1.1} \overline{1.1}$:|

When beating time: count "one two"! Use chironomy as soon as the designs are well established.

Give the usual drill with each design (a, b, c and d).

Each one is given with a semi-cadence and a full cadence; in using the designs repeat each one (a) with semi-cadence; (b) with full cadence. *Rhythm and Melody* can be written on the board or sung directly from *Children's Manual*, page 21.

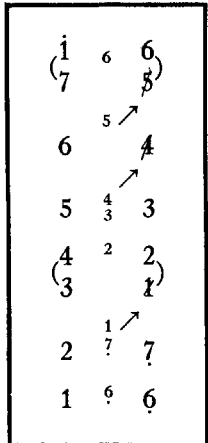


Diagram 101a.

Staff Notation

Problem. Build a Major Scale on *La*

How many notes will we have to change in order to make the Major Scale built on *La* conform to the Major Scale built on *Do*?

Where shall we find these sharps on the staff? Where could we write the *Do* clef?

The teacher should use the Hand Chart with three sharps at the Key signature, giving the children the usual preparation in order to establish this new tonality (scale, tonic chord, compass exercises, etc., all in the plagal range.)

Children's Song Manual:

Melodies 287, 288, page 23; 289, page 24 and 290, page 25.

Song: *The Lamb*, page 22; and *Summer is Icumen in*, page 24.

* Name the notes in brackets but do not sing them.

CHAPTER EIGHT

Vocal Exercises.—Nos. 36, 37, 38a and b, and 39a and b.

It is not necessary to use all these vocal exercises at each lesson, but they should be used during the week. The teacher should avoid an exaggeration in the dynamic shades lest the voice should be forced (pushed outward) at the summit of the *crescendo* and pinched at the limit of the *diminuendo*. The breath control must be watched: the children should always inhale and count one measure before singing, and at the conclusion of the exercise, hold the breath for one measure before exhaling.

Intonation.—Modulation from Major to Relative Minor and from Minor to Relative Major (continued).

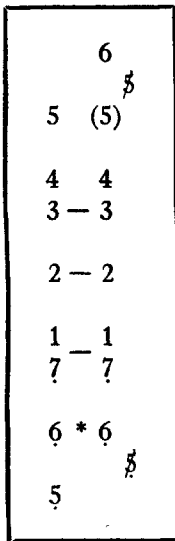


Diagram 102.
(See Chart Page 1.)

Intonation Exercise 177a

(1 = G)

<p>M. || 1 \sharp 1 3 5 4 3 . * 3 4 3 6 6 \sharp 6 . 3* || m.</p> <p>M. || 3 4 5 4 3 2 1 . * 1 2 1 7 6 \sharp 6 . * || m.</p> <p>M. || 6 5 1 2 3 4 2 . * 2 4 3 2 1 7 6 . || m.</p> <p>m. || 6 \sharp 6 3 2 4 3 . * 3 5 3 2 4 2 1 . || M.</p>	
--	--

Intonation Exercise 177b

<p>m. || 6 7 1 6 3 3 3 . * 3 4 5 3 2 2 3 . * || M.</p> <p>m. || 3 6 \sharp 6 5 4 3 . * 3 4 5 3 2 2 1 . * || M.</p> <p>m. || 1 6 \sharp 6 7 1 2 . * 2 3 5 4 3 2 1 . || M.</p>	
--	--

Intonation Exercises 177a and 177b should be carried out on *Diagram 102* passing from one column to the other at the point marked by the asterisk. Allow time for a brief pause at the asterisk that the children may prepare their minds for the transition. The teacher may vary the above exercises at will, but in so doing, should bear in mind that the structural tones of each modality should be emphasized. They may even be repeated with profit.

CHAPTER EIGHT

Thus: 1 5̣ 5̣ 1 3 4 5 . 5 4 3 . * 3 3 3 4 3. 6 . 6 5̣ 6 6 3 . , etc.

In *Intonation Exercise 177a* and *b*, the phrase on one column ends on the note of transition and the new phrase (after crossing the bridge at the asterisk) begins on that same note, in the new column. *Exercise 178* is devised to lay a foundation for beginning the new phrase on a *different note*. The help-note in the new column indicates the note on which the bridge has been crossed: it is to be *thought*.

Intonation Exercise 178

(1 = G)

M. |	1 5̣ 1 2 3 4 5 4 3 . *	3	2 3 2 1 7̣ 7̣ 6̣ 5̣ 6̣ . | * m.
M. |	6̣ 5̣ 1 2 3 5 4 3 2 . *	2	3 2 1 7̣ 6̣ 5̣ 6̣ 7̣ 6̣ . | * m.
M. |	5̣ 6̣ 1 2 1 4 3 2 1 . *	1	2 1 7̣ 2 1 7̣ 6̣ 1 3 . | * m.
M. |	3 4 3 2 5 4 3 2 2 1 . *	1 2	3 4 3 2 1 7̣ 6̣ 5̣ 6̣ . | m.

This transition by means of help-notes should be reserved until such time as the children can execute the simpler form of transition without any hesitation. All these exercises should be carried out on the Chart—the colored diagrams will be a great help, and will contribute to the joy of the children.

Composition

In Chapter 7, the children have transposed brief melodic motifs from Major to Minor and from Minor to Major. The first step in the understanding of such a transformation was to reproduce the given design precisely. In this way the ear is formed to recognize a given motif in the two Modes. An exact reproduction, however, is far from being the only way of modulating, nor is it usually the best way. Often a *reversal of melodic direction* is advisable and for two reasons: (1) The melody itself gains in interest. (2) The danger of exceeding the normal compass of the voices is minimized.

The phrases under *Melody and Rhythm* (*Children's Song Manual*, page 25) provide several examples of a passage from Major to Minor and from Minor to Major with a change of melodic direction at the point where the modulation occurs. The same change of direction will be found in the melodies to be studied with Chapter 8.

Sing the phrases under *Melody and Rhythm*. Then use the following phrases as themes to be developed in two ways:

1. Reproduced exactly in the Relative Mode.
2. Answered in a contrasting melodic direction in the Relative Mode.

Examples

1. Exact Imitation

M. || 5 . 3 | 1 . 3 | 5 . 6 | 5 . . | *
 m. | 3 . 1 | 6̣ . 1 | 3 . 4 | 3 . . ||

M. || 1 1 1 | 3 $\overline{.2}$ 1 | 3 3 3 | 5 $\overline{.4}$ 3 | 5 4 3 | 2 . . |
 m. | 6̣ 6̣ 6̣ | 1 $\overline{.7}$ 6̣ | 1 1 1 | 3 $\overline{.2}$ 1 | 3 2 1 | 7̣ . . ||

2. Contrasting Direction

M. || 5 . 3 | 1 . 3 | 5 . 6 | 5 . . | *
 m. | 3 . 6 | 3 . 2 | 1 . 7 | 6̣ . . ||

M. || 1 1 1 | 3 $\overline{.2}$ 1 | 3 3 3 | 5 $\overline{.4}$ 3 | 5 4 3 | 2 . . |
 m. | 1 1 1 | 6̣ $\overline{.7}$ 1 | 6̣ 6̣ 6̣ | 7̣ $\overline{.1}$ 2 | 3 6̣ 5̣ | 6̣ . . ||

Brief Motifs Which the Children Should Answer in Two Ways

1. Reproduce exactly in the Relative Mode.
2. Answer by a movement in contrary direction.

Major Themes

- (a) || $\overline{12}$ $\overline{31}$ 2 3 | 1 . . . | *
 (b) || $\overline{12}$ $\overline{34}$ 5 3 | 5 . . . | *
 (c) || $\overline{12}$ $\overline{12}$ 3 $\overline{43}$ | 2 . . . | *
 (d) || 1 $\overline{12}$ 3 $\overline{34}$ | 5 . . . | *

Minor Themes

- (e) || $\overline{67}$ $\overline{12}$ 3 3 | $\overline{72}$ $\overline{17}$ 6̣ . | *
 (f) || 6̣ 3 3 3 | $\overline{24}$ $\overline{32}$ $\overline{17}$ 6̣ | *
 (g) || 6̣ 7̣ 1 2 | 7̣ . 6̣ . | *
 (h) || 6̣ 7̣ 1 1 | 2 1 7̣ 7̣ | *

It is not necessary, after modulating, that the children should begin the new phrase by the same tone on which the original phrase ended. They are free to do so or not, as they please.

In all this work as outlined above, the asterisk (*) is merely an arbitrary sign used for the convenience of the teacher.

The *M.* indicates the Major Mode; the *m.*, the Minor Mode.

There is another sign that will be found in some of the melodies to be sung during the week. It is an *n.* meaning *Neutral*. Often, between a phrase that is clearly Major or clearly Minor, there appears a phrase or a tiny melodic fragment that is *transitional* and that might belong to either one of the two modalities. It is a melodic link. By its use the modulation becomes less abrupt. Look at *Diagram 102*. Which are the notes that are clearly structural in the Major and *not* in the Minor? In the Minor and *not* in the Major? *Sol*, especially in relation to the other notes of the tonic chord (1 3 5) is clearly Major. *Seh* (♯) is clearly Minor; clearly Minor, also, is the note *La* in relation to the tonic chord (♭ 1 3).

But there are passages that are common to *both* modalities.

Thus: Melodic episodes that play around 1 2 3 2

7 1	2	3 4	5	3 4 3 2	and	1 7	1 2	4 3 2
♭	7 1	2	3 4	♯	to Major <i>or</i> to Minor.			

In themselves, they do not determine the modality, and often they appear like *melodic links* that are interposed to make the modulation less abrupt.

See *Melodies 294* and *295*.—In *No. 294*, the first line ends in the Major; the second line begins | 3̇ 2̇ 1̇ | 2̇ . 3̇ |; is this *M.* or *m.*? It might be either one. It is a Neutral link. It leads to a Major cadence but it could easily have led to a cadence that was Minor.

In *No. 295*, the *entire second line is Neutral*. We have two measures in the Major Mode, two in the Minor and then | 3̇ 2̇ 3̇ 3̇ | 2̇ 1̇ 2̇ 2̇ | etc. We have marked it Neutral (*n.*). When a phrase is transitional, a sort of Neutral link that cannot be characterized clearly, we indicate this fact by the letter *n.*

Needless to say, we are looking at these melodies from a *melodic* standpoint *only*. It is the only one with which the children can come into experimental contact. In the harmonic treatment of these compositions, the Neutral links (Neutral melodically) are often characterized definitely in one sense or the other. This is a consideration which can best be developed later when the children are admitted to a chorus of mixed voices or when they begin the study of an instrument such as the piano. At present we are deliberately limiting ourselves to the study of *melody*.

The best way of studying these Neutral links and their use is in the melodies

CHAPTER EIGHT

Minor Theme + Neutral Link

(a) *m.* || 6̣ 7̣ 1̣ | 7̣ . 6̣ | 3 . . | 3 . . | 2 3 2 | 1 2 3 | ↗ *M.*
 ↘ *m.*

(b) *m.* || 6̣7̣ 1̣2̣ 3 6 | 3 . 3 . | ^{*n.*} | 2 1̣ 7̣ 1̣ | 2 ↗ *M.*
 ↘ *m.*

Problem 2.—Connect the following phrases by a Neutral Link.

(a) ^{*m.*} || 6̣ 6̣ 3 3 | 2 3 6̣ . | ^{*n.*} | ^{*M.*} | 1 1 5 5 3 2 1 . |

Compose final phrase to end melody in the original tonality.

(b) ^{*M.*} | 1 5 5 4 | 3 2 1 . | ^{*n.*} | ^{*m.*} | 3 3 6 6 ♯ 6 3 . |

Compose a final phrase to end the melody in the original tonality.

It must not be supposed that a modulation connected by a Neutral link is superior to the more direct form of modulation. They are two different ways of modulating, and each one is interesting when it is well carried out.

The little problems given above should be placed on the board and the whole class should take an active part in the solution of the problem. Notice that the presence of *Sol*, on the one hand, and of ♯, on the other, particularly 5 in connection with the other fundamental tones of the Major chord and ♯ used in connection with 6, characterize a phrase definitely as Major or Minor.

Rhythmic Exercise 53

6/8 Time

||: 111 111 | 1.. 111 | 1.. ... ||

||: 1.1 1.1 | 1.. 1.1 | 1.. ... ||

||: 1.1 1.1 | 1.. 111 | 1.. ... ||

||: 1.. 111 | 1.1 1.1 | 1.. ... ||

Rhythm and Melody

(Key of G Major)

||	$\overline{333}$	$\overline{434}$	|	$\overline{5..}$	$\overline{654}$	|	$\overline{3..}$	$\overline{...}$	|	$\overline{317}$	$\overline{671}$	|	$\overline{2..}$	$\overline{312}$	|	$\overline{3..}$	$\overline{...}$	|
|	$\overline{3.3}$	$\overline{4.6}$	|	$\overline{5..}$	$\overline{4.3}$	|	$\overline{2..}$	$\overline{...}$	|	$\overline{1.7}$	$\overline{6.1}$	|	$\overline{3..}$	$\overline{1.7}$	|	$\overline{6..}$	$\overline{...}$	|
|	$\overline{3.2}$	$\overline{1.3}$	|	$\overline{5..}$	$\overline{456}$	|	$\overline{5..}$	$\overline{...}$	|	$\overline{3.3}$	$\overline{6.3}$	|	$\overline{1..}$	$\overline{717}$	|	$\overline{6..}$	$\overline{...}$	|
|	$\overline{6..}$	$\overline{176}$	|	$\overline{1.1}$	$\overline{2.2}$	|	$\overline{3..}$	$\overline{...}$	|	$\overline{6..}$	$\overline{543}$	|	$\overline{2.4}$	$\overline{3.2}$	|	$\overline{1..}$	$\overline{...}$	||

Children's Song Manual:

Melody and Rhythm, page 25.

Melodies 291, 292, 293, page 25; *294*, page 27; *295, 296 and 297*, page 28.

Songs: *A Virgin Most Pure*, page 26; and *Shepherds in the Field*, page 29.

This last song may be studied earlier if so desired.



CHAPTER NINE

Vocal Exercises.—Nos. 36, 37, 38, 39 and 40.

Intonation.—The study of Intervals. Fifths.

Without interrupting the study of modulation which needs to be taken quietly, allowing time for assimilation, we should begin to lay a foundation for the study of intervals as such. The study of intervals will greatly facilitate the study of modulation and vice versa.

We propose to present the various intervals; (1) *melodically*, (2) *vertically*, the two notes of the interval sounding simultaneously whenever the nature of the interval itself admits of such treatment. Finally, the interval will appear in action, polyphonically. When two or more melodic lines sound simultaneously, we shall see *how* they meet and on which intervals they *may* meet. When two melodies must move sympathetically they are less free than when one melody moves alone. Each one must make concessions and abide by rules for the common good. This will be touched upon superficially in the present volume, but will be developed in those that follow. Our purpose in the Third Grade is not to teach polyphony as such but merely to train the children's ear to *discern intervals accurately*, and this can best be accomplished by giving them an opportunity to hear them both horizontally and vertically.

The study of intervals will be correlated, step by step, with the study of the designs that exist inside of each interval; thus, with Fifths, the various Pentachords that can be formed within the Fifth; with the Fourths, the various Tetrachords, etc.

Intonation Exercise 180

(See *Children's Song Manual*, Page 34)

Line a should be sung from beginning to end, ascending and descending. If necessary, it should be repeated more than once to insure a precise attack of each Fifth. When the Fifths are perfectly true to pitch, then *Line b* should be sung. Here, the notes in scale-progression are omitted, but they should be *thought as help-notes*, the first time *Line b* is sung, and even thereafter if the need be felt. The purpose of the exercise, evidently, is to reach the point where this aid will

no longer be needed. The exercise should be sung slowly, *measuring each Fifth conscientiously*. Later, it should be taken at a brisk pace and in strict time.

Let no child feel that he should be ashamed of requiring the aid of the mental help-notes. On the contrary, the quick thinking of the help-notes may be an act of virtue on the part of a pupil who is not sure of singing his Fifths in tune. The tendency of the average child is to drop the help-notes too soon. The teacher's influence should be exerted in the opposite sense.

We have put this preparatory intonation exercise in the *Children's Song Manual* in order that it may be convenient to turn to it frequently, without having to write it on the board. It will facilitate the study if the teacher encourages the children to visualize each phrase as a whole.

Modulation Major-Minor and Minor-Major-Joined by a Brief Link of Neutral Character

Continue the study begun in the last chapter. The following melodies may be studied on the board with the idea of deciding whether the modulations are abrupt or prepared by a neutral link. The same melodies will be found in the *Children's Song Manual* but on the staff, which is somewhat less convenient for the purpose of analysis.

Melody 296

(Bibl. Vat. fondo Chigi)	A. Melani (fragment)
<p><i>m.</i> || x 6 7 | 1 1 2 | 3 . . | x x x |</p> <p style="text-align: center; margin-left: 40px;"><i>n.</i></p> <p>| x 6 7 | 1 2 3 | 4 3 4̄3 | 2 . . |</p> <p><i>M.</i> | 5 4 3 | 3 2 1̄ | 1 . . | x x x |</p> <p><i>M.</i> | x 5 4̄ | 3 2 1̄ | 7' 34̄ 32̄ | 1 45̄ 43̄ | 2 1 2 | 3 2 1̄ | 1 . . ||</p>	

Melody 297

(Bibl. Vat. fondo Chigi)	Bernardo Pasquini
<p><i>M.</i> || 3 3 3 | 3 . 2̄ 2 | 2 2 2 | 2 1̄ 1 |</p> <p><i>n.+M.m.</i> | 4 4 3 | 3 2̄ 1 | 42̄ 1 76̄ | 6 5̄ 6̄ | 6 . . ||</p>	

CHAPTER NINE

Melody 296 begins in the Minor Mode. The second line appears to be a repetition of the first, but when we examine the whole melody, we see that the second line is in reality a neutral link from the second measure on, which prepares the third line that is in the Major Mode.

Melody 297 is Major and at a superficial glance would seem to remain so throughout. But it ends in the Minor Mode, in view of which fact the second line appears to be a neutral link.

These points need not be insisted upon. They are mentioned in order that the teacher may grasp some of the different ways in which modulations can be prepared.

Rhythmic Exercise 54

(6/8 Time)

<p>a ||: 111 111 | 1.. .11 | 1.. ... :||</p> <p>b ||: 211 111 | 1.. .11 | 1.. ... :||</p> <p>c ||: 221 111 | .11 111 | 1.. ... :||</p> <p>d ||: 211 1.1 | 1.. .11 | 1.. ... :||</p> <p>e ||: 221 1.. | ..1 1.1 | 1.. ... :||</p>	
--	--

Rhythm and Melody

(Key of G)

||: 312 345 | 6.. .54 | 3.. ... | 212 343 | 2.. .17 | 6.. ... :||

| 226 321 | .71 212 | 3.. ... | 223 565 | .43 432 | 1.. ... |

| 255 1.1 | 5.. .43 | 2.. ... | 212 3.1 | 6.. .56 | 7.. ... |

| 226 3.. | ..1 2.2 | 3.. ... | 221 5.. | ..1 2.2 | 1.. ... ||

Staff Notation

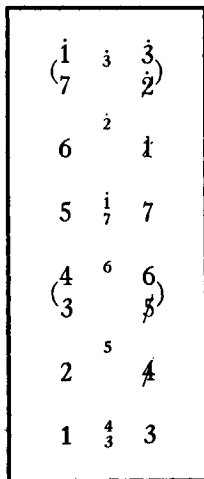


Diagram 103a.

Problem.—Build a Major Scale on *Mi*.

How many notes have we changed?
Where shall we find these sharps on the staff?
Where should we write the *Do* clef?

The *Do* clef on the first line of the staff offers no difficulty to the children, as this position is already familiar. The only new element is that of building up the scale by means of sharps instead of depending on the *C* clef to indicate the tonic of the Mode.



Diagram 103b.

Project.—Compose two phrases to complete *Melody 287*. These phrases must be written so that the melody will *return to the relative Major* and end in the Major Mode.

Children's Song Manual:

Rhythmic Exercise on Fifths, page 34 (*Intonation Exercise 180*). *Melody 298*, page 35.

Songs: Mr. and Mrs. Spikky Sparrow, page 30. What Fifths do we find in this song?

The Angel Gabriel, page 32 and *The Orange Tree*, page 33.



CHAPTER TEN

Vocal Exercises.—Nos. 36, 37, 38 and 39, 40 and 41.

Intonation.—Fifths and Pentachords.

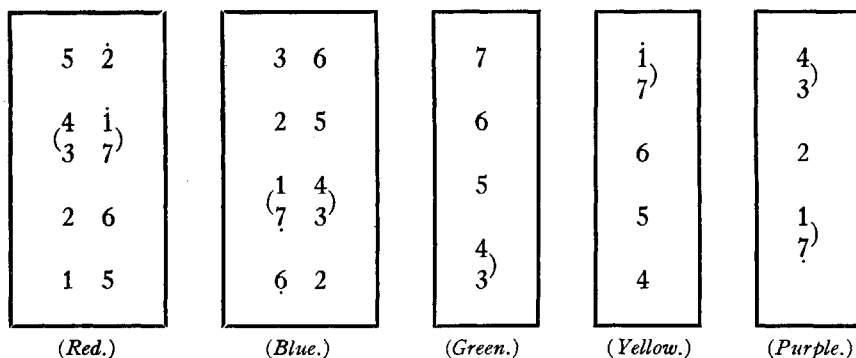


Diagram 104.

See Diagram in Color on Chart, Page 2.

These *Fifths* are all alike: the red, the blue, the green and the yellow. They are called *Perfect Fifths*. There is an equal distance between the lower note and the upper note in each of these *Fifths*. Why are they called "perfect"? Because they contain just the *right number of tones and half tones*.

The Red Ones: Tone + Tone + $\frac{1}{2}$ T. + Tone. In all: *Three and a half.*

The Blue Ones: Tone + $\frac{1}{2}$ T. + Tone + Tone. In all: *Three and a half.*

The Green One: $\frac{1}{2}$ T. + Tone + Tone + Tone. In all: *Three and a half.*

The Yellow One: Tone + Tone + Tone + $\frac{1}{2}$ T. In all: *Three and a half.*

Now look at the *Purple Fifth*. Does it contain three tones and one half tone? No. It is too small.

The Purple One: $\frac{1}{2}$ T. + Tone + Tone + $\frac{1}{2}$ T. In all: *Two tones and two half tones.*

It is not a Perfect Fifth. It is called a "*Diminished Fifth.*"

We may, therefore, leave it aside for the moment and confine our attention to the six *Perfect Fifths*, the ones that are the right size.

When we speak of "*six Perfect Fifths,*" the teacher will realize that we mean those that are found in the natural scale, without the use of accidentals. By

using accidentals, we can create Perfect Fifths in other ways than those listed under *Diagram 104*.

Counting the intervals is an intellectual drill only. In music, it is not enough to *know* a thing; we must *hear* it and *feel* it. The mental concept is useful only insofar as it is embodied in practical experience. The children should understand the character of the Perfect Fifth through the ear, through the eye, and should recognize it among other intervals without the slightest hesitation. The exercises that follow are devised for this purpose.

Intonation Exercise 181

(1 = G)

I. || $\overline{1\ 2}\ \overline{3\ 4}\ 5\ .\ | 5\ 1\ 5\ .\ | \dots \dots \dots ||$ *Red Pentachords*

II. || x x x x | x x x x | 1 ||

(5 = G)

I. || $\overline{5\ 6}\ \overline{7\ 1}\ 2\ .\ | 2\ 5\ 2\ .\ | \dots \dots \dots ||$ *Red Pentachords*

II. || x x x x | x x x x | 5 ||

(6 = G)

I. || $\overline{6\ 7}\ \overline{1\ 2}\ 3\ .\ | 3\ 6\ 3\ .\ | \dots \dots \dots ||$ *Blue Pentachords*

II. || x x x x | x x x x | 6 ||

(2 = G)

I. || $\overline{2\ 3}\ \overline{4\ 5}\ 6\ .\ | 6\ 2\ 6\ .\ | \dots \dots \dots ||$ *Blue Pentachords*

II. || x x x x | x x x x | 2 ||

(3 = G)

I. || $\overline{3\ 4}\ \overline{5\ 6}\ 7\ .\ | 7\ 3\ 7\ .\ | \dots \dots \dots ||$ *Green Pentachords*

II. || x x x x | x x x x | 3 ||

(4 = G)

I. || $\overline{4\ 5}\ \overline{6\ 7}\ i\ .\ | i\ 4\ i\ .\ | \dots \dots \dots ||$ *Yellow Pentachords*

II. || x x x x | x x x x | 4 ||

This exercise should be carried out on *Diagram 104*.

CHAPTER TEN

The class is divided into *two groups*. Group I sings the top line of the exercise (always from the Diagram) and Group II sings the one note allotted to it, at a sign from the teacher. It will facilitate the exercise if the teacher makes use of *two pointers* of different color or size, that each group may know what is expected. Let the groups in the class alternate; giving Part I first to one group, then to the other. It must not be thought that those who sing one note only have the *easier* part, for they must find the basic note of the Fifth while the other group is holding the top note. On no account must the children be allowed to shriek in their effort to avoid being disturbed by the others. On the contrary, this exercise should be carried out *pianissimo*, particularly as regards the long sustained note of Group I.

Intonation Exercise 182

(Each Phrase Begins on G or A, If Preferred)

I. || x x x x | x x x x | 5 . . . || *Red Pentachord*

II. || $\overline{1\ 2}$ $\overline{3\ 4}$ 5 . | 1 5 1 . | || (Also: 5 6 7 $\dot{1}$ $\dot{2}$)

I. || x x x x | x x x x | 3 || (Also: 2 3 4 5 6)

II. || $\overline{6\ 7}$ $\overline{1\ 2}$ 3 . | 6 3 6 . | ||

Treat all the Fifths and Pentachords in this manner.

This exercise is similar to the one preceding it, but the upper note of the Fifth is to be found by Group I while Group II holds the lower note.

Intonation 183

(*Children's Song Manual*, Page 34)

Divide the class in two groups, *a* and *b*. The first two measures of each phrase are sung by both groups together in unison. The last three measures are executed as follows: Group *a* sings the upper line and Group *b* the lower line.

This exercise, like those which precede it, has one single purpose: to bring home to the children in the most realistic manner, the character of the Perfect

Fifth. They will experience its pure, rather hollow perfection. Later, much later, they will find out how to use it and combine it with other intervals which place its perfection in the proper setting. But for the moment, the teacher should be satisfied with the mere fact that the children realize that all Perfect Fifths are alike.

Ear Training

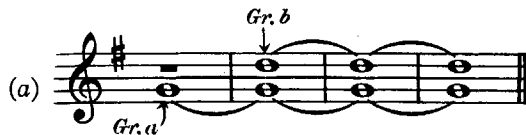
1. The teacher sounds a tone on the harmonium: (*G*, *A* or *A flat*).
2. He shows a Flash Card indicating: "Fifth above." The children sing the Fifth. (The Flash Cards use the *Roman numerals* to indicate *intervals*. This is in order to avoid confusion between the numbers that denote intervals and the numbers which we use melodically, to represent the Pentachord designs within the Fifth. Thus the Flash Card " $\overset{\vee}{\ominus}$ " might call for the Fifth: "1-5" or the *Fifth*: "2-6" etc. All that the Flash Card requires is that the tone one Fifth above the note struck on the harmonium be sung by the class.

This same exercise should be given using a Flash Card calling for the "Fifth below." In this case the teacher will sound a higher tone on the harmonium (*D*, *E flat* or *E*). It is well to keep *Diagram 104* in view of the class during these exercises.

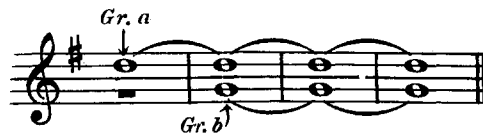
Later, this same exercise can be repeated as follows:

1. Divide the class in two groups.
2. Group *a* sings and sustains the note sounded by the teacher while Group *b* sings and sustains the Fifth above.
3. Group *a* sings the Fifth above the note sounded by the teacher and sustains it and Group *b* adds, and sustains, the lower note of the Fifth. An example of each is given below.

2. Teacher sounds *G*



3. Teacher sounds *G*



Modulation.—Major to Relative Minor and Minor to Relative Major.

While studying Fifths, it is well to continue the study of Modulation, particularly to allow time for the beauty of this device to sink in. The same type of considerations outlined in Chapter 9 should be developed during this week.

Rhythmic Exercise 55

9/8 Time

For 9/8 time, beginning on the up-beat, count: “three one two,” etc., and use *Rhythmic Movement 3*. Each beat contains three units. The movement is rapid.

Rhythm and Melody

||	$\overline{612}$	|	$\overline{343}$	|	$\overline{232}$	|	$\overline{176}$	|	$\overline{3..}$	|	$\overline{3..}$	|	$\overline{633}$	|	$\overline{432}$	|	$\overline{321}$	|	$\overline{217}$	|	$\overline{6..}$	|	$\overline{...}$	
	$\overline{612}$		$\overline{3..}$		$\overline{1..}$		$\overline{432}$		$\overline{3..}$		$\overline{1..}$		$\overline{432}$		$\overline{1..}$		$\overline{6..}$		$\overline{76\frac{3}{8}}$		$\overline{6..}$		$\overline{...}$	||

As we have already mentioned when speaking of 6/8 time, we may link the known to the related unknown by treating each one of these ternary groups as a measure in 3/4 time. When the new problem has been covered in this way, the next step is to obtain *three units inside a single “beat.”*

As our example begins on the “up-beat,” we should count as in 3/4 time: up / down right up / down right, etc.

When perfect accuracy has been attained, we should use *Gesture 3* of the First Year.

Then we may substitute the smoother movement of chironomy, treating each group as though it were a measure in composite time.

Finally, the chironomy which takes in one group on the arsis, and two ternary groups on the thesis of the rhythm.

Examples of each are given below. The final gesture is the best because 9/8 time indicates a light, rapid movement, but for the average child, this final gesture is difficult, and the solution which treats each group as a measure in 3/4 time may

be the extreme limit of their rhythmic sensibility. For of two evils, we must choose the lesser. It is less fatal to allow the melody to lose a shade of its character and become a bit heavy and choppy rather than run the risk of insufficient precision. The larger chironomy (line 3 of our example) presupposes precision of detail. Hesitation or inaccuracy in the use of line 3 would be a more serious fault than the dangers attached to line 2.

First: Beat time: "Up - | down right up | down right," etc.

Second: Chironomy: "Arsis - | thesis thesis arsis | thesis thesis," etc.

Third: Third rhythmic movement: Arsis | thesis - undulation | thesis.

Example

1. $\begin{array}{c} \uparrow \\ \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \downarrow \\ \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \rightarrow \\ \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \uparrow \\ \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \downarrow \\ \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \rightarrow \\ \text{---} \\ \text{---} \\ \text{---} \end{array}$

2. $\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$

3. $\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} | \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$

Beat Time: "Up-down, right, Up-down, right."

Chironomy: As though each beat were a measure in 3/4 time.

Chironomy: Arsis covering one group, thesis covering two ternary groups.

Children's Song Manual:

Intonation Exercise 183, for two voices, page 34.

Melodies 299, 300, page 35; 302, page 37, and the review of the melodies listed under Chapter 8 and Chapter 9.

Song: *The Owl and the Pussy Cat*, page 36.



CHAPTER ELEVEN

Vocal Exercises.—Nos. 42a, 42b, 43a and 43b.

Intonation.—Fifths and Pentachords.

Using *Diagram 104* (Chart, page 2) study the various designs of the Pentachords within the Fifths.

The *Fifths* are alike. Not so, the *Pentachords*.

There are *six Pentachords* on our Chart (without counting the purple one which is too small), but there are only *four designs*.

There are two similar designs in red (1 2 3 4 5 and 5 6 7 1 2);

There are two similar designs in blue (6 7 1 2 3 and 2 3 4 5 6);

There is only one green design (3 4 5 6 7);

There is only one yellow design (4 5 6 7 1).

What is alike in the two *red* Pentachords? In the two *blue* ones?

What is the difference between the *green* Pentachord and the *yellow* one?

The difference between these Pentachords is the position of the half-tone, in relation to the upper and lower note of the Fifth.

Thus: The two red Pentachords: $\frac{1}{2}$ tone between the 3rd and 4th degrees.

The two blue Pentachords: $\frac{1}{2}$ tone between the 2nd and 3rd degrees.

The green Pentachord: $\frac{1}{2}$ tone between the 1st and 2nd degrees.

The yellow Pentachord: $\frac{1}{2}$ tone between the 4th and 5th degrees.

What is wrong with the *purple Pentachord*? It has *two half tone* intervals and *not enough whole tones*. We will exclude it for the moment, and confine our study to the Pentachords that are of the normal size.

That the similarity and difference may stand out in bold relief, the teacher should use a common basic tone* (*G*, *A flat* or *A*) on which the children should

* In order to facilitate the first efforts, the teacher may vary the basic tone, and thus avoid the danger of having the children change the names without changing the sounds that correspond. As soon as the pupils have acquired assurance, then the common basic tone should be maintained. When changing the basic tone for the preliminary drill, it is quite enough to change the fundamental sound by a tone or even by a half tone, in order to create a fresh mental picture. Thus: Teacher sounds *G*: asks for a red Pentachord. Teacher sounds *A* or *A flat*: asks for a blue Pentachord. This slight change eliminates the impression of the first Pentachord. Very soon, however, the children will realize that any Pentachord can be built on any basic tone: it is a matter of keeping the half tones where they belong.

construct a Pentachord of any design called for, using the Chart for this work.
Thus:

Teacher sounds *G* and points to the red Pentachords.

Children sing 1 2 3⁴ 5 4³ 2 1 (*G A BC D CB A G*)
or 5 6 7¹ 2 1⁷ 6 5 (*G A BC D CB A G*)

Teacher sounds *G* and points to the blue Pentachords.

Children sing 2 3⁴ 5 6 5 4³ 2 (*G A B^b C D CB^b A G*)
or 6 7¹ 2 3 2 1⁷ 6 (*G A B^b C D CB^b A G*)

and so forth for the two other designs.

Ear Training. Pentachords and Fifths

When the exercise described above has been fully grasped and no longer offers any difficulty, the following form should be used for the Ear Training, keeping the Chart before the children's eyes as an aid to the ear:

Teacher sounds *G* and shows *red Flash Card*, "Fifth above."

Children sing "5" on *D*, then || 5 . 5 . | 5⁴ 3² 1 5 | 1 . . . ||
sol

Teacher sounds *G* and shows *blue Flash Card*, "Fifth above."

Children sing "6" on *D*, then || 6 . 6 . | 6⁵ 4³ 2 6 | 2 . . . ||
La

Teacher sounds *G* and shows *green Flash Card*, "Fifth above."

Children sing "7" on *D*, then || 7 . 7 . | 7⁶ 5⁴ 3 7 | 3 . . . ||
Ti

Teacher sounds *G* and shows *yellow Flash Card*, "Fifth above."

Children sing "1" on *D*, then || 1 . 1 . | 1⁷ 6⁵ 4 1 | 4 . . . ||
Do

In carrying out this drill, the teacher will adjust the matter to the capacity of the class. It may be wise to confine the drill at first, to the two more familiar designs (the red and the blue). The green and the yellow Pentachords are less familiar and should be introduced only after the others are securely grasped. The new element in this drill is the building different designs on one and the same basic sound. This is the new element and the *only* difficulty.

CHAPTER ELEVEN

That the children may not slip into an error through inadvertance, the teacher should allow plenty of time—after flashing the card—for the children to look at the Pentachord in the corresponding color on the Chart, to sing the top note (the *Fifth* should offer no difficulty after the drill of last week) and then to think the whole Pentachord—up and down—before singing the figure proposed. At a sign from the teacher, the children begin to sing. This pause should be reduced and finally eliminated as the exercise becomes familiar.

It is best to confine the exercise to finding the *Fifth above* and singing the Pentachord according to color. The *Fifth below* should be presented later.

Ear Training b

The same exercise should be carried out by the reverse process. The teacher sings without naming the notes (or sounds on the harmonium) one or the other of the Fifths with the Pentachord design therein. The children answer: red, blue, etc., as the phrase requires.

Phrases Suitable for This Type of Dictation

<i>Red</i>	<i>Phrases Suitable for This Type of Dictation</i>	<i>Blue</i>
|| 1 5 5 $\overline{43}$ | 2 2 1 . || || 1 5 $\overline{43}$ $\overline{23}$ | 4 2 1 . || || 1 5 3 4 | 5 2 1 . || || 1 5 $\overline{12}$ $\overline{34}$ | 2 3 1 . ||	|| 6 3 $\overline{32}$ $\overline{17}$ | 6 7 6 . || || 6 3 $\overline{12}$ $\overline{32}$ | 1 7 6 . || || 6 3 3 $\overline{12}$ | 1 $\overline{67}$ 6 . || || 6 3 $\overline{67}$ $\overline{12}$ | 3 $\overline{17}$ 6 . ||	|| 6 3 $\overline{32}$ $\overline{17}$ | 6 7 6 . || || 6 3 $\overline{12}$ $\overline{32}$ | 1 7 6 . || || 6 3 3 $\overline{12}$ | 1 $\overline{67}$ 6 . || || 6 3 $\overline{67}$ $\overline{12}$ | 3 $\overline{17}$ 6 . ||
<i>Green</i>		<i>Yellow</i>
|| 3 7 7 6 | 5 . 4 . | 3 . . . || || 3 7 7 . | 6 $\overline{56}$ 5 4 | 3 . . . || || 3 7 7 . | $\overline{67}$ $\overline{65}$ 4 4 | 3 . . . || || 3 7 6 5 | 6 5 4 4 | 3 . . . ||	|| 4 i i . | $\overline{67}$ $\overline{16}$ 5 5 | 4 . . . || || 4 i 7 6 | 5 6 5 4 | 4 . . . || || 4 i 4 5 | $\overline{67}$ i 6 5 | 4 . . . || || 4 i $\overline{17}$ $\overline{65}$ | 6 i 5 $\overline{65}$ | 4 . . . ||	|| 4 i i . | $\overline{67}$ $\overline{16}$ 5 5 | 4 . . . || || 4 i 7 6 | 5 6 5 4 | 4 . . . || || 4 i 4 5 | $\overline{67}$ i 6 5 | 4 . . . || || 4 i $\overline{17}$ $\overline{65}$ | 6 i 5 $\overline{65}$ | 4 . . . ||

In using these themes, the teacher will alternate Pentachords of various colors. They are grouped above merely for convenience.

Modulation Major to Relative Minor and Minor to Relative Major

During the study of *Fifths and Pentachord designs*, turn to the Chart showing the *Modulation from Major to Relative Minor*.

Why is the left hand column *red* and the right one *blue*? They are two Penta-

chords of different designs. When we modulate from Major to Minor, or from Minor to Major, we cross the bridge that separates these two Pentachords. When we speak of modulating we mean something that is like a change of mood—like the difference between a smile and a tear.

If we are in the Major Mode, we have the feeling of a bright day full of sunshine. Then a cloud appears, a shower, and we are in the Minor Mode.

Sometimes these changes come in rapid succession in a melody. Thus in *Melodies 288, 291, 295 and 298*, for instance, the Major and the Minor succeed each other every few measures; these rapid changes of mood are like an April day where the sunshine and showers come pell-mell one on top of the other.

In other melodies, as for instance *Nos. 292, 293, 300 and 304* (of this week) the modulation is introduced only after something has been said and, as it were, *finished* in the original Mode. The new modality comes like a contrast, not like an intrinsic part of the original melody itself. In this new type of modulation we could call the original melody, *A*; the modulating episode, *B*; the return to the original Mode, *C*.

Thus our melody would have the form $A + B + C$.

To give an idea of this process, the teacher will write on the board one of the melodies that the children know well (from First or Second Year). Example:

Melody 139 (Second Year, page 45)

Original Melody

A. (Major)

|| 1	1	1	| 3	.2	1	| 3	3	3	| 5	.4	3	| 5	4	3	| 2	.	.	
| 2	1	7	| 1	.2	3	| 4	3	2	| 3	.4	5	| 54	3	2	| 1	.	.	|

B. Example of a Minor Episode

| 6	6	6	| 1	.7	6	| 1	1	1	| 3	.2	3	| 6	§	6	| 3	.	.	|
| 4	3	2	| 3	.2	17	| 6§	67	1	| 2	.3	4	| 32	1	7	| 6	.	.	|

A. Repeat original (Major Melody)

| 1	1	1	| 3	.2	1	| 3	3	3	| 5	.4	3	| 5	4	3	| 2	.	.	|
| 2	1	7	| 1	.2	3	| 4	3	2	| 3	.4	5	| 54	3	2	| 1	.	.	||

In this example, *A, B, A+* are all of the same length and more or less of the same character.. This form is given first so that the idea may be clear to the

CHAPTER ELEVEN

children. Usually the episode *B* is not as long as the original theme, and the repetition of *A* is not as long the second time as the first. We give the same example as above.

A. (Major): Sing *Melody 139* in its entirety as above. Then:

B. (Minor Episode): | 6̣ 6̣ 6̣ | 1̣ 7̣ 6̣ | 1̣ 1̣ 1̣ | 3̣ 2̣ 3̣ | 6̣ ♯ 6̣ | 3̣ . . . |

A+. (Major): | 2̣ 1̣ 7̣ | 1̣ 2̣ 3̣ | 4̣ 3̣ 2̣ | 3̣ 4̣ 5̣ | 5̣ 4̣ 3̣ 2̣ | 1̣ . . . ||

A, the Melody in its entirety; *B* is half as long; *A+* repeats only the last half.

Prospect I.—Choose a melody (either in the Major or in the Minor Mode). Compose an episode that modulates into the relative Mode and return to the original Mode. Form: *A + B + A*.

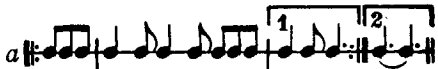
Prospect II.—Compose a melody that moves several times backward and forward from Major to Minor or from Minor to Major.

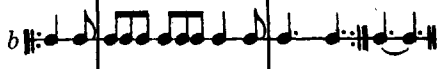
Note. For the former, the teacher would do well to encourage the children to select a melody with a moderate range.


Continue the exercises of last week for two voices, that the Fifths may be sung perfectly true and with a beautiful tone quality.

Rhythmic Exercise 56

9/8 Time

a ||: 1̣1̣1̣ | 1̣.1̣ 1̣.1̣ 1̣1̣1̣ | 1̣.1̣ 1̣. . :| 1̣. . . :|| *a* 

b ||: 1̣.1̣ | 1̣1̣1̣ 1̣1̣1̣ 1̣.1̣ | 1̣. . 1̣. . :| 1̣. . . :|| *b* 

c ||: 1̣.1̣ | 1̣. . 1̣.1̣ 1̣1̣1̣ | 1̣. . 1̣. . :| 1̣. . . :|| *c* 

Rhythm and Melody

	5̣6̣7̣	1̣.2̣ 3̣.5̣ 4̣32̣	1̣. . 5̣. . ' 5̣43̣	4̣.3̣ 2̣.3̣ 4̣32̣	1̣. . . .	
	6̣.6̣	3̣43̣ 2̣32̣ 1̣.6̣	3̣. . 3̣. . ' 3̣.6̣	3̣21̣ 2̣17̣ 6̣. ♯	6̣. . . .	
	6̣.6̣	3̣. . 1̣.1̣ 2̣12̣	3̣. . 2̣. . ' 3̣.6̣	3̣.2̣ 1̣.7̣ 6̣17̣	6̣. . . .	

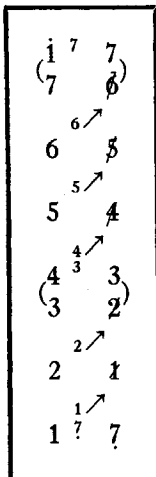


Diagram 105a.

Staff Notation

Problem.—Build a Major Scale on *Ti*.

How many notes have we raised? Five of the eight notes have been altered in order to make the Major scale of *Ti* conform to the Major scale of *Do*.

Let us put these five sharps on the staff.

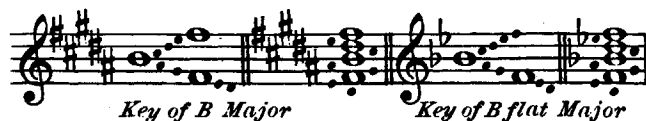


Diagram 105b.

This position of *Do* on the third line of the staff is already familiar to the children. The only new element in the situation is the process of building up this scale with its five sharps.

For the information of the teacher and, later, for that of the children also, we place beside the Key of *B*, the Key of *B flat*, where *Do* is also on the third line of the staff. To the eye, there is no difference between the two.

In studying the melodies and songs of this week, attention should be drawn to the various Pentachords and Fifths that are used. Blue Pentachords dominate *No. 303 (A Carol for Christmas and New Year)*. Red Pentachords dominate *Nos. 305, 306 and 308*. The latter contains blue Pentachords also.

In *Melody 308*, the children should notice the Form: *A + B + A*.

Part 1, which we will call *A*, is Major and contains eighteen measures.

Part 2, which we will call *B*, is an episode in the relative Minor, and contains eleven measures that are characteristically Minor, followed by a neutral transition that leads us back to:

Part 3, which we will call *C*, is Major and repeats the original theme of *A*, but not in an exact duplication of the original. There are little variations. The last eight measures give the theme of *B* in Major and in reversed direction, which leads up to the grand finale.

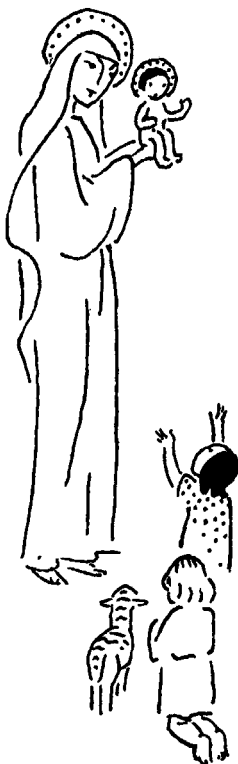
CHAPTER ELEVEN

This custom of ending a melody with something new yet in the same spirit as the rest of the composition is a well known device. This new bit is called a "coda" which means a tail. Who can point to where the coda begins in Melody 308?

Children's Song Manual:

Melodies 304, page 39; 305, 306, 307, page 40; and 308, page 41.

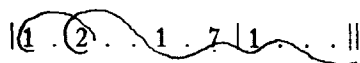
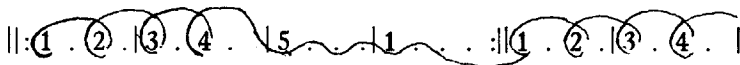
Song: A Carol for Christmas and New Year, page 38.



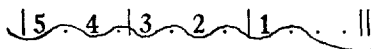
CHAPTER TWELVE

Vocal Exercises.—Nos. 42a, 42b, 43b and 44a and b.

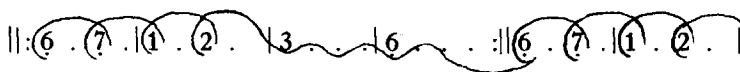
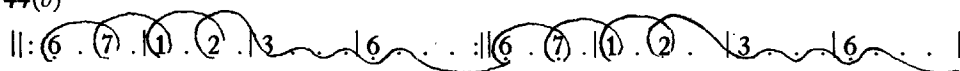
44(a). The latter should be written on the board as follows:



Each group repeats at least three times the measures within the signs of repetition. After that, the voices proceed to the end of the phrase.



44(b)



Part 1 should be sung in unison by the entire class with dynamics carefully brought out: *crescendo* in ascending passages, *diminuendo* in the descending ones. Then Part 2 should be sung in the same way. The children will discover that the melodies are similar, except at the end, where the two parts differ. They differ in melody and in rhythm.

Now divide the class in two groups. Let each group sing its own part. The children will see that, throughout, the melodies run after each other without ever catching up and that is what is amusing in the exercise. It is only at the end that an arrangement is made by which the two parts arrive together in unison.

When the exercise has been studied for accuracy, it should be studied for style. One of the rules of part-singing is a rule of courtesy; the group that is

holding a long note and is stationary, gives way before the group that is *moving*. The long note is attacked firmly but held on a *diminuendo*, so that the moving voice may be heard clearly. Sometimes the *diminuendo* is quite sudden (as in *Vocal Exercise 33*), again it may be a gradual one (as in *Vocal Exercise 34*). This depends on the individual composition, on taste also, but in the majority of cases, the long note that is stationary gives way before the brief notes that are in motion.

When both parts are in motion, the *crescendo* and *diminuendo* of each part follows the rise and fall of the melody: thus while one part rises and is in full *crescendo*, the other part descends and is in *diminuendo*.

We have, then, quite a number of contrasts to consider:

1. Contrasts of melody.
2. Contrasts of rhythm.
3. Contrasts of dynamics.

That the children may not be puzzled by so much that is new, the following is suggested:

1. Each part sung in unison by the whole class.
2. Separate the groups and read through the exercise *rhythmically* without singing, in strict time and using the names of the notes. This rhythmic reading should be carried out (a) beating time for precision; (b) with rhythmic gestures (arsis and thesis) for phrasing.
3. Sing the exercise without gestures, confining the work to the four measures within the signs of repetition. Carry out this part of the drill for *No. 44a* and *44b*.
4. Repeat the above using chironomy and dynamics as described.
5. Prepare the end of the exercise, particularly the last three measures, using the process described already: each part sung in unison by all, rhythmic reading by the two groups, beating time, then with chironomy, and finally, singing the composition.

What chironomy should we use for the measures of the cadence? We have duplex groups in the lower line and two triplex groups in the top line. There are two ways in which this can be executed: one way is to beat time and the held over note will be interpreted as a syncopation. Another and more musical way is to treat these groups as *groups of three notes* and use chironomy based on the fundamental nature of the groups themselves. This latter interpretation will give a melodic line that is not only more fluid and graceful but that conveys the true meaning of each melody. It must be remembered that the use of bar lines

in polyphonic music is quite modern. Those composers who barred their pieces used the bar in a sense that is quite different from our barring today, for their barring had no relation to the rhythmic interpretation.

The teachers are free to use either method, but we have indicated the chironomy as well as the barring that the choice may be facilitated. If the chironomy be used, *each group should execute its own chironomy*, independently, for the two parts will differ.

Avoid at all costs that the children should shriek. As soon as the tendency is seen, the teacher should abandon the part work and return to vocal exercises in unison. The rules we have given for an *immediate diminuendo* on a long note should do much toward overcoming this tendency to sing loud in order to cover the voices of the other group. Should this fault be tolerated, even in a slight form, it will destroy in a few weeks and irremediably all the work that has been done in the preceding years to place and develop the voice. Keep the voices light, sweet and controlled.

6. When the parts begin to move easily, freely, yet in strict time, the chironomy should be made with the right hand only and with a small gesture that nothing may interfere with the perfect *legato* of the singing.

It sometimes happens that children who have learned to phrase correctly and fluidly when singing in unison, become suddenly quite stilted and wooden in their phrasing when singing polyphonically. This should not be. It is a fault which is as fatal to polyphony as to monody. It is avoidable and quite easily, provided we teach the children to *think horizontally*—not vertically—and to think of their phrase exactly as though they were singing in unison. Evidently, they must keep strict time, but this is equally true of monody. The flexibility of the chironomy will be infinitely more valuable in this connection, than the beating of time.

Since the principles briefly outlined in this chapter apply to *all polyphonic singing*, we need not return to them, but will assume their application to subsequent compositions for two voices.



Intonation.—Study of Intervals: Thirds.

Preparatory Exercise.—Melody and Rhythm a and b. *Children's Song Manual*, page 42.

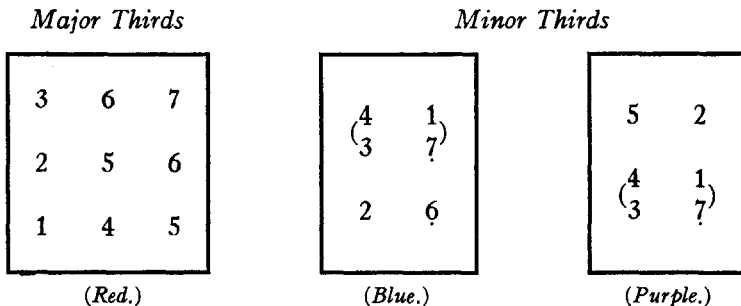


Diagram 106.

Chart, page 3.

Major Thirds are all alike. They contain *Two Whole Tones*.

Minor Thirds are alike. They contain *One Tone* and *One ½ Tone*.

The design of all the *Major Thirds* is similar.

The interior design of the *Minor Thirds* differs according to the position of the ½ Tone. (See *Diagram 106*.)

The *Blue Minor Thirds* are composed of *One Tone* + *One ½ Tone*.

The *Purple Minor Thirds* are composed of *One ½ Tone* + *One Tone*.

We have grouped these *Thirds* according to design, but a musician will realize that they are not *absolutely* equivalent, only *approximatively* so. On a tempered instrument, like the piano or the harmonium, they are identical and for the purpose of interval study, they may be treated as above. Actually, when singing, these intervals will be true only when conceived as part of a system—a scale, a chord, etc.—where they will take on their true function and be more nearly true to pitch than when measured on a tempered instrument. It is not necessary to explain this fact to the children. We have mentioned it only that the teacher may understand and apply it in practice. As far as the pupils are concerned, their attention should be drawn to the likeness and difference between the designs as shown on the diagram. They have already had enough experience in melody of various modes and of intervals treated in relation to systems, that the danger is remote, for them. Their previous experience will protect them against a rigid

interpretation of these intervals when embodied in a melody. It is precisely for that reason that we have relegated the study of *intervals as such* until such time as the intervals have had time to take their proper place in the various systems already studied.

Study of Thirds

1. Sing the *Exercise on Thirds, Children's Song Manual*, page 42.

2. Using *Diagram 106* the children will *count the tones and half tones*—just as in the study of *Fifths* (Chapter 10). They will sing, from the diagram, all the *Major Thirds*, up and down, at the same pitch. (*G, A, or B*):

1	2	3	1	3	3	2	1	3	1	<i>Red</i>
4	5	6	4	6	6	5	4	6	4	
5	6	7	5	7	7	6	5	7	5	

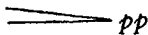
3. Then they will sing from the diagram, all the *Minor Thirds*, up and down, at the same pitch, (as above):

2	3	4	2	4	4	3	2	4	2	<i>Blue</i>
6	7	1	6	1	1	7	6	1	6	
3	4	5	3	5	5	4	3	5	3	<i>Purple</i>
7	1	2	7	2	2	1	7	2	7	


4. Divide the class into two groups, in order to prepare the Thirds vertically.


Intonation Exercise 184. Major Thirds


(a)

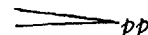
I. || 1 2 3 . | 3 1 3 . | . . . . ||	pp
II. || — | — | 1 . . . . ||	


(b)

|| — | — | 3 . . . . ||	pp
|| 3 2 1 . | 1 3 1 . | . . . . ||	

I. || 4 5 6 . | 6 4 6 . | . . . . ||	pp
II. || — | — | 4 . . . . ||	

|| — | — | 6 . . . . ||	pp
|| 6 5 4 . | 4 6 4 . | . . . . ||	

I. || 5 6 7 . | 7 5 7 . | . . . . ||	pp
II. || — | — | 5 . . . . ||	

|| — | — | 7 . . . . ||	pp
|| 7 6 5 . | 5 7 5 . | . . . . ||	

CHAPTER TWELVE

Intonation Exercise 185. Minor Thirds

(a)		(b)	<i>Blue</i>
I.	|| 2 3 4 . | 4 2 4 . | . . . . ||	|| — | — | 4 . . . ||	
II.	|| — | — | 2 . . . . ||	|| 4 3 2 . | 2 4 2 . | . . . . ||	
I.	|| 6 7 1 . | 1 6 1 . | . . . . ||	|| — | — | 1 . . . . ||	
II.	|| — | — | 6 . . . . ||	|| 1 7 6 . | 6 1 6 . | . . . . ||	
I.	|| 3 4 5 . | 5 3 5 . | . . . . ||	|| — | — | 5 . . . . ||	<i>Purple</i>
II.	|| — | — | 3 . . . . ||	|| 5 4 3 . | 3 5 3 . | . . . . ||	
I.	|| 7 1 2 . | 2 7 2 . | . . . . ||	|| — | — | 2 . . . . ||	
II.	|| — | — | 7 . . . . ||	|| 2 1 7 . | 7 2 7 . | . . . . ||	

Intonation Exercises 184 and 185 should be carried out on the diagram, the teacher using two pointers, one for each group, as described in Chapter 10. Take a common basic pitch for all the Thirds.* Study *Column a* of both exercises. The teacher should sound the tone (*A* or *B*) before beginning each line; and at the end of each line, the Third should be sounded on the harmonium—after the children have finished singing it. Thus they will hear the sounds vertically as sung by themselves and, while they are silent, on the instrument.

Then sing *Column b* of both exercises, in the same manner exactly.

Finally, place the exercise on the board and sing horizontally across the page: *a + b* of each line of the two exercises. Evidently this should not be done at a single lesson. The work should be graded according to the facility shown by the pupils.

Insist upon a sweet, controlled tone.

* See footnote, page 89.

At first, the children must concentrate on their own part in the singing, without listening to what the other group is doing. But as soon as they can do so safely (that is, without losing the command of their own note) they should listen to the *joint sound* produced by their group plus the other group. The first point to make such an experiment is the last measure of *Intonation Exercises 184* and *185*. Each group thinks exclusively of its own note until the vertical Third has sounded; then, while holding the Third, the pupils can try to listen to the *combination of the two sounds*. This will be facilitated by the fact that they will have heard the Third sounded on the harmonium between the lines of their singing.

Ear Training

Taking the tone *A* as a starting point, the teacher will call for Thirds (above or below) by means of Flash Cards in the color corresponding to the type of Third desired.

The children will respond by singing the tone called for—i.e., a Major (or Minor) Third above (or below). Thus:

Teacher sounds *A* and flashes red card for Major Third above.

Children sing *C* sharp.

Teacher sounds *A* and flashes blue card for Minor Third above.

Children sing *C*.

and so forth for the other colors.



For the *Thirds below*, the process will be the same, but the teacher should sound *C* or *D*, as foundation tone. Thus:

Teacher sounds *C* and flashes red card for Major Third below.

Children sing *A* flat.

Teacher sounds *C* and flashes blue card for Minor Third below.

Children sing *A*.

and so forth for the other colors.



In studying Thirds, as with the other intervals, it is best to drill frequently but *briefly*. It should be kept like a game.

Melody 309 in the *Children's Song Manual* contains a series of Thirds in sequence (4 2 3 1 2 7 1 6). It is well to sing this melody in connection with the study outlined above. We suggest that the teacher turn back to *Melodies*

259, 265, 267 and 268 (*Children's Song Manual*, pages 8, 10 and 12) which contain Thirds beautifully used. It is always best to give the children good models rather than rely upon mere drill to develop their taste.

Ear Training in Thirds and Designs

As soon as the children can answer readily to the request for a Major or Minor Third (above or below), let the answer take the following form which contains the Third and also its interior design.

Teacher sounds *A* and *flashes red card* for Major Third above. Announces *Do*, or *Fa*, or *Sol*.

Children sing:	|| 3 . 1 . | $\overline{32}$ $\overline{12}$ 3 3 | 1 . . . ||	}	<i>Red</i>
or:	|| 6 . 4 . | $\overline{65}$ $\overline{45}$ 6 6 | 4 . . . ||		
or:	|| 7 . 5 . | $\overline{76}$ $\overline{56}$ 7 7 | 5 . . . ||		

naming the notes as they sing, and answering according to the teacher's question.

Teacher sounds *A* and *flashes blue card or purple card* for Minor Third above. Announces *Re*, or *La*, or *Mi*, or *Si*.

Children sing:	|| 4 . 2 . | $\overline{43}$ $\overline{23}$ 4 4 | 2 . . . ||	}	<i>Blue</i>
or:	|| 1 . 6 . | $\overline{17}$ $\overline{67}$ 1 1 | 6 . . . ||		
or:	|| 5 . 3 . | $\overline{54}$ $\overline{34}$ 5 5 | 3 . . . ||	}	<i>Purple</i>
or:	|| 2 . 7 . | $\overline{21}$ $\overline{71}$ 2 2 | 7 . . . ||		

Evidently the teacher will not dictate the questions in the order given above, but will alternate the demands for Major and Minor Thirds. We have classified them merely for the convenience of the teacher.

The same exercise should be carried out for the *Thirds below*. Until this exercise is familiar to the children, it will simplify matters if the teacher write the various forms for the answers on the board in colored chalk corresponding to the Major Thirds (red) and the two designs of the Minor Thirds (blue and purple respectively) and thus the children will not have a double difficulty: that of recognizing and finding the desired interval and that of remembering and singing cor-

rectly the little formula. When these last have been memorized, then the writing may be taken off the board.

For the convenience of the teacher, we add the answers for the Flash Card calling for *Thirds below*.

T	Children	<i>Red</i>
(C=3)	|| 1 . 3 . |	$\overline{12}$ $\overline{32}$ 1 1 | 3 . . . ||
(C=6)	|| 4 . 6 . |	$\overline{45}$ $\overline{65}$ 4 4 | 6 . . . ||
(C=7)	|| 5 . 7 . |	$\overline{56}$ $\overline{76}$ 5 5 | 7 . . . ||

		<i>Blue</i>
(C=4)	|| 2 . 4 . |	$\overline{23}$ $\overline{43}$ 2 2 | 4 . . . ||
(C=1)	|| 6 . 1 . |	$\overline{67}$ $\overline{17}$ 6 6 | 1 . . . ||

		<i>Purple</i>
(C=5)	|| 3 . 5 . |	$\overline{34}$ $\overline{54}$ 3 3 | 5 . . . ||
(C=2)	|| 7 . 2 . |	$\overline{71}$ $\overline{21}$ 7 7 | 2 . . . ||

Finally, when the intervals and the interior designs are thoroughly familiar, and the children can answer readily to any question asked by the Flash Cards taking the intervals melodically, they may carry out these same exercises singing the final note of the formula vertically as in *Intonation Exercises 184 and 185*. For this, the class will be divided in two groups. Both groups will sing in unison throughout: at the last note one group will sing 3 and the other 1. Thus:

$$|| 1 . 3 . | \overline{12} \overline{32} 1 1 | \begin{array}{l} \nearrow 3 . . . \\ \searrow 1 . . . \end{array} || \text{ and thus for each formula.}$$

The children should not be hurried into this last answer. It may take several weeks of melodic training first before the feeling for the Third sung vertically develops naturally. With some children this sense is much more acute than with others, and they are ready for this solution before the teacher believes it possible.

Another form of Ear Test should be carried on simultaneously with those described above. The teacher will sound Major and Minor Thirds on the harmonium.

must give the impression of finality and of emphasizing what we have already said. Here are one or two examples of a coda:

Coda: (a) 1 | 7̣ 6̣ | 5̣ 7̣ | 6̣ . | . ||
 (b) 3 | 4 | 3̣2̣ | 1 7̣ | 6̣ . | . ||
 (c) 6̣ | 3 3 | 6 5̣ | 6 . | . ||

Children's Song Manual:

Melody and Rhythm to prepare the study of Thirds, page 42; *Melody 309*, page 43.

Songs: *Gifts*, page 43; and *The Star*, page 44.

Polyphonic Phrases 1, 2 and 3, page 45.

The teacher will do well to read the advice given in the introduction to this volume as regards the study of these polyphonic phrases.



CHAPTER THIRTEEN

Vocal Exercises.—Nos. 45 and 46a and b.

Intonation.—Continue the study of Thirds as described in Chapter 12.

Continue the study of Modulation from Major to relative Minor and from Minor to relative Major, as described in Chapters 11 and 12.

Major melodies to which a Minor episode should be composed by the children:

Melody 1.—Introduce a Minor episode at point indicated by *. Then sing the last line.

4/4 || $\overline{12}$ $\overline{32}$ $\overline{17}$ $\overline{65}$ | 1 2 3 $\overline{23}$ | 4 $\overline{32}$ 3 $\overline{21}$ | 2 5 1 . |(*)
 | 4 $\overline{43}$ 2 $\overline{34}$ | 5 $\overline{4}$ 3 $\overline{23}$ | 4 $\overline{32}$ 3 $\overline{21}$ | 2 5 1 . ||

Melody 2.—Introduce a Minor episode at *.

2/4 || 1 $\overline{32}$ | 1 $\overline{34}$ | 5 4 | 3 $\overline{42}$ | 1 2 | 7 . | * 1 $\overline{32}$ | 1 3 | 4 $\overline{54}$ | 3 $\overline{42}$ | 1 7 | 1 . |
 | 4 $\overline{32}$ | 3 4 | 5 5 | 4 $\overline{32}$ | 3 4 | 5 . | + 3 $\overline{32}$ | 1 3 | 5 4 | 3 $\overline{42}$ | 1 7 | 1 . ||

(Sing the melody from beginning to end. Then repeat up to point marked *; modulate to relative Minor, substituting this Minor passage for the original melody up to the point marked +. Then finish the melody in Major just as it is written in the original.)

Minor melodies to which a Major episode should be composed by the children.

Melody 1.—(*Basque Folk Song*) Introduce Major episode at *.

2/4 || 6 $\overline{67}$ | 1 7 | 6 . | 7 $\overline{71}$ | 2 1 | 7 . | 3 $\overline{33}$ | 4 3 | 2 . |
 | 1 $\overline{12}$ | 7 1 | 6 . | * 7 $\overline{77}$ | 6 6 | 5 . | 6 $\overline{66}$ | 7 7 | 1 . | . . | + 2 $\overline{22}$ | 3 2 |
 | 2 . | 1 . | 7 $\overline{77}$ | 6 5 | 6 . | . . ||

Sing the whole melody from beginning to end.

Repeat to the point *. Compose a Major episode.

Return to original melody at +. Add a *coda* of about four measures.

Melody 2.—Introduce a Major episode at *.

6/8 ||: $\frac{\cancel{2}23}{\cancel{2}21}$ | $\frac{6.1}{6.1}$ $\frac{71\bar{2}}{7\bar{3}}$ | $\frac{1.7}{1.7}$ $\frac{6.7}{6.7}$ | 1. $\frac{1.6}{1.6}$ $\frac{\flat.6}{\flat.6}$ | $\frac{7..}{7..}$ || 2. $\frac{1.6}{1.6}$ $\frac{\flat.7}{\flat.7}$ | $\frac{6..}{6..}$ ||*

$\frac{\cancel{2}21}{\cancel{2}21}$ | $\frac{2.1}{2.1}$ $\frac{7.3}{7.3}$ | $\frac{2.1}{2.1}$ $\frac{7.2}{7.2}$ | $\frac{1.7}{1.7}$ $\frac{1.6}{1.6}$ | $\frac{7..}{7..}$ +

$\frac{..3}{..3}$ | $\frac{6.1}{6.1}$ $\frac{71\bar{2}}{71\bar{2}}$ | $\frac{1.7}{1.7}$ $\frac{6.7}{6.7}$ | $\frac{1.6}{1.6}$ $\frac{\flat.7}{\flat.7}$ | $\frac{6..}{6..}$ ||

Sing the whole melody.

Repeat it to asterisk.

Compose a Major episode to replace the original melody from * to +.

Finish in Minor as the original melody. Add a coda *ad libitum*.

Staff Notation

We have built a Major scale on La. Let us find the relative Minor by counting down: $\dot{1}$ 7 6. See *Diagram 107*.

We have the same Key signature as for the Major Mode (A Major). When *Séh* is used, a sharp is placed before the raised note.

Use the Hand Chart to practice the Major and Minor Modes that have three sharps.

What are the names of these three sharps? (*Féh, Déh and Séh.*)

At this point, and thereafter, the teacher may use the *fixed Do* if local custom should require this change. For the children, the *movable Do* is preferable, as giving them more assurance in reading music.

If the *fixed Do* is to be adopted, then the names of the sharps and flats must be learned and used.* Thus:

Do Re $\overbrace{Mi Fa}$ Sol La $\overbrace{Ti Do}$ (C Major)
 Sol La $\overbrace{Ti Do}$ Re Mi $\overbrace{Fé Sol}$ (G Major)
 Re Mi $\overbrace{Fé Sol}$ La Ti $\overbrace{Dé Ré}$ (D Major)
 La Ti $\overbrace{Dé Re}$ Mi $\overbrace{Fé Sé}$ La (A Major) and so forth

Do Key of A Major and its Relative F sharp Minor
 Diagram 107

* See complete diagram under Advice to Teachers, page 10.

CHAPTER THIRTEEN

After using the diagrams, singing the scale, tonic chord, Compass Exercises, etc., in this new Key (*A* Major and its relative, *F* sharp Minor) additional drill should be given by means of the Staff Hand Chart. A little of this drill given regularly each day is better than a long concentrated effort.

Rhythmic Exercise 57

9/8 Time Beginning on the "Down Beat." (Count: "One, Two, Three.")

1. 2.
- A. ||: $\overline{111} \overline{111} \overline{111} | \overline{1.1} \overline{1.1} \overline{1.1} :| \overline{1..} \overline{1..} \overline{1..} ||$
- B. ||: $\overline{111} \overline{1.1} \overline{1.1} | \overline{111} \overline{1.1} \overline{111} :| \overline{1..} \overline{...} \overline{...} ||$
- C. || $\overline{\cancel{2}2} \overline{1.1} \overline{111} | \overline{.11} \overline{111} \overline{1.1} || \overline{1.1} \overline{1.1} \overline{1..} ||$

A. ||: $\overline{111} \overline{111} \overline{111} | \overline{1.1} \overline{1.1} \overline{1.1} :| \overline{1..} \overline{1..} \overline{1..} ||$

B. ||: $\overline{111} \overline{1.1} \overline{1.1} | \overline{111} \overline{1.1} \overline{111} :| \overline{1..} \overline{...} \overline{...} ||$

C. || $\overline{\cancel{2}2} \overline{1.1} \overline{111} | \overline{.11} \overline{111} \overline{1.1} || \overline{1.1} \overline{1.1} \overline{1..} ||$

Rhythm and Melody

Design

- || $\overline{633} \overline{343} \overline{217} | \overline{6.7} \overline{1.2} \overline{3.2} | \overline{333} \overline{633} \overline{232} | \overline{1..} \overline{7..} \overline{6..} ||$ (a)
- | $\overline{633} \overline{2.4} \overline{3.2} | \overline{312} \overline{3.6} \overline{654} | \overline{312} \overline{3.1} \overline{217} | \overline{6..} \overline{...} \overline{...} ||$ (b)
- | $\overline{\cancel{2}2} \overline{6.6} \overline{333} | \overline{.21} \overline{234} \overline{3.3} | \overline{6.3} \overline{3.2} \overline{3..} ||$ (c)
- | $\overline{333} \overline{2.4} \overline{3.2} | \overline{176} \overline{5.6} \overline{765} | \overline{6..} \overline{...} \overline{...} ||$ (b)

The new material in this chapter has been reduced in order to allow time to apply in detail the problems exposed in Chapter 12. The preparation of carols for Christmas and the New Year, as provided in the *Children's Song Manual*, will require attention at this stage.

Among the melodies of this week, *Nos. 311* and *312* are examples of *9/8* time; *Nos. 314, 315* and *318* are examples of modulation from Major to Minor and vice

versa. In most of these melodies there is a good deal of repetition, and they may be used as examples for the system, already described, of forcing the children to look ahead by covering the measure they are actually singing. This drill will require that the melodies be written on the board, at least in part, that the notes may be covered progressively. After that, the *Song Manual* should be used.

Children's Song Manual:

Polyphonic Phrases No. 4, page 46. (Those also of last week should be perfected.)

Melodies Nos. 311 and 312, page 46; *314 and 315*, page 49; *317 and 318*, page 51.

Songs: *The Stem and the Flower*, page 47; *A New Year's Carol*, page 48; and *A Babe is Born*, page 50.

Both songs—*The Stem and the Flower*, and *A Babe is Born*—can be studied earlier in the year, if desired, since they contain no new problems.



CHAPTER FOURTEEN

Vocal Exercises.—Nos. 46a and 46b. Also No. 47.

Intonation.—Modulation to the Dominant. (Major to Major.)

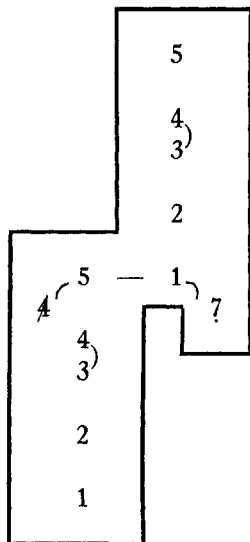


Diagram 108a.
(See Chart Page 4.)

This is a modulation in the strict sense of the word. We do not change from one *Mode* to another but we move from Major to Major in another *tonality*. At a given point, the notes change their function: The sound that was *Sol* (Dominant) in the first tonality becomes *Do* (Tonic) in the new tonality into which we modulate.

For the children, this problem should be approached like a game of transformations. Show them the diagram in color on the Chart. On the left (*Diagram 108a*) we have our red Pentachord (1 2 3 4 5), and above it, to the right, there is another red Pentachord. The *Do* of the new Pentachord is opposite the *Sol* of the old Pentachord. These two notes are connected by a bridge. We can cross the bridge.

Using the diagram, the children will sing going up the left column from *Do* to *Sol*. Sing: 5 ♯ 5. Cross over to the right column and while crossing the bridge, sing: *Sol turns into Do*.

On the right column, sing: 1 ♯ 1 . 1 2 3 4 5 4 3 2 1.

We have modulated to the Dominant.

To return to the original tonality, sing down the right column: 5 4 3 2 1 . 1 ♯ 1.

Cross the bridge while singing: *Do turns into Sol*.

On the left column sing: 5 ♯ 5 . 5 4 3 2 1.

We have modulated back to the original tonality.

Let the children sing up and down these two columns, crossing the bridge over and back and pronouncing (*recto tono* on the pitch of the note of transformation):

Sol turns into Do (for the modulation)

Do turns into Sol (for the return)

As soon as this process of transformation is clearly understood, (*Sol to Do* and *Do to Sol*) we must make the process more rapid and more mysterious by giving the transformation tone a name.

When *Sol* turns into *Do* it is partly *Sol* and partly *Do*. We call it *S'do*.

When *Do* turns into *Sol*, it is partly *Do* and partly *Sol*. We call it *D'sol*.

Practice going up and down the columns, crossing the bridge as before but quickly and without the long phrase. We say *S'do* as we modulate and *D'sol* when we return. The teacher will move the pointer rapidly across the bridge so that the two sounds are like one single sound.

In this game of transformations, the teacher need not use stepwise progression only, but should vary the work by using the chord line also. The *Intonation Exercises* which follow are suggestions for the use of the diagram. It is only when the passage from one column to the other has become perfectly familiar that the *Intonation Exercises* can be sung horizontally as written.

Intonation Exercise 186

(Key of F)

1	2	3	4	5	♯ 5	5	S'do	1̇	2̇	1̇ 7	6	5	1̇	D'sol	5	6	5	4	3	2	1	.	|
1	3	5	6	5	♯ 5	5	S'do	1̇	5	1̇	2̇	3̇	2̇	D'sol	5	6	5	3	4	2	1	.	|
1	3	5	1̇	7	6	5	S'do	1̇	5	6	7	1̇	2̇	D'sol	5	1̇	5	4	3	2	1	.	|
1	5	3	6	5	♯ 5	5	S'do	1̇	2̇	7	6	5	7	D'sol	5	1	2	4	3	2	1	.	|

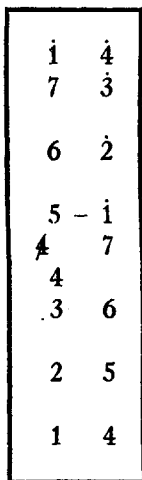


Diagram 108b.

To permit using the entire range (1-8) of the left column, use *Diagram 108b* on the same colored chart as *Diagram 108a*. For the same problem in the plagal range, use *Diagram 108c* (to be written on the board).

Melody and Rhythm

(*Children's Song Manual*, Page 52)

Note: When we have the authentic range on the left column, we have the plagal range on the right column—and vice versa.

In using *Diagram 108b*, there is only *one bridge* to be used for the moment. It is in the center.

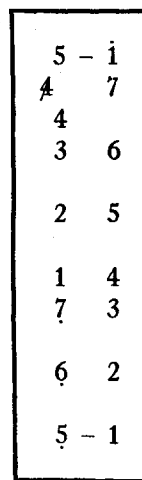


Diagram 108c.

CHAPTER FOURTEEN

In using Diagram 108c, there are two bridges: one at the top, the other at the bottom.

Intonation Exercise 187

(Key of A)

(5 - 1)		(1 - 5)	
| 1 5 1 3 5 4 5 |	S'do	| 1̇ 7 6 5 4 2 1 |	D'sol
| 1 5 3 2 3 4 5 |		| 1̇ 5 6 7 1̇ 7 1̇ |	
| 1 5 5 4 3 4 5 |		| 1̇ 7 6 5 1̇ 5 1̇ |	

In all these exercises, there is a brief pause at the "bridge," giving time to the children to readjust their mental conception. Gradually this instant of pause should be reduced so that in the end it may disappear completely.

Staff Notation.—Modulation to the Dominant.

There are two ways in which a modulation can be indicated in Staff Notation. We should learn to recognize both ways, but for the time being, it is best to confine the drill to the second way.

1. An *accidental* is used to raise the sound in question each time it appears. Thus when modulating to the Dominant, a sharp is put before *Fa* in signatures with sharps, or a natural, in signatures with flats.

Example

1. Sharps:

Flats:

2. The other way is to *change the Key signature*. In Key signatures with sharps a modulation to the Dominant is indicated by placing an *additional sharp*

at the Key signature; in Key signatures with flats, by *suppressing one flat*. Usually a natural replaces this flat at the Key signature to draw attention to the change.

Example

2. Sharps:



Flats:



The first way is the one usually employed where the modulating episode is very brief. The change of Key signature is reserved for modulating episodes of some importance.

While the children are *studying modulation*, the change of Key signature is the more practical system from two points of view: it draws their attention to the fact that a modulation has taken place, and it gives them valuable experience in using sharps and flats.

- (a) Formula for building up the Keys with Sharps.
- (b) Formula for building down the Keys with Flats.

Sharps:



CHAPTER FOURTEEN

Flats:

Musical notation for Flats: showing a scale in three systems. The first system has a key signature of two flats (Db) and a (5-i) interval. The second system has a key signature of three flats (Ab) and a (5-i) interval. The third system has a key signature of four flats (Eb), a key signature of five flats (Bb), a key signature of six flats (F), and a key signature of no sharps or flats (C). The instruction "To modulate further would take us into the sharps." is written above the final measure of the third system.

We include the flats as well as the sharps in the example above, that the teacher may have both systems available for use when the children have grasped the sharps.

The sign that reveals a modulation to the Dominant in music written on the staff is one more sharp (in sharp signatures) and *one less flat* (in flat signatures). If we see the fourth degree of the scale raised constantly by an accidental, or raised in similar fashion by a new Key signature, we know that there has been a modulation to the Dominant. The return to the original Key is indicated by the reverse process: one less sharp, one more flat.

This information is placed here for the convenience of the teacher. The children will learn by practice.

When they have looked at *Diagram 109*, and have modulated without difficulty, let them sing *Staff Exercise on Modulation to Dominant, Children's Song Manual*, page 53.

Musical notation for Key of: C showing a scale in two systems. The first system has a key signature of one sharp (G) and a (5-i) interval. The second system has a key signature of two sharps (D), a key signature of three sharps (E), and a key signature of four sharps (B). The instruction "Diagram 109." is written below the final measure of the second system.

For modulating to the Dominant; pass from *C* to *G*, from *G* to *D*, from *D* to *A*, from *A* to *E*, from *E* to *B*, etc., by the formula *S'do*. Before passing from one tonality to the next, the children should sing up and down the diagram of the tonic chord in each tonality. When the new tonality is solidly established in their minds, the teacher points to the modulation into the next related tonality, and the process is repeated.

To modulate back, the process is reversed and the formula *D'sol* is used. The return is made from the Key of *B* to that of *E*, from *E* to *A*, from *A* to *D*, from *D* to *G* and from *G* to *C*.

Rhythm

Continue to practice the *Polyphonic Phrases 1, 2, 3 and 4*.

Composition and Improvisation

Improvisation

Use *Diagram 108b*. The teacher sings a theme on the left column. The children answer it on the right column.

	<i>Examples</i>	
<i>Left Column</i>		<i>Right Column</i>
<p><i>a</i> || $\overline{12}$ $\overline{34}$ 5 6 | 5 4 5 . |</p> <p><i>b</i> || 1 5 $\overline{34}$ $\overline{56}$ | 5 4 5 . |</p> <p><i>c</i> || 1 $\overline{34}$ 5 3 | 4 6 5 . |</p>	<p>(5 - i)</p> <p>| $\overline{12}$ $\overline{17}$ 6 5 | 6 7 i . ||</p> <p>| i 5 $\overline{67}$ $\overline{12}$ | i 7 i . ||</p> <p>| i $\overline{76}$ 5 i | 2 7 i . ||</p>	

Keep the diagram always before the children both to aid them in making a good modulation and to avoid exceeding the proper compass of the voices. They should not use notes that are not on the diagram. It is well to encourage the children to imitate the rhythmic design of the question in their reply.

The Same Exercise With Modulation and Return

A question by the teacher, (left column).

An answer in the Dominant by one child, (right column).

A final phrase in the original tonality by another, (left column).

CHAPTER FOURTEEN

Examples

Left Column	Right Column	Left Column
a || $\overline{12} \overline{34} 5 6$ | $5 \cancel{4} 5$ . || $\overline{12} \overline{17} 6 5$ | $6 7 \dot{1}$ . || $\overline{56} \overline{54} 3 4$ | $2 2 1$ . ||	(s = i)	(i = s)
b || $1 5 \overline{34} \overline{56}$ | $5 \cancel{4} 5$ . || $\dot{1} 5 \overline{67} \overline{12}$ | $\dot{1} 7 \dot{1}$ . || $5 1 \overline{23} \overline{42}$ | $1 7 1$ . ||		
c || $1 \overline{34} 5 3$ | $4 6 5$ . || $\dot{1} \overline{76} 5 \dot{1}$ | $2 7 \dot{1}$ . || $5 \overline{43} 2 \overline{34}$ | $2 2 1$ . ||		

Themes to Treat in This Way

3/4 || $1 . 2 | 3 . 4 | 5 . . | 5 . . | \dot{1} . . | 5 . 6 | 5 . . | 5 . . |$ (s = i)
4/4 || $\overline{12} \overline{32} 1 3 | 5 . \dot{1} 6 | 5 3 5 . | \dot{1} 6 5 . |$ (s = i)

When the children move from the left column to the right one, it is better to *turn in a different direction*, as in the answers given above.

Children's Song Manual:

Melody and Rhythm (authentic range and plagal range), page 52.

Staff Exercise. Modulation to Dominant and return, page 53.

Continue the study of the songs and carols of Chapters 12 and 13. Also, the *Polyphonic Phrases Nos. 1, 2, 3 and 4*.



CHAPTER FIFTEEN

Vocal Exercises.—Nos. 47, 48a and 48b.

The two measures between the signs of repetition in Nos. 48a and b should be sung with chironomy and with dynamics distributed delicately so that the short notes in movement are arsic in character and the long notes in repose are thetic; thus the former are *crescendo*, the latter, *diminuendo*. Two cadences are given under (1) and (2) respectively: The first should be used exclusively until it can be perfectly executed. Then the second cadence, under (2), should be studied and used exclusively. It is more difficult to sing the interval of a second than an interval of a Fifth or of a Third. Moreover the cadences offer difficulties of rhythm as the groups do not move together. The cadences, consequently, require particular attention as regards their preparation.

Intonation.—Modulation to the Dominant (Major to Major) continued.

In Chapter 14, we have prepared a modulation to the Dominant by means of the formula $5=\dot{1}$ and a return to the original tonality by means of the formula $\dot{1}=5$. This process has been carried out slowly that the children should have plenty of time to think, and therefore the modulation has been placed at the end of a phrase where there is a pause.

In the present chapter the children must learn to use these modulating formulae *without pausing*. The modulation will take place in the center of a phrase. The syllables *S'do* and *D'sol* must be pronounced crisply, taking no more time to pronounce than the name of an ordinary sound that does not modulate.

Intonation Exercise 188 (Use Diagram 108b)

(Key of A)

<i>Left Column</i>	*	*	<i>Left Column</i>
<i>S'do</i>	<i>Right Column</i>	<i>D'sol</i>	<i>Left Column</i>
| 1 3 5 $\dot{1}$ 7 6	$5=\dot{1}$	7 6 5 6 7	| $\dot{1}=5$ 6 5 4 3 2 1 |
| $\dot{1}$ 7 6 5 3 4	$5=\dot{1}$	2 7 5 6 7	| $\dot{1}=5$ 6 4 3 2 2 1 |
| 1 5 4 3 2 1	$5=\dot{1}$	7 6 5 2 3	| $\dot{1}=5$ 4 6 4 3 2 1 |
	*		

*(One note, not two.)

Melody and Rhythm

|| $\overline{12}$ $\overline{34}$ 5 $\overline{67}$ | $\dot{1}$ 6 $\underbrace{5=1}$ $\overline{76}$ | $\overline{71}$ $\overline{23}$ 4 $\overline{32}$ | $\dot{1}$. . . | Put on the Board.
 | $\overline{12}$ $\overline{34}$ $\overline{32}$ $\overline{17}$ | $\dot{1}$ 5 $\underbrace{\dot{1}=\overline{54}}$ $\overline{56}$ | $\overline{54}$ $\overline{32}$ 1 $\overline{32}$ | $\dot{1}$. . . ||

The whole point of *Intonation Exercise 188* and the phrases under *Melody and Rhythm* is to modulate without any pause on the modulating syllable. It is as though we crossed the bridge at one single spring, instead of crawling from one side to the other.

Children's Manual, Melody and Rhythm, page 54 and *Melodies 320, 321 and 322*. The modulations of these melodies should be prepared in advance on the board, so that the children may not hesitate when reading from their manuals.

Melodies 320 and 321 are given in two tonalities: one with sharps and one with flats. The similarity of effect produced, on the one hand, by adding a sharp to produce a modulation to the Dominant, and, on the other hand, by suppressing a flat for the same purpose, is clear. *Melody 320* should be sung in the tonality of the second version *F* to avoid using *G* above the staff, unless the children's voices are capable of singing *G* with ease.

Intonation Exercise 189 (Use Diagram 108c)

(Key of A)

<i>S'do</i>	<i>D'sol</i>
| 1 5 5 4 3 2 1 $\underbrace{5=1}$ 7 $\dot{1}$ 5 4 3 2 3 1 $\underbrace{1=5}$ 6 7 1 2 4 3 2 2 1 |	
| 1 3 2 1 7 6 5 $\underbrace{5=1}$ 7 6 5 4 3 4 5 $\underbrace{\dot{1}=5}$ 4 3 2 3 4 2 1 7 1 |	

Children's Manual, Melody and Rhythm, page 54 is an application of this exercise.

The phrases under *Melody and Rhythm* are to be read at sight by the children in strict time, without hesitation at the point of modulation or of return. While the children are singing these phrases, one pupil should be at the blackboard: each time the phrase modulates, the child writes a *sharp*; each time the melody returns to the original tonality, the child writes a *natural*. This should be done quickly: as the other children pronounce the word *S'do* in singing, the child at the board writes a *sharp*; as they sing *D'sol*, the child writes a *natural*.

The same exercise should be carried out for Key signatures in flats: At the

modulation, *S'do*, the child writes a *natural*; at the return, *D'sol*, the child writes a *flat*.

The actual design of sharps and flats as well as naturals should be practiced on the board by several pupils while the others draw these signs in the air, all together, rhythmically.

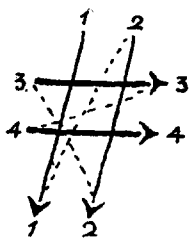
The sharp: two vertical lines, parallel, sloping from right to left, slightly. Begin each line at the top. Then make two shorter lines, also parallel, but horizontal. The motion for the children is "down, down, right, right." The strokes are detached from one another. Begin high for the down strokes, and well to the left for the crosswise strokes. (See *Design A.*)

The natural is composed of two angles. The two lines are attached. The first: down, right. The second: right, down. (See *Design B.*)

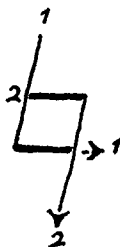
The flat is made in a single gesture, all the lines being attached. Down (with palm turned toward the left) up (half way back over the down stroke) and then a curve outward and down, and back to meet the point of the first down stroke. The hand, at the end of this curve has its palm turned toward the ceiling. The hand outlines this curve. (See *Design C.*)

For convenience, we have marked the down-stroke in a solid line, the return-stroke upward in a dotted line, and the curve, once more, in a solid line.

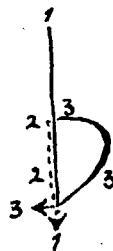
The gestures should be large and from the shoulder. These details may seem petty and unworthy of so minute a description, but the hesitation of a child before a problem is often caused, not by the problem itself that is set before him, but by some infinitely small detail of technique that has remained blurred in his mind and which causes an inhibition.



Design A.



Design B.



Design C.

How to Modulate to the Dominant

1. Keep the diagram before the eyes of the children. If the original theme is in the authentic range, use *Diagram 108b*; if it is in the plagal range, use *Diagram 108c*.

(a) This will help them to avoid the danger of covering an extension beyond the range of their voices, a common fault when modulating. In the early stages of this work, it is well to form the habit of *limiting the range of the theme* to a Pentachord or a Hexachord; the modulating episode can then spread out above and below to an octave or a ninth. Then, the opposite process should be practiced: the theme having the extension of an octave and the modulating episode being restrained to the range of a Pentachord or Hexachord. This limitation is not a rule, musically speaking. It is a mere expedient by which to avoid a catastrophe.

(b) That the picture of the two tonalities and the relationship between them may influence the movement of the composition. This is a reason of an aesthetic nature, which reinforces the purely practical utility of the diagram as explained under *a*.

2. Choose themes of melodies that are familiar to the children as the subjects on which to build a Modulation to the Dominant. The process will follow closely the exercises which have been described in an earlier chapter for modulation from Major to relative Minor.

3. Explain to the children the superiority of *contrary motion* over the exact reproduction of the theme, always with the diagram in view. Thus:

Diagram 108b. Which part of the two columns has the same color? Obviously, the upper part: 5 6 7 $\bar{1}$ and $\bar{1}$ $\bar{2}$ $\bar{3}$ $\bar{4}$. The lower part of the columns contains the difference in color: one is red, the other yellow. The Pentachord 1 2 3 $\bar{4}$ 5 is different from the Pentachord 4 5 6 7 $\bar{1}$. This the children know well from their study of Pentachords and Fifths. Suppose we have a theme on the left column consisting of 1 2 3 $\bar{4}$ 5; we then cross the bridge, 5 = $\bar{1}$, and continue upward along the Tetrachord $\bar{1}$ $\bar{2}$ $\bar{3}$ $\bar{4}$, how can we hear the modulation? It will be just as though we had *not* crossed the bridge at all but had continued along the left column singing "5 6 7 $\bar{1}$."

If we want to make the modulation perceptible to the ear, we must move into the region that is *different* in the two columns. If we begin in *red* we must modulate into *yellow*. Thus if we ascend along the left column 1 2 3 $\bar{4}$ 5 and cross the bridge, 5 = $\bar{1}$, we must turn back moving *down the right column*. Then the modulation is clearly heard.

Musically, it is not always necessary that this transition be made abruptly. Sometimes the modulation is purposely hidden for a while, but *until it moves into the region which is different* (as stated above) the modulation is not clearly defined.

Example

Theme (Left Column)		Modulation (Right Column)
$\| 1 . 5 . | 3 \overline{4} 5 5 | 6 5 4 3 | 2 . 5 . \|$	$(5 - i)$ $(6 - i)$	$(a) | \dot{1} . \dot{2} . | \dot{3} \overline{4} \dot{5} \dot{6} | \dot{4} \dot{3} \dot{2} \dot{2} | \dot{1} . . . \|$ $(b) | \dot{1} . 5 . | 6 \overline{7} \dot{1} \dot{2} | 7 5 6 7 | \dot{1} . . . \|$

Modulation a is weak aesthetically because it is inconclusive: we do not hear the modulation. It is also weak from a practical standpoint since it tends toward carrying the voice dangerously high, if we go on developing in this manner.

Modulation b is strong because it gives a sense of variety, and that is one of the objects of modulation—there is a surprise when we move from the red into the yellow region.* Moreover the practical advantage of turning back is evident, since there is no immediate risk of exceeding the normal compass of the voice.

Examples

L.		R.		L.
$4/4 \| 1 | 1 2 3 4 | 5 5 5 . | 4 5 6 . | 5 . . 5 = \dot{1} | \dot{1} \dot{1} 7 7 | 6 6 5 . | 4 5 6 7 | \dot{1} = 5 . \times$				

L.

 $5 | 6 5 4 3 | 4 3 2 . | 3 4 3 2 | 1 . . \|$

L.		R.		L.
		$(5 - i)$		$(i - 5)$
$3/4 \| 3 | 3 4 3 | 5 5 5 | 3 4 3 | 5 . \dot{1} | 7 \dot{1} 7 | 6 6 6 | 5 6 7 | \dot{1} . 5 | 3 4 3 |$ $| 5 5 5 | 4 3 2 | 1 . . \|$				

* Obscure modulations are often used by the great composers—obscure in a melodic sense, but the harmony (or the movement of the various voices in polyphony) provide the key to the secret. In the classroom, we are naturally dealing with melody only and must reveal our modulations in the melody itself.

Themes to Develop in This Manner

4/4 $\overset{L.}{\parallel 1 | 5 5 5 5 | 6 \overline{54} 3 3 | 4 5 6 6 | 5 . \times}$ $\overset{(5 = i) R.}{\text{Modulate and return to original tonality.}}$

4/4 $\overset{L.}{\parallel 1 | 1 1 3 1 | 5 5 5 5 | 6 5 3 4 | 5 . \times}$ $\overset{(5 = i) R.}{\text{Modulate and return to original tonality.}}$

4/4 $\overset{L.}{\parallel 1 | 5 3 1 5 | 6 6 5 5 | 6 7 \dot{1} 7 | 6 6 5 . | .}$ $\overset{(5 = i) R.}{\text{Modulate and return to original tonality.}}$

These rapid modulations are in the nature of preparatory exercises.

The same type of exercise should be carried out using *Diagram 108c* for Modulation to the Dominant from a theme that is in the plagal range. Here it is the *upper part* of the two columns that differs.

Examples

4/4 $\overset{L.}{\parallel 5 | 1 2 3 2 | 3 . 5 4 | 3 . \times 5 | 1 2 3 2 | 3 . 5 4 | 5 . . \dot{1} | 5 6 7 \dot{1} |}$ $\overset{(5 = i) R.}{\text{}}$

$\overset{(i = 5) L.}{| \dot{2} . \dot{1} 7 | \dot{1} . 5 . | 4 5 6 7 | \dot{1} . . 7 | \dot{1} . \times 5 | 1 2 3 2 | 3 . 5 4 |}$
 $| 3 . . 3 | 4 3 2 3 | 4 3 2 2 | 1 . . \parallel$ (Here we have used $\dot{2}$, one note more than the diagram contains. This is permissible.)

4/4 $\overset{L.}{\parallel 5 | 1 2 3 4 | 5 . 3 5 | 4 3 2 3 | 4 3 2 3 | 5 . . \dot{1} | 7 5 6 7 | \dot{1} . 5}$ $\overset{(5 = i) R.}{\text{}}$

$\overset{(i = 5) L.}{5 | 4 3 2 3 | 4 3 2 3 | 1 . . 5 | 1 2 3 4 | 5 . 3 5 | 4 3 2 3 | 4 3 2 3 | 1 . . \parallel}$

Themes to Develop in This Manner

4/4 $\overset{L.}{\parallel 5 | 1 1 1 2 | 7 6 5 1 | 7 5 6 6 | 5 . . 1 |}$ $\overset{(5 = 1) R.}{\text{Modulate to Dominant and re- turn to the original tonality.}}$

6/8 $\overset{L.}{\parallel . . \dot{5} | \overline{1.1} \overline{1.6} | \overline{6.5} \overline{5.5} | \overline{1.2} \overline{3.4} | \overline{5. .} \overline{.1} |}$ $\overset{(5 = i) R.}{\text{Modulate to Dominant and re- turn to the original tonality.}}$

The teacher should not expect very distinguished melodies during this experimental stage while the pupils are feeling their way in this new mode of expression

by modulation. That they should move easily along the two columns, crossing the bridge at $5=i$ and $i=5$ is all that can be expected for the moment. Later, when the technique of modulation has become familiar, suggestions will be given for the guiding of the children's efforts along these lines.

Rhythm. 12/8 Time

In 12/8 time each measure contains four beats or pulses, each beat containing three eighth notes (or their sub-division, as we shall see later). While we have twelve eighth notes, in all, we do not count "twelve" but "four."

It is evident that a measure in 12/8 time is equal to two measures in 6/8 time. Musicians often use this larger measure for the sake of the phrase, to avoid breaking it up by useless bars.

The general movement of the composition is brisk and quite animated.

It is impossible by means of *Rhythmic Designs* to give all the forms that can occur. A few will answer our purpose, which is merely to give the children a certain experience which will enable them to conquer for themselves the problems that are likely to occur. For additional drill, if such be required, we suggest that the teacher should use the melodies in 12/8 time as *Rhythmic Exercises* before singing them with their melody and rhythm.

In many of these melodies, *the accurate counting of rests* requires some practice. Sometimes there is more than a measure of complete silence and the children must learn to follow the rhythm as precisely as though their voices were taking part in the melody. A pupil may be given the task of counting aloud the silent beats, while the others await the proper moment to sing. This aid should be suppressed as soon as possible, and it should be replaced by chironomy.

Rhythmic Exercise 58. 12/8 Time

12/8 (a) 

(b) 

(c) 

(d) 

(e) 

Not all of these designs need be studied during the present week. They can be taken one at a time as preparation for the individual melodies listed in the next chapter, and only in so far as they are required in practice. They have been placed together under a single exercise for the convenience of the teacher.

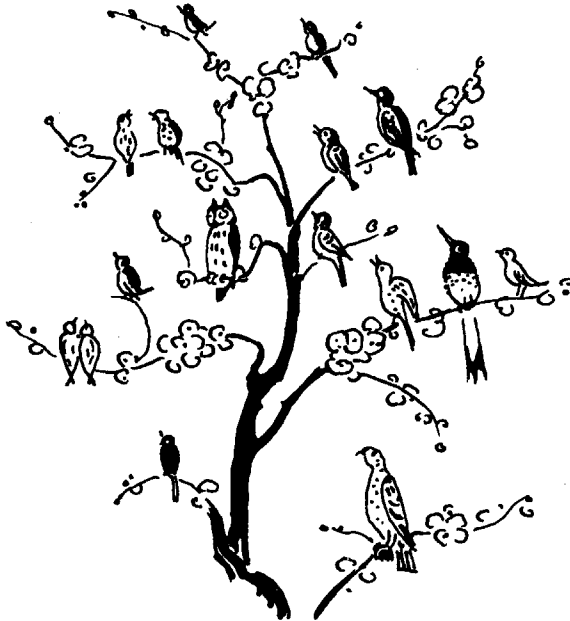
Children's Song Manual:

Melody and Rhythm, page 54, Modulation (by adding a sharp) and page 55, (by suppressing a flat).

Melodies 320a and 320b, page 53; *321a, 322*, page 54; *321b, 323, 324*, page 55; *325, 326*, page 56.

Song: *Spring's Welcome*, page 57.

Polyphonic Phrases, No. 5, page 56.



CHAPTER SIXTEEN

Vocal Exercises.—Nos. 48a, 48b. Also 49 and 50.

Intonation.—Modulation to the Dominant (Major to Major) continued.

Modulate by the Formula: 2=5. Return by: 5=2, also: $\dot{1}=5$.

So far, we have used the bridge: 5= $\dot{1}$ to modulate and have returned by the same bridge: $\dot{1}=5$. This week, we are going to cross a new bridge: 2=5. We may return by that same bridge, 5=2 or we may vary the affair, by crossing at one point and coming back at another: thus we could cross at 2=5 and return by the bridge $\dot{1}=5$ (the bridge of last week). Which one is best? That will depend on the melody itself.

The teacher will use *Diagrams 108b* and *108c* exactly as in the preceding chapters, but will substitute the new bridge for the old. At first, when crossing the new bridge, the children will sing, *recto tono*:

“*Re turns into Sol*” (modulating)

“*Sol turns into Re*” (returning)

but as soon as possible, the process should be reduced to a single syllable: *R'sol* and *S're*. These syllables are not easy to pronounce, especially the former, and the process will soon reduce itself to *thinking R* for *Re* and *singing Sol*, which is the point at which we should aim. In other words, the *Re* of the old tonality becomes a mere help-note to arrive at *Sol*, and the same is true of the return syllables. Let the teacher encourage the mere *thinking* of the first half of the modulating syllable; but under no circumstances should this secret thought be omitted. The modulation would suffer, not only as to mental conception but as to the resulting technique which would be weak and probably not quite true.

(Diagram 108b)

Intonation Exercise 190

Mod.: 2=5

(Key of F)

Ret.: 5=2

L.	(2 = 5) R.	(5 = 2)
| 1 3 5 6 5 4 3	5 1 4 3 2 | * |	5 5 6 7
| 2 2 3 4 5 4 3	2 5 3 1 2 |	i 2 i 2 i 7 6 5 * |
		(5 = 2)
		5 i 7 6 5 6 5 * 2 3 4 2 1 |

CHAPTER SIXTEEN

Intonation Exercise 191

Mod.: 2=5

(Diagram 108b)

(Key of E)

Ret.: $\dot{1}=5$

(2 = 5) (i = 5)
 | 1 3 5 $\dot{1}$ 7 6 5 6 5 4 3 . 2 . | * | 5 5 6 7 $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ | * | 5 4 3 5 $\dot{1}$ 6 5 4 3 . 2 . 1 . |
 (2 = 5) (i = 5)
 | 1 $\dot{1}$ 7 6 5 $\dot{1}$ 5 4 3 1 2 3 2 . | * | 5 4 5 6 $\dot{1}$ 7 6 $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$ $\dot{2}$ $\dot{1}$ | * | 5 1 2 3 4 3 2 . 1 . |

Melody and Rhythm a (Children's Song Manual, Page 58)

Intonation Exercise 192

Mod.: 2=5

(Diagram 108c)

(Key of G)

Ret.: 5=2
 and $\dot{1}=5$ and $1=5$

(2 = 5) (5 = 2)
 | 1 5 1 2 3 2 4 3 2 | * | 5 $\dot{1}$ 7 6 5 3 5 6 5 | * | 2 5 4 3 2 4 3 2 1 |
 (2 = 5) (1 = 5)
 | 1 2 3 5 4 3 2 1 7 1 2 | * | 5 $\dot{1}$ 7 6 5 4 3 2 1 | * | 5 1 2 3 5 4 3 2 1 |
 (2 = 5) (i = 5)
 | 1 5 5 4 3 2 1 3 2 | * | 5 6 7 5 $\dot{1}$ 5 6 7 $\dot{1}$ | | 5 4 3 2 4 2 1 7 1 |

Melody and Rhythm a and b, (Children's Song Manual, page 58) and *Melodies 328*, page 58; 333 and 334, page 62.

Themes to use for modulating to the Dominant by the bridge: 2=5. Let the children return by 5=2 or by $\dot{1}=5$ or again by $1=5$ as they please.

3/4 || $\overline{55}$ | 1 1 $\overline{23}$ | 4 . 5 | $\overline{45}$ $\overline{65}$ $\overline{43}$ | 2 . Modulate and Return.

6/8 || $\overline{512}$ | $\overline{3.4}$ $\overline{3..}$ | $\overline{2..}$, $\overline{571}$ | $\overline{2.3}$ $\overline{2..}$ | $\overline{1..}$ $\overline{512}$ | $\overline{3.4}$ $\overline{3..}$ | $\overline{2..}$.
 (2 = 5)
 Modulate and Return.

When the children have grasped the process of modulation by these rapid changes which are devised to give them a certain dexterity in moving from a tonality to its Dominant and back to the original, then the teacher may begin

to reveal something of the aesthetic side of modulation. Just as a modulation from Major to relative Minor expresses a change of mood, so a modulation to the Dominant gives an impression of change, of novelty, of surprise. Moreover, this change of mood is all the more striking when it appears after a definite and more or less complete idea has been expressed in the first tonality. Thus a composer may write what seems to be a complete melody. Then, instead of ending, he modulates. The modulation may be as long as the original statement; it may be half as long, or in some other proportion, but after the modulation, the composer will return to the original tonality to end his composition. This creates a sense of unity.

The best way of giving the children this experience is to take a melody that they know well (preferably, for the moment, in the Major Mode). Let them sing the melody from beginning to end. Then let them take some portion of the melody which leads up to a bridge upon which they can cross to the opposite column. There they will compose an episode in the Dominant. This must end at a point where it is possible to cross back into the left column, and end with a portion of the original melody. We give one example of the process, that it may be clear to the teacher, who will then use other melodies in the same manner.

Example. Melody of Song 2. First Year

<p>|| 1 | 1 2 3 4 | 5 5 5 . | 4 5 6 . | 5 . . 5 | 5 5 4 4 | 3 3 2 . | 3 4 3 2 | 1 . . 3 | 3 2 3 4 | 5 . 4 . | 3 . . 3 | 3 2 3 4 | 5 . 4 . | 3 . . 1 | 1 2 3 4 | 5 5 5 . | 4 5 6 . | 5 . . 5 | 5 5 4 4 | 3 3 2 . | 3 4 3 2 | 1 . . ||</p>	<p>The original melody.</p>
<p>(5 = i)</p>	
<p>|| 1 | 1 2 3 4 | 5 5 5 . | 4 5 6 . | 5 . . i | i i 7 7 | 6 6 5 . | 5 4 3 2 | i . . 5 | 5 4 3 4 | 5 5 5 . | 4 5 6 . | 5 . . 5 | 5 5 4 4 | 3 3 2 . | 3 4 3 2 | 1 . . ||</p>	<p>Modulating episode. Return. Ending.</p>
<p>(i = 5)</p>	

The Same Melody with Modulation Introduced Sooner

|| 1 | 1 2 3 4 | 5 5 5 . | 4 5 6 . | 5 . .
 5 | 5 5 4 4 | 3 3 2 . | 3 4 3 2 | 1 . . || The original melody in part.
 (5 - i)

|| 1 | 1 2 3 4 | 5 5 5 . | 4 5 6 . | 5 . . Modulation.
 (i = 5)

1̇ | 1̇ 1̇ 7 7 | 6 6 5 . | 5̇ 4̇ 3̇ 2̇ | 1̇ . .
 5 | 5 4 3 4 | 5 5 5 . | 4 5 6 . | 5 . . Return.
 5 | 5 5 4 4 | 3 3 2 . | 3 4 3 2 | 1 . . || Ending.
 1̇ | 5 4 3 2 | 1 . . || Coda ad libitum.

Let the children experiment in this way using *Melody 28* of Year I.

|| 1 . 2 | 3 . . | 3 . 4 | 3 . 2 | 3 . . | 1 . 2 | 3 . . | 3 . 4 | 3 . 2 | 1 . . |
 | 1 . 2 | 3 . . | 3 . 2 | 3 . 4 | 5 . . | (5 - i) Modulate and return.

Children's Song Manual:

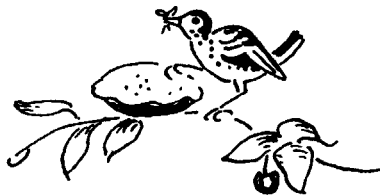
Melody and Rhythm in numbers (a and b) page 58.

Melody and Rhythm on the staff (a, b and c) page 60.

Melodies 328, page 58; *329, 330, 331*, page 59; *332*, page 60; *333* and *334*, page 62.

Song: *The Shepherdess*, page 61.

The melodies that modulate are *Nos. 328, 333* and *334*. Those which illustrate 12/8 time are *Nos. 329, 330, 331* and *332*.



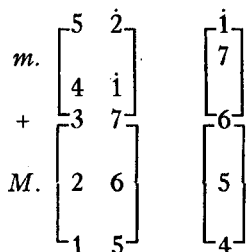
CHAPTER SEVENTEEN

Vocal Exercises.—Nos. 49, 50 and 51a.

Intonation.—Intervals: Thirds, Fifths and Pentachords. Use *Diagram 110*, (Chart, page 5).

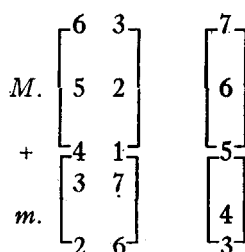
Modulation to the Dominant (continued). Use *Diagrams 108b* and *108c*.

Major + Minor Third



Major Chord.

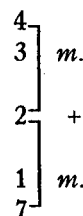
Minor + Major Third



Minor Chord.

Diagram 110.

Minor + Minor Third



Diminished.

Using the colored chart, take the class up and down the various Thirds, as follows:

Intonation Exercise 193

(Key of F or G)

	<i>Major + Minor</i>	<i>Minor + Major</i>
	(a) →	(b) →
<i>Red and</i>	| 1 2 3 3 4 5 5 4 3 3 2 1 |	| 2 3 4 4 5 6 6 5 4 4 3 2 | <i>Blue</i>
<i>Purple</i>	| 1 3 3 5 5 3 3 1 |	| 2 4 4 6 6 4 4 2 | <i>and Red</i>
<i>Red and</i>	| 5 6 7 7 1̇ 2̇ 2̇ 1̇ 7 7 6 5 |	| 6 7 1 1 2 3 3 2 1 1 7 6 | <i>Blue</i>
<i>Purple</i>	| 5 7 7 2̇ 2̇ 7 7 5 |	| 6 1 1 3 3 1 1 6 | <i>and Red</i>
<i>Red and</i>	| 4 5 6 6 7 1̇ 1̇ 7 6 6 5 4 |	| 3 4 5 5 6 7 7 6 5 5 4 3 | <i>Purple</i>
<i>Blue</i>	| 4 6 6 1̇ 1̇ 6 6 4 |	| 3 5 5 7 7 5 5 3 | <i>and Red</i>

CHAPTER SEVENTEEN

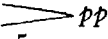
In the first section of *Exercise 193* we have a Major Third below and a Minor Third above. In the second section, we have a Minor Third below and a Major Third above. In each case, there is one Major Third and one Minor Third. It is not pleasant to combine, one above the other, two Major Thirds nor two Minor Thirds. Little by little the children should learn these things by experience. The diagrams and the colors will be an aid to the eye.


The character of these Thirds, superposed as above, can best be felt when the tones are sung simultaneously. *Intonation Exercises 194* and *195* should be studied as soon as the designs as presented above can be sung easily and in tune. The class should be divided in three groups. It is best to begin by singing the open Fifth which is familiar, and then add the Third; thus the children will learn by experience that it is the Third which gives a chord its character, Major or Minor.


Intonation Exercise 194

Intonation Exercise 195

Slowly

I. || x x x x x | 5 . . . | || 

II. || x x x x x | x x x x x | 3 . . . || 

III. || 1 . . . | | || 

I. || x x x x x | 2 . . . | ||

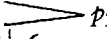
II. || x x x x x | x x x x x | 7 . . . ||


III. || 5 . . . | | ||

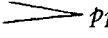
I. || x x x x x | i . . . | ||

II. || x x x x x | x x x x x | 6 . . . ||

III. || 4 . . . | | ||

I. || x x x x x | 6 . . . | || 

II. || x x x x x | x x x x x | 4 . . . || 

III. || 2 . . . | | || 

I. || x x x x x | 3 . . . | ||

II. || x x x x x | x x x x x | 1 . . . ||

III. || 6 . . . | | ||

I. || x x x x x | 7 . . . | ||

II. || x x x x x | x x x x x | 5 . . . ||

III. || 3 . . . | | ||

The Fifth is identical in all cases given above: it should be attacked with assurance—and held. When the Third is added between the two tones that form the Fifth, the children will hear a chord—sometimes Major and sometimes Minor.

It is the Third, then, that gives the character to the chord. If the Major Third is below and the Minor Third, above: the result is a Major Chord. When the Minor Third is below, and the Major Third, above, the result is a *Minor chord*.

Far in the right-hand corner of the colored chart we see a purple diagram, representing a chord that is *too small to be either Major or Minor*. It is composed of a *Minor Third + another Minor Third*. It is called a *diminished chord*. Let the children sing it and realize its character:

Example

(a) *Sing melodically:*

| 7̣ 1 2 2 1 7̣ | 2 3 4 4 3 2 2 1 7̣ |
| 7̣ 2 2 7̣ 2 4 4 2 2 7̣ |

(b) *Then harmonically:*

I. || x̣ x̣ x̣ x̣ | 4 . . . | ||
II. || x̣ x̣ x̣ x̣ | x̣ x̣ x̣ x̣ | 2 . . . ||
III. || 7̣ . . . | | ||

This chord is neither Major nor Minor. It does not satisfy us. Why? Because *two Minor Thirds* are *insufficient* to make up a perfect chord. All the other chords that we have heard have been *perfect*. They have contained *one Major Third and one Minor Third*. Anything less than this is an imperfection. (Two Major Thirds, one on top of the other would be still more offensive to the ear. We need not even consider this combination.)

All the above examples should be practiced at the same pitch, taking *F* or *G* or *A* as the basic tone for all the chords. It is well to vary this basic tone when the exercise is repeated on another day, but during one lesson it is preferable to maintain a single basic tone for all the chords. The choice of the tone will depend on the character of the children's voices; some classes singing with more pleasure in a Key that is relatively high, others finding a central pitch more agreeable. The pitch chosen should be one that can be taken without strain during this period when we are creating a sense of how single tones combine to form chords.

Melody and Rhythm, Children's Song Manual, Page 64

The perfect chord—three notes yet one sound—has often been used as a symbol of the Blessed Trinity.

Ear Training

The teacher will sound an open Fifth on the harmonium.

The children should recognize it and write a "V" on the board or in their copy books.

CHAPTER SEVENTEEN

The teacher repeats the Fifth and then *introduces the Third* (Major or Minor).

The children should recognize the chord and write "III M." or "III m." as the case may be, after their "V."

The teacher should limit this drill to Major and Minor chords, without introducing the diminished chord. Should the children find any difficulty in distinguishing the chords, the work should be prepared by dictation in melodic form (as in *Intonation Exercise 193*); then follow this form of dictation by sounding the tones progressively, as in *Intonation Exercises 194* and *195*. The base, the Fifth and then the Third. When this preparation has been made, the children will rapidly arrive at the point where they can distinguish the character of the chord when the three tones are sounded simultaneously.

This drill should be given briefly but frequently. Meanwhile the study of modulation should be continued.

Modulation to the Dominant by the Formula: $6 = \dot{2}$

Return: $\dot{2} = 6$ and $\dot{1} = 5$.

Intonation Exercise 196

(Key of D)

$(6 - \dot{2})$	$(\dot{2} - 6)$	
| $\dot{1} \ 5 \ 3 \ 4 \ 5 \ \dot{1} \ 6 \ 7 \ 6$ |	| $\dot{2} \ \dot{3} \ \dot{4} \ \dot{2} \ \dot{1} \ 7 \ 6 \ \dot{1} \ \dot{2}$ |	| $6 \ \dot{1} \ 7 \ 6 \ 5 \ 3 \ 4 \ 2 \ 1$ |
	$(\dot{1} - 5)$	
| $5 \ 3 \ 4 \ 5 \ 6 \ 5 \ \dot{1} \ 7 \ 6$ |	| $\dot{2} \ 7 \ \dot{1} \ \dot{2} \ \dot{3} \ \dot{1} \ 6 \ 7 \ \dot{1}$ |	| $5 \ 3 \ 2 \ 4 \ 3 \ 5 \ 4 \ 2 \ 1$ |
| $1 \ 2 \ 3 \ 4 \ 5 \ 6 \ \dot{1} \ 7 \ 6$ |	| $\dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ 6 \ \dot{1} \ 7 \ 6 \ \dot{1}$ |	| $5 \ 6 \ 5 \ 3 \ 4 \ 3 \ 2 \ 2 \ 1$ |

Melody and Rhythm

3/4

	$(6 - \dot{2})$
|| $5 \ | \ \dot{1} \ . \ 7 \ | \ 6 \ . \ 5 \ | \ 3 \ . \ 4 \ | \ 5 \ . \ 5 \ | \ \dot{1} \ . \ \dot{2} \ | \ \dot{1} \ . \ 7 \ | \ 6 \ . \ . \ | \ . \ \times$	
$\dot{2} \ | \ \dot{3} \ . \ \dot{2} \ | \ \dot{1} \ . \ 7 \ | \ 6 \ . \ 7 \ | \ \dot{1} \ . \ \dot{2} \ | \ \dot{3} \ . \ \dot{4} \ | \ \dot{3} \ . \ \dot{2} \ | \ \dot{1} \ . \ . \ | \ . \ \times$	
	$(\dot{2} - 6)$
$\dot{2} \ | \ \dot{1} \ . \ 7 \ | \ 6 \ . \ 6 \ | \ 6 \ . \ \dot{2} \ | \ \dot{1} \ . \ \dot{3} \ | \ \dot{2} \ . \ \dot{3} \ | \ \dot{4} \ . \ \dot{3} \ | \ \dot{2} \ . \ . \ | \ . \ \times$	
$6 \ | \ 5 \ . \ 6 \ | \ 5 \ . \ \dot{1} \ | \ 5 \ . \ 4 \ | \ 3 \ . \ 5 \ | \ 4 \ . \ 3 \ | \ 2 \ . \ 2 \ | \ 1 \ . \ . \ | \ . \ \times \ ||$	

i	3
7	2
6	i
5	7
4	6
3	5
2	4
1	3

Diagram 111a.

Staff Notation.—Build a Major Scale on *Meu* (*E flat*).



Diagram 111b.

Use the Hand Chart with three flats for the usual exercises in the Key of *E flat Major* and its relative *Minor (C m.)*.

Children's Song Manual:

Polyphonic Phrases for two voices, Nos. 6a, 6b and 6c, page 62, to be studied first as a rhythmic exercise, and then with melody, Major, Minor, and Mode I.

Melody and Rhythm for three voices, page 64.

Melodies 335, 336, page 63.

The modulations should be prepared on the board. For *Melody 336* a help-note is required at the point where the melody modulates, the note after the modulation being different from the one before it. In this case as in all similar ones, the help-note should (1) be sung, (2) be thought, (3) be omitted.

In *Melody 335*, attention should be drawn to the form *A + B + A*. The original section (*A*) contains a brief modulation to the Dominant and return. Section *B* is a modulation to the relative Minor. Section *C* (indicated by the sign "D.C.") is an exact repetition of Section *A*.



CHAPTER EIGHTEEN

Vocal Exercises.—Nos. 49, 50, 51a and 51b.

Intonation.—Intervals: Continue the study of Fifths and Thirds.

Intonation Exercise 197

Group I.	||	♯	♯	♯	♯	|	V		This exercise is a combination of <i>Intonation Exercises 194</i> and <i>195</i> . The notes should not be named. Use the diagram in color of <i>Fifths and Thirds</i> . Divide the class in three groups.
Group II.	||	♯	♯	♯	♯	|	♯	♯	♯	♯	|	III	.	.	.	||		
Group III.	||	I	.	.	.	|	.	.	.	.	|	.	.	.	.	||

Group III sings the basic tone (*G* or *F*) on the syllable *Nu*.

Group I sings the Fifth (*D* or *C* as the case may demand), also on *Nu*.

Group II sings the Third—Major or Minor according to the teacher's order conveyed by a Flash Card (*III M.* or *III m.*).

The two sounds which compose the open Fifth should already be heard before the Flash Card is shown. It should be shown immediately after *Group I* has sounded the Fifth. The children of *Group II* should always sustain their mental conception by *thinking the Pentachord design* which will orientate them toward a Major Third or a Minor Third as the teacher's order requires. Thus, the children hear the *I* and *V* forming the open Fifth. The teacher flashes "*III M.*" and the children sing mentally "1 2 3 4 5 4 3 . and sing: 3 . . ." on the syllable *Nu*. Or the teacher flashes "*III m.*" and the children sing mentally "6 7 1 2 3 2 1" and sing "1 . . ." on the syllable *Nu*.

Thus the groups who sing the upper and lower tone of the open Fifth have no problem. The problem is reserved for *Group II*, which must respond to the Flash Card. *Group II* should be composed, at first, of the most intelligent and musically gifted among the pupils. Later, the less gifted children should be given an opportunity to be chosen as *Group II* after they have heard the chords—Major and Minor—produced by the process described above.

Using the chart, the teacher should point to the basic tone of any Pentachord. Let the children sing up and down the Pentachord in question, and then end by singing the chord formed by the basic note, the Fifth and the Third. At first the chord will be taken as in *Intonation Exercises 194, 195* and *197*; then, as soon as

the children have overcome the difficulty of singing the chord perfectly in tune, they can sing all three notes simultaneously, each group remembering what note is required of his or her division.

A few moments each day devoted to this type of exercise will give better results than a concentrated effort at a single session, for the exercise should be approached as a game and should not be permitted to lose its freshness by making it a dull routine affair.

Modulation to the Dominant. Mod. 3=6
Ret. 1̇=5 and 6=3

Intonation Exercise 198

(Key of D)

(3 = 6)	(1̇ = 5)	
| 1 2 3 4 5 6 5 4 3 |	| 6 5 6 7 1̇ 2̇ 3̇ 2̇ 1̇ |	| 5 6 5 4 3 4 3 2 1 |
	(6 = 3)	
| 1 2 3 4 5 6 5 4 3 |	| 6 7 1̇ 2̇ 3̇ 2̇ 1̇ 7 6 |	| 3 4 5 4 3 2 1 2 1 |
| 1̇ 7 6 5 6 5 4 4 3 |	| 6 7 1̇ 2̇ 3̇ 1̇ 7 7 6 |	| 3 4 3 5 6 5 6 7 1̇ |
	(1̇ = 5)	
| 1̇ 7 6 5 6 5 4 4 3 |	| 6 7 1̇ 2̇ 3̇ 1̇ 2̇ 7 1̇ |	| 5 4 5 4 3 5 2 3 1 |

Rhythm. 12/8 Time Beginning on the "Down-Beat"

(Count "one - two - three - four" for each measure)

Rhythmic Exercise 60

12/8

<p>(a) ||: 1̇1̇1̇ 1̇1̇1̇ 1̇1̇1̇ 1̇1̇1̇ | 1̇1̇1̇ 1̇. 1̇1̇1̇ 1̇. :||</p> <p>(b) ||: 1̇. 1̇. 1̇. 1̇. 1̇. 1̇. | 1̇. 1̇. 1̇. 1̇. :||</p> <p>(c) ||: 1̇. 1̇. 1̇1̇1̇ 1̇. 1̇1̇1̇ | 1̇. 1̇1̇1̇ 1̇. :||</p>	
---	--

In order not to multiply unduly the various designs, we suggest that the teacher should vary those which are given above,

Variations

1. By combining the first measure of *Line a* with the second measure of *Line b*; the first measure of *Line b* with the second, of *Line a*; and interchanging, in the same way, one measure of *Line c* with one of *Line a* or *b*.

2. *Substitute rests* for the first beat of each measure at the beginning of a design. Then substitute rests for the first and second beats; then for the first, second and third beats. Thus, for *Line a*;

Example

(a) || $\overline{111}$ $\overline{111}$ $\overline{111}$ $\overline{111}$ | etc. (as given above)

|| $\overline{\text{xxx}}$ $\overline{111}$ $\overline{111}$ $\overline{111}$ | (substitution of rests for Beat 1)

|| $\overline{\text{xxx}}$ $\overline{\text{xxx}}$ $\overline{111}$ $\overline{111}$ | (substitution of rests for Beats 1 and 2)

|| $\overline{\text{xxx}}$ $\overline{\text{xxx}}$ $\overline{\text{xxx}}$ $\overline{111}$ | (substitution of rests for Beats 1, 2 and 3)

Naturally, the whole design should follow.

3. Sing each design in turn as written, but between the designs to be sung, interpose an equal number of *measures of silence*, where the rhythm must be maintained with precision. In order to build up this habit which is essential to ensemble singing, the teacher may divide the class into two groups, which work alternately, thus:

Group I sings Design a—while Group II counts in silence.

Group II sings Design b—while Group I counts in silence.

When the groups enter and stop with perfect precision, the teacher should omit the alternation; the silent measures being counted by the entire class in unison.

Example of Alternate Counting

Group I:	{	||:	$\overline{111}$	$\overline{111}$	$\overline{111}$	$\overline{111}$	|	$\overline{111}$	$\overline{1..}$	$\overline{111}$	$\overline{1..}$	|
Group II:	{	||:	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|
Group I:	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	:|	}
Group II:	|	$\overline{1.1}$	$\overline{1.1}$	$\overline{1.1}$	$\overline{1.1}$	|	$\overline{1.1}$	$\overline{1..}$	$\overline{1.1}$	$\overline{1..}$	:|

Example of Silent Counting

Groups I and II:

||:	$\overline{111}$	$\overline{111}$	$\overline{111}$	$\overline{111}$	|	$\overline{111}$	$\overline{1..}$	$\overline{111}$	$\overline{1..}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|
||	$\overline{1.1}$	$\overline{1.1}$	$\overline{1.1}$	$\overline{1.1}$	|	$\overline{1.1}$	$\overline{1..}$	$\overline{1.1}$	$\overline{1..}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	|	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	$\overline{\times\times\times}$	:||

The number of silent measures can and should be varied. Instead of an even number, the silence may be equal to half the time of the sung measures (two measures sung, one measure of silence); or the silence may be twice as long as the sung measures (one measure sung, followed by two measures of silence).

The object of this exercise is the creation of a *sense of rhythm* that is *independent of sound*. The feeling of ordered movement should persist in the imagination and—in a certain sense—in the muscles, even though these last be in a state of immobility.

To obtain the object, it is not enough that the children should laboriously *count* the silent beats. Such an exercise would give the result externally, but would be of little use to the child rhythmically. It would be a mere exercise of concentration of a material and mathematical nature.

What is needed here, and what this exercise should develop is *so strong a sense of ordered movement*—springing from an interior necessity—that this rhythmic sense itself *imposes its form* upon *what appears to be silence*. It is almost an act of creation—for, out of nothing—which is the silence represented by the written rest-signs—the children create a form—a rhythm that exists truly but that is

wholly intangible. In order to arrive at this necessity of rhythm—even in silence—the rhythmic gestures should be used as long as they are needed, that the muscles and the eye may come to the aid of the ear, and create the measure that the mind requires. Then, when the crutch is no longer required, the inner rhythm alone should function.

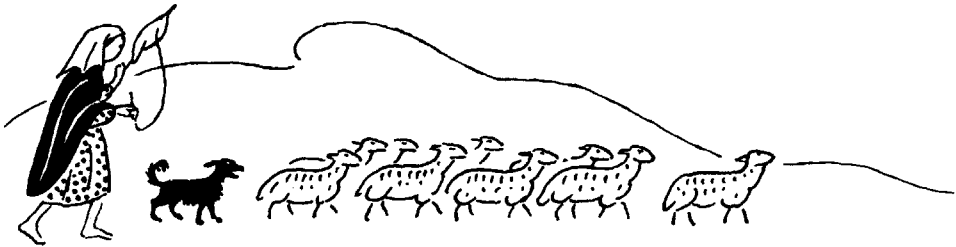
Children's Song Manual:

Polyphonic Phrases Nos. 7, page 64, and 8, page 65. (Thirds treated polyphonically.)

Melodies 337, page 65; 339, page 67; 340, 341, 342 and 343, page 68.

Song: *The Parliament of Fowls*, page 66.

Melodies 337, 341, and 342 embody modulations. *Nos. 338, 339 and 340* illustrate melodically the use of Fifths and Thirds; while *Melody 343* illustrates 12/8 time.



CHAPTER NINETEEN


Vocal Exercises.—Nos. 51a and b, 52 and 53. Add No. 54 for enlargement of range.


Intonation.—Study of Fifths and Thirds, continued. Modulation to the Dominant, continued, using the various formulae presented in the preceding chapters. Polyphonic Phrases for two voices, continued.

These subjects are treated through illustrations and examples, which will be found in the *Children's Song Manual*.

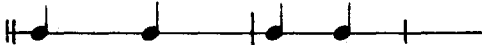



Rhythmic Exercise 61

Sixteenth Notes: Four to One Beat

One sixteenth note: 

A group of four: 

2/4

(a) || 1 1 | 1 1 |	
(b) ||: $\overline{11} \overline{11} \overline{11} \overline{11}$ | $\overline{11} \overline{11} \overline{11} \overline{11}$ :| 1 . ||	
(c) ||: 1 $\overline{11} \overline{11} \overline{11}$ | $\overline{11} \overline{11} \overline{11} \overline{11}$ :| 1 . ||	
(d) ||: 1 $\overline{11} \overline{11} \overline{11}$ | $\overline{11} \overline{11} \overline{11} \overline{11}$ :| 1 . ||	

Rhythm and Melody

(a) || 1 5 | 5 5 |	(c) || $\overline{6 \ 54} \overline{32 \ 17}$ | $\overline{6 \ 7} \ \overline{1 \ 2}$ |
(b) | $\overline{54 \ 32} \overline{12 \ 34}$ | $\overline{5 \ 5} \ \overline{5 \ 5}$ |	(b) | $\overline{34 \ 32} \overline{12 \ 12}$ | 3 . |
(c) | 5 $\overline{34}$ $\overline{54 \ 32}$ | $\overline{1 \ 2} \ \overline{3 \ 4}$ |	(c) | $\overline{6 \ 54} \overline{32 \ 17}$ | $\overline{6 \ 7} \ \overline{1 \ 2}$ |
(d) | 5 $\overline{43}$ 2 $\overline{34}$ | $\overline{5 \ 5} \ \overline{5 \ 5}$ |	(d) | 3 $\overline{21}$ 7 $\overline{17}$ | 6 . ||
(c) | 5 $\overline{43}$ $\overline{21 \ 76}$ | $\overline{5 \ 1} \ \overline{2 \ 7}$ |	
(d) | 1 $\overline{23}$ 4 $\overline{32}$ | 1 ||	

Staff Notation.—Build a Major Scale beginning on *Leu*, (A flat).

1	6
7	5
6	4
5	3
4	2
3	1
2	7
1	6



Diagram 112b

Use the Hand Chart with Key signature of four flats. Also the signature of three sharps. For sight reading the two are equivalent.

Diagram 112a.

Children's Song Manual:

Melody and Rhythm for Three Voices, page 69.

Polyphonic Phrases for Two Voices, No. 9, page 69, and Nos. 10, 11 and 12, page 70.

Melodies 344, page 70; 346 and 347, page 72.

Song: *Where the Bee Sucks*, page 71.

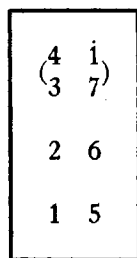


CHAPTER TWENTY

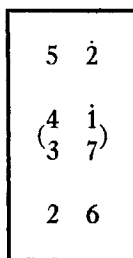
Vocal Exercises.—No. 55 for enlargement of range. Continue exercises for two voices of earlier chapters.

Intonation.—Intervals: Fourths and Tetrachords.

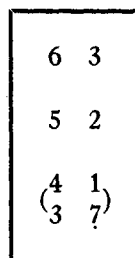
Modulation to the Dominant (continued).



Red.

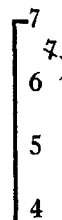


Blue.



Green.

Too Large



Purple.

Perfect Fourths

Diagram 113. (See Chart, Page 6.)

Each *Perfect Fourth* contains two whole tones and one half-tone.

Perfect Fourths are all alike.

The *Tetrachords* (within the compass of these Fourths) differ in design. Wherein do they differ? In the position of the half-tone.

There are two Tetrachords where the half-tone is at the top: the *red* ones.

There are two, where the half-tone is in the middle: the *blue* ones.

There are two, where the half-tone is at the bottom: the *green* ones.

There is one design in purple to the right of the Chart. Is this Fourth (4 5 6 7) a perfect one? No, it is too large. It does not contain any half-tone—but instead of that, it is made up of *three whole tones in succession*. Because of this excess, it is known as an “augmented” Fourth, or a “Tritone” (which means three-tones), and by another ugly name: “the devil in music.”

To avoid this interval, composers used to lower the 7 by a flat: making a

CHAPTER TWENTY

Tetrachord with its half-tone at the top, like the red ones; or else they would raise the 4 by a sharp, making a Tetrachord with its half-tone at the bottom, like the green ones. Usually, it was the 7 that was turned into 7̣.

Preparation:

Intonation Exercise 199a

(Key of G)

3/4

|| 1 5̣ 5̣ | 1 . . |

(a) || 5̣ 6̣7̣ 1̣7̣ | 6̣ 7̣1̣ 2̣1̣ | 7̣ 1̣2̣ 3̣2̣ | 1̣ 2̣3̣ 4̣3̣ | 2̣ 3̣4̣ 5̣4̣ | 3̣ 4̣5̣ 6̣5̣ | 6̣ 7̣ 7̣ |

(b) || 5̣ . 1̣ | 6̣ . 2̣ | 7̣ . 3̣ | 1̣ . 4̣ | 2̣ . 5̣ | 3̣ . 6̣ | 6̣ 7̣ 7̣ |

(a) || 6̣ 5̣4̣ 3̣4̣ | 5̣ 4̣3̣ 2̣3̣ | 4̣ 3̣2̣ 1̣2̣ | 3̣ 2̣1̣ 7̣1̣ | 2̣ 1̣7̣ 6̣7̣ | 1̣ 7̣6̣ 5̣ | 6̣ 7̣1̣ 2̣ | 1̣ . . ||

(b) || 6̣ . 3̣ | 5̣ . 2̣ | 4̣ . 1̣ | 3̣ . 7̣ | 2̣ . 6̣ | 1̣ . 5̣ | 6̣ . 2̣ | 1̣ . . ||

Sing *Line a* from beginning to end of the exercise. Then sing *Line b*. *Line b* should not be attempted until *Line a* can be sung perfectly true to pitch. The teacher should verify carefully on the harmonium on arrival at the last note of the ascending sequence, and again at the end of the descending sequence. Should there be any uncertainty of pitch, then the individual figures should be detached, thus: | 5̣ 6̣7̣ 1̣7̣ | 6̣ . . | 6̣ 7̣1̣ 2̣1̣ | 7̣ . . | etc., each figure being visualized as a whole in silence, then sung, with backs turned to the blackboard.

The Fourth is a harsh interval. We cannot sing it vertically as we sang the Fifth and the Third. It forms a *dissonance* and strict rules limit its use, rules which do not concern us at the present time. The drill, then, will be purely melodic. Even so, the teacher should avoid the augmented Fourth: 4 - 7 in phrases for dictation, etc. The prejudice against the "tritone" still exists among musicians. In melody, and particularly in Gregorian Chant, this interval may be used freely, but where we deal with harmonized music or with polyphony, the "tritone" was and remains "the devil in music."

Using the colored chart, take the class up and down the various Tetrachords and Fourths as follows:

Intonation Exercise 200

(Key of A or G)

|| 1	4	1	$\overline{23}$	|	4	$\overline{32}$	1	.	||	(1 = 5)	Great care should be taken that the
|| 5	1	5	$\overline{67}$	|	1	$\overline{76}$	5	.	||	(5 = 2)	children should follow the various designs
|| 2	5	2	$\overline{34}$	|	5	$\overline{43}$	2	.	||	(2 = 6)	correctly. The teacher must give them
|| 6	2	6	$\overline{71}$	|	2	$\overline{17}$	6	.	||	(6 = 3)	time to conceive, mentally, the new Tetra-
|| 3	6	3	$\overline{45}$	|	6	$\overline{54}$	3	.	||	(3 = 7)	chord each time that they change from
|| 7	3	7	$\overline{12}$	|	3	$\overline{21}$	7	.	||	(7 = 4)	one color to another. Where the class

shows hesitation, or where the children mechanically sing their Pentachord without really changing the design (which sometimes happens) then the teacher should give a thorough drill on this one point alone, as follows.

1. Keeping always to a given pitch (A, for instance) as the basic tone for all the Tetrachords, the teacher will sing "1 4 1 ." without naming the notes. "What have I sung?" Let the children decide. In the end, they will discover that it might be any one of the Fourths on the color diagram. It could be 1 4 1 . or 5 1 5 . or 2 5 2 . etc., etc. The importance of this exercise is that the children should discover this fact for themselves, experimentally.

2. Still keeping the same given pitch, the teacher will sing 1 2 3 4 . . 4 3 2 1 . . without naming the notes. "What have I sung?" Let the children decide. In the end they will discover that it can be 1 2 3 4 or 5 6 7 1—namely, one of the red Tetrachords.

Let the teacher dictate, in the same manner, and always at the same basic pitch, the Tetrachord 3 4 5 6 . . 6 5 4 3 . . which the children will discover could be either one of the two green Tetrachords, and then 2 3 4 5 . . 5 4 3 2 . . which they will discover could be either one of the blue Tetrachords.

The teacher should not hesitate to sing (or play on the harmonium) a series of these tests, each one repeated several times, if need be, that the pupils' ear be formed thoroughly to distinguish the position of the half-tone of each Tetrachord design within the Perfect Fourth.

The usual drill with Flash Cards should follow.

First, the card should indicate: IV above or IV below.

CHAPTER TWENTY

Then, the color also is indicated: IV above in red, in blue or in green, IV below in red, in blue or in green.

In this case, the children must sing according to a pre-arranged formula, as in the case of the Fifths and of the Thirds, which formula should be written on the board, preferably each formula in chalk corresponding in color to the scheme of the color-chart *Diagram 113*, as follows:

Teacher sounds *A* and flashes "IV above," *red*. Children answer on *D*,

$$\begin{array}{l} || 4 . 1 . | 4 \overline{32} 1 4 | 1 . . . || \\ \text{or } || \dot{1} . 5 . | \dot{1} \overline{76} 5 \dot{1} | 5 . . . || \end{array}$$

Teacher sounds *A* and flashes "IV above," *blue*. Children answer on *D*,

$$\begin{array}{l} || 5 . 2 . | 5 \overline{43} 2 5 | 2 . . . || \\ \text{or } || \dot{2} . 6 . | \dot{2} \overline{17} 6 \dot{2} | 6 . . . || \end{array}$$

Teacher sounds *A* and flashes "IV above," *green*. Children answer,

$$\begin{array}{l} || 6 . 3 . | 6 \overline{54} 3 6 | 3 . . . || \\ \text{or } || 3 . 7 . | 3 \overline{21} 7 3 | 7 . . . || \end{array}$$

These three designs represent the only natural Fourths that are perfect. We can create others artificially by means of sharps and flats, evidently (as we have seen in the case of our "tritone"), but even so, they will all, in the final analysis, come back to one of the three designs of *Diagram 113*: their half-tone will necessarily be at the top, at the bottom or in the middle. There is no other place where it can be. Thus, when once these designs are well established according to color in the minds of the children, they will be capable of adapting this knowledge to intervals created artificially by the use of sharps or flats.

For the children, this color scheme will serve to characterize the various designs. For the teacher's information, and for the use of older students, it may be interesting to know that the colors correspond to the following names according to the Greek system:

	$\overbrace{\quad\quad\quad}^{\quad}$	$\overbrace{\quad\quad\quad}^{\quad}$
Dorian Tetrachords:	$\widehat{34} \quad 5 \quad 6$	$\widehat{7\dot{1}} \quad \dot{2} \quad \dot{3}$ (<i>Green in Diagram 113</i>)
Phrygian Tetrachords:	$2 \quad \widehat{34} \quad 5$	$6 \quad \widehat{7\dot{1}} \quad \dot{2}$ (<i>Blue in Diagram 113</i>)
Lydian Tetrachords:	$1 \quad 2 \quad \widehat{34}$	$5 \quad 6 \quad \widehat{7\dot{1}}$ (<i>Red in Diagram 113</i>)

As will be seen above, these three Modes—the Dorian, the Phrygian and the Lydian,—had a perfect and homogeneous structure, being composed of *two Tetrachords of similar design, superposed*.

The other Modes were mere transpositions or adaptations of the above schema, as will be explained in subsequent volumes of this series.

It will be seen at a glance that our *Major Mode* corresponds, as to its intervals, with the *Lydian Mode*.

The color scheme adopted on the chart is purely arbitrary, and is a mere convenience for characterizing the Tetrachords in a manner which will make the distinction clear to the children.

Drill on Fourths and Tetrachords should be brief but frequent during this week and the weeks that follow. As soon as the natural Tetrachords have become familiar, the teacher may add to the red Tetrachords, the artificial Tetrachord: 4 5 6~~7~~; and to the green Tetrachords, the artificial Tetrachord: ~~4~~5 6 7.

Modulation to the Dominant—Mod: $\dot{1} = \dot{4}$ and $1 = 4$

Intonation Exercise 201

(Key of D)

| 1 2 3 4 5 $\dot{1}$ $\dot{2}$ 7 $\dot{1}$ | ^($\dot{1} = \dot{4}$) 4 3 $\dot{2}$ $\dot{1}$ 6 7 $\dot{1}$ $\dot{2}$ $\dot{1}$ | ^($\dot{1} = 5$) 5 4 3 2 5 4 3 2 1 |
 | 1 2 3 4 5 4 3 2 1 | ^($1 = 4$) 4 5 6 5 $\dot{1}$ 7 6 5 6 | ^($6 = 3$) 3 5 6 5 4 3 2 2 1 |

Intonation Exercise 202. Mod: $7 = \dot{3}$ and $\dot{4} = 7$

(Key of A)

| 1 5 1 3 2 1 7 | | ^($7 = 3$) 3 4 5 4 3 2 1 | | ^($1 = 5$) 5 1 2 3 4 2 1 7 1 |

(Key of D)

| 1 2 3 4 5 $\dot{1}$ 7 | | ^($7 = \dot{3}$) $\dot{3}$ 4 $\dot{3}$ $\dot{2}$ $\dot{1}$ 7 6 6 7 $\dot{1}$ $\dot{2}$ $\dot{3}$ | | ^($\dot{3} = 7$) 7 6 $\dot{1}$ 7 6 5 6 3 4 3 2 2 1 |
 | 1 3 5 $\dot{1}$ 5 6 5 ~~4~~ | | ^($\dot{4} = 7$) 7 1 2 4 3 2 1 | | ^($1 = 5$) 5 6 5 3 4 2 1 |

CHAPTER TWENTY

Use the diagrams, as usual, for these modulations.

The formulae: 1=4, 7=3 and 4=7 are not frequently used. It is hardly necessary to give an elaborate drill on these passages from one column to the other. It is sufficient that the children should be able to cross these bridges in case they should find them in a melody.

To resume the doctrine of modulation to the Dominant exposed in these chapters, a passage from one column to the other may be made *on any note* that corresponds horizontally in the two columns. One may *not* cross using a note that has a blank space opposite it.

Musically, however, there are certain notes of passage that are more convenient than others. Among the most convenient are:

For Modulating

5=1̇ (5̇=1)

2=5

3=6

6=2

For Returning

1̇=5 (1=5̇)

5=2

6=3

2=6

Sol turns into Do is easy because we change on the Dominant of the Major Mode.

Mi turns into La is easy because we change on the Dominant of the Minor Mode. This modulation is characteristic of a modulation from the Minor to the Dominant Minor (as we shall see in Chapter 23). It is also found in modulation from the Major Mode, but usually it produces a momentary sense of the Minor.

Re turns into Sol is easy because *Re* is a natural note of cadence in Major melodies as in Minor ones, but the *Sol* is more characteristic of the Major Mode, and thus this passage gives us a sense of the Major.

La turns into Re has a tendency to be Minor rather than Major but can be used for both.

Rhythm. Sixteenth Notes in 2/4 Time

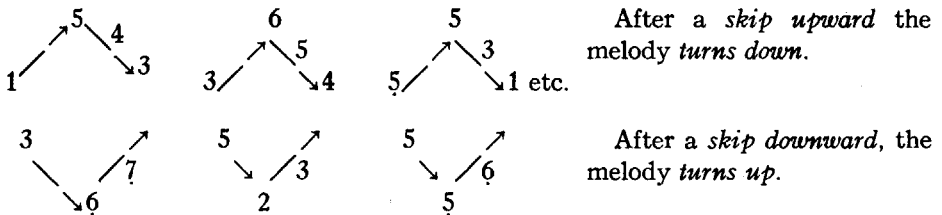
Use the exercise of last week. Then sing the following melodies in the *Children's Song Manual*, page 75, Nos. 351, 352 and 354. Use them as *Rhythmic Exercises*, pronouncing rhythmically, the names of the notes. Then repeat, singing the melody in strict time.

Composition

The children should be allowed to embody Fourths in their melodies, but they should not employ this interval more than once or twice, because it is an awkward interval to use and usually lacks distinction.

A principle that they may learn to apply in their compositions is the following: A large interval (such as a Fifth, a Fourth or an Octave) usually produces the effect of a *change of direction* in the melody.

Example



Note application of this principle in the melodies of this volume.

Children's Song Manual:

Melody and Rhythm (for Modulation), page 73 and page 75.

Melody and Rhythm (for the practice of Fourths), page 76.

Melodies 348, 349, 350, page 74; 351, 352; 353 and 354, page 75; 355, page 76.

Polyphonic Phrases (for two voices), Nos. 13 and 14, page 76.

Songs: *The Merry Heart*, page 73; *The Church*, page 77; *The Birds*, page 79.

Polyphonic Phrases with Text: *Huckleberry Hunting*, and *Butterfly so Swift and Bright*, page 78.

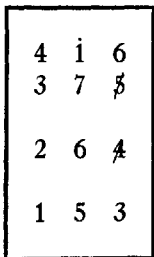
Among these melodies and songs, those which illustrate the use of Fourths are the following: *The Merry Heart*, Nos. 348, 349, 350, 353, 355; those which illustrate modulation, Nos. 356, and 357; those which illustrate rhythm (sixteenth notes), Nos. 351, 352 and 354.

The program of songs and melodies provided in this chapter cannot be covered in a week. As the material is all rather important for the assimilation of Fourths, it would be well to spend a longer time on the material of this chapter, or else to spread out these songs and melodies over the weeks that follow while beginning the study of the Melodic Minor.

Often it happens that composers use the Melodic Minor for *ascending* passages and the Natural Minor for *descending* passages.

(Em.) *Intonation Exercise 203 (Use Diagram 114a)*

| 6 7 1 2 3 3 6 ♯ 6 3 3 A ♯ 6 6 ♯ 6 6 5 4 3 3 2 1 7 6 |
 | 6 1 3 3 6 5 4 3 3 A ♯ 6 3 A ♯ 6 5 4 3 3 1 6 ♯ 6 |



Red Tetrachords.

That there may be no confusion, the teacher may find it useful to give some supplementary drill on the *three red Tetrachords* as follows:

Sing up and down each one of these columns, taking A or G as basic tone, and maintaining it throughout. When these Tetrachords are familiar, then return to the use of *Diagram 114a* for the authentic range and use *Diagram 114b* for the plagal range.

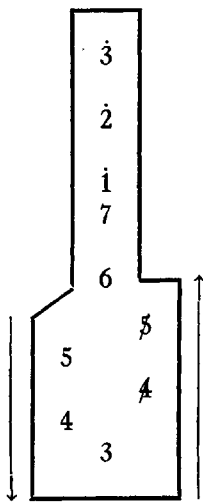


Diagram 114b.

Intonation Exercise 204 (Diagram 114a)

| 6 7 1 2 3 4 3 3 6 5 4 3 2 3 3 A ♯ 6 6 ♯ 6 |
 | 6 ♯ 6 6 5 4 3 3 A ♯ 6 5 4 3 3 4 3 2 1 7 6 |
 | 6 3 2 3 A ♯ 6 6 5 4 3 2 4 3 2 3 A ♯ 6 ♯ 6 |

Intonation Exercise 205 (Diagram 114b)

| 6 i 3 2 i 7 6 6 ♯ 6 6 5 4 3 3 A ♯ 6 6 ♯ 6 |
 | 6 3 2 3 i 7 6 6 3 4 3 A ♯ 6 6 5 4 3 6 ♯ 6 |
 | 6 7 i 7 6 ♯ 6 6 3 i 6 5 4 3 3 A ♯ 6 i 7 6 |

Rhythm. Sixteenth Notes. 3/4 Time

Rhythmic Exercise 62

3/4 (a) ||: 1 1 $\overline{1\ 1}$ | 1 . . ||

(b) ||: 1 1 $\overline{\overline{11\ 11}}$ | 1 . . ||

(c) ||: 1 1 $\overline{1\ \overline{11}}$ | 1 . . ||

(d) ||: 1 1 $\overline{1\ .1}$ | 1 . . ||

Sing each design. Repeat them. Alternate and combine them.

Rhythm and Melody

||	i	7	$\overline{6\ \beta}$	|	6	7	\overline{i}	|	2	i	$\overline{\overline{76\ \beta7}}$	|	6	.	.	|
|	6	3	$\overline{2\ 1}$	|	7	2	$\overline{i\ 76}$	|	7	3	$\overline{\overline{4\beta\ 6\beta}}$	|	6	.	.	|
|	3	3	3	|	3	4	$\overline{\overline{32\ 12}}$	|	3	6	$\overline{\overline{76\ \beta7}}$	|	6	.	.	|
|	6	3	$\overline{2\ 34}$	|	3	3	$\overline{2\ 12}$	|	i	7	$\overline{6\ \beta}$	|	6	.	.	||

Children's Song Manual:

Melody 358, page 81 (for Fourths and Tetrachords).

Melodies 359, 360, page 81, and *362*, page 82; *363* and *364*, page 83 (for the Melodic Minor).

Song: *Down-a-Down*, page 80 (for Fourths and Tetrachords); and *361, Temples*, page 82 (for the Melodic Minor).



CHAPTER TWENTY-TWO

Vocal Exercises.—Nos. 42c, 55, 56 and 57. Nos. 56 and 57 should be sung without words, then with text.

Intonation.—The Melodic Minor (continued).

Continue the study of the Melodic Minor in the authentic range and in the plagal range, using the diagrams of Chapter 21. In order to make the mental conception extremely clear, the following exercise will be useful.

Intonation Exercise 206a with Modulating Formula

(Key of E m.)

|	6	7	1	2	3	|	^(3 = 5)	5	6	7	i	|	^(i = 6)	6	5	4	3	3	2	1	7	6	|
|	6	1	3	4	3	|	|	5	6	7	i	|	|	6	5	4	3	2	3	1	7	6	|

Intonation Exercise 207a with Modulating Formula

(Key of A m.)

|	6	3	2	i	7	6	♯6	.	6	5	4	3	.	|	^(3 = 5)	5	6	7	1	|	^(1 = 6)	6	7	i	2	3	2	i	7	6	.	|
|	6	3	2	i	7	6	♯6	.	6	5	4	3	.	|	|	5	6	7	1	|	|	6	i	3	2	i	7	6	♯6	.	|	

These two exercises, instead of using the accidental sharps required by the Melodic Minor, modulate into a red Tetrachord. This is actually what happens. The Melodic Minor is made up of a Minor Pentachord + a Major Tetrachord. It is partly Major and partly Minor. Below will be found the same exercises, with the accidental sharps instead of the modulation. Thus a comparison can be made. The children will realize that the same effect is produced on the ear by either of the two processes.

Intonation Exercise 206b with Accidentals

|	6	7	1	2	3	3	♯	♯	6	6	5	4	3	3	2	1	7	6	|
|	6	1	3	4	3	3	♯	♯	6	6	5	4	3	2	3	1	7	6	|

Intonation Exercise 207b with Accidentals

|	6	3	2	i	7	6	♯6	6	5	4	3	3	♯	♯	6	6	7	i	2	3	2	i	7	6	|
|	6	3	2	i	7	6	♯6	6	5	4	3	3	♯	♯	6	6	i	3	2	i	7	6	♯6	|	

In melodies which move in the Melodic Minor, the accidental sharps are—as a general rule—confined to *ascending passages*, and the *descending passages* use the natural tones. Occasionally, however, we find ♯ in descending passages, as in the second line of *Intonation Exercise 207*. See *Melody 359*, page 81, and *Prayer Before Sleeping*, page 86, *Children's Song Manual*.

Occasionally we find the two accidentals used in *descending passages at cadences*:

$$\parallel 6 \text{ \# } \text{ \# } 6 . \parallel$$

An example will be found in the song: *A Prayer before Sleeping, Children's Song Manual*, page 86.

This difficulty should be prepared on the board thus:

$$(a) \parallel \dot{1} 7 6 \text{ \# } 6 . 6 \text{ \# } \text{ \# } 6 . \parallel \quad (b) \dot{1} 7 6 \text{ \# } 6 . \overset{(6-1)}{\dot{1}} 7 6 7 \dot{1} . \parallel$$

The melody of this song begins in the Natural Minor without any accidentals. Then there is a passage that is clearly Major, beginning: "Four corners to my bed." At the words "I go by land" the melody returns to the Minor, this time with an accidental "♯." Finally, the Melodic Minor cadence:

$$\begin{array}{c} | 7 6 \text{ \# } . | \overline{6 \text{ \# }} \overline{\text{ \# } 6} . \parallel \\ ((x-7) | \overline{\dot{1} 7} \overline{6 7} \dot{1} . \parallel) \end{array}$$

gives us an impression of a Major ending.

These Major endings to a Minor melody are extremely common in ployphonic music. A Minor ending was considered inconclusive. The composers thought it better to end with a Major cadence, no matter what the melody may have been until then.

Rhythmic Exercise 63

3/4

(a) $\parallel 1 \quad 1 \quad 1 \quad | 1 \quad 1 \quad 1 \quad |$

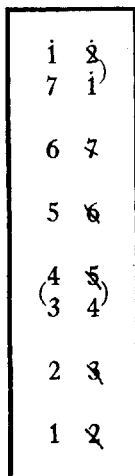
(b) $| \overline{1 \ 1 \ 1} \overline{1 \ 1 \ 1} \overline{1 \ 1 \ 1} | 1 \quad 1 \quad 1 \quad |$

(c) $| \overline{1 \ . \ 1} \overline{1 \ . \ 1} \overline{1 \ . \ 1} | 1 \quad 1 \quad 1 \quad |$

(d) $| 1 \quad 1 \quad 1 \quad | \overline{1 \ . \ 1} \overline{1 \ . \ 1} \overline{1 \ . \ 1} | 1 \ . \ . \parallel$

Children's Manual, Melody 369, page 85.

Staff Notation.—Build a Major Scale beginning on *Reu* (*D* flat).



Do

Key of *D flat Major*
five flats

Key of *D Major*
two sharps

Key of *B flat minor*
(Relative minor of *D flat*)

Key of *B minor*
(Relative minor of *D*)

Diagram 115b.

Diagram 115a.

The teacher will use the Hand Chart to provide effective drill in these tonalities. Since the Key of *D* flat Major is equivalent, as far as the eye is concerned, to the Key of *D* Major which is already familiar, the children will have no difficulty in singing from the Hand Chart in the Key of *D* flat Major. In the case of *B* flat Minor (the relative Minor) the only difficulty will be the writing of “*♭*”. In the familiar Key of *B* Minor, “*♯*” is expressed by a sharp, whereas in *B* flat Minor it is expressed by a natural.

Children's Song Manual:

Melodies 365, 366, page 83; 368 and 369, page 85.

Songs: *Resurrexit*, page 84; *Prayer before Sleeping*, page 86, and *Christ's Sacrifice*, page 87.

CHAPTER TWENTY-THREE

Vocal Exercises.—No. 54 or No. 55 and No. 58.

Intonation.—Modulation from Minor to Dominant Minor.

To Modulate: 3=6. To Ret.: 6=3

(See Color Chart, Page 7)

We move from a blue Pentachord into another blue Pentachord.

See Diagram 116a

Sing up and down the left column, ending on 3.

Cross to the right column, while singing “Mi turns into La.” Move up and down the right column ending on 6. Cross to the left column, singing “La turns into Mi” and sing up and down the left column ending on 6.

This process of singing “Mi turns into La” and “La turns into Mi” can be reduced rapidly to *M’la* and *L’mi* because these transitional notes are already familiar to

the children from their experience in modulating to the Dominant and back in the Major Mode.

After this preliminary work, the children should sing *Intonation Exercises 208* and *209*, followed by the phrases under *Melody and Rhythm, a* and *b*, in the *Children’s Song Manual*, pages 88 and 89.

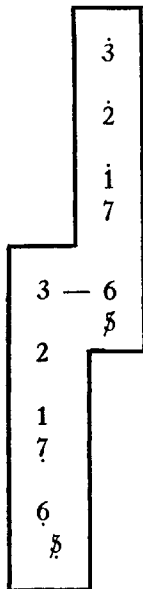


Diagram 116a.
Chart, page 7.

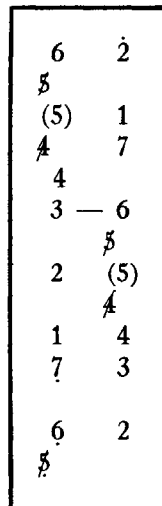


Diagram 116b.
Chart, page 7.

MUSIC—THIRD YEAR

Intonation Exercise 208

(Key of E^b m.)

(3 - 6)	(6 - 3)	
| 6 7 1 2 3 2 1 2 3 |	| 6 7 1̇ 2̇ 3̇ 2̇ 1̇ 7 6 |	| 3 2 1 7 6 7 6 ♯ 6 |
| 6 1 3 2 3 4 3 2 3 |	| 6 ♯ 6 7 1̇ 2̇ 3̇ 1̇ 6 |	| 3 4 3 2 1 7 6 ♯ 6 |
| 6 3 2 1 7 6 3 4 3 |	| 6 3̇ 2̇ 1̇ 7 6 ♯ 7 6 |	| 3 4 3 6 7 6 ♯ 7 6 |

Intonation Exercise 209. (Diagram 116b)

(Key of E^b m.)

(3 - 6)	(6 - 3)	
| 6 7 1 2 3 2 1 2 3 |	| 6 7 1̇ 6 6 3 6 ♯ 6 |	| 3 4 3 6 3 2 1 7 6 |
| 6 1 3 2 3 4 3 2 3 |	| 6 ♯ 6 3 6 1̇ 7 7 6 |	| 3 6 ♯ 6 3 2 1 7 6 |
| 6 3 2 1 7 6 3 4 3 |	| 6 3 6 7 1̇ 7 6 ♯ 6 |	| 3 4 3 6 1 7 6 ♯ 6 |

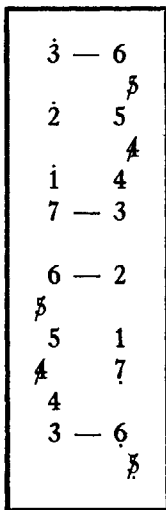


Diagram 117.

Diagram 117 represents, in the plagal range, the same problem that is covered by Diagram 116, in the authentic range. This diagram should be studied in the same manner as the former, but instead of modulating in the center of the range at 3=6, the modulation will be made, by the same formula, at the summit (3̇=6) or at the base (3=6), and the return will be made by reversing the process. The phrases will end on the tonic—La—in the center of the left column.

Intonation Exercise 210

(Key of A m.)

(3 - 6)	(6 - 3)	
| 6 7 1̇ 6 3̇ 2̇ 1̇ 6 ♯ 6 3 |	| 6 7 1 7 6 ♯ 6 |	| 3 4 3 6 1 7 6 ♯ 6 |
| 6 3 6 ♯ 6 7 1 7 1̇ 2̇ 3̇ |	| 6 ♯ 6 3 4 ♯ 6 |	| 3̇ 2̇ 1̇ 7 6 3 6 ♯ 6 |
(3 - 6)	(6 - 3)	

CHAPTER TWENTY-THREE

Rhythmic Exercise 64. 3/8 Time

(Count "One" to Each Measure)

(a)	$\overline{1 \quad 1 \quad 1} \quad | \quad \overline{1 \quad 1 \quad 1}$	
(b)	$\overline{1 \quad . \quad 1} \quad | \quad \overline{1 \quad . \quad 1}$	
(c)	$\overline{1 \quad . \quad .} \quad | \quad \overline{1 \quad . \quad .}$	
(d)	$\overline{\overline{11} \quad \overline{11} \quad \overline{11}} \quad | \quad \overline{1 \quad 1 \quad 1}$	
(e)	$\overline{1 \quad \overline{11} \quad \overline{11}} \quad | \quad \overline{1 \quad 1 \quad 1}$	
(f)	$\overline{1 \quad \overline{11} \quad 1} \quad | \quad \overline{1 \quad 1 \quad 1}$	
(g)	$\overline{1 \quad . \quad \overline{1}} \quad | \quad \overline{1 \quad . \quad .}$	

Rhythm and Melody

3/8 ||: $\overline{3 \quad 1 \quad 2} \quad | \quad \overline{3 \quad 4 \quad 5} \quad | \quad \overline{6 \quad . \quad 5} \quad | \quad \overline{4 \quad . \quad 3} \quad | \quad \overline{2 \quad . \quad .} \quad | \quad \overline{2 \quad . \quad .} \quad || a+b+c$

||: $\overline{\overline{32} \quad \overline{12} \quad \overline{34}} \quad | \quad \overline{3 \quad 4 \quad 5} \quad | \quad \overline{6 \quad \overline{54} \quad \overline{32}} \quad | \quad \overline{4 \quad 3 \quad 2} \quad | \quad \overline{\overline{32} \quad \overline{12} \quad \overline{34}} \quad | \quad \overline{3 \quad . \quad 2} \quad || d+e+db$

||: $\overline{5 \quad \overline{34} \quad 5} \quad | \quad \overline{4 \quad 3 \quad 2} \quad | \quad \overline{5 \quad \overline{4} \quad 3} \quad | \quad \overline{2 \quad . \quad .} \quad | \quad \overline{1 \quad \overline{2} \quad 7} \quad | \quad \overline{1 \quad . \quad .} \quad || f+g+g$

The various figures in 3/8 time are precisely those which are already familiar in 3/4 time. The proportions are identical and the only difference is in the writing, which usually indicates a composition that moves with a certain vivacity. An example is the melody of Stradella, in this chapter, which is usually written in 3/8 time, whereas we have reproduced it in 3/4 time without materially changing its character.

Children's Song Manual:

Melody and Rhythm a, page 88; and *b*, page 89 (for modulation).

Melodies 372, 373, page 88; *374, 375*, page 89; *377*, page 91.

Songs: *Tiger, Tiger Burning Bright*, page 90; and *The Year*, page 92.

CHAPTER TWENTY-FOUR

Vocal Exercises.—Nos. 53, 57 and 58.

Intonation.—Modulation, Minor to Dominant Minor (continued).

Intonation Exercise 211 Mod. 6=2 Ret. 2=6
(Key of E^b Minor) Mod. 7=3

(Use Diagram 116b)

$(6-2)$ $(2-6)$
 | 6 7 1 2 3 3 6 ♯ 6 | | 2̇ 2̇ 1̇ 7 6 ♯ 6 4 3 2 4 3 2 | | 6 7 1 2 3 6 6 ♯ 6 |
 $(6-3)$
 | 6 1 3 4 3 3 4 ♯ 6 | | 2̇ 2̇ 1̇ 7 1̇ 7 6 ♯ 6 | | 3 4 3 2 3 2 1 7 6 |

Intonation Exercise 212

(Key of G Minor)

(Use Diagram 117)

$(6-2)$ $(2-6)$
6 6 3 4 3 3 6 ♯ 6		2 2 3 4 3 2 1 7 6 ♯ 6 1 2		6 6 5 4 3 3 4 ♯ 6
6 7 1 7 6 5 4 3 6		2 3 2 1 7 6 7 ♯ 6 1 2 3 2		6 7 1 7 6 ♯ 6 3 6
6 5 4 3 6 7 1 7 6	(2) 3 2 1 7 1 7 6 ♯ 6 1 3 4 3 2 = (6) ♯ 6 1 7 6			

The last line of the above exercise requires the use of a help-note in passing from column to column. This help-note should first be sung (by the teacher or by a single pupil), then the exercise should be repeated with the help-note merely thought.

Intonation Exercise 213 Mod. 7=3 Ret. 3=7
Ret. 6=3

$(7-3)$ $(3-7)$
 | 6 3 4 3 3 2̇ 1̇ 7 1̇ 2̇ 1̇ 7 7 | | 3 4 3 2 1 7 6 ♯ 6 7 1 2 3 | | 7 6 5 4 3 6 ♯ 7 6 |
 | 6 1̇ 3̇ 2̇ 1̇ 7 6 3 4 3 6 1̇ 7 | | 3 2 1 7 6 1 3 4 3 6 ♯ 6 3 | | 7 1̇ 2̇ 3̇ 1̇ 7 6 ♯ 6 |
 $(6-3)$
 | 6 6 5 4 3 6 ♯ 6 7 1̇ 2̇ 1̇ 7 | | 3 4 3 1 6 7 1 2 1 7 6 ♯ 6 | | 3 4 3 6 1 7 6 ♯ 6 |

Children's Song Manual:

Melodies 380, 381, 382, page 94 and 384, page 96.

Polyphonic Phrases: Nos. 15, 16 and 17, page 97.

Songs: *Jesus, So Sweet Is Love of Thee*, page 93; *O Felix Culpa*, page 91.

(These melodies are all illustrative of the modulations studied in the *Intonation Exercises* and they take the place of any application through phrases marked *Melody and Rhythm*.)

CHAPTER TWENTY-FIVE

Vocal Exercises.—Nos. 59, 60 and 61.

Intonation. I. Modulation, Minor to Dominant Minor (continued).

Continue the study as outlined in Chapters 23 and 24, with the melodies and songs indicated in the *Children's Song Manual*.

II. Study of *Pentachords and Tetrachords; Fifths and Fourths*.

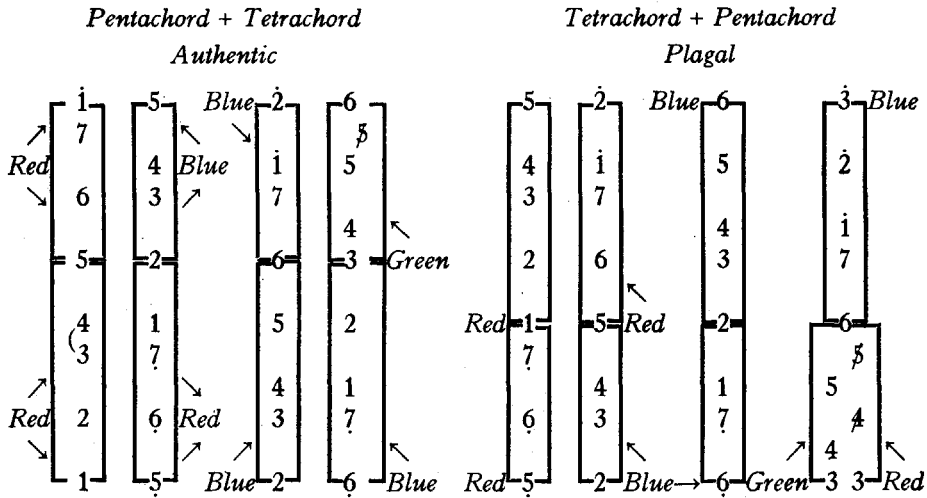


Diagram 118.

This diagram should be written on the board in chalk corresponding to the colors indicated above.

1. A Pentachord with a Tetrachord above it is a Mode in the *authentic* range.
2. A Pentachord with a Tetrachord below it is a Mode in the *plagal* range.

Diagram 118 shows the various combinations that are most commonly in use. For modern music, the Major and Minor are practically sufficient, but for ancient music, the various Modes are needed: not only for the liturgical chant but for polyphonic music.

Since these Pentachords and Tetrachords are familiar to the children, this presentation is in the nature of a summing up. There is another object as well, which is to unfold in a simple way some of the devices used by musicians of the classical epoch by which correspondences are established between a Pentachord here and a Tetrachord there. It is in polyphonic music particularly, that these devices are in constant use. A theme is proposed in the Pentachord of a Mode and answered in the Tetrachord, or vice versa.

Since the present study aims at developing taste rather than technique, the *Intonation Exercises* provide examples of how to use themes in this manner: a question in the Pentachord, an answer in the Tetrachord (above or below as the case may be). After the children have had some experience in this field, then later in the week two themes should be combined polyphonically as on page 161 and they will have the surprise of seeing that themes can be fitted together when they are well constructed. The children themselves should not be encouraged to attempt composition for two voices. They are merely expected to answer a theme *melodically* in the region indicated.

Intonation Exercise 214

Question in Pentachord

- (a) || 1 . 5 | $\overline{32}$ $\overline{34}$ 5 5 | 4 3 2 2 | 1 . . . ||
 (b) || 5 . 1 $\overline{2}$ | 3 4 5 3 | 2 4 3 2 | 3 . . . ||
 (c) || 5 . $\overline{12}$ $\overline{31}$ | 2 2 $\overline{34}$ $\overline{53}$ | 4 $\overline{3}$ 2 2 | 1 . . . ||
 (d) || 6 $\overline{7}$ 1 6 | 3 $\overline{2}$ 1 6 | 2 $\overline{1}$ 2 2 | 3 . . . ||
 (e) || 6 . $\overline{67}$ $\overline{12}$ | 3 $\overline{12}$ 3 2 | 3 1 2 3 | 6 . . . ||

Answer in Tetrachord

- (a) || i . 5 . | $\overline{65}$ $\overline{67}$ i i | 7 5 6 6 | 5 . . . ||
 (b) || 5 . i $\overline{7}$ | i 6 5 i | 6 i i 7 | i . . . ||
 (c) || i . $\overline{67}$ $\overline{16}$ | 7 7 $\overline{56}$ $\overline{75}$ | 6 5 5 4 | 5 . . . ||
 (d) || 6 $\overline{5}$ 6 3 | 3 $\overline{4}$ 3 3 | 4 5 6 5 | 6 . . . ||
 (e) || 3 . 6 . | $\overline{56}$ $\overline{54}$ 3 $\overline{34}$ | 3 6 6 5 | 6 . . . ||

CHAPTER TWENTY-FIVE

After this exercise has been studied, the children should be encouraged to improvise similar phrases while looking at the *Diagram No. 118*.

The teacher should dictate a phrase and ask the children whether it is in the Pentachord or in the Tetrachord.

When the children hear the distinction clearly, the teacher may add the further question: *Which Pentachord? Which Tetrachord?* The diagram should be kept in full view.

In the authentic range, the question appears in the lower voice and the answer in the upper one. In the examples which follow, the questions and answers should be treated purely as melody, (in the same sense as *Intonation Exercise 214*). They should be written on the board: the question will be sung by one group and the answer by another group. The children should not see the themes superposed (as they are written below). Only *after the children* have sung each one as a separate melody, should the themes be superposed as we give them, and each group will sing its own part polyphonically.

The surprise of realizing that the question and answer can be combined and sung together will be very great if the teacher will avoid too much explanation and will simply reveal the ravishing fact.

$$\begin{array}{c} \overline{5 \ 6 \ 7 \ i} \\ 1 \ 2 \ 3 \ 4 \ 5 \end{array}$$

$$\begin{array}{c} \overline{3 \ 4 \ 5 \ 6} \\ 6 \ 7 \ 1 \ 2 \ 3 \end{array}$$

Use of a Pentachord and a Tetrachord

$$\begin{array}{c} \overline{6 \ 7 \ i \ 2} \\ 2 \ 3 \ 4 \ 5 \ 6 \end{array}$$

I. Authentic Range

Answer: || 5 . | 6 . 7 . | i . . 7 | 1 . . . ||
Question: || x 5 . $\overline{4 \ 3}$ | 4 2 . 3 | . $\overline{2 \ 1}$ 2 . | 1 . . . ||

Answer: || 3 $\overline{3 \ 4}$ | 5 3 | 4 6 | 5 6 | 6 5 | 6 . | . . ||
Question: || 6 $\overline{6 \ 7}$ | 1 6 | 3 3 | 2 1 | 7 6 | 7 . | 6 . | . . ||

Answer: || 6 $\overline{6 \ 7}$ | i 6 | 7 2 | 1 2 | 2 1 | 2 . | . . ||
Question: || 2 $\overline{2 \ 3}$ | 4 2 | 6 6 | 5 4 | 3 2 | 3 . | 2 . | . . ||

The same process should be followed for the study of the plagal range: a *question in the Pentachord* and an *answer in the Tetrachord below*. Or, again, a *question in the lower Tetrachord* and an *answer in the Pentachord*.

Intonation Exercise 215

Plagal

Question in Pentachord

- (a) || 1 . 5 . | $\overline{32}$ $\overline{34}$ 5 3 | 4 3 2 2 | 1 . . . ||
 (b) || 6 . 3 . | $\overline{1}$ $\overline{2}$ 3 2 | $\overline{1}$ $\overline{2}$ 1 7 | 6 . . . ||
 (c) || $\overline{23}$ $\overline{42}$ 6 . | 6 4 5 6 | 6 . . . ||

Answer in Lower Tetrachord

- (a) || 5 . 1 . | $\overline{65}$ $\overline{67}$ 1 6 | 7 1 1 7 | 1 . . . ||
 (b) || 3 . 4 . | 3 . 6 $\overline{5}$ | 6 $\overline{5}$ 4 $\overline{5}$ | 6 . . . ||
 (c) || $\overline{67}$ $\overline{16}$ 2 . | 2 6 1 7 | 6 . . . ||

Question in Tetrachord

- (d) || 1 . $\overline{71}$ $\overline{27}$ | 1 5 6 6 | 5 . . . ||
 (e) || 1 . 5 . | 6 $\overline{7}$ $\overline{65}$ $\overline{67}$ | $\overline{1}$ $\overline{7}$ 6 6 | 5 . . . ||
 (f) || 2 . $\overline{12}$ $\overline{17}$ | $\overline{6}$. 1 6 | 2 . . . ||

Answer in Pentachord

- (d) || 5 . $\overline{45}$ $\overline{64}$ | 5 3 2 4 | 3 . 5 . ||
 (e) || 2 . 5 . | 3 $\overline{2}$ $\overline{12}$ $\overline{34}$ | 5 $\overline{4}$ 3 2 | 1 . . . ||
 (f) || 2 . $\overline{43}$ $\overline{45}$ | 6 4 3 3 | 2 . . . ||

Themes to Use as Questions and Answers

1. Melodically.
2. Polyphonically as described above for the authentic range.

II. Plagal Range

1 2 34 5
5 6 71

Morley

(a) { Question: || 1 . . . | 5 . 5 5 | $\overline{32}$ $\overline{34}$ 5 3 | 4 . 3 . | 2 . . . | 1 . . . ||
Answer: || 5 . . . | 1 . 1 1 | $\overline{65}$ $\overline{67}$ 1 6 | 7 1 1 7 | 1 . . . ||

(b) { Answer: || 5 . $\overline{45}$ $\overline{64}$ | 5 3 2 4 | $\overline{3}$ $\overline{21}$ 2 . | 3 . . . ||
Question: || 1 . $\overline{71}$ $\overline{27}$ | 1 5 6 6 | 5 . . \times | $\overline{61}$ $\overline{76}$ 7 . | 1 . . . ||

2 34 5 6
6 71 2

(c) { Question: || $\overline{23}$ $\overline{42}$ | 6 . . | $\overline{23}$ $\overline{42}$ | 6 . . | $\overline{66}$ $\overline{66}$ | 6 6 | 5 4 | 3 . | 2 . ||
Answer: || $\overline{67}$ $\overline{16}$ | 2 . . | $\overline{67}$ $\overline{16}$ | 2 . . | $\overline{23}$ $\overline{42}$ | 3 2 | . \dagger | 2 . ||

6 71 2 3
34 5 6

(d) { Question: || 6 . | . . | 1 . | . 1 2 3 . 2 | 3 . | . . ||
Answer: || \times \times | 6 . | . . | 6 . | 5 . | 4 . | 3 . | . . ||

Themes for the Children to Answer

Question in Pentachord

Answer in Tetrachord Above

	5 .	1 3	2 4	3 4	5 .
	1 $\overline{12}$	3 3	$\overline{12}$ $\overline{34}$	5 .	5 .
	2 $\overline{23}$	4 2	6 6	6 .	

Question in Tetrachord

Answer in Pentachord Above

|| 5 | 1 $\overline{76}$ 5 5 | 6 1 1 7 | 1 . .
|| 3 | 6 $\overline{76}$ 5 4 | 3 6 6 \sharp | 6 . .

Question in Pentachord

Answer in Tetrachord Below

	1 . 3 4	$\overline{54}$ $\overline{32}$	1 2 3 1	4 . . 3	2 . 3 .	
	5 . $\dot{2}$.	$\overline{76}$ $\overline{71}$	$\dot{2}$ 7	$\dot{1}$. 7 .	6 . 5 .	
	2 . 2 3	4 2 4 5	6 . . 5	6 . . .		
	5 . 5 6	7 5 7 $\dot{1}$	$\dot{2}$. . $\overline{17}$	6 . 5 .		
	2 . . .	6 . . 6	4 2 4 .	3 . 6 .	. 5 4 .	3 . . .

These themes should be proposed while the children have *Diagram 118* before them.

Ear Training

Divide the class in three groups.

The teacher sounds a tone (*A* or *A flat*) and, with a Flash Card, calls for the *Fifth above*. (Children sing *E* or *E flat*.)

The teacher sounds the same tone and calls for the *Fourth below*. (Children sing *E* or *E flat*.)

Fifth Above and Fourth Below: Plagal Range

- Repeat the process: Group I, holding the *original note*.
 Group II, holding the *Fifth above*.
 Group III, holding the *Fourth below*.

For the authentic range follow the same procedure:

The teacher sounds a tone (*E* or *E flat*) and calls for the *Fifth above*. (Children sing *B* or *B flat*.)

Calls for the Octave (Fourth above the Fifth). (Children sing *E* or *E^b*. Repeat the process, each group holding its note.

We have placed in this chapter all the exercises which tend to bring out the contrast between the Pentachords and Tetrachords when used in such a manner as to define clearly an authentic range on the one hand and a plagal range on the other.

Below will be found the list of phrases in the *Children's Song Manual* which illustrate the subject. It is not, however, our intention that all this drill should be concentrated in a single week. On the contrary, it is our belief that better

results will be obtained by devoting the greater part of the time to Modulation from the Minor to the Dominant Minor, as described in the preceding chapters. The application should no longer be made through mere exercises but rather through the melodies and songs listed below. The chart can be used as a means of *preparing the modulation in advance*, crossing the bridge at the precise point and using more or less the same approach to the modulation as is contained in the melody itself. Henceforth, for all modulations that have already been studied, the above process is advisable. The teacher will adjust the amount of preparation to the capacity of the individual class. Usually the children are quick to seize a modulation, and when they have understood, it is useless to continue to drill on such a point.

Children's Song Manual:

Melodies: 385, 386, page 98; 389, page 99.

Songs: *Sister Awake*, page 99; *Our Lady of the May*, page 100.

Polyphonic Phrases: Nos. 18, 19, 20 and 21, page 102.



CHAPTER TWENTY-SIX

Vocal Exercises.—Nos. 59, 60 and 61 (for two voices). Also Nos. 52 and 53 for consonants.

Intonation.—Study of Modulation from Minor to Dominant Minor, applied through melodies and songs.

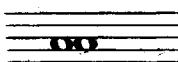
Pentachords and Tetrachords in Authentic and Plagal range: study outlined in Chapter 25, to be continued this week.

Polyphony: Intervals and the Movement of Voices

There are four intervals that stand out in bold relief among all others. They are the most perfect intervals. They are called *perfect consonances*. Consonance means “sounding together” and when two tones sound perfectly together without the need of any other tone, they are *perfect consonances*.

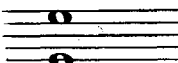
The Four Perfect Consonances

1. *Unison*



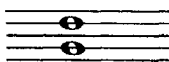
Two (or more) voices unite on one and the same tone.

2. *Octave*



The voices meet, one on the lower note, the other, on the upper note of an Octave. (1 - 8; 5 - 5, etc.).

3. *Fifth. (Perfect)*



The voices meet, one on the lower tone, the other, on the upper tone of a *perfect Fifth* (1-5; 2 - 6, etc.).

The Perfect Fifths are the red, the blue, the green and the yellow. The *purple Fifth* (7 - 4) is too small to be perfect, as we know. (See Diagram 104), Chart, page 2.)

4. *The Major Third*



Two voices meet, one on the lower note, the other on the upper note of a Major Third (a *red Third*). (See Diagram 106, Chart, page 3.)

These four are the finest and purest of intervals.

A polyphonic composition must *begin* with one of these four.

CHAPTER TWENTY-SIX

Moreover, on account of their perfection, we must approach them carefully, and certain rules of politeness must be observed.

(a) *The best way to approach a perfect interval is by contrary motion.* That is to say, one voice moves downward and the other moves upward in order to meet on the perfect interval.

Examples of Contrary Motion

See *Vocal Exercises Nos. 48, 49, 50, 52, 53, 57, 59, 60 and 61*, and *Polyphonic Phrases Nos. 1, 6, 7, 9, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23 and 24*.

On what interval does each one *begin*? (that is: where do the voices *sound together* for the first time?)

On what interval does each one *end*?

Are there any other *perfect consonances* in the middle of the phrase?

How do the voices *move toward that consonance*?

(b) The only other way to approach a perfect consonance is by *oblique motion*, which means that *one voice stands still while the other voice moves* in such a way as to produce a Fifth or an Octave. This way is not so good as the former, and is hedged about by a great many rules which we need not learn at the present time. Here are some examples of *oblique motion*.

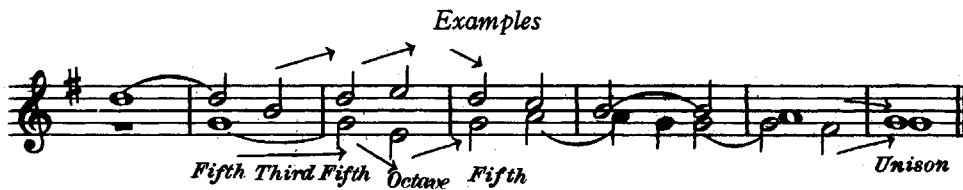
These are the only ways that we can approach a perfect consonance. An exception, however, can be made of the *Major Third*, which is more or less free. We can approach it by contrary motion, by oblique motion, and even by parallel

motion: both voices moving in the same direction—upward or downward—toward the Major Third. But the same is not true of the Unison, the Octave and the Fifth. We may *not* approach these by parallel motion. We must approach them either by contrary motion (which is best) or by oblique motion (which is permitted occasionally).

There is another rule that we must follow in relation to the perfect intervals (once more excepting the Major Third):

(c) *Two of the same kind cannot follow each other in immediate succession.* We cannot write *two Fifths* in succession, nor *two Octaves*, nor *two Unisons*.

But we can use two perfect intervals in succession by alternating them: thus, we can write: Fifth - Third - Fifth - Octave - Fifth, provided we observe the rules regarding *direction*.



When we study the other intervals in subsequent chapters, it will be clear to us that they have an important part to play in polyphony. For the moment, it is enough for us to know that the *perfect consonances* are used according to the rules outlined above.

Problem.—Here are three cadences that end in Unison.

We give only the upper voice. Who can find the lower voice?

(a) || 3 $\overline{2\ 1}$ 2 . | 1 . . . ||

(b) || 1 $\overline{2\ 3}$ $\overline{2\ 1}$ | 7 6 7 . | 6 . . . ||

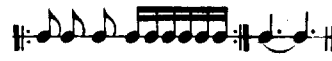
(c) || 5 4 | 3 . 2 . | 1 . . . ||

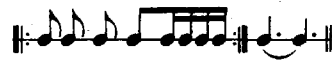
The answer can be found among the phrases (*Vocal Exercises* and *Polyphonic Phrases*) for two voices. The children should find the answer to each and write it out under the theme.

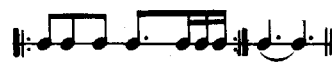
CHAPTER TWENTY-SIX

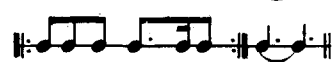
Rhythmic Exercise 65


6/8


(a) ||: 1 1 1 1̄ 1̄ 1̄ ||: 1.. .. || (a) 

(b) ||: 1 1 1 1 1̄ 1̄ ||: 1.. .. || (b) 

(c) ||: 1 1 1 1 .1̄ 1̄ ||: 1.. .. || (c) 

(d) ||: 1 1 1 1 .1̄ 1 ||: 1.. .. || (d) 

(e) ||: 1 .1̄ 1 1 .1̄ 1 ||: 1.. .. || (e) 

(f) ||: 1 .1̄ 1̄ 1 1 .1̄ 1 ||: 1.. .. || (f) 

Rhythm and Melody

3/8 || 1 1 1. 5 3̄4 5̄6 | 5 6̄5 4̄3 | 4 5̄4 3̄2 | 3 4̄3 2̄1 | 2.. .. |

| 1 5 5 5 .4 5̄6 | 5 .6 5 | 4 .5 4 | 3 .4 3 | 2.. .. |

| 1 5 5 5 .4 5̄6 | 4 .3 2 | 3 .2 3̄4 | 2 .1 7 | 1.. .. ||

See *Rhythm and Melody* on the staff: *Children's Song Manual*, page 106.
Continue the study of the songs and melodies of Chapter 25.

Children's Song Manual:

Rhythm and Melody, page 106.

Melody 390, page 105.

Song: *Jesus Came in Blessing*, page 105.

Polyphonic Phrases with text: *Who Has Seen the Wind?*, page 103; *Cock-a-doodle Doo* and *Slumber Song*, page 104; *Blow, Shepherds, Blow*, page 105.



CHAPTER TWENTY-SEVEN

Vocal Exercises.—Nos. 62 and 63.

Intonation.—Continue the study of Modulation from Minor to Dominant Minor. Study *Overlapping Pentachords* and *Superposed Pentachords*.

There are two ways of combining Pentachords which we have not yet considered and which are frequently used.

1. *Overlapping Pentachords*

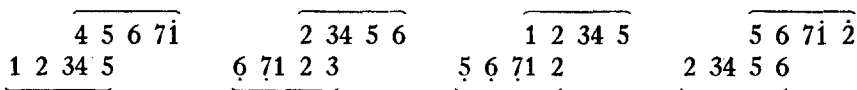


Diagram 119.

Write the diagram on the board, and sing each Pentachord combined with its neighbor, thus:

|| 1 2 3 4 5 . 4 5 6 7 $\dot{1}$. $\dot{1}$ 7 6 5 4 . 5 4 3 2 1 . ||

Then use *Intonation Exercise 216*, one group singing each question, the other group, the answer.

Finally use, as questions and answers, the polyphonic phrases on page 171. Use them melodically, taking as themes the part underlined.

Later superpose the parts and allow the children the joy of discovering that the two can be sung simultaneously.

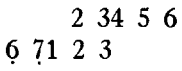
Intonation Exercise 216

Overlapping Pentachords

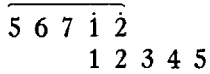
<i>Question</i>	<i>Answer</i>
(a) || 1 . 5 . | <u>3 2</u> 1 2 3 4 | 5 . . | 4 . 6 . | 5 $\dot{1}$ $\dot{1}$ 7 | $\dot{1}$ . . . ||	(a) || 4 . 6 . | 5 $\dot{1}$ $\dot{1}$ 7 | $\dot{1}$ . . . ||
(b) || 5 . 1 2 | 3 5 5 4 | 5 . . | 6 . 4 5 | 6 5 $\dot{1}$ 7 | 6 . 5 . ||	(b) || 6 . 4 5 | 6 5 $\dot{1}$ 7 | 6 . 5 . ||
(c) || 3 2 1 7 | 6 . 3 . | 2 . . | 2 . 6 . | 5 <u>4</u> 3 2 | 3 . . . ||	(c) || 2 . 6 . | 5 <u>4</u> 3 2 | 3 . . . ||
(d) || 6 . 3 . | 2 3 1 2 | 3 . . | 6 . 2 . | 4 2 3 4 | 3 . . . ||	(d) || 6 . 2 . | 4 2 3 4 | 3 . . . ||
(e) || 5 2 2 . | 1 7 1 2 | 2 . . | 1 5 5 . | 4 3 4 2 | 1 . . . ||	(e) || 1 5 5 . | 4 3 4 2 | 1 . . . ||

Similar phrases can be used taking the *upper Pentachord* as question and the *lower Pentachord* as answer. Keep *Diagram 119*, Overlapping Pentachords, before the eyes of the children.

Polyphonic Phrases. Overlapping Pentachords



Question:	|| <u>2 . 4̄3 4̄5 | 6 4 3 4̄ | 5 . 5̄ | 4 2 6 . ||</u>
Answer:	|| <u>6 . 1̄7 1̄2 | 3 1 7 1̄ | 2 2 6 . ||</u>
Answer:	<u>6 . 5 6 5̄4 5̄4 3 2 3 . 2 . ||</u>
Question:	<u>3 . 2 3 2̄1 2̄1 7 6 3̄2 3̄2 1 2 . 1 2 . ||</u>



Question:	|| <u>5 . | 1 . . 7 | 1 . 2 . | 7 . . 6̄5 | 5 . . 6̄7 | 1 . 7 . | 1 . . . ||</u>
Answer:	|| <u>1 . | 4 . . 3 | 4 . 5 . | 3 . . 2̄1 1 4̄2 | 3̄1 2 . 2 | 1 . . . ||</u>

There is still another way of combining two Pentachords. It consists in placing one Pentachord on top of another, thus:

2. Superposed Pentachords

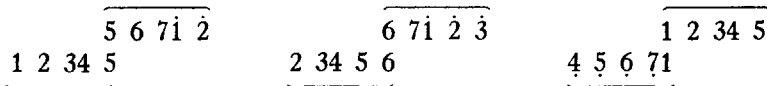


Diagram 120.

Sing each Pentachord with its neighbor as written on the diagram, thus:

|| 1 2 3 4 5 . 5 6 7 1 2 . 2 1 7 6 5 . 5 4 3 2 1 . ||

Then study *Intonation Exercise 217* in the same manner as *No. 216*.

Intonation Exercise 217

Superposed Pentachords

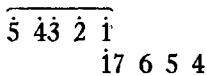
<i>Question</i>	<i>Answer</i>
(a) || 5 . 1 4 | 3 . 2 3 | 1 . 2 3̄ 4̄ | 5 . . . | | 5 . 2 7 | i 6 5 i | 2 . 7 . | i . . . ||	
(b) || 6 . 2 6 | 5 4 3 2 | 6 . . . | | 6 . 3 i | 2 3 i 7 | 6 . . . ||	
(c) || 1 . 5 6 | 5 . 4 . | 5 6 7 | 1 . . . | | 1 . 5 4 | 3 . 5 . | 4 3 2 | 1 . . . ||	

(Similar phrases can be used taking the *upper Pentachord* as question and the *lower Pentachord* as answer. Keep the diagram of Superposed Pentachords before the eyes of the children.)

The children should be encouraged to experiment themselves (always with the diagrams in view) in asking a question in one of the Pentachords, another child replying in the Pentachord *above*, or vice versa. The same exercise should be carried out for the overlapping Pentachords of *Diagram 119*.

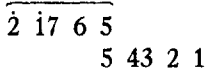
Polyphonic Phrases Containing Two Pentachords Superposed

Red and Yellow



{ Question: || (1) . (3) 4 | 5 4 3 2 | i 2 3 | i . (4) . 3 2 . 3 . ||
 { Answer: || 5 . (6) 7 | 1 7 6 5 | 6 4 5 6 7 | (1) . 7 i . ||

Red and Red





{ Question: || (2) . (1) | 7 6 5 (6) . | 5 6 7 | (2) . 1 | i . 7 | i . . . ||
 { Answer: || 5 . (4) | 3 2 1 | (2) . 1 . . . ||
 { Answer: || (2) . (2) 2 | 5 . x | i . 7 6 7 . ||
 { Question: || 5 . (5) 5 | 2 . x | 4 | 3 1 | 2 3 4 | (5) . . . ||




Polyphony: Intervals and the Movement of Voices

Perfect consonances are not the only intervals that are used in polyphony. In a picture we must have light and shadow. In music, the same principle applies. The other intervals, of which we shall now speak, provide the shadows. They are of two kinds:

(a) *Dissonances*. These are sounds that are harsh when sung together. The principal ones are the following:

1. *Seconds* (both Major and Minor). That is to say whole tones and half-tones.

		<i>Major Seconds</i>	<i>Minor Seconds</i>	
	a)	b)		
				
2. <i>Fourths</i>	<i>Major Seconds</i>	<i>Minor Seconds</i>		
			<i>Major Seconds</i>	<i>Minor Seconds</i>
			1 to 2	3 to 4
			2 to 3	♯ to 6
			5 to 6	6 to 7
			6 to 7	7 to 1

	a)	b)	c)	
				
	<i>Red</i>	<i>Blue</i>	<i>Green</i>	

The perfect *Fourths*, Red, Blue and Green, (see Diagram 113, Chart, page 6) are dissonances, but the *augmented Fourth* or "tritone" which is purple, is not even a dissonance: it is strictly forbidden, and can only be used when *altered*: 7 turned into ♯7, or 4 into ♯4.

3. *Sevenths* (both Major and Minor):

<i>Major</i>	<i>Minor</i>
1 - 7	2 - 1
4 - 3	3 - 2
6 - 5	5 - 4
7 - 6	



These dissonances provide the deepest shadows. And they must be used in such a way as to *lead to sunshine*. In music, this is called a *resolution* into a consonance.

They must give the impression of *leading on toward a consonance*.

Seconds*

|| 5 3 | 2 . | . . | 1 . || || 3 1 | 7 . | . . | 6 . | . . || | 6 . | 7 . | . . | 6 . ||
 || 1 . | . . | 7 . | 1 . || || 6 . | . . | ♯ . | 6 . | . . || | 6 . | . . | ♯ . | 6 . ||
 * * *
 || 5 . | 4 . | 3 . | 2 . | . . | 1 . | . . || 6 4 3 3 | 2 . . . ||
 || 1 . | 2 . | . 1 | 1 . | 7 . | 1 . | . . || 16 2 . ♯ | 2 . . . ||
 * * *

Fourths**

|| 1 1 | 7 . | . 6 | . 5 | 4 . | 3 . || || 4 4 | 3 . | . 2 | . 1 | 7 . | 6 . ||
 || 6 6 | 5 . | . 43 | 2 3 | . 2 | 3 . || || 2 2 | 1 . | . 76 | ♯ 6 | . ♯ | 6 . ||
 * * *
 || 3 21 | 2 . | 1 . . . || || 3 21 | 7 6 7 . | 6 . . . ||
 || 1 . . 7 | 1 . . . || || 1 76 | ♯ 6 . ♯ | 6 . . . ||
 * * *

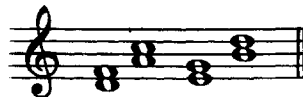
The double asterisk indicates the Fourth, the single one, the Second.

