PROGRESSIVE

MUSIC LESSONS

A COURSE OF INSTRUCTION

PREPARED FOR THE USE OF

PUBLIC SCHOOLS

REVISED FROM "FIRST STEPS IN MUSIC"

FOURTH BOOK

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PREFACE.

It is now four years since the first book of this series was given to the public. A great portion of the time that has been occupied in preparing suitable words, instructing, selecting, and arranging music for the series, has been spent in revising and printing the books to meet the growing wants of users. The result has been that the books are now in the hands of teachers and pupils, and that the series is now in use in nearly all the schools of the country.

The present edition has been revised and improved, and the text has been corrected and corrected to meet the needs of the present time. The arrangement of the series is the same as that of the first edition, and the same principles have been followed in the selection of the pieces, the arrangement of the notes, and the distribution of the music. The results of this work have been satisfactory, and the series is now in use in many schools throughout the country.

The present edition is the result of the careful and conscientious work of the authors and the publishers, and it is hoped that it will meet the approval of all who use it.
FIRST STEPS IN MUSIC.

In addition to this, the pupils should learn by what degree of either staff any absolute pitch is represented.

The relative and absolute pitch-names and places in the key of C are indicated on the three staves below, with the different clefs.

No. 1.

This subject is more definitely considered on pages 200 and 201.

MUSICAL CHARACTERS AND SIGNS.

FOR QUESTIONING PUPILS IN EXAMINATION.

As pupils progress in their ability to read music, it is to be expected that the exercises and songs will contain added difficulties. This will make more apparent the importance of one in keeping in time and tone, and in singing with expression and just as written the many beautiful songs which the book contains.

In singing with expression and to the elucidation of those who hear, it is of the utmost importance that the words sung be correctly enunciated and pronounced.

Here are classes of words used in music which are not infrequently mispronounced:

Words ending in (e) as ah, apple, small, little, people, etc., mispronounced oh, as crooked, bold, poor, etc.; cheerfully, happily, merely, etc., mispronounced char- rely, hopefully, merely, etc. The substitution of short u for short e in frequent words as charity, purity, simplicity, policy, aspiration, supplementation, etc., also of long for short i in such words as divine, direct, etc. Words ending in s drop the s sound when spoken or sung quickly, but when prolonged it should be retained.

This brief mention of so important a subject is all that space can be given for here, but sufficient to lead those who use this book to be thoughtful on the subject, and so by observing these things, avoid the criticisms to which not a few good singers subject themselves by ignoring them.

Continuing now the introduction of intermediate tones as presented in Book No. 3, the teacher may ask the pupils to sing somewhat as follows: 1, 2, sharp 1, 2, 3, sharp 2, 3, 4, sharp 3 (here the pupils will remember that 3 and 4 are too near each other to sing an intermediate tone), 4, 5, sharp 4, 5, 6, and now sing a tone between 5 and 6, which they are ready to name sharp six or flat six. To sharp six we sing the syllable 6 (six), and to flat six we sing the syllable 5 (five). This tone is more frequently sung as sharp six than as flat six. In whatever connection it may occur, when we sing it we need to think of it in its relation to five and six.

No. 2.

o.s. D. D. s. Piano. ff, f, mf, f, q.s, pp

o.s. D. D. s. Piano. ff, f, mf, f, q.s, pp

No. 4.

Allegretto

AFTER LABOR.

1. The swift not al- ways wins the race, Nor doth the vic- tory
2. And day by day seem lit - tle things Will wait for thee to
3. Thou hast not long to lo - ve this is, And songs may well be
4. That look - ing back up - on * thy loves, Thy one re - gnat shall

fall... To strength a - rise, but of - ten Times To
do... So day by day thy fall - ing strength Shall
grin... The won - drous hours of one who works Be
be... That thou hast done no more for Him, Who

see... Not drop them in de - spair, Thy step by step, both
sigh... May be thy des - ires lost; Thy gar - den may be
love... In this - ed and com - plete; Thy will is to
lord, Set free from pain and care, The fall re - pose of

err... and slow, We climb the high - est stair... The weak does - face it not.....
take the rest To wa - ry ones no sweet.....
hope shall be, In per - feet ser - vice there.....
CHAPTER II.

Passing to the tones 
and seven we find on trial that it is not difficult to produce an intermediate tone which is named sharp-six or flat-seven, to which we sing the syllable ti (ti) or so (say). This tone is seldom used as sharp-six, but as flat-seven it is used more than any other intermediate tone as sharp-four, the reason for which will appear as we proceed. It is probable in singing some of the exercises or songs, that more practice may be needed on particular intermediate tones, which the teacher can easily direct.

No. 5.

FIELD FLOWERS.

A.E.D. Allegretto.

1. What do the blue-bells wink, eyes,
   And sing their heads all day?

2. