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S C H E M E  
FOR  
RENDERING PSALMODY  
CONGREGATIONAL.

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*Price 2s. 6d.*











*1846 156*

**S C H E M E**

**FOR**

*R*

**RENDERING PSALMODY**

**CONGREGATIONAL ;**

**COMPRISING**

**A KEY TO THE SOL-FA NOTATION**

**OF MUSIC,**

**AND**

**DIRECTIONS**

**FOR INSTRUCTING A SCHOOL.**



**NORWICH:**

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## OUTLINE OF THE SCHEME, &c.

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THE low state of psalmody in most of the churches belonging to the Establishment, is I believe, a fact generally acknowledged and frequently lamented. It is observed in the Life of Bishop Porteus, page 108. "Of all the services of our church none appear to me to have sunk to so low an ebb, or so evidently to need reform, as our parochial psalmody."

No effectual remedy, I conceive, can be suggested, unless the state of vocal music itself be materially improved. Amongst the superior orders of the community in this country, singing is at present very rarely cultivated at all by gentlemen; and few ladies have such an acquaintance with intervals, as to venture to sing the simplest psalm tune, unprompted or unsupported by an instrument, or by some voice better

B

skilled than their own in sustaining an air in tune. Psalmody is therefore usually abandoned to the care of the illiterate, some of whom derive aid from a degenerate species of *sol-fa-ing*, still extant amongst them, and most of whom are accustomed, in their youth, to strengthen their vocal organs in various ways which would be deemed unseemly in nurseries and academies for the children of gentlefolk. No wonder then, if psalmody has fallen into undeserved disrepute! Yet let it be remembered, Handel has not disdained to employ his genius on an art which appears to have been found serviceable as a handmaid to devotion by the most exalted characters mentioned in the Old and New Testament; and which has been sanctioned, there is reason to think by the example of our Divine Master himself. Shall we not then be willing to bestow some time and labour upon rescuing sacred song from its present degraded condition?

Let singing become a branch of national education, not only in schools for the children of labourers and mechanics, but in academies for

young ladies and gentlemen, and the main point will be attained towards rendering psalmody truly congregational. A very little practice *well directed*, would soon produce a sufficient degree of skill, to render this employment highly attractive to the pupils ; while it would afford healthy recreation in the midst of sedentary pursuits : independent of this advantage, when it is considered to what sacred purpose vocal skill may be applied, it cannot surely be justly deemed unworthy the attention of the highest class of society.

Two things are requisite before singing can become thoroughly congregational on *all* occasions.

First, there must be *a general acquaintance with notes*, otherwise none but hacknied tunes can be performed by the majority.

Secondly, *not only melody but harmony* must be practised; otherwise many good voices, male and female, are necessarily silent, because the upper part is not within their compass.

A new "NOTATION OF MUSIC" has been contrived to facilitate the acquisition of musical science; besides answering this purpose with the unlearned, it may prove useful to the scientific, when combined with the usual notation by points, in promoting the practice of *sol-fa-ing*, so favorable to the production of accuracy in tunes and so convenient to the practitioner who desires to avoid attaching sacred words to an air till all mechanical difficulty is surmounted.

The "DIRECTIONS FOR INSTRUCTING A SCHOOL" in Melody, Harmony, Rhythm, Tone and Expression, are designed to be serviceable in academies of young ladies and gentlemen. When applied to charity schools, the instructor can exercise discretion in omitting refinements, deemed unnecessary for the labouring classes of society.

A volume of "German Canons (or Singing Exercises) and Psalm Tunes" in which the letters of the *sol-fa* notation are placed under the points of the usual notation, has been prepared to aid the student (already possessed of musical

science) in comprehending the new system. At present this volume can be procured only in manuscript. The same canons and tunes expressed simply in the *sol-fa* notation are already printed for the use of pupils in general.

The "German Canons" serve the purpose of a set of progressive lessons for teaching intervals, if sung merely in unison; but, when performed in parts, exercise the pupils likewise in harmony. The "Psalm Tunes" are arranged in two parts, being better adapted for the cultivation of harmony in schools for children, than when divided into treble, tenor and bass. Such an arrangement is also more calculated to promote *congregational* singing. If it be objected, how is a due proportion of voices for each part to be secured, if every member is at liberty to take first or second? I would answer, surely some orchestral effect might well be sacrificed to the devotional sympathy excited by the consciousness of union in the effort to sing praises: but this *due proportion* is, I believe, of much less consequence to the critical ear than is apprehended before experience.



One voice, singing a second, may be distinctly heard, though fifty voices perform in unison the upper part, and *vice versa*; and as acute sounds penetrate more easily than grave, there would be little danger of overpowering the melody of the upper part, even should a large majority of seconds ever be found in a congregation. It may also be observed that these seconds are so constructed as to contain nearly as much melody as the upper parts, therefore, if the original air were drowned (an effect not to be desired, it must be confessed) the predominating sounds might nevertheless be melodious.

If psalm tunes, arranged in the manner already described, were introduced into a church, provided with an organ, it would be necessary for the organist to avoid any harmonies which would interfere with those adopted in these duetts. In venturing this remark, I shelter myself under the authority of C. I. La Trobe, who observes in his preface (page vi.) to the "Hymn Tunes sung in the Church of the United Brethren," "There are generally some in the congregation that sing a kind of second

or bass to the tunes. The organist should also pay attention to these singers, and to avoid a discord, not play

Treble  $b\ c\ d\ e$  } when the congrega- {  $b\ c\ d\ e$   
*Bass*  $e\ \widehat{a}\ g\ f\ e$  } tion is used to sing {  $e\ a\ g\ e$

or in the like instances. If he even justly prefers a bass, different from that marked in the tune book, yet he should sacrifice his opinion to the prevailing custom, if not entirely false; and even then be cautious and gentle in leading into the right track." In places of worship, unprovided with an organ, and where there are no gratuitous singers willing to be leaders to the congregation, I would take the liberty of recommending that a handbill to this effect be circulated.

Wanted.—Two voices, a high tenor and bass to lead the Psalmody in and to practise one hour with the congregation, weekly. No tunes or words to be sung, but those appointed by the minister. It is needless for any person to apply who cannot produce a respectable reference for character.

I will here suggest that the hour of practice alluded to in the above advertisement, might be devoted to a school (already established,) and

liberty given to members of the congregation to attend. If a minister found it inconvenient to give his personal attention to this subject, he would probably procure as his deputy some musical member of his congregation, who would act under his sanction. Were "a whole assembly" able to read notes with facility, and furnished with printed tunes in conjunction with the words, how delightfully might be sung "with one consent," any psalm or hymn which suited the occasion! Such a change in the state of society cannot be effected rapidly in this country, where the mass of the population is notoriously deficient in musical science; but I think I may assert from experience acquired in a school consisting of more than sixty poor children, that vocal powers are very generally attainable, and the art of singing at sight from the *sol-fa-ing* notation easy. If those who are already in possession of some musical science, would take the trouble of understanding this notation sufficiently for the purpose of instructing schools, if they would furnish themselves with the tunes designed to be used in the congregation, if they would cultivate their own

voices as independent instruments and encourage others by their example to join in this part of public worship, the state of psalmody might, I am persuaded, soon be materially improved and in due time reformed. This object would also be materially promoted by a weekly association of the members of one or more congregations for the practice of psalmody, which might be effected with very little expense of time, if combined with some meeting for benevolent purposes, as the punctual and musical might exercise their voices till the majority were assembled. Parents who wish to cultivate the earliest vocal powers in their children, would find great advantage from admitting into their families a young nursery-maid, acquainted with the *sol-fa* notation, and the use of the Harmonicon which has been constructed to accord with this system. It will be seen by the above statement that I do not conceive good psalmody to be generally attainable without labour; but it is "*le premier pas qui coute,*" and many collateral advantages might result from the means employed, in the attainment of the end chiefly proposed.

For example, let the influence be considered of the cultivation of music *en masse* in a school of children : the precision requisite in this art renders *labour and discipline* necessary ; both these have a good moral tendency and come practically recommended to the young community by pleasing associations. Health is also promoted by the exercise of the lungs, and the recreation afforded by so refreshing a variety in their occupations : music attracts them to the school, unites them in heart with their leader and with each other, composes while it raises the spirits, refines the mind, and under judicious regulations, is calculated to favour piety.

## PART I.

### APOLOGY FOR THE SOL-FA NOTATION.



THE usual notation of music by points presents, if I mistake not, an unnecessary obstacle to the general cultivation of music, nor am I alone in my dissatisfaction; in the Quarterly Musical Magazine 6th vol. page 473, for the year 1824, it is observed. " Any one who sets himself seriously to consider the present complex system of musical notation, easy as it may appear to those who have gradually mastered its difficulties, must, independent of all historical information, be convinced its basis was laid in the infancy of musical science, at a period when the attainments of musicians bore no proportion to those of the professors of the present day. So many characters have been from time to time added to keep pace with the improvements of different ages, that Guido himself, were he now to arise from his grave,

would not recognize what is usually set down as his handy work." "The world will not much longer agree to be trammelled with the arbitrary characters of a barbarous age, bearing no analogy with the things which they are employed to represent." Whether the learned part of the musical world will or will not be thus discontented, I hope the above quotation will be received as an apology for the following attempt to relieve the majority of a congregation, from the "arbitrary characters" which deter them from science, at the very threshold of the art of music.

Four principal defects appear to me to exist in the notation by points, according to the usual mode of treating it. I will endeavour to state them.

1st.—*The inadequate representation of the scale on the staff*, no difference being made between the whole and half tones.

2nd.—*The encumbrance of non-accidental sharps and flats* which embarrass the practice

and perplex the theory of music, rendering some keys much more abstruse than others, though the construction of all of them is equally simple.

*3rd.—The confusion arising from the contrivance of clefs, by which device, characters varying in appearance, are used to express identical names and sounds.*

*4th.—The needless variety and (in some instances) complexity of characters employed to represent notes, differing in nothing except the octave where they occur. For example—observe the entire absence of analogy in the representation of five out of the six C's on the piano-forte.*

I hope that the *sol-fa* notation not only provides a remedy for these defects, but adds the following advantages. It defines *Rhythm* more clearly, it characterises each *Interval* of the key, marks the *Mode*, expresses the relationship (generally) existing between keys where *Modulation* occurs, renders *Tranposition* perfectly



easy, and furnishes a set of syllables favourable to good *Intonation*.

The tendency of these improvements is, I think, to lead the pupil to sing better in tune, sooner at sight, and to imbibe more correct notions of the theory of music.

A convenient circumstance attending the *sol-fa* notation, is that it admits of being printed in common type.

The principal objection I anticipate to the use of the *sol-fa* notation, is that the quantity of music already published in the usual notation by points, will be unintelligible to the student acquainted only with the new; this cannot be denied; and the practitioner would be circumstanced much like a person versed in the Greek language, while ignorant of the ancient character in which it is usually expressed. The new notation however, may easily and usefully be applied as an introduction to the pointed notation; and, in such a manner as to divest it of much of its seeming irrationality.

(See Appendix.) I am persuaded that, on the whole, a more rapid progress would be made by pupils thus instructed, than by those who are obliged to encounter the defects, seeming and real, of the pointed notation at the commencement of their musical studies ; while those who require no more knowledge than would qualify them for skill in psalmody, might easily be supplied with a collection of tunes printed in the *sol-fa* notation, ample enough for all the purposes of social and congregational worship.

**K E Y**  
**TO THE**  
**SOL-FA NOTATION OF MUSIC.**

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**TUNE.**

Tune is signified by letters called Notes. Notes are of two kinds; Pitch Notes and Scale Notes.

**PITCH-NOTES,**

(OR THE ARTIFICIAL CHROMATIC SCALE.)

The names of the Pitch-Notes are twelve in number, H J K O P Q U V W X Y Z. Each of them is considered a half tone above the preceding tone.

Two series of Pitch-Notes, one in capitals, the other in small letters, and an additional  $\acute{H}$  correspond with the glasses in the *sol-fa* Har-

E	V	E	F	L	M	R	S	T	D	F
E♭	U	F	L	M	R	S	T	D	F	L
D	Q	D	R	S	L	M	R	S	T	D
D♯	P	F	L	M	R	S	T	D	F	L
C	O	C	R	S	L	M	R	S	T	D
B or C♭	K	B	F	L	M	R	S	T	D	F
B♭	J	A	♯	F	L	M	R	S	T	D
A	H	A	F	L	M	R	S	T	D	F

G♯ D♯ A♯ E♭ B♭ F C G D A E B F♯



monicon, and with the usual compass of a cultivated child's voice. The upper series is expressed in small letters. The middle h agrees with the sound of the A on the second space in the treble staff of the usual notation by points.

### SCALE-NOTES.

(OR THE NATURAL DIATONIC SCALE.)

Scale-Notes represent the tones and half tones which compose a scale or key. See the twelve columns of Scale-Notes arranged between two columns of Pitch-Notes in the table of Tune.

The names of the seven Scale-Notes, expressed by Roman letters, are (according to English pronunciation)

Doh, Ra, Me, Fah, Sole, Lah, Te.

These syllables are signified by their initials. The two letters in Italics are called *Bah* and *Ne*.

Scale-Notes of the same name in the same column, having an acute sign (') over them represent sounds an octave (viz. an 8th) higher

D

than simple letters ; those with a grave sign ( ` ) over them, represent sounds an octave lower. Each column contains two modes, the *Doh* mode and the *Lah* mode.

### DOH MODE.

The *Doh* mode is composed of the Roman letters exclusively. *Doh* is called the key-note and its sound depends upon the Pitch-Note which stands on a level with it in the table of tune. The key-note regulates the remaining six sounds, which bear the following relation to it.

- T half a tone below D
- L whole tone and half below D
- S three whole tones and half above D
- F two whole tones and half above D
- M two whole tones above D
- R whole tone above D
- D key-note.

### LAH MODE.

In *descending*, all the notes expressed by the Roman letters are used, but in *ascending*, *Fah*

and *Sole* are omitted, and two notes half a tone higher are inserted, *Bah* and *Ne*.

*Lah* is called the key-note, its sound depends upon the Pitch-Note, the fourth letter below the one corresponding with its relative *Doh*. Thus, if *Doh* stands on a level with O, its relative *Lah* will be on a level with H.



# MODULATION,

OR

## CHANGE OF COLUMN.

---

When the singer passes from one column into another, a certain letter (or letters) is added to the initial of the syllable of the first note in the new column, indicative of its distance from the preceding column. For example, in making one move to the left from the O to the W column, suppose the first note in the new column to be *T*, substitute *i* for *e* and call the new note *Ti* instead of *Te*.

### TABLE OF MODULATION.

	To the left.	To the right.	
One column	i . . . . .	u . . . . .	very frequently used.
Two	,, aw . . . . .	oo . . . . .	} None of these changes are requisite in the tunes already printed.
Three	,, air . . . . .	ore . . . . .	
Four	,, auze . . . . .	ouze . . . . .	
Five	,, ierce . . . . .	oarse . . . . .	
Six	,, ike . . . . .	uke . . . . .	



When a change of column is represented in the line of a psalm-tune, two notes (one belonging to the new column, the other to the preceding column, and both being of the same pitch) are placed within a parenthesis ; if both letters are of the same size, both are sung, but if one of them be a small letter, it is silent, for example,

(D, Fu) both *Doh* and *Fu* are to be sung. (See St. James in the little book of printed Tunes, page 8.)

(m Ti) only *Ti* is heard. (See St. James.)

(S d) only *Sole* is sounded. (See Abridge page 9.)

Ornamental notes which may be omitted or expressed at discretion, are printed in capitals, half size.

For a specimen of a Chromatic interval see *Soy*, Psalm 96, in the volume of music expressed in both notations.

CORRESPONDENCE BETWEEN THE SOL-FA NOTATION OF MUSIC AND THE SOL-FA HARMONICON.

In the front part of the *sol-fa* Harmonicon is a row of twenty-five glasses, which, when struck with a hammer adapted to the instrument, emit sounds answering to the Pitch-Notes in the table of Tune.

Behind these glasses is an elevated rotary cylinder. On this cylinder are drawn twelve horizontal lines, on which are expressed the scale-notes which are arranged in twelve columns in the table of Tune. This cylinder is enclosed, with the exception of a long horizontal aperture for the purpose of exhibiting whichever line of scale-notes is to serve as an index to the glasses.

If there be modulation in the psalm tune to be performed, the aperture may be increased, so as to uncover the two or three scales which may be required.

## TABLE OF RHYTHM.

Number of feet contained in each line.    Nature of the Musical feet to be adapted to a line of poetry.

	1st	2nd	3rd	4th	5th	6th	7th	8th	
Common Measure	4	3	4	3					,   or,  , )
Long Measure . . .	4	4	4	4					,   or,  , )
Short Measure . . .	3	3	4	3					,   or,  , )
Proper 149th Psalm	4	4	4	4					,  , )
Proper 96th Psalm	4	4	4	4	4	4	} Chorus		,  , ) except the chorus,
Proper 148th Psalm	3	3	3	3	2	1			2
Doncaster . . . . .	4	3	4	3	4	3	4	3	*** ,  , ) except 5th line  ,
Easter Hymn . . . . .	4	4	4	4					, ;, and  , ;, besides two feet (sung to the word hallelujah) slurred thus  , ;,  , ;, ;
St. Columba . . . . .	4	4	4	4	4	4	4	4	, the last foot in 2nd, 4th, 6th and 8th lines is slurred

## RHYTHM.

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RHYTHM chiefly consists in the due arrangement of *time* and *accent*. The points of division of time are chiefly marked by bars and commas. A bar | represents a loud beat, a comma , a soft beat; the former should be struck on something more sonorous than the latter, and they should be repeated at regular intervals with the exactness of the clicking of a clock. A beat, when performed, accompanies the commencement of the note which immediately follows it on paper.

Every tune is divided into a certain number of feet; which feet form the *measure*. A simple foot consists of one loud beat and of one or two soft beats. A compound foot consists of two loud and of two soft beats, or of two loud and four soft beats, or of three loud and of three

■

soft beats; the predominant accent is expressed by a bar, an inferior accent by a semicolon.

When poetry is attached to the music, the note or notes which occupy the time of one beat, generally belong to one syllable. If two or more beats are connected by a slur  $\frown$  over them, they all belong to one syllable of the poetry.

A star \* over a *sol-fa* note signifies that a syllable of the words is to be attached to that alone, contrary to the usual adaptation of the musical to the poetical feet in the same tune.

The Table of Rhythm is to be read as follows :—

In Common Measure the 1st line of a stanza contains 4 feet, the 2nd line 3 feet, the 3rd line 4 feet, the 4th line 3 feet. Each foot consists of one soft and of one loud beat adapted (when there is no irregularity in the poetry) to one unaccented and to one accented syllable; or the foot may consist of three beats, in which

case, the first is adapted to the unaccented syllable and the two last to the accented syllable. (See page 28.)

At the head of each tune in the volume containing both notations are stated the pitch-note or pitch-notes of *doh*, a specimen of the feet of which it is composed, and the time of each beat, as designated by Maelzel's Metronome. Although a standard of time is suggested for each tune, yet some deviation from it will be desirable occasionally, on account of shades of difference in the character of words which may be attached to it. I, II. &c. is placed over or under a note which corresponds with the beginning of a line in a stanza. A pitch-note is situated opposite the commencement of every line of scale-notes, according with the first scale-note in the line.

A small scale-note of the same name as the preceding scale-note prolongs the sound of it. (See Wakefield D, d)

— Signifies a half beat. (See Wakefield. , D | M—m R , D)



= A quarter beat.

A vacant space after a beat is a rest or time for silence.

The accented parts of a musical foot ought always to accord with the accented parts of a poetical foot, except when a poetical foot contains no accent. In the tune called *Brunswick* in Dr. Miller's selection of psalms, care has been taken to vary the tune to suit the different stanzas. For example in the first stanza, the tune begins thus—

,	Ḋ,	Ṁ,	F	S
	Lord	hear	the	voice.

In the 7th,

,	D	M, m,	F	S
	And	when	thy	bound, &c.

If a choir is not sufficiently scientific to make these variations, it is desirable to choose a tune which will without alteration, agree with the poetry in the first foot of the first stanza. The following is an example of a tune in the *Sol-fa* notation.

## UNIVERSITY, C. M.

Column Q. Foot , | Number 60.

$$\begin{array}{l} \text{h} \left\{ \begin{array}{l} , \text{S} \mid \text{F M, R D} \mid \acute{\text{D}}, \acute{\text{R}} \acute{\text{M}} \mid \text{S, F} \mid \text{M} \\ \text{I} \\ , \text{M} \mid \text{R D, T D} \mid \text{M, F S} \mid \text{M, R} \mid \text{D} \end{array} \right. \\ \text{X} \end{array}$$

$$\begin{array}{l} \text{h} \left\{ \begin{array}{l} , \text{S} \mid \text{M D, } \acute{\text{L}} \text{ S} \mid \text{F, M} \mid \text{R, S} \mid \acute{\text{D}}, \acute{\text{D}} \acute{\text{T}} \\ \text{II} \\ , \text{M} \mid \text{D , FM} \mid \text{R, D} \mid \text{T, S F} \mid \text{M, M S} \\ \text{III} \end{array} \right. \\ \text{X} \end{array}$$

$$\begin{array}{l} \text{k} \left\{ \begin{array}{l} \acute{\text{L}}, \text{S} \mid \text{D, R M} \mid \text{F, S} \mid \acute{\text{L}} \acute{\text{D}}, \text{S F} \\ \text{IV} \\ \text{Y} \left\{ \begin{array}{l} \text{F, M} \mid \text{D, T D} \mid \text{R, M} \mid \text{F , M R} \end{array} \right. \end{array} \right. \\ \text{Y} \end{array}$$

$$\begin{array}{l} \text{X} \left\{ \begin{array}{l} \text{M, R} \mid \text{D} \\ \text{Q} \left\{ \begin{array}{l} \text{D, T} \mid \text{D} \end{array} \right. \end{array} \right\} \\ \text{Q} \end{array}$$

OBSERVATIONS  
ON THE  
SOL-F A NOTATION.

---

The Pitch-Notes are a selection of letters not employed in the nomenclature of the old notation by points, nor yet in the *Sol-fa* letters of the new. The syllable *Te* is substituted for the usual syllable *Se*, that the initial may be distinguished from that employed for *Sole*.

The grave and acute signs are disposed in such a manner, as to make *Lah* the lowest of the seven *Sol-fa* letters. The reason for this arrangement is, that it accords with the analogy discovered by Sir Isaac Newton to exist between the proportions of the prismatic colours and the divisions of a musical string in the ascending Minor Scale, the space from *Lah* to *Te* being the same as that occupied by violet,

the space from *Te* to *Doh* by indigo, from *Doh* to *Ra* by blue, from *Ra* to *Me* by green, from *Me* to *Bah* by yellow, from *Bah* to *Ne* by orange, from *Ne* to the octave above *Lah* by red. (See Sir J. Hawkins vol. v. page 67—69 for this fact; and for the precise divisions of a musical string, see a short "Introduction to the Theory of Harmonics by J. Marsh, Esq. plate following page 8.) *Fah* and *Sole* are not to be found in the scale according with the prismatic colours; but may not the Major Scale, to which they more particularly belong, bear in some way that resemblance to an unbroken ray of light, which the Minor does to a broken ray? Not only on account of the analogy above mentioned, am I inclined to regard *Lah* as the lowest note of the diatonic scale, but I am confirmed in this view of the subject, by considering the terms applied by theoretical musicians to six of the seven intervals of which it is composed. (See Calcott's Musical Grammar page 134.)

*Lah* is the *submediant*, viz. *mediant below* the Tonic.

*Te* the *subsemitone* or leading half tone *below* the Tonic.

*Ra* the *supertonic*.

*Me* the mediant, between the tonic and dominant, therefore *above* the former.

*Sole* is the dominant or fifth *above* the key-note.

*Fah* it must be confessed, is termed the *subdominant* or 5th below the key-note, yet it is said to be the tone below the dominant, (therefore the 4th above the tonic) in the regular scale of seven notes; I think it might be called the *supersemitone* or leading half-tone above the *mediant*, as it seems to me to bear the character of a sensible note leading downwards, as much as *Te* does that of a sensible note leading upwards. It may be worth remarking for curiosity's sake, that in the division of a musical string *Fah* occupies the middle point between the tonic and its octave.

A Chromatic Interval in the ascending scale derives its initial from the half-tone above, and in the descending scale from the half-tone below, (contrary to the practice observed in the

old notation) because I think the desired interval is in some cases brought to the imagination more readily by the consideration of the interval to which it would probably be a leading or sensible note, if change of key had been expressed, than by deriving it from an interval, which would have no place in the new key.

Thus the chromatic intervals *Soy*, *Sole*, are identical with the sensible note *Te*, and the tonic *Doh* in the next column to the right, (See table of tune) and *Low*, *Lah*, are identical with the sensible note *Fah* and the mediant *Me* in the next column to the left.

The *sol-fa* notation has been described as applicable only to the compass of the Harmonicon, but by doubling the series of pitch-notes above with the addition of acute accents, and by doubling the series below with the addition of grave accents, and by placing *two* grave accents over the letters expressive of the very lowest tones, more than the compass of the Piano-forte would be embraced.

## PART II.

### DIRECTIONS FOR

### • INSTRUCTING A SCHOOL.



#### APPARATUS.

The Apparatus consists of—

*Sol-fa* tune-books, price 3d. each ; as many of these will be required as there are scholars.

A volume containing the same Canons and Psalm-tunes, as those in the *Sol-fa* tune-books, expressed in both notations. Price 3s.

A table of tune similar to that which may be seen page 20, sufficiently large to be legible at once by the whole school before whom it is to be suspended.

A *Sol-fa* Harmonicon, (by Mr. Tait, Gallery of Practical Science, Adelaide Street,) price

about £2. 10s. This instrument may be dispensed with, if the superintendent of the school be skilled in denoting the pitch of the key-note, but it is a useful appendage to the system, in various ways.

A Metronome would be advantageous.

#### LESSONS IN MELODY, HARMONY, RHYTHM.

“MELODY, consists in a succession of single musical sounds; HARMONY in a combination of those sounds, according to the rules of composition.” RHYTHM chiefly depends on the due arrangement of time and accent.

The instructress (a female's voice is perhaps more easily imitated by children than a man's) will first teach them the names, *not the sounds*, of the seven *sol-fa-ing* letters in the *Doh* mode viz. Doh, Ra, Me, Fah, Sole, Láh, Té, Doh, at the same time pointing to the intervals on the table of tune. When these can be read by the pupils upwards and downwards, they are prepared for the first singing lesson which will consist, in—



## I.

The ascending Melody of the common chord in the *Doh* mode in the column Q. [viz. D key with two sharps] the common chord of the key-note in this column, being the best adapted to the compass of the majority of children's voices. She will tell the children to listen, while she sings *Doh* and to imitate her voice, when she points to the note on the table of tune; her pattern sound should be soft, but she will do well to join the school with several loud repetitions of it, resembling the tolling of a bell. If this exercise be tolerably performed, pursue the same plan with *Me*, then with *Sole*, then with the upper *Doh*. If the children have been much unaccustomed to singing, they will at first perhaps not be able to reach more than *Doh*, *Me*, *Sole*, if so, the upper *Doh* must be omitted for a time.

## II.

When the timidity and merriment, usual on these first efforts, have subsided, let the Teacher sing *Doh* or *Me* with each child individually,

let those children who err unconsciously and materially, be put together and told not to join for the present, or very softly ; thus situated, they are less likely to mislead the rest, and the other children are rendered careful. After this investigation, the exercise of the common chord may again be repeated by all simultaneously, when the performance of it will probably be found much improved.

### III.

Select about a dozen of the cleverest children and prepare them as leaders to the rest of the school ; when this class is able to sing firmly without the aid of their preceptress, *Doh*, D, D, D, *Me*, M, M, M, *Sole*, &c. *Doh*, &c. the Teacher may gradually introduce them to the *Harmony* of the common chord, by softly sustaining with the syllable *ah*, the key-note during the last three *Me's*, the third of the key in the same manner, while the pupils sing the last three upper *Doh's* ; thus—

Pupils.    D D D D M M M M S S S S D D D D

Teacher.    Ah.    Ah.    Ah.

She may also sing in the same way the third above *Doh*, viz. *Me*, and the third above *Me*, viz. *Sole*.

#### IV.

The Preceptress may next direct the pupils to sing *Doh* over and over again till told to stop; as soon as they have sung four *Dohs* she will accompany them with repetitions of *Me*. She may then divide the class into two parts, let one half of the pupils sing *Dohs* repeatedly as before, and the other half (as soon as the first four *Dohs* have been executed) join the Teacher in singing *Me, Me, &c.* when they are firm so far, the Teacher may add as a third part *Sole, &c.* and afterwards divide the pupils into three companies and then into four, till at

last the exercise may be thus performed, the Teacher approaching each company in turn, joining them in their respective note and thus giving a signal for taking fresh breath.



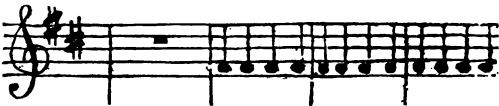
1st. Company of Pupils.

**Ḑ Ḑ Ḑ Ḑ**



2nd. Company.

**S S S S S S S S**



3rd. Company.

**M M M M M M M M**



4th. Company. **D D D D D D D D D D D D**



Teacher.

**D D D D M M M M S S S S ḑ ḑ ḑ ḑ**

The Teacher will also beat time, marking the Rhythm, (See page 29.) The different companies should change parts till each is perfect in all.

## V.

The above exercise may then be varied by substituting a semibreve for each measure\* of four crotchets, the pupils should then be directed to imitate the *steady tone* of an organ, (See Lesson xviii. on Tone.) In the course of the exercise, the Teacher may sing an *arpeggio* accompaniment on the chord of the key-note. The Teacher's line of sixteen crotchets may also be converted into a Canon in four parts as soon as some leaders have been taught to beat time.

## VI.

Beating time in different measures may be taught in the following manner. Strike the palms together to express a loud beat, bend the hands into fists and strike them together for a

\* By a measure is here meant all the notes contained between two bars, viz. two lines.

soft beat. Let the Teacher count | 1, 2, | 1, 2, | 1, 2, | 1, 2, &c. striking palms and fists alternately, the children imitating the action of her hands. Then count | 1, 2, 3, 4, | 1, 2, 3, 4, &c. striking palms, viz. loud beats to 1; and fists, viz. soft beats to 2, 3, 4. Change the measure afterwards to 1, 2, 3, striking palms to 1, fists to 2, 3. The beating of the time of rests may be taught by striking the fore-fingers downwards at the accented, and sideways at the unaccented part of the measures. After counting some measures, the Teacher might sing what she next intends to teach the children, while the beating continues. The intended leaders of the Canons should also be taught to beat time with a pointer or ruler as one hand will sometimes be engaged in holding a book. The loud beats must be expressed by a stroke on something sonorous, the soft beats may be struck on the book.

## VII.

The instructress may then teach them the first of the German Canons pointing to the notes on the table of tune, she will herself dic-

tate alone, half of it, and then require the class to imitate and join her in the repetition of it ; the same with the latter half. When they have accomplished this in unison, they should be introduced to the same Canon, expressed in lines ; viz. to the first Canon in the printed tune-books. For this purpose ; each child should be furnished with a book, the instructress will then dictate the first Canon in the following manner. (The line between designates the portion dictated at once) and the class repeats each portion simultaneously.

1st Canon.—\*Column Q,—Foot, loud beat soft beat,—Number 60—Acute  $\acute{D}oh$ ,—Sole,—Me,—Doh,—Doh,—Me,—Sole,—Acute  $\acute{D}oh$ .

2nd Canon.—Column Q.—Foot, loud beat, soft beat,—Number 60—Doh,—Doh,—Sole,—Sole,—Acute  $\acute{D}oh$ ,—Rest, one beat,—Me,—Me,—Me,—Me,—Doh,—Rest, one beat.

After reading the Canon, the whole class may sing it in unison, each child pointing to

\* In a future edition the term Column is designed to be substituted for Scale, which is now used in the little books, and the time marked according to Maelzel's Metronome.

the note she sings; when the pupils are capable of performing it well alone, the instructress may add a second part softly, with the syllable *ah*, then louder with the *Sol-fa* syllables, afterwards she may divide the pupils into two companies and after dictating the leading notes to the two companies in succession, sing a third part herself, and so on till all the four parts are distributed amongst four companies; one girl in each company should beat time as soon as it is the turn for her company to begin.

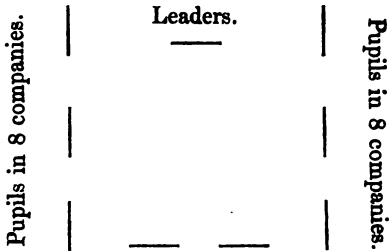
### VIII.

When four or five Canons have been acquired, the class of leaders may return to the school-room and assist the rest of the children, who may then be taught the exercise described in lessons III. and IV.

When this is accomplished, a leader may point to the table of tune while all the pupils sing the 1st Canon in unison. As soon as perfect, set apart nine leaders, one for pointing to the table of tune, the other eight will be wanted in process of time for the 14th and 17th



Canons. Let the remaining scholars be furnished with books, and, if convenient, arrange them on three sides of the room, divide them into eight companies and direct the leaders to superintend them in pointing to the 1st Canon in their books, while the instructress dictates it. Let the leaders then be placed in a line on the vacant side of the room thus—



Pupils in 8 companies.

and each dictate one letter of the Canon in rotation while the pupils point to the letters in their books and repeat them. Let the pupils then lay aside their books, and beat time with their hands, while the leaders alone, sing the Canon in unison, beating time with their

pointers. The books are then resumed by the pupils who join in singing the Canon in unison. When perfect let them continue to do this, while the leaders perform the Canon in parts. Afterwards a leader may be placed at the head of each company. According to the number of parts of which the Canon consists, let the instructress give the word of command "4 leaders!" "3 leaders!" "2 leaders!" "8 leaders!" at which word, appointed leaders should elevate their pointers as a proof that they know which are to act as leaders and as a sign to the scholars to what company they individually belong.

## IX.

The twelve earliest Canons include all the intervals of the *Do* mode: when these are acquired, it would be well to exercise the pupils in singing the diatonic scale, regularly up and down, the instructress pointing to the table of tune, and occasionally accompanying the pupils by an addition of thirds and sixths above or below the notes they sing. If the exercise be

performed very slowly, an *arpeggio* accompaniment on the various intervals of the scale may be added, by the instructress.

## X.

The pupils should then be taught to read the *second* of a tune in the following manner. The instructress dictates it in portions, each of which consists of as many notes as belong to a beat, (except when a note exceeds the length of a beat, in which case the portion must consist of two beats) the leaders and pupils repeat each portion simultaneously, pointing at the same time to the notes in their books. A simple tune containing no change of key and only two beats in a measure, should first be taught, for example, the University. See page 33.

University.—Common Measure.—Column Q.  
 —Foot, soft beat, loud beat,—Number 60.—  
 Second part.—First line of words.—Me,—Ra,  
 Doh,—Te, Doh,—Me,—Fah, Sole,—Me,—  
 Ra,—Doh.—Second line of words.—Me,—Doh,  
 —Fah Me,—Ra,—Doh,—Te.—Third line of

words.—Sole Fah,—Me,—Me Sole,—Fah Me,  
—Doh,—Te Doh,—Ra.—Fourth line of words.  
—Me,—Fah,—Me Ra,—Doh,—Te,—Doh.

The varieties which occur in the following  
tunes are to be read as follows—

**WAKEFIELD.**

Foot, soft beat, loud beat, soft beat, slur the  
two last beats.

M-m R Me, half-beat and a quarter, Ra.

D, d Doh two beats.

**ST. JAMES.**

,—D Rest, half-beat, Doh.

(D First curve, Doh

,—Fu) Rest, half-beat, Fu, second curve.

(m Ti) First curve, silent mee, Ti second  
curve.

**BRODSWORTH.**

If a note extends beyond the time of one  
beat, a child must read as many notes as belong  
to two beats.

D, d—R M Doh, beat and half, Ra, Me,  
 F—M R Fah, half-beat, Me, Ra,  
 m R Small capital Me, Ra.

ABRIDGE.

(S d) First curve, Sole, silent Doh, second curve.

Tu, t Tu, two beats,

(D, d First curve, Doh, two beats,

Si) Si, second curve.

BRUNSWICK.

\*  
 D Doh, one syllable.

XI.

When the second part of the tune has been read, the instructress sings it alone, while the pupils point to each note in their books under the superintendence of a leader, who passes from one to another of the choir, to see if they do so correctly. The whole school then perform it; when they are able to sing without the aid of their instructress, she will insinuate

the upper part with the syllable *ah*, increase the sound by degrees, and in due time add the *Sol-fa* syllables.

## XII.

The pupils may then read the upper part in the same manner, and as soon as they sing it with firmness, the instructress should add the second with the syllable *ah*, &c. Half the leaders may subsequently sing the upper part while the majority sing the second and *vice versa*. If the majority are unsteady, let those who sing a different part be placed at some distance from them, and directed not to begin till two or three notes have been sung by the majority.

## XIII.

After two or three simple tunes have been thus taught, one with change of key may be acquired in the same manner; but before the pupils sing it from their books, it is desirable to practise them in it a little with their eye on the

H

table of tune, while a leader points to the intervals, that they may clearly understand the meaning of a change of column.

## XIV.

Before a tune is taught in which the *Lah* mode occurs, this scale may be introduced to the pupils by the following progressive exercises.

1st.  $\acute{D} \acute{T} \acute{L} S F M R D$

2nd.  $\acute{D} \acute{T} \acute{L} S F M R D T L$

3rd.  $\acute{L} S F M R D T L$

4th.  $L T D R M \quad \acute{L} S F M R D T L$

5th.  $L T D R M \quad N \acute{L} S F M R D T L$

6th.  $L T D R M B N \acute{L} S F M R D T L$

Point out that *B N L* answer to *L T D* in the scale three columns to the right, in the table of tune, or three rows below on the cylinder in the Harmonicon.

## XV.

In teaching pupils the chromatic scale, it may be desirable to direct them to halve the whole tones with *oy* in ascending, and with *ow* in descending, thus—

| D, R | D Roy, R- | R, M | R Moy, M-  
 | M, F, | F, S | F Soy, S- | S, L̇ | S L̇oy, L̇-  
 | L̇, Ṫ | L̇ Ṫoy, Ṫ- | Ṫ, Ḋ  
 | Ḋ, Ṫ | Ṫ, L̇ | Ṫ L̇ow, L̇- | L̇, S | L̇ Sow  
 , S- | S, F | S Fow, F- | F, M | M, R  
 | M Row, R- | R, D | R Dow, D-

Point out the correspondence between the chromatic and diatonic intervals, viz. between  
 Roy R and N L one column to the left  
 Moy M and N L one column to the right  
 Soy S and T D one column to the right  
 Loy L and N L same column.  
 Toy T and N L two columns to the right

Low L and F M one column to the left  
 Sow S and F M three columns to the left



Fow F and F M five columns to the left  
 Row R and F M two columns to the left  
 Dow D and F M four columns to the left

## XVI.

Care must be taken to prevent a tune from degenerating. As soon as it has been practised sufficiently to be known by heart, the indifferent singers are apt to become courageous and the best careless, and the Teacher discouraged by finding the adage reversed "practice makes perfect." The principal defect will probably be flatness; and the flatness will chiefly occur at *Me* and *Te*; especially in the descending scale. This defect may be checked in several ways. 1st. Point out the error and remind the children of the half tones in the scale: 2ndly. Divide the tune into many short portions, set them a pattern of each portion before they sing it—observe those portions where they fail most and make them sing them a certain number of times before they proceed to other portions. 3rdly. Sacrifice the time and sing the tune slowly to a second, and do not leave a tone till

it is in tune with the tone in the second part ; (as it is supposed the instructress can hold the note longer than the generality of the pupils, it will end from this cause, if from no other, better in tune than it began.) On such an occasion the pupils must watch the lips of the instructress, or the movements of the pointer on the table of tune, to know when they are to proceed to a new note. 4thly. Practise *Me* with the *Doh* below, and with the *Sole* above ; *Te* with the *Sole* below ; then with the *Ra* above. Another useful method of improving the upper part, is to make the whole school sing the second, while the instructress sings the upper part. But sometimes it may be expedient to lay aside a hacknied tune for a time, and when brought forward again, confine the majority of the choir to the second, till bad habits are in a measure lost.

## XVII.

In a school where the cultivation of music was allowed to occupy so much time, that the voice would become wearied, if kept in con-

stant exercise, the following varieties might perhaps be profitably introduced.

Let the tune be read in turn by the girls who compose each company, under the superintendence of their leaders.

Let small portions of a tune be sung in turn by the companies. Let the leaders set patterns, then rest while the majority are aided in their imitation by the instructress.

Let one half of the scholars beat time, while the other half sing, and *vice versa*.

Let the scholars write tunes from dictation on slates, and place slurs over the notes which belong to one syllable. Let them write the words of a psalm and insert the bars. Those who are more advanced, might transfer tunes from the old into the new, and from the new into the old notation. See Appendix, which contains rules for facilitating such an exercise. While the majority are employed in writing, one or two individuals might exercise themselves in playing on the Harmonicon.

## XVIII.

## TONE.

The scholars should be directed to hold themselves in an erect posture, to open their chests well, to separate the teeth enough to admit the thickness of the tips of two fingers, to extend the corners of the mouth far enough to prevent it from being round, to take care that nothing be heard of the nose, the teeth, or throat, but to send the breath freely and straight from the chest, with a direct aim at the note to be sounded. Some persons have a habit of sounding a lower note before they perform the proper note, and thus produce a very unpleasant clack, not unlike that heard in pumping, or the cry of a person driving cows; for example if *Doh* was the intended note, they would preface it by a quick *Sole* thus—

$$\left\{ \begin{array}{l} s \quad \mathbf{D} \\ \text{how-oo} \end{array} \right\}$$

But an exaggerated imitation of defects as they occur, is usually more intelligible to children than precepts, and the production of voice

in any shape must be aimed at before refinement of manner. Sometimes interest in the art of singing may be increased, by a short explanation of the wonderful internal instrument by which they sing. Compare the lungs to the bellows of an organ—the chest to the box which contains them, and tell the children that instead of a row of pipes like an organ, one for each note, they have a pipe so curiously framed, that it is made to change its shape for every tone. Call their attention to the Maker and Giver of this instrument and ask them to what use they should delight to apply it. Ps. cxxxix. 14. “I will praise Thee, for I am fearfully and wonderfully made.” Direct them to draw in plenty of breath and to spend it judiciously. For this purpose, exercise them in holding a note as long as they can; tune may be cultivated at the same time by an accompaniment of other tones in the chord. In an early stage of singing, I think it better for pupils to *imitate the unvarying tone of an organ pipe, than to attempt to swell and diminish the quantity of sound*: in swelling, beginners are apt to be too sharp, and in diminishing, too

flat ; besides which, pleased with the new acquirement, they will perhaps apply it to every long note, howl like gusts of wind and injure tune, accent and expression. Let the pupils be directed sometimes to sing a tune as loud as they can, then as soft as possible, afterwards, when acquired by heart, the quantity of tone may be regulated by signals according to the expression ; at the same time, let not the accent be disregarded. In singing the common chord, (See Lesson V.) accustom the children to proportion the sounds equally ; otherwise the upper *Do*h will be louder than the total sound of the other three intervals of the chord. Discretion however is requisite in enforcing this desirable softness in upper notes, lest pupils be discouraged ; it is so much more difficult to produce high soft tones of good intonation than loud tones, that the latter should be secured first. If the common chord is thoroughly well executed, the effect resembles that of a musical glass, touched by a moistened finger, in circular motion. When singing a tune, the pupils should be cautioned against dividing a musical foot in taking

breath ; and when words are added, they must also avoid dividing a word. I believe most singers spend their breath too rapidly. It is desirable to draw it in freely and silently.

## XIX.

### EXPRESSION.

When skill in *Melody, Harmony, Rhythm* and *Tone* has been acquired, the next thing to be considered is *Expression*. Before sacred words are attached to a tune, the expression should be regulated simply by the sentiment appertaining to the music. If the tune be worth anything, it will bear the character of plaintive or grave, or serene, or cheerful, or triumphant, or perhaps a mixed and varied expression may belong to it. The principal perfection of music consists in speaking a language more refined than words can convey ; yet the expression here alluded to, should be subject to any variation of that which is dependent upon the words ; of course a judicious instructor will select with care such a tune as will best correspond with the general sentiment

of the poetry ; and if the choir “sing” “with understanding,” no caution need be given against a drawling manner when the strain should be cheerful, nor against sprightly turns and languishing slides, nor against a careless, boisterous or jovial style on any occasion ; nor, supposing all mechanical difficulty in singing surmounted, need any protest be entered against bawling, howling, crowing or screaming ; attention to what may be termed the *sentiment of the psalm tune* would I conceive check the attempts which some vocalists make to sing a tenor part an octave higher than the composer intended, and deter them from introducing notes at random above the tunes, a practice which if it became common in a congregation, would confuse the harmony and drown the proper melody. Here I will venture to notice more particularly the “drawling” style above-mentioned. It prevailed and was lamented in the time of Dr. Watts, (See preface to Dr. Miller’s psalms, page ii.) And I conceive it will not be eradicated, where pauses are considered legitimate at the end of a line, before the conclusion of the tune and stanza.



I am aware this practice has the sanction of custom and high authority, but may it not have originated in the condescension of a leader to the infirmities of an uninstructed congregation, who are glad of these halts to take breath and of these hints by which they are aided in attaching words to a tune? The consequence of such condescension appears to me to be as follows. The regular return of the accent being interrupted before the conclusion of the tune, the congregation lose the sense of time; perhaps they employ part of the leader's pause in prolonging the last note of the line, then they listen for the leader to recommence; a complaisant leader, in return, listens to hear whether the congregation have joined him, before he proceeds to the next note, and a *drawling infection* spreads through the remaining notes. Even without these designed pauses, there is a tendency in a congregation, unprovided with notes, to *drawl*, because they are obliged to follow, rather than accompany their leader, when they do not know a tune by heart. Whatever conscientious objections may be advanced against Oratorios, is there any

reason why a tune of the triumphant character of the Hanover, (when adapted to the 149th psalm, Tate and Brady,) should not be sung with all the animation of such a passage as "Wake the lute and strike the lyre," in the second chorus in Athalia?

The directions respecting expression have been chiefly of a negative order, and it is difficult to give many precepts of a positive nature on the subject. Emphasis on a word of peculiar importance may sometimes be effected by a forcible (and perhaps abrupt) execution of it; but how can rules be defined for the expression, which should belong to strains of *lamentation, entreaty, tenderness, confidence, thankfulness, adoration, exultation*? The example of a judicious instructor may do much in leading a pupil to sing with expression, but feeling and good sense in the scholar will do more, when once attention is directed to the point. Singing is closely connected with recitation, and in both cases correct pronunciation is important. Glaring improprieties in this respect may be considerably counteracted

in charity schools, by the adoption of the "Pronouncing Spelling Lessons;"\* and when ladies interest themselves in teaching poor children, their tuition has of course a tendency to check that vulgarity of manner which, amongst other causes, has debased psalmody. Though some directions may be given for performing psalmody with judicious expression, yet of course it is neither by human rules nor example, that the devotional spirit with which psalms should be sung can be taught; but may we not hope, that if the altar be built, the wood laid in order and the sacrifice prepared, respect may be had unto the offering, and fire be sent down which will make prayer and praise ascend up as grateful incense? The true spirit in which psalms and hymns and spiritual songs should be sung (Col. iii. 16.) ought ever to be kept in view by the instructor. When a tune has been well acquired in a school, with the *Sol-fa* letters, and sacred words are to be attached to it, let strict silence be required for a few moments, then let the children rise at a signal, without being heard, let the words be

\* Price 7s. 0d. large type.

read seriously and impressively, and, perhaps a few observations and questions interspersed to draw attention to the sense of them.

Decorum in the cultivation of psalmody, is surely not more requisite in children than in adults; and it would be very desirable that every choir should be under the direction of some one who would be watchful over this point. Another desideratum is, that when singing has formed a part of actual worship, caution be exercised respecting the making of it afterwards a subject of criticism; for although the congregation in general may reap some benefit from remarks made in private on the choir, yet may not the effect on the minds of the individuals who compose it be injurious? may they not be led to regard the church as a concert room and seek to sing to their own "praise and glory?" A grand temptation to this evil will be removed, if psalmody be ever sufficiently cultivated, to render the execution of it easy and general; a congregation might then cease to be divided, as is too frequently the case, into performers and audience; and

their mingled voices form one full ocean of harmony, representing the union and melody of heart which should characterize the assembly as members of one mystical body! May the great Head of it, deign to accompany this little work with his blessing!



## A P P E N D I X.

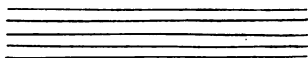
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*Directions for teaching the system of Notation by points to a scholar already acquainted with the Sol-fa notation, and rules for transferring a tune from the old into the new characters.*

LET the instructor avoid, applying the names A, B, C, &c. to the points of the old notation, till the scholar is familiar with the use of the points as scale-notes.

### I.

Inform the scholar that five lines drawn over each other form a *stave*, or *staff*, viz. a support for the notes of music; thus,



*On these lines and in the spaces between them, the heads of the notes are placed.*

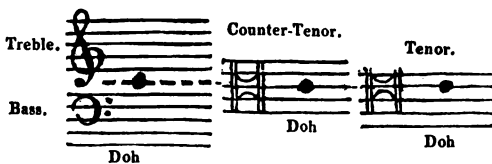
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By inserting one line between two staves, a regular flight of steps, properly called *degrees*, is obtained for the notes of the *Doh* scale in O column.

TABLE OF DEGREES.



☞ A *Clef* is a mark which shews which lines and spaces of this table of degrees are used for the scale-notes. There are four clefs.



## II.

The signs and names of notes according to the time they occupy is as follows.



Breve, twice the length of a Semibreve.



Semibreve, twice the length of a Minim.



Minim, twice the length of a Crotchet.



Crotchet.



Quaver, half the length of a Crotchet.



Semiquaver, half the length of a Quaver.



Demisemiquaver, half the length of a Semiquaver.



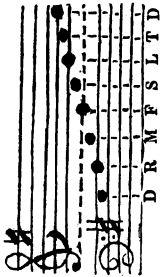
## III.

The scholar should be led to observe the difference between the *Sol-fa* table of tune, (page 20,) and the table of degrees, (page 70.) The latter is suited only to the scale-notes in the *Doh* scale in the O column, as no allowance is made for the difference between whole and half tones; viz. no degrees are left, as on the table of tune for expressing the sounds of the glasses on the Harmonicon which occur between D and R, S and L, L and T. In order to prepare the staff for the scale-notes of any other column than O, the *signature* becomes necessary; the signature consists of one or more sharps, or of one or more flats. When a sharp ♯ is placed on a degree, that degree is exchanged for an imaginary one, half a tone higher—When a flat ♭ is placed on a degree, that degree is exchanged for one half a tone lower.

Example. In this way, the degree corresponding with *Fah*, is by a sharp ♯ exchanged for the degree corresponding with *Te*, of the next column to the right, and the degree corresponding with *Te*, is by a flat ♭ exchanged for the degree on which stands *Fah* of the next column to the left.

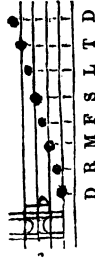
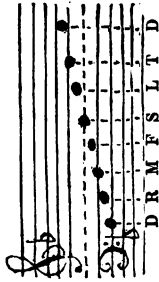
By the signature the scholar may easily discover on what line or space *Doh* is placed, as the last sharp  $\sharp$  in it is on the degree on which stands *Te*. For example,

Column Y.



The last flat  $b$  in the signature is on the degree on which stands *Fah*. For example.

Column W.



N. B. The pitch of the line between the treble and bass staves is always O, whatever be the pitch of the key-note.

The scholar may be exercised in transferring tunes of various pitch from the old into the new notation, provided there be no change of column or of scale in the tune. Then sing the tune from the *Sol-fa* letters, and afterwards from the points.

When facility in this exercise is acquired, the pupil may proceed to a tune in which modulation occurs. In this stage the directions given in section IV. are unfit for a very young scholar, and are designed for the assistance of the instructor.

#### IV.

If any change of column or scale (in other words, if any change of key or mode) occurs, an accidental  $\sharp$  or  $\flat$  or natural  $\natural$  is used.

A natural  $\natural$  introduces a higher or lower degree, according as it takes away a flat or

natural. The power of an accidental extends only through one measure, (viz. from one loud beat to the next loud beat) therefore is repeated in every measure in which a note occurs on a degree, requiring to be altered from its position in the signature. The four principal changes expressed by accidentals are as follows.

1st.—When a flat,  $\flat$  or natural,  $\natural$  precedes a note which without it would have been *Te* it is *Fah*, one column to the left of the original key. (See Brunswick.) Except when a natural nullifies a preceding accidental.

2nd.—When a  $\sharp$  or  $\natural$  precedes a note which without it would have been *Fah*, it becomes *Te*, one column to the right. (See St. James.) Exception as above.

3rd.—When a  $\sharp$  or  $\natural$  precedes a note which without it would have been *Sole*, it becomes *Ne* in the same column. (See Hanover.) Exception as above.

4th.—When a ♯ or ♮ precedes a note which without it would have been *Do*, it is *Ne*, one column to the left. (See 96th psalm.)

5th.—When a change of key is very transient, it may be expressed by a *chromatic* interval, viz. *oy* may be added to a *Sol-fa* initial to depress it, and *ow* to elevate it half a tone. (See 96th psalm.)

Other rules might perhaps be added with advantage, but I believe these will suffice in most cases, and when the modulation is abstruse, recourse may be had to the *chromatic* change.

It must be remembered that the non-repetition of a sharp or flat after a bar, restores a degree to its former position. These cases are pointed out in the manuscript-book by a small circle.

## V.

In transferring a tune from the old notation into the new, observe that sharps, flats and naturals bear reference to the *original* column,

(viz. the column in which the tune begins) in expressing a change of column in the new notation and applying *u*, *i*, &c. reference must be had to the *last* column. A description of the following process for translating a tune, may facilitate the operation.

1st.—Write *Doh* under the first note to which this title belongs.

2nd.—If a change of column occurs, write under the first note which has an accidental sharp or flat or natural, the letter which *will* belong to it when the change of column is made.

3rd.—Select a previous note, common to both columns, on which express the change of column within a parenthesis, and add *i* or *u* &c. to the first *Sol-fa* letter, sung in the new column.

4th.—Write the proper *Sol-fa* letter under the first note which occurs after it is restored to its original position, and then select a previous note, and treat it according to the preceding rule. The tune will then bear the

E

appearance of the *Rockingham* in the volume of tunes, expressed by the old and new notation.

## VI.

When the instructor has prepared a tune in the above manner, the pupil may write the intervening *Sol-fa* letters. It will be desirable to exercise the scholar in two or three examples in one rule, before being introduced to another. When sufficiently advanced, scholars should express the change of column themselves.

EXAMPLE OF A TUNE  
EXPRESSED BY THE OLD AND NEW NOTATIONS.

ABRIDGE, C. M.

Columns U. J. Foot, |, Number 68.

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. Both staves contain a sequence of notes. Below the notes are Sol-fa letters: , D S, s, D D, T, L S, F, M M, R on the first line, and , D M, m, L L, S, F M, R, D D, T on the second line. The letters are aligned with the notes above them.

, M L', l, S (S d), Tu, t (D, d  
 , D D, d, T L, R, D T, t

, Si) M, F, L S, s, S L', T', D' D', T'  
 , T D, L, F M, m, M F-f M, R, D S, s

, S D, M, S F, M, R D, d  
 , S, s F M R, D R, M D R, D, T D, d



N. B. If a scholar, acquainted with the *Sol-fa* notation, were to be taught to play a keyed instrument, a *Sol-fa* card, price 6d. for the piano-forte, might be of considerable assistance ; and in that case, I would venture to recommend that the scholar, before attempting to play from the old notation by points, acquire a considerable degree of execution on the piano-forte in the two scales in all the twelve columns, and in common chords with their inversions.

It has occurred to me during the progress of the work, that the epithet *Mode* might be advantageously discarded from the *Sol-fa* notation, and the following terms employed invariably.

Chromatic series.

Diatonic series.

*Doh* scale.

*Lah* scale.



**Finis.**

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