The children may find other examples in their books.

In classic polyphony, rigid rules govern the use of the dissonance. These rules are too complicated for the children to apply at present. It will be sufficient, for the time being, that they should recognize the intervals and execute them correctly.

(b) *Imperfect Consonances*.—There is a third type of interval that is neither a perfect consonance nor yet a dissonance. It has neither the strength and independence of the former, nor yet the harshness of the latter. It is neither saint nor sinner, but something average that is neither hot nor cold. These intervals are called *imperfect consonances*. They are:

1. *The Minor Third*



(See *Diagram 106*,
Chart, page 3.)

2. *The Sixth* (M. and m.)



The Minor Thirds
are the blue and
purple ones.

These imperfect consonances are extremely useful because they can be *approached from any direction*, and *two or more may succeed each other* without any difficulty.

They are useful, again, to *place between two perfect consonances*.

Examples



The children should indicate the perfect consonances by surrounding them with a circle; then the dissonances should be marked by lines showing their *tendency* toward a consonance; finally in the part that remains unmarked, the children should discover the *imperfect consonances* and mark them: "Sixth," "Minor Third," etc.

The same game can be played with the various polyphonic phrases studied hitherto, as well as the *Vocal Exercises* for two voices.

In spite of the convenience of these imperfect consonances, we must not give way to the temptation of using them to the exclusion of the more perfect intervals. The perfect consonance, though more difficult to handle correctly, is precisely what gives character and distinction to a composition. A series of imperfect intervals (Thirds and Sixths) is a sign of mediocrity, often of ignorance on the part of the composer. It may require years to arrive at perfection, but, at least, we should *tend* toward perfection. For this reason, it would be imprudent to demand of the children compositions for two voices. It is enough to draw their attention to the manner in which each type of interval is used: the perfect consonance, used generously in compositions that are strong, beautiful and holy; the dissonances to provide contrast and to lead to consonance; the imperfect consonance, to fit in between the others to make things move more smoothly.

Consequently the study we are actually making is not devised with the idea of guiding the children's efforts at composition. The children are capable of *composing melodies*, but they are not yet equipped to compose polyphonically. What we should aim at is to cultivate their taste and give them a certain insight into the fundamental principles of an art which they can already admire without being prepared to exercise it.

One of the problems that can be carried out with profit if it be approached like a game is the following:

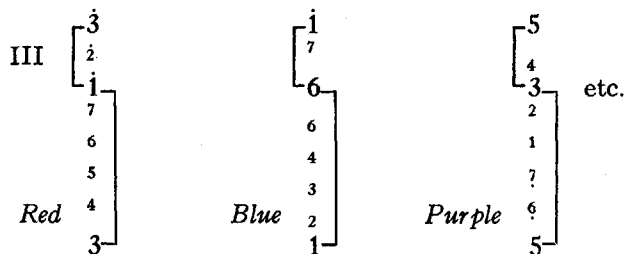
Write on the board some of the familiar polyphonic phrases:

Divide the class into three groups:

Group I hunts for the Octaves, Unisons and Fifths and surrounds each with a circle according to color. (*Unison* would take on the color of the Mode of which it is the base: red for Major and Modes of *Sol*; blue for Minor and Modes of *Re*, etc. *The Octaves* will be marked on the same principle. *The Fifths* according to their color on the Chart.

Group II hunts for the *Major Thirds* and marks them by a circle *in red*.

Group III hunts for *Minor Thirds* and for *Sixths* and marks them with a circle according to color. For the *Thirds* the color will follow that of the *Minor Thirds* on the Chart (blue and purple) and the *Sixths* may follow the same system if we consider that they are in reality *Thirds* turned upside down, thus:



When each group has marked the intervals described above, then the whole class should concentrate on the discovery of any *dissonance* that may be contained in the phrase. The first one to discover the dissonance and to classify it should be given a star to his name, or some other small sign of merit.

The point of dissonance should be marked in yellow chalk and a line should be drawn indicating its resolution.

Another game to be organized later on is to mark the intervals that are approached by contrary motion. Then, those that are approached by *oblique motion*, using another color for this. Finally, those intervals that are approached by parallel motion.

The color scheme which will result will be a summing up of the rules of counterpoint given thus far in these pages.

That the children may consider this adventure as entertaining, it is important that the teacher should give relatively little time to this study, turning to it now and then as to a game, during the weeks to come from this point until the end of the term.

Meanwhile, the study of modulation should continue through the repertoire, and new polyphonic phrases should be studied which will be all the more interesting to the children in view of the new insight they will have acquired.

Children's Song Manual:

Melodies 392, page 106; *393 and 394*, page 107.

Songs: *O Thou That Art So Fair and Full of Grace*, page 108.

Polyphonic Phrases: Nos. 25, 26, and 27, page 106.

Melodies 393 and 394 should be studied as rhythmic exercises before attempting to sing them from the staff. In each case the modulation should also be prepared on the Chart.



CHAPTER TWENTY-EIGHT

Vocal Exercises.—Nos. 62, 63 and 64.

Intonation.—Modulation:

Major to Tonic Minor. Mod. 1=6 Ret. 6=1

Minor to Tonic Major. Mod. 6=1 Ret. 1=6

5=3

4 2

3

1

2 7

(1=6)
7 7

Diagram 121a.
(Chart Page 8.)

Also Mod. 5=3 Ret. 3=5

7=7 Ret. 7=7

Use *Diagrams 121a* and *b* on the *Colored Chart*, page 8.

Move up and down each Pentachord, crossing the bridge at 1=6 and returning by 6=1; then at 5=3 and returning by 3=5.

Intonation Exercise 218

(Key of A or G)

(1=6)
7 }
(5)

6 4

4

5=3

4 2

3

1

2 7

(1=6)
7 7

Diagram 121b.
(Chart Page 8.)

	(1 = 6)		(6 = 1)
| 1 2 3 4 5 4 3	3 2 1 7 1 |	| 6 7 1 2 3 2 1	1 7 6 7 6 |
| 1 2 3 5 3 2 1	2 4 3 2 1 |	| 6 7 1 3 1 7 6	1 6 7 7 6 |

Intonation Exercise 219

(Key of E m.)

	(6 = 1)		(1 = 6)
| 6 7 1 2 3 4 3	6 3 1 2 1 7 6 |	| 1 2 3 4 5 6 5	1 5 3 4 3 2 1 |
| 6 7 6 7 1 2 3	3 6 3 2 1 7 6 |	| 1 7 1 2 3 4 5	5 1 5 4 3 2 1 |

Intonation Exercise 220

	(5 = 3)		(3 = 5)
| 1 1 5 4 3 2 3 4 5	| 3 3 6 7 1 2 3 4 3	| 5 4 3 2 5 4 3 2 1	|
| 5 3 1 2 3 4 5 3 5	| 3 1 6 7 1 2 3 2 3	| 5 3 5 4 3 2 1 7 1	|

CHAPTER TWENTY-EIGHT

Intonation Exercise 221 (4 = 2)
(♯ = 7)

(4 = 2) *Minor* (♯ = 7) *Major*
 | 1 1 3 5 4 2 3 | 3 2 2 3 4 | | 2 3 4 3 5 4 3 3 2 | 1 7 6 6 ♯ | | 7 7 1 3 5 4 3 2 1 |
 | 1 5 6 5 3 4 5 | 4 3 2 3 4 | | 2 3 4 3 2 1 7 6 ♯ | | (7) 1 7 1 5 4 3 4 2 1 |

Intonation Exercise 222 (2 = 7)

(2 = 7) (♯ = 1)
 | 1 1 7 1 6 5 6 7 1 | 2 1 7 1 2 | | 7 6 ♯ 6 7 1 1 2 3 2 1 7 6 | | 1 7 1 6 5 1 2 7 1 |
 | 3 2 1 2 3 4 5 | 4 3 2 1 7 1 2 | | 7 1 2 3 2 1 7 7 6 7 1 2 3 | | 5 4 3 5 4 3 2 2 1 |

Immediately after singing *Intonation Exercises 218* and *219*, turn to the phrases in numbers under *Melody and Rhythm a*, *Children's Song Manual*, page 109.

After singing *Intonation Exercise 220*, present the following diagram (No. 122) showing a modulation from Major to tonic Minor on the staff. Then, turn to the phrases under *Melody and Rhythm b*, in staff notation, *Children's Song Manual*, page 109.

Diagram 122 shows two staves of music. The first staff is in G Major (one sharp) and is labeled 'Red'. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Below the notes are fingerings: 1, 2, 3, 4, 5, 4, 3, 2. A double bar line with a 1:6 ratio above it indicates a modulation. The second staff is in G Minor (no sharps or flats) and is labeled 'Blue'. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Below the notes are fingerings: 6, 7, 1, 2, 3, 2, 1, 7, 6. A double bar line with a 1:6 ratio above it indicates the modulation point.

Diagram 122.

This diagram should be written on the board, using red chalk for the *Major* Pentachord and blue chalk for the *Minor*.

The A Minor Pentachord has a different Key signature, because it follows its *relative* (C Major) which has neither sharps nor flats. In the same way, the G Minor Pentachord changes Key signature to conform to its *relative* (B flat Major) which has two flats.

Additional drill should be given by means of the Hand Chart, beginning in Major with three sharps (Key of *A* Major) and then removing the sharps, so that the children modulate to *A* Minor; and vice versa. The same process should be followed for the Key of *G* Major (one sharp) and *G* Minor (two flats).

Then turn to the *Children's Song Manual*, page 110, and sing *Melody and Rhythm c and d*. These two exercises in modulation are already an application that is more musical in content.

Melody and Rhythm e, page 111, prepares the modulation contained in the melody that follows (*No. 396*).

Modulation from the Major Mode to the tonic Minor and the Minor to the tonic Major, is more difficult than those studied heretofore. The reason it is difficult is because we are making a two-fold change:

(a) We change from one *Mode to another Mode* (from red to blue or from blue to red).

(b) We change from one *Key to another Key* (from sharps to natural; from sharp to flats, at the Key signature.)

So far, all our modulations have contained one change only. Modulation to the Dominant is a change of *tonality* (or Key) but it is not a change of *Mode*. We have merely moved our Major Mode a Fifth higher or brought it back where it was originally. The same has been true of the Minor Mode. When we modulate to the Dominant (Major to Major or Minor to Minor) we change tonality but we do not change the original Mode.

When we modulated from Major to relative Minor, we changed the Mode but we did not change the tonality (the Key signature remained the same in both cases). We changed from red to blue or from blue to red. That was all.

It is because we are making *two changes at once* that a modulation from *Major to tonic Minor* is difficult; and the same is true of the modulation from *Minor to tonic Major*.

The children should approach this affair as a game. The Chart shows us a Circus. Everyone is carrying out some trick of equilibrium: the clown, the tight-rope artist, the dogs: each one must pay attention not to lose his balance. In our modulation from Major to tonic Minor, we have no longer a solid bridge under our feet: we are balancing ourselves as in a Circus and must pay attention. One of the rules is to *look ahead*. If we look backward or down—we are lost. Thus while we make the transition, we must think hard of the *new Pentachord* and *forget the old one*.

All the work that we have done hitherto in distinguishing the various Pentachords by their color has been like a gymnastic in preparation for this new modulation. It not only provides a complete change of mood, but there is a surprise for the eye as well as for the ear. The Mode changes and the tonality changes. Thus, we must think before we sing.

For the children, this will be explanation enough. The teacher, however, will realize that the success of this modulation will depend, to a great extent, on the preparation which will have been made during the beginning of the year in changing from one Pentachord to another, from one Tetrachord to another *without changing the tonality*. A review of *Thirds*, Major and Minor, will help to establish the needed equilibrium. Evidently, to be helpful in this connection, the two types of Third must be built on the same fundamental tone, as in our ear training for Thirds.

That the children may not be puzzled, the teacher should begin by using extremely simple examples. Using *Diagram 121*, cross from the red Pentachord to the blue. At first, when crossing the bridge: $1=6$, the children will sing: "*Do turns into La*" and returning by $6=1$, they will sing: "*La turns into Do.*" As soon as this process is well grasped, the phrases of transition should be reduced to a single syllable: *D'la* and *L'do*, pronounced like *one syllable, not like two*. As these syllables are rather difficult to pronounce, what will happen, in time, is that the last part of the syllable only will be heard—that is, at the modulation $1=6$, we shall hear only the sound *La*, and at the modulation, $6=1$, we shall hear only *Do*: namely, what the *note has turned into*. This is desirable, provided the children *never omit to think both notes*—the name of the old note and the name of the new one.

As soon as the crossing can safely be made at $1=6$ and $6=1$, repeat the same process, moving up and down the chart designs and crossing at: $5=3$ and $3=5$; then at $7=5$ and $5=7$; then at $2=7$ and $7=2$; and at $4=2$ and $2=4$. The *In-tonation Exercises* provide examples of how to move from one column to the other. The teacher may multiply such examples both in numbers using *Diagrams 121a and b* and on the staff, using the Hand Chart.

When these preliminary exercises have been carried out, the next step is to place before the children an exact transposition from Major to tonic Minor and from Minor to tonic Major, of little musical motifs, precisely as we have done for the modulation from Major to relative Minor. The following examples can be used in two ways: as Major themes or as Minor themes, according to which column is used first. In either case, the phrases should be written on the board: the question

with its transposition to the contrasting Mode and Key. Each should be written in its respective color (red or blue). At first, both the question and answer should be written on the board and be sung by the children.

Soon, however, the question alone can be written and the children should *find the exact equivalent* in the contrasting Mode and should write it on the board or in their copy books.

All this work will be extremely entertaining to the children if it be well presented. When we say "well presented" we mean that the teacher must not impose ready-made knowledge on the children but must stimulate their own powers of observation and of analysis. It is a mistake to think that children remember what they are told. They remember what they discover through their own efforts. The teacher, naturally, directs this activity into certain channels rather than others, provides stimulating examples, and proposes fascinating problems.

<i>Major Themes</i>		<i>Minor Transposition</i>	
| 1 3 5 4 3 2 1 |	(1 = 6)	| 6 1 3 2 1 7 6 |	(6 = 1)
| 1 5 3 4 3 2 1 |		| 6 3 1 2 1 7 6 |	
| 1 5 3 1 2 7 1 |		| 6 3 1 6 7 7 6 |	
	(5 = 3)		(3 = 5)
| 5 3 1 2 3 4 5 |		| 3 1 6 7 1 2 3 |	
| 5 4 3 4 5 6 5 |		| 3 2 1 2 3 4 3 |	
| 5 6 5 3 1 3 5 |		| 3 4 3 1 6 1 3 |	
| 5 4 3 2 3 4 5 |		| 3 2 1 7 1 2 3 |	etc.

<i>Minor Themes</i>		<i>Major Transpositions</i>	
| 6 7 1 2 3 1 6	(6 = 1)	| 1 2 3 4 5 3 1	(1 = 6)
| 6 3 3 4 3 2 1 7 6 7 6		| 1 5 5 6 5 4 3 2 1 7 1	
| 6 7 6 7 1 2 3 6 3 2 3 . 6 .		| 1 7 1 2 3 4 5 1 5 4 5 . 1 .	

Use *Diagram 121a* for the themes covering a Pentachord only and *No. 121b* for those covering the range of an octave.

Toward the end of the week, the children should be ready to modulate more rapidly, that is to say, without making so long a pause on the tone which bridges

the two modalities. The following exercise gives an example of more rapid passage from Major to tonic Minor and vice versa.

The modulating note is *one sound* (not two) and the change that takes place must not interfere with the regular movement of the phrase.

Intonation Exercise 223

$\| \dot{1} \ 5 \ \dot{2} \ | \ \dot{3} \ \dot{4} \ \dot{5} \ \dot{6} \ | \ \dot{5} = \dot{3} \ \dot{2} \ \dot{1} \ 7 \ | \ 6 \ \sharp 6 \ . \ |$
 $| 6 \ \sharp 6 \ 7 \ | \ \dot{1} \ 7 \ \dot{1} \ \dot{2} \ | \ \dot{3} = \dot{5} \ \dot{4} \ \dot{3} \ \dot{2} \ | \ \dot{1} \ 7 \ \dot{1} \ . \ ||$
 $\| 1 \ 5 \ 5 \ 4 \ | \ 3 \ 2 \ 1 \ 2 \ | \ 7 = \sharp 6 \ 7 \ . \ | \ 1 \ 7 \ 6 \ . \ | \ 6 \ 3 \ 2 \ 1 \ | \ 7 = 2 \ 1 \ 7 \ 2 \ | \ 1 \ 7 \ 6 \ 5 \ |$
 $| 1 = 6 \ 7 \ 1 \ 7 \ | \ 6 \ \sharp 6 \ . \ | \ 7 \ 6 \ \sharp 4 \ | \ 3 = 5 \ . \ 6 \ 7 \ | \ 1 \ . \ . \ . \ ||$

Intonation Exercise 224

$\| 6 \ 3 \ \sharp 5 \ | \ 6 \ 7 \ \dot{1} \ 6 \ | \ 3 = 5 \ 6 \ 7 \ \dot{1} \ | \ \dot{2} \ \dot{3} \ \dot{4} \ \dot{2} \ | \ \dot{2} \ \dot{1} = 6 \ \sharp 6 \ | \ \dot{3} \ \dot{2} \ \dot{1} \ 7 \ | \ 6 \ . \ . \ . \ ||$
 $\| 6 \ 3 \ 6 \ 7 \ | \ \dot{1} \ 6 \ \sharp 7 \ \dot{1} \ | \ \dot{2} \ \dot{3} \ \dot{4} \ \dot{3} \ | \ \dot{2} \ \dot{1} \ \dot{2} = 7 \ 6 \ | \ \sharp 6 \ 6 \ 3 \ 3 \ | \ \sharp 5 \ 6 \ . \ ||$

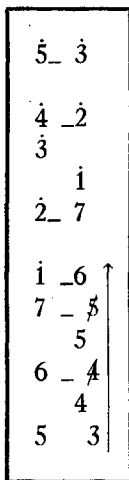


Diagram 123.

These exercises may be postponed until the following week in case they prove too difficult for the pupils.

While studying this new modulation, continue the polyphonic exercises described in the preceding chapters. It is only when the phrases have been mastered from a technical standpoint that an expressive interpretation can be expected. By *expressive*, we do not mean *sentimental*. We mean this: that each voice should sing its part melodically, dynamically and phraseologically as though there were but *one melody to be sung*, with freedom and flexibility. Yet, the two voices must unite perfectly, and each one must show a certain courtesy toward the other. We know what the rules of courtesy demand: that the voice that is *moving* be given right of way—dynamically. The voice that is *holding a note* must hold it discretely with a *diminuendo*. To obtain this freedom combined with perfect metrical accuracy, chironomy is a great help: each group should execute the chironomy

of its own part, which will differ from the chironomy executed by the other group.

If space permit, the phrases can be executed to advantage while moving around the room, forward for the arsis, backward for the thesis.

Children's Song Manual:

Melody and Rhythm: Phrases a and b, page 109; Phrases c and d, page 110; Phrases e, page 111, and Phrases f, page 112.

Melodies Nos. 396 and 397, page 111; 398 and 399, page 112.

The modulations contained in these melodies should be prepared beforehand: first, in numbers on the diagram; then on the staff in the Key in which the melody is written, using for this purpose, either the Hand Chart, or preferably, the problem itself written on the board. Thus there will be no hesitation when the modulation is to be sung from the Manuals.



CHAPTER TWENTY-NINE

Vocal Exercises.—No. 65.

Intonation.—Modulation: Major to Tonic Minor and Minor to Tonic Major, (with help-notes).

Intonation Exercise 225

(Use Diagram 121b)

(Key of G)

(1 - 6)	(6 - 1)
| 1 3 5 6 5 4 3 2 1 |	| 6 7 1 6 7 6 ♯ 7 6 |
| 1 3 5 6 5 4 3 2 1 |	| ♯ 7 6 1 2 1 7 6 ♯ 6 |
| 1 3 5 6 5 4 3 2 1 |	| ♯ 7 1 2 3 2 1 7 6 ♯ 6 |
| 1 3 5 6 5 4 3 2 1 |	| ♯ 7 1 2 3 2 1 7 6 ♯ 7 6 |

Intonation Exercise 226

(Use Diagram 121b)

(Key of G Minor)

(3 - 5)	(1 - 6)
| 6 7 1 7 6 7 1 2 3 |	| 5 6 5 4 3 2 1 2 1 |
| 6 7 1 7 6 7 1 2 3 |	| ♭ 6 5 4 3 2 1 7 2 1 |
| 6 7 1 7 6 7 1 2 3 |	| ♭ 4 3 2 1 2 1 7 1 2 1 |
| 6 7 1 7 6 7 1 2 3 |	| ♭ 4 3 2 4 3 2 1 1 7 1 |
| 6 7 1 7 6 7 1 2 3 |	| ♭ 4 3 2 3 4 3 5 4 3 2 1 |
| 6 7 1 7 6 7 1 2 3 |	| ♭ 4 3 2 1 2 3 4 5 1 2 7 1 |

The help-notes should be sung by the teacher, or by a pupil. Then the exercises should be repeated, the help-notes being merely *thought*.

Modulation by Means of an Accidental

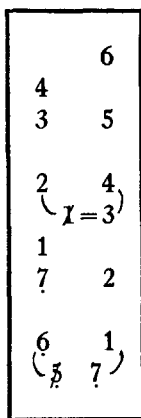


Diagram 123.

Intonation Exercise 227

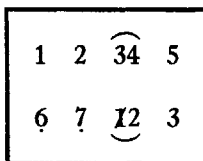
(Key of G Minor)

(Use Diagram 123)

6 7 1 2 3 2 1 7 6 . 6 7 I .	(x = 3)	3 4 5 6 5 4 3 2 1 .	(1 = 6)	3 4 5 6 5 4 3 2 2 1 .
(repeat the same phrase)		3 4 2 1 7 1 2 3 2 1 .		3 4 5 4 3 2 4 3 2 2 1 .

The help-notes should be sung by the teacher, then the exercise should be repeated thinking the help-notes.

The object of this exercise is to bring out the likeness between the two Pentachords—both red—the upper one naturally, the lower one by means of an accidental “I.”



This problem is embodied in *Melody No. 397* by Schubert on page 111 of *The Children's Manual*.

The problem of modulations where help-notes fill the modulating link will be found in *Melodies Nos. 399, 400, 403, 404, 405* and *406*.

The following exercises give additional drill in modulation with help-notes. They may be executed on the diagram or horizontally.

Intonation Exercise 228

(Key of A^b Major)

1 3 5 4 3 2 1	(1 - 6)	6 7 1 2 1 7 6 ♯ 6	(6 - 1)	12 3 5 4 3 2 2 1
1 3 5 5 5 6 5	(5 - 3)	3 2 1 7 1 2 3 4 3	(3 - 5)	5 6 5 4 3 2 2 1
1 3 5 6 4 3 2	(2 - 7)	7 1 2 1 7 6 ♯ 6	(6 - 1)	12 3 2 4 2 1 7 1

Intonation Exercise 229

(Key of E Minor)

6 7 1 2 3 6 3	(3 - 5)	5 6 5 4 3 2 2 1	(1 - 6)	6 7 1 2 3 6 1 7 6
6 7 1 2 3 1 7	(7 - 2)	2 3 5 4 3 2 1 2	(2 - 7)	7 1 2 1 7 6 ♯ 6
6 7 1 2 3 4 2	(2 - 4)	4 3 5 6 4 3 2 5	(5 - 3)	3 2 4 3 2 1 7 6
6 7 1 2 3 6 ♯	(6 - 7)	7 1 5 6 4 3 2 1	(1 - 6)	6 7 1 2 3 2 4 2 1 7 6

The help-notes should be sung by the teacher or by a pupil, then they should be omitted and simply thought. In this case, the children should be given time to think the help-notes clearly. A pause should be made at each modulation.

When the melodies containing this type of modulation are to be prepared, the same system should be followed during the period of preparation. Thus will be avoided any hesitation in the final rendition of the melody.

Composition.—Modulation from Major to tonic Minor and from Minor to tonic Major.

This work should be introduced by taking a melody that is familiar. The children will sing the melody. Then an episode will be composed in class, modulating into the contrasting Mode, after which a return to the original melody will be made by use of the sign D.C.

Several examples are included in this chapter which will serve as a guide to the teacher, or which may be used directly as regards the children, that they may have an idea of the type of composition that is expected. The children should

then be encouraged to compose episodes in the contrasting Mode to other melodies of their own choice.

(a) *Major Melody with Minor Episode*

Fine

||:1| 1 2 3 4| 5 5 5 .| 4 5 6 .| 5 . ♯ 5| 5 5 4 4| 3 3 2 .| 3 4 3 2| 1 . . .
 6| 6 7 1 2| 3 3 3 .| 2 3 4 .| 3 . ♯ 3| 3 3 2 2| 1 1 7 .| 1 2 1 7| 6 . . :||
 (1 - ♯)
 (♯ - 1)
D.C.

This example gives an exact reproduction in the tonic Minor of the original Major melody.

Such a procedure is useful in order to bring home to the children the exact relation between the two Modes. It would become tiresome if used too frequently, since the object of modulation is not reproduction of a design but a surprise: something new or something said in a different way.

We therefore give the same melody with a Minor episode that is not an exact reproduction of the Major melody.

(b) *Major Melody with Minor Episode*

(1 - ♯) *Fine*

||:1| 1 2 3 4| 5 5 5 .| 4 5 6 .| 5 . ♯ 5| 5 5 4 4| 3 3 2 .| 3 4 3 2| 1 . ♯ ||
 6| 6 7 1 2| 3 6 3 .| 4 3 2 4| 3 . ♯ 3| 6 6 5 4| 3 2 3 .| 3 6 1 7| 6 . . :||
 (♯ - 1) *D.C.*

Minor Melody with Major Episode

(Year II, Melody 131)

(♯ - 1) *Fine*

||:6 7 1 2| 3 . 3 .| 3 6 5 4| 3 . . .| 3 4 3 3| 2 . 2 .| 7 2 1 7| 6 . . . ||
 | 1 2 3 4| 5 . 5 .| 5 ♯ 7 6| 5 . . .| 5 6 5 5| 4 . 3 .| 2 4 3 2| 1 . . . :||
 (1 - ♯)
D.C.

(The Major episode need not be an exact reproduction.)

The following episode provides more variety:

|| 1 7 1 2| 3 . 2 .| 3 6 5 4| 3 . . .| 4 5 6 5| ♯ . 6 .| 5 4 3 2| 1 . . . ||
 (1 - ♯)

(Who can find a little reminder of the original melody in this modulating episode?)

In repeating a melody after a modulating episode, we do not always repeat the entire melody. Indeed it is better to repeat only a part. The following is an example, where we use the same theme and repeat the original theme in part only.

|| 6̣ 7̣ 1̣ 2̣ | 3̣ . 3̣ . | 3̣ 6̣ 5̣ 4̣ | 3̣ . . . | 3̣ 4̣ 3̣ 3̣ | 2̣ . 2̣ . | 7̣ 2̣ 1̣ 7̣ | 6̣ . . . ||	(6̣ = 1)
| 1̣ 2̣ 3̣ 4̣ | 5̣ . 5̣ . | 5̣ 1̣ 7̣ 6̣ | 5̣ . . . | 5̣ 6̣ 5̣ 4̣ | 3̣ . 5̣ . | 4̣ 3̣ 2̣ 2̣ | 1̣ . . . ||	(1 = 6)
| 6̣ 7̣ 1̣ 2̣ | 3̣ . 6̣ . | 7̣ 2̣ 1̣ 7̣ | 6̣ . . . ||	

The Neutral Link

Modulations from Major to tonic Minor, and the reverse, are inclined to be abrupt. Neither the natural Minor nor the harmonic Minor provide a convenient region for a neutral link. See *Diagrams 121a* and *121b*. We find the open Fifth, and two small fragments that are equivalent to the Major column:

1	5	also;	5 4	and:	2 17
6	3		3 2		7 6♯

Thus, it is the difficulty of finding a neutral link that makes this modulation so abrupt.

Using *Diagram 121b*, follow the line of the *melodic* Minor. Here we find a region that is absolutely equivalent to the Major:

<i>Major:</i>	1 2 3 4 5 6 7̇	5 6 7̇ 2̇ 3̇ 5̇
<i>Melodic Minor:</i>	6̇ 7̇ 2̇ 3̇ 4̇ 5̇	3̇ 4̇ 5̇ 6̇ 7̇ 2̇ 3̇
	<i>Authentic Range</i>	<i>Plagal Range</i>

The Tetrachord: 3 4 5 6 is equal to the Tetrachord: 5 6 7̇. That is why we find the melodic Minor used so frequently in melodies that modulate from Major to tonic Minor and Minor to tonic Major. It provides us with a neutral link.

We can use this neutral link in our melodies in order to make our modulations less abrupt. When the modulation has been made, we can then use the natural Minor.

Examples

Major to Minor:

(5 - 3)

|| 1 $\bar{2}$ 3 4 | 5 5 6 7 | $\bar{1}$. 5 . | 3 . $\bar{3}$ \sharp \flat | 6 6 5 4 | 3 . . . | etc.

Minor to Major:

(6 - i)

|| 6 . $\bar{7}$ 1 2 | 3 4 3 2 | 3 . \sharp \flat | 6 . . . | $\bar{1}$. $\bar{7}$ $\bar{1}$ 6 | 5 6 5 4 | 3 . 2 . | etc.

See *Melody 400*. *Version (a)* gives the modulating formulae. *Version (b)*, the same melody with accidentals. A comparison of the two will illustrate the fact that each time that we use the melodic Minor, it is equivalent to a brief modulation to the Major. But it is more convenient to use the melodic Minor and the sharps rather than change the Key signature for very brief passages.

Children's Song Manual:

Melodies 400, 401, page 113; *402 and 403*, page 114; *404*, page 115; *405 and 406*, page 117.

Songs for two voices: *A Lullaby*, page 116.



CHAPTER THIRTY

Vocal Exercises.—Nos. 65 and 66.

Intonation.—A general review of the new material covered in the Third Year. This review might be given in written form. In that case the questions should be so formulated that the children can answer by “yes” or “no” or by writing an example of the problem desired. No elaborate explanations nor memorized rules should be expected on the part of the children.

If the review be oral, the following points should be covered:

1. What are the *accidentals* that we have studied? Write them in number notation, then write them on the staff.
2. What modulations have we studied?
3. What are the signs by which we recognize a modulation from Major to *relative Minor*? From Major to *tonic Minor*? And how do we know that we have returned to the original Mode?

(Each point can be illustrated by an example on the board)

4. Write out three formulae for modulating to the Dominant and for returning to the original Key. Show how these modulations would be written on the staff: (a) In tonalities with sharps at the Key signature; (b) In those with flats. Show how to return to the original Key.

5. In staff notation, how do we know the position of *Do* in Keys with sharps? In Keys with flats?

6. Give the sequence in which the sharps come, and the sequence of the flats. Is there an easy way to memorize this sequence? Can anyone write the melodic formula on the board in numbers? On the staff?

7. What is the difference between the natural Minor, the harmonic Minor and the melodic Minor? What part of the melodic Minor resembles the Major?

8. What modulation is indicated by each one of the following formulae?

- | | | |
|---------|-----|---|
| (a) 1=6 | 6=1 | (Others may be given until the modulations are recognized at once.) |
| (b) 5=1 | 2=6 | |
| (c) 7=♯ | 3=5 | |
| (d) 3=6 | 3=7 | |

9. When we sing melodies for two voices (or more) how do we know which voice should sing softly and which should be allowed to dominate?

10. Sing a red Pentachord.

Sing a blue Pentachord.

Sing a red Tetrachord.

Sing a blue Tetrachord.

11. (a) Sing a red Pentachord followed by a red Tetrachord above.

(b) Sing a red Pentachord, followed by another Pentachord above it.

(c) Sing a red Pentachord followed by an overlapping Pentachord.

What will be the color of the second Pentachords in questions (b) and (c)?
(If the children hesitate, they should write this problem on the board in numbers.)

The same type of question should be asked, substituting the blue Pentachords and Tetrachords. Finally, with a Pentachord of one color and a Tetrachord of another.

12. When we sing polyphonically, what are the most perfect intervals? How do we approach these intervals? (a) The best way? (b) The next best way?

13. What is the purpose of the dissonance? Where do we often find the dissonance of a second? Who can name some of the other dissonances?

14. What are the intervals that are neither perfect consonances nor yet dissonances? Are they useful? In what way are they convenient?

15. Here is a theme in the Major Mode. Compose a modulating episode at the point marked with an asterisk:

(a) In the Dominant (Major Mode).

(b) In the tonic Minor.

After composing the episode, return to the original melody by the sign D.C., show how to modulate back to the original Mode or Key; and compose an ending.

Theme: || 1 . 5 . | 6 7 $\bar{1}$ $\bar{7}\bar{6}$ | 7 . $\dot{2}$ $\bar{1}$ | $\bar{7}\bar{6}$ $\bar{5}\bar{4}$ $\bar{3}\bar{4}$ 5 | . \sharp 5 . || ^{*} *Mod. Dom.*
Mod. Tonic Minor
5 | . 4 3 $\bar{2}\bar{1}$ | 2 . 1 . ||
^{*}

16. Here is a Minor theme. Compose a modulating episode at the point marked with an asterisk:

(a) In the relative Major.

(b) In the tonic Major.

(c) In the Dominant (Minor Mode).

Mod. to Rel. Major,
to Tonic Major and
to Dominant Minor.



Theme: || 3 . . 3 | 3 . 4 . | 3 6 2 3 | $\overline{2} \overline{17} 6 . | 7 3 . 3 | 3 . . . ||$

The children should be encouraged to do this work in their copy books, as *home work*. Nos. 15 and 16 are questions that require time and thought. In order to make the task perfectly clear, as regards *what is expected*, the teacher may work out another theme in this same manner, on the board, using it for various modulations, as above, but selecting a convenient point for the change, taking into consideration the type of modulation we wish to prepare.

The compositions listed under Chapter 30 are themselves in the nature of a general review.

The song *Rowers* has been prepared, as to its melody, in Chapter 29, in number notation. It is a beautiful example of a melody in 3/8 time which ends with a modulation from Major to tonic Minor. It should be taken at a rapid tempo, with a neat, strong rhythm. The passage after the modulation may be sung softly and more slowly.

Melody 407 by Schubert contains a modulation from Minor to tonic Major and a return to the Major, followed by a modulation to the Dominant and a return; then another modulation to the tonic Major moving almost at once into the relative Minor; an episode in the relative Minor followed by a modulation to the tonic Major in which the composition ends. All these modulations are familiar to the children and they will find no difficulty in singing this beautiful melody. As usual, the various modulations should be *prepared on the board*.

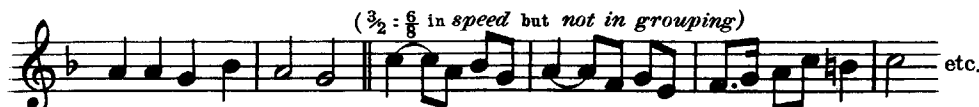
The polyphonic songs for two voices have been prepared in advance by *Polyphonic Phrases*. The songs take up these fragments and knit them together in such a manner that the children should find no difficulty in their interpretation. They are: *Saint Cecilia*, *O Angel Bands*, and *Ave Maria*.

The *Canzonet* by Morley, *Hark How the Birds Are Singing*, is the only complete composition for two voices included in this volume. The themes have been prepared. So have the modulations. But taken as a whole, this song demands more sustained concentration on the part of the children than any other. If it be studied, one section at a time, the children will be able to grasp it and sing it with delight. The words and melody should be committed to memory, or ap-

proximately so, in order that all their attention may be given to the inter-weaving of the melodic themes and of the rhythmic designs. The movement is rapid and gay.

When the time changes from 4/4 to 3/2, the *quarter-note* in 3/2 is equal to the *eighth-note* in 4/4. Thus, if we want to keep the proper proportion between the two sections, the melodies should be written as follows:

(a) From 4/4 to 3/2 (see page 124).



(b) From 3/2 to 4/4 (see page 125).



The teacher need not mention this to the children lest they be confused by the change of values, but the teacher will give the proper movement to the composition when once it has been studied.

Children's Song Manual:

Melody No. 407, page 121.

Song. (Unison): *Rowers, page 120.*

Songs for two voices: *Prayer of Saint Cecilia, page 118; O Angel Bands, page 119; Ave Maria, page 122; Hark How the Birds Are Singing, page 123.*



TABLE OF CONTENTS

TABLE OF CONTENTS

	PAGE
PREFACE	3- 6
ADVICE TO TEACHERS	7- 20
Study of Intervals	7
Polyphonic Phrases for two voices	8
Accidentals	10
Modulation	11
Rhythm and syncopation	11
Staff notation	14
Melodies and Songs	14
English texts	15
Terminology	16
VOCAL EXERCISES	20- 37
Fourfold aim during third year	20
Breath control	20
without singing	21
while singing	22
Series I. Breath control and dynamics	26
Series II. Breath control, melody and dynamics	27
Series III. Polyphonic exercises for two voices	28
Series IV. The same with text	33
CHAPTER 1 ¹	38- 42
Vocal Ex. Review five vowels; Review Major Mode. Study of Fa sharp (♯), in numbers and on staff, approached from above. Rhythm: 6/8 time in numbers and on staff. Repertoire: Melodies 252, 253, 254 and Song: Reeds of Innocence. (Ch. M.)	
CHAPTER 2	43- 45
Vocal Ex. Review five vowels, No. 32 for breath control. Study of ♯ approached from below as accidental in Major Mode. Rhythm: study of 6/8 time. Theory: Major scale built on G. Repertoire: Melodies 255, 256, 257, 258, 259, 260, 261, 262, 263 and Song: The Seed. (Ch. M.)	
CHAPTER 3	46- 50
Vocal Ex. Nos. 28 (Year II) 32 and 33 (Year III). Study of ♯ as accidental approached by a skip from above and below. Theory: Scale of D Major. Rhythm: 6/8 time, and syncopation. Repertoire: Melodies 266, 267, 268 and Song: Now is the Month of Maying. (Ch. M.)	

¹ Material will be found at the end of each chapter for appropriate dictation, melodic and rhythmic, graded in correlation with the intervals and rhythm of the chapter in question.

MUSIC—THIRD YEAR

	PAGE
CHAPTER 4	51- 54
<p>Vocal Ex. Nos. 28b, 32 and 33. Study of $\frac{4}{4}$ as accidental in minor melodies. Rhythm: syncopations in $\frac{3}{4}$ and $\frac{6}{8}$ time. Theory: Model for minor scale. Build scale of E minor. Repertoire: Melodies 270, 271, 272, 273 and Song: Prayer of St. Teresa of Avila. (Ch. M.)</p>	
CHAPTER 5	55- 60
<p>Vocal Ex. Nos. 33, 34 and 35. Study of accidental Do sharp (<i>I</i>) in numbers and on the staff. Rhythm: syncopation in $\frac{6}{8}$ time. Notes tied within measures; rests replacing tied notes. Notation: value of rests as corresponding to notes. Repertoire: Melodies 275, 276, 277 and Song: The Daddy Long Legs and the Fly. (Ch. M.)</p>	
CHAPTER 6	61- 64
<p>Vocal Ex. Nos. 33, 34, 35, 36 for breath control and dynamics. Study of <i>I</i> (cont.) Rhythm: $\frac{6}{8}$ time with tied notes and rests. Staff notation: Keys of C Major and A minor; G Major and E minor; D Major and B minor; F Major and D minor reviewed on diagrams and handchart. Composition of melodies to a given text. Theory: Major scale of F. Repertoire: Melodies 278, 279, 280 (for study of <i>I</i>); 282, 283, 284, 285 (for study of $\frac{6}{8}$ time) and Songs: Sursum corda and The Coasts of High Barbary. (Ch. M.)</p>	
CHAPTER 7	65- 71
<p>Vocal Ex. Nos. 33, 34, 35, 36, 37, 38a and b. Modulation from Major to Relative Minor and the converse. (Chart, page 1.) Exact reproduction of Major themes in minor and the converse. Composition: musical conversations with modulations. Visualization. Rhythm $\frac{6}{8}$ time beginning on down-beat. Melodies 287, 288, 289, 290 and Songs: The Lamb and Summer is Icumen in. (Ch. M.)</p>	
CHAPTER 8	72- 78
<p>Vocal Ex. Nos. 36, 37, 38a and b, 39a and b. Modulation from Major to Relative Minor and the converse. Composition: modulating by (a) exact reproduction of theme, (b) moving in contrary direction. Neutral links. Rhythm: $\frac{6}{8}$ time. Repertoire: Melody and Rhythm, Melodies 291, 292, 293, 294, 295, 296, 297 and Christmas Carols: A Virgin Most Pure and Shepherds in the Field. (Ch. M.)</p>	
CHAPTER 9	79- 82
<p>Vocal Ex. Nos. 36, 37, 38, 39 and 40. Study of <i>Intervals</i>: preparation of <i>Fifths</i>. (Chart, page 2.) <i>Modulation</i>: Major to Relative Minor and the converse (cont.). <i>Rhythm</i>: $\frac{6}{8}$ time. <i>Theory</i>: Major scale built on E. <i>Repertoire</i>: Rhythmic Exercises on Fifths, Melody 298 and Songs: Mr. and Mrs. Spikky Sparrow, The Angel Gabriel (Christmas Carol) and The Orange Tree. (Ch. M.)</p>	

TABLE OF CONTENTS

	PAGE
CHAPTER 10	83- 88
<p>Vocal Ex. Nos. 36, 37, 38, 39, 40 and 41. Study of <i>Fifths and Pentachords</i>. (Chart, page 2.) The Perfect Fifth and the Diminished Fifth. Various designs of Pentachords within the perfect fifth. The fifth melodically and harmonically. Ear training: fifths above and below. <i>Modulation</i>: from Major to Relative Minor and the converse. <i>Rhythm</i>: 9/8 time. <i>Repertoire</i>: Melodies 299, 300 (also those listed under Chapters 8 and 9) and Song: The Owl and the Pussy Cat. (Ch. M.)</p>	
CHAPTER 11	89- 95
<p>Vocal Ex. Nos. 42a and b, 43a and b. <i>Fifths and Pentachords</i>: their designs. Drill through eye and through ear. <i>Modulation</i>: Major to Relative Minor and the converse, in correlation with the study of Pentachords. <i>Composition</i>: various ways of modulating. <i>Rhythm</i>: 9/8 time. <i>Theory</i>: Major scale built on B. <i>Repertoire</i>: Melodies 304, 305, 306, 307 and Song: A Carol for Christmas and New Year.</p>	
CHAPTER 12	96-106
<p>Vocal Ex. Nos. 42a and b, 43b and 44a and b. How to study and execute music in two parts. Study of <i>Intervals: Thirds</i>, Major and Minor. (Chart page 3.) Design of Major Third; twofold design of Minor Thirds. Preparation of Thirds melodically and harmonically. Ear Training. <i>Modulation</i>: Major to Relative Minor and the converse. <i>Composition</i> of a Major episode in a Minor melody and vice versa. <i>Repertoire</i>: Melody and Rhythm; Melody 309; Songs: Gifts and The Star (Christmas Carols) and Polyphonic Phrases 1, 2 and 3. (Ch. M.)</p>	
CHAPTER 13	107-110
<p>Vocal Ex. Nos. 45 and 46a and b. Study of <i>Intervals: Thirds</i> (cont.). <i>Modulation</i> (cont.). <i>Composition</i>: introduction of an episode in the contrasting mode at a given point. <i>Theory</i>: How to find the relative minor. A Major and F sharp minor. <i>Rhythm</i>: 9/8 time beginning on the down-beat. <i>Repertoire</i>: Melodies 311, 312 (for 9/8 time), 314, 315, 318 (for modulation), Polyphonic Phrase No. 4 and Christmas Carols: The Stem and the Flower, and A Babe is Born. (Ch. M.)</p>	
CHAPTER 14	111-117
<p>Vocal Ex. Nos. 46a and b and 47. <i>Modulation to the Dominant</i>: Major to Major. (Chart, page 4). How to indicate modulation to the Dominant in numbers and on the staff. Formula for building up keys with sharps; formula for building down keys with flats. <i>Composition and improvisation</i> introducing modulation to the dominant. <i>Repertoire</i>: Melody and Rhythm illustrating modulation in authentic and plagal range both in numbers and on the staff. Polyphonic Phrases Nos. 1, 2, 3 and 4. Songs and Carols of the preceding chapters. (Ch. M.)</p>	

MUSIC—THIRD YEAR

	PAGE
CHAPTER 15	118-125
Vocal Ex. Nos. 47 and 48a and b. <i>Modulation to the Dominant</i> (cont.). <i>Composition</i> introducing modulation. Precautions for avoiding excessive range. Themes to develop. <i>Rhythm</i> : 12/8 time. <i>Repertoire</i> : Melody and Rhythm for modulation, Melodies 320a, 320b, 321a, 321b, 322, 323, 324, 325, 326; Polyphonic Phrase No. 5 and Song: Spring's Welcome. (Ch. M.)	
CHAPTER 16	126-129
Vocal Ex. Nos. 48a and b, 49 and 50. <i>Modulation to the Dominant</i> (cont.). <i>Composition</i> : how to introduce a modulation and return to the original tonality. <i>Repertoire</i> : Melody and Rhythm in numbers and on staff illustrating modulation. Melodies 328, 329, 330, 331, 332, 333, 334 and Song: The Shepherdess.	
CHAPTER 17	130-134
Vocal Ex. Nos. 49, 50 and 51a. Study of <i>Intervals: Thirds, Fifths and Pentachords</i> . (Chart, page 5.) Melodically and harmonically. Ear training in major and minor triads. <i>Modulation to the Dominant</i> (cont.). Theory: Major scale built on E flat. The relative minor: Cm. <i>Repertoire</i> : Polyphonic Phrases for two voices Nos. 6a, 6b and 6c; Melody and Rhythm for three voices; Melodies 335 and 336 (for modulation). (Ch. M.)	
CHAPTER 18	135-139
Vocal Ex. Nos. 49, 50, 51a and b. <i>Intervals: Fifths and Thirds</i> (cont.). Exercises in finding the Third (Major or Minor) in response to flash cards. <i>Modulation to the Dominant</i> (cont.). <i>Rhythm</i> : 12/8 beginning on down-beat. How to vary the designs. The substitution of rests for notes. Counting measures of silence. Creating a sense of rhythm that is independent of sound or of muscular movement. <i>Repertoire</i> : Polyphonic Phrases Nos. 7 and 8 for Thirds. Melodies 337, 339, 341, 342 and 343 and Song: The Parliament of Fowls. (Ch. M.)	
CHAPTER 19	140-141
Vocal Ex. Nos. 51, 52, 53 and 54. <i>Intervals: Fifths and Thirds</i> (cont.). <i>Modulation to the Dominant</i> (cont.). <i>Polyphonic Phrases</i> (cont.). <i>Rhythm</i> : Sixteenth Notes in 2/4 time. Theory: Major scale built on A flat. Its relative minor, Fm. Drill with handchart in three sharps and four flats. <i>Repertoire</i> : Melody and Rhythm for three voices; Polyphonic Phrases for two voices Nos. 9, 10, 11 and 12. Melodies 344, 346, 347 and Song: Where the Bee Sucks.	

TABLE OF CONTENTS

	PAGE
CHAPTER 20	142-148
Vocal Ex. Nos. 55 and ad libitum from earlier chapters. <i>Intervals</i> : Study of <i>Fourths and Tetrachords</i> . The Perfect Fourths all alike. Designs of interior Tetrachords differ. (Chart, page 6.) The augmented fourth or tritone, and how to avoid it. Ear training and exercises with flash cards for finding the fourth above and the fourth below. The three designs of Tetrachords: Dorian, Phrygian and Lydian. <i>Modulation to the Dominant</i> (cont.). The more convenient passages from a musical standpoint. <i>Rhythm</i> : Sixteenth Notes in 2/4 time (cont.). <i>Composition</i> : Effect of a large interval is usually a change of direction melodically. <i>Repertoire</i> : Melody and Rhythm for application of fourths and for modulation; Melodies 348, 349, 350, 351, 352, 353, 354, 355; Polyphonic Phrases Nos. 13 and 14; Songs: The Merry Heart, The Church, The Birds, and Polyphonic Songs: Huckleberry Hunting and Butterfly so Swift and Bright. (Ch. M.)	
CHAPTER 21	149-151
Vocal Ex. Nos. 52 and 53 for consonants; No. 55 for enlargement of range and No. 56 for polyphony with text. <i>The Melodic Minor</i> : A minor Pentachord with a Major Tetrachord. <i>Rhythm</i> : Sixteenth Notes in 3/4 time. <i>Repertoire</i> : Melodies 358, 359, 360, 362, 363 and 364 illustrating Fourths, Tetrachords and the Melodic Minor. Songs: Down-a-down and Temples. (Ch. M.)	
CHAPTER 22	152-154
Vocal Ex. Nos. 42c, 55, 56 and 57. <i>The Melodic Minor</i> (cont.). <i>Rhythm</i> : Dotted Sixteenth Notes in 3/4 time. <i>Theory</i> : Major scale built on D flat. Its relative minor, B flat m. With handchart, drill in Keys of D flat and D Major and the relative minor of each. <i>Repertoire</i> : Melodies 365, 366, 368, 369 and Songs: Resurrexit, Prayer Before Sleeping and Christ's Sacrifice.	
CHAPTER 23	155-157
Vocal Ex. Nos. 54 or 55 and 58. <i>Modulation from Minor to Dominant Minor</i> . (Chart, page 7.) <i>Rhythm</i> : 3/8 time. <i>Repertoire</i> : Melody and Rhythm a and b for modulation; Melodies 372, 373, 374, 375, 377 and Songs: Tiger, Tiger Burning Bright and The Year. (Ch. M.)	
CHAPTER 24	158
Vocal Ex. Nos. 53, 57 and 58. <i>Modulation</i> : Minor to Dominant Minor (cont.). <i>Repertoire</i> : Melodies 380, 381, 382, 384; Polyphonic Phrases Nos. 15, 16 and 17; Songs: Jesus, So Sweet is Love of Thee and O Felix Culpa. (Ch. M.)	

MUSIC—THIRD YEAR

	PAGE
CHAPTER 25	159-165
<p>Vocal Ex. Nos. 59, 60 and 61. <i>Modulation</i>: Minor to Dominant minor (cont.). Study of <i>Pentachords and Tetrachords, Fifths and Fourths</i>. Pentachord + Tetrachord; Tetrachord + Pentachord. Themes developed in one region, answered in the other. Put themes together and sing in two parts. In Authentic and in Plagal Range. Ear Training: and with flash cards, call for Fifth above and Fourth below, etc. <i>Repertoire</i>: Melodies 385, 386, 389; Polyphonic Phrases for two voices Nos. 18, 19, 20, 21 and Songs: Sister Awake and Our Lady of the May. (Ch. M.)</p>	
CHAPTER 26	166-169
<p>Vocal Ex. Nos. 59, 60 and 61 for two voices. Nos. 52 and 53 for consonants. <i>Modulation</i> from Minor to Dominant Minor (cont.). <i>Pentachords and Tetrachords</i> (cont.). <i>Intervals</i> and the <i>Movement of voices in Polyphony</i>. The <i>Perfect Consonances</i>. How to approach them: by contrary motion; by oblique motion. Avoid two of the same kind in succession. <i>Rhythm</i>: 6/8 time with dotted Eight Note and Sixteenth Note. <i>Repertoire</i>: Rhythm and Melody, Melody 390; Song: Jesus Came in Blessing; Songs for two voices: Who Has Seen the Wind? Cock-a-Doodle-doo; Slumber Song, Blow, Shepherd, Blow. (Ch. M.)</p>	
CHAPTER 27	170-177
<p>Vocal Ex. Nos. 62 and 63. <i>Modulation</i> from Minor to Dominant Minor (cont.). <i>Overlapping Pentachords</i>. Themes proposed and answered, then combined polyphonically. <i>Superposed Pentachords</i>. Themes treated as above. <i>Intervals and Movement of Voices in Polyphony</i>: <i>Dissonances</i> and how they are used. <i>Imperfect consonances</i>. What they are and how they are used. Pupils should find these intervals but not attempt to compose for two voices. The compositions should be confined to Melody. <i>Repertoire</i>: Melodies 392, 393 and 394; Polyphonic Phrases Nos. 25, 26 and 27; Songs: O Thou That Art So Fair and Full of Grace. (Ch. M.)</p>	
CHAPTER 28	178-184
<p>Vocal Ex. Nos. 62, 63 and 64. <i>Modulation</i>: from Major to Tonic Minor and from Minor to Tonic Major. (Chart, page 8.) Presented in numbers and on the Staff. Drill with handchart. This modulation embodies change of Mode and change of Key. Themes transposed exactly from one Mode and Key to the other. <i>Repertoire</i>: Melody and Rhythm: Phrases a, b, c, d, e and f. Melodies 396, 397, 398 and 399. (Ch. M.)</p>	

TABLE OF CONTENTS

	PAGE
CHAPTER 29	185-190
Vocal Ex. No. 65. <i>Modulation</i> : Major to Tonic Minor and the converse, using help-notes. Modulation by means of an accidental. <i>Composition</i> introducing modulation by means of an episode to be composed by the children in the contrasting mode and key. Examples using familiar melodies. The Neutral Link, lacking in these cases, can be supplied by using the Melodic Minor Tetrachord. <i>Repertoire</i> : Melodies 400, 401, 402, 403, 404, 405, 406 and Songs for Two Voices: A Lullaby. (Ch. M.)	
CHAPTER 30	190-194
Vocal Ex. Nos. 65 and 66. <i>General Review</i> and <i>Examination</i> on matter covered during the year: accidentals, modulations, intervals, designs of Pentachords, Tetrachords and Thirds, the three forms of the Minor Mode, Staff Notation and Rhythm. Elementary ideas regarding the movement of voices in polyphony. Practical application of various modulations through composition. <i>Repertoire</i> : Melody 407, Song: The Rowers, and Songs for Two Voices: Prayer of St. Cecilia, O Angel Bands, Ave Maria, and Hark, How the Birds are Singing. (Ch. M.)	
TABLE OF CONTENTS	195
INDEX OF COMPOSERS	202
INDEX OF SONGS	205
POLYPHONIC PHRASES AND SONGS (including Vocal Exercises)	207

INDEX OF COMPOSERS

ANONYMOUS. Folk Songs and Carols.

Basque. Nos. 262, 312, 314, 315, 322, 329, 330, 354, 403.

Dutch and Flemish. Nos. 253, 254, 257, 260, 302, 332, 336.

Song: Tiger, Tiger, Burning Bright.

English. Nos. 282, 311, 303, 310, 379.

Songs: The Angel Gabriel.

The Coasts of High Barbary.

The Daddy Long Legs and the Fly.

A Carol for Christmas and the New Year.

A New Year's Carol.

A Prayer before Sleeping.

The Merry Heart.

The Owl and the Pussy Cat.

The Star.

Mr. and Mrs. Spikky Sparrow.

Summer is Icumen In.

Virgin Most Pure, A.

French. Nos. 255, 256, 259, 268, 273, 283, 284, 285, 289, 290, 306, 311, 331, 351, 352, 368, 369, 378.

Songs: The Orange Tree.

Shepherds in the Field.

The Year.

German (14th and 15th Century). Nos. 258, 266.

Italian (15th and 16th Century). Nos. 313 and 379.

Songs: The Stem and the Flower.

Jesus, so Sweet is Love of Thee.

Spanish and Catalan. Nos. 343, 365, 366.

BACH, Johann Sebastian (1685-1750). Nos. 252, 261, 270, 271, 272, 279, 286, 288, 291, 292, 293, 294, 295, 298, 299, 304, 309, 320a, 320b, 328, 336, 341, 342, 344, 359, 361, 362, 363, 367, 371, 373, 374, 375, 383, 400.

Songs: The Lamb.

Gifts.

Temples.

Resurrexit.

Christ's Sacrifice.

O Felix Culpa.

(Also: *Vocal Exercises* and *Polyphonic Phrases*.)

BANCHIERI, Adriano (1567-1634?). See *Polyphonic Phrases*.

BARETTI, Gian Antonio (17th Century). No. 337.

INDEX OF COMPOSERS

- BARTLET, John (17th Century). No. 316.
Song: A Babe Is Born.
- BONONCINI, Giovanni Maria (1640–1678). No. 317.
- BRAHMS, Johannes (1833–1897). Nos. 321a, 321b, 372.
- BYRD, William (1542(?)–1623). No. 357.
Song: The Birds.
(*See Polyphonic Phrases.*)
- CACCINI, Giulio (1546–1618). Nos. 275, 386, 406.
- CAMPION, Thomas (1567–1620). Nos. 276, 356.
Song: The Church.
- CAPRIOLI, Giovanni (17th Century). No. 360.
- CARISSIMI, Giacomo (1604–1674). No. 390.
- CESTI, MarcAntonio (1618–1669). No. 381.
- DOWLAND, John (1562–1626). Nos. 278, 280, 318, 388, 389, 395.
Songs: Reeds of Innocence.
Our Lady of the May.
O Thou that art so Fair and Full of Grace.
- DURANTE, Francesco (1684–1755). *See Polyphonic Phrases and Songs.*
- EAST, Michael (1580–1640). *See Polyphonic Phrases and Songs.*
- FALCONIERI, Andrea (16th Century). Nos. 353, 387, 398.
Song: Sister Awake.
- FALLAMERO, Gabriele (16th Century). Nos. 281, 358.
Song: Sursum Corda.
- FRESCOBALDI, Girolamo (1583–1644). No. 384.
- GABRIELI, Andrea (1510?–1586?). *See Polyphonic Phrases and Songs.*
- GAGLIANO, Marco (1602–1642). No. 399.
- GREAVES, Thomas (17th Century). *See Polyphonic Phrases and Songs.*
- HANDEL, Georg Frederik (1685–1759). Nos. 323, 385.
- HAYDN, Franz Joseph (1732–1809). No. 265.
- HEREDIA, Sebastian Aguilera de (16th Century). *See Polyphonic Phrases.*
- JIMENEZ . . . (16th Century). *See Polyphonic Phrases.*
- JONES, Robert (16th Century). Nos. 338, 339, 348, 349, 350.
Song: A Parliament of Fowls.
- LASSUS, Orlandus (1532–1594). *See Polyphonic Phrases and Songs.*
- LEGRENZI, Giovanni (1626–1690). No. 393.
- LONATI, Carlo Ambrosio (17th Century). No. 340.
- MANZOLO, Domenico (17th Century). No. 277.
- MELANI, Aless (17th Century). Nos. 296, 364.
- MONTEVERDI, Claudio (17th Century). No. 391.
Song: Jesus Came in Blessing.

MUSIC—THIRD YEAR

- MORLEY, Thomas (1558–1603). No. 269.
Song: Now is the Month of Maying.
See also Polyphonic Phrases and Songs.
- MOZART, Wolfgang Amadeus (1756–1791). Nos. 267, 287, 325, 334.
- PALESTRINA, Giovanni Pierluigi da (1525–1594). *See Polyphonic Phrases and Songs.*
- PASQUINI, Bernardo (1637–1710). Nos. 297, 305, 308.
- PERI, Jacopo (1560–1625). Nos. 264, 274.
Songs: The Seed.
Prayer of St. Teresa of Avila.
- PERTI, Giacomo Antonio (1661–1756). *See Polyphonic Phrases and Songs.*
- PILKINGTON, Francis (17th Century).
Song: Down-a-Down.
- ROSSI, Luigi (17th Century). *See Polyphonic Phrases and Songs.*
- SABBATINI, Bernardo (17th Century). Nos. 300, 335.
- SANTIS, Giuseppe di (17th Century). No. 401.
- SCARLATTI, Alessandro (1659–1725). Nos. 263, 333, 346, 380, 405.
Song: The Rowers.
- SCHUBERT, Franz (1797–1828). Nos. 324, 326, 345, 347, 396, 397, 402, 404, 407.
Song: Where the Bee Sucks.
- STROZZI, Barbara (17th Century). No. 327.
Song: Spring's Welcome.
- STRADELLA, Alessandro (1645?–1681?). Nos. 377, 394.
- TENAGLIA, Antonio Francesco (17th Century). No. 355.
- TRABACCI, Giovanni Maria (16th Century). *See Polyphonic Phrases and Songs.*
- VALERIUS, Adrianus (17th Century). No. 307.
- VECCHI, Orazio (1551(?)–1605). No. 382.
- VICTORIA, Tomaso Ludovico da (16th Century). *See Polyphonic Phrases and Songs.*
- WILBYE, John (1574–1638). *See Polyphonic Phrases and Songs.*

INDEX OF SONGS

INDEX OF SONGS

	PAGE
Angel Gabriel, The (A Christmas Carol)	32
Ave Maria (for 2 voices)	122
A Babe is Born (A Christmas Carol)	50
Birds, The	79
Blow, Shepherds, Blow (for 2 voices)	105
Butterfly so Swift and Bright (for 2 voices)	78
Carol for Christmas and New Year, A	38
Carol for New Year, A	48
Christ's Sacrifice	87
Church, The	77
Coasts of High Barbary, The	21
Cock-a Doodle-Doo (for 2 voices)	104
Daddy Long Legs and the Fly, The	16
Down-a-Down	80
Gifts	43
Hark, How the Birds Are Singing (for 2 voices)	123
Huckleberry Hunting (for 2 voices)	78
Jesus Came in Blessing	105
Jesus So Sweet Is Love of Thee	93
Lamb, The	22
Lullaby, A (for 2 voices)	116
Merry Heart, A	73
Mr. and Mrs. Spikky Sparrow	30
Now is the Month of Maying	11
O Angel Bands (for 2 voices)	119
O Felix Culpa	95
O Thou that art so Fair and Full of Grace	108
Orange Tree, The	33
Our Lady of the May	100
Owl and the Pussy Cat, The	36

MUSIC—THIRD YEAR

	PAGE
Parliament of Fowls, The	66
Prayer before Sleeping, A	86
Prayer of St. Teresa of Avila	14
Reeds of Innocence	5
Resurrexit	84
Rowers	120
St. Cecilia (for 2 voices)	118
Seed, The	9
Shepherdess, The	61
Shepherds in the Field (A Christmas Carol)	29
Sister, Awake	99
Slumber Song (for 2 voices)	104
Spring's Welcome	57
Star, The (A Christmas Carol)	44
Stem and the Flower, The (A Christmas Carol)	47
Summer is Icumen In	24
Sursum Corda	19
Temples	82
Tiger, Tiger, Burning Bright	90
Virgin Most Pure, A (A Christmas Carol)	26
Where the Bee Sucks	71
Who has seen the Wind?	103
Year, The	92

POLYPHONIC PHRASES AND SONGS

- BACH, Johann Sebastien. Vocal Exercises 40 and 56.
Polyphonic Phrases No. 1.
- BANCHIERI, Adriano. Polyphonic Phrases No. 13.
- BYRD, William. Polyphonic Phrases No. 17.
- DURANTE, Francesco. Polyphonic Phrases No. 9.
Song: Huckleberry Hunting (page 78).
- EAST, Michael. Vocal Exercises No. 60.
- GABRIELI, Andreas. Vocal Exercises Nos. 64 and 65.
Polyphonic Phrases No. 14.
Song: Butterfly so Swift and Bright (page 78).
- GREAVES, Thomas. Polyphonic Phrases No. 25.
Song: St. Cecilia (page 118).
- HEREDIA, Sebastian Aguilera de. Vocal Exercises Nos. 51b and 53.
- JIMENEZ . . . Vocal Exercise 52.
- LASSUS, Orlandus. Vocal Exercise 66.
- MORLEY, Thomas. Vocal Exercise 61.
Polyphonic Phrases Nos. 2, 3, 4, 5, 6, 10, 12, 15, 16, 18, 19,
21, 26, 27.
Songs: Who Has Seen the Wind? (page 103).
Blow, Shepherds, Blow (page 105).
A Lullaby (page 116).
O Angel Bands (page 119).
Hark, How the Birds Are Singing (page 123).
- PALESTRINA, Giovanni Pierluigi da. Vocal Exercises 59 and 62.
- PERTI, Giacomo Antonio. Vocal Exercises No. 51a.
- ROSSI, Luigi. Polyphonic Phrases No. 8.
- TRABACCI, Giovanni Maria. Vocal Exercises No. 57.
- VICTORIA, Tomaso Ludovico da. Vocal Exercises No. 63.
- WILBYE, John. Vocal Exercises Nos. 50 and 58.
Polyphonic Phrases No. 20.
Songs: Cock-a-Doodle-Do (page 104).
Slumber Song (page 104).

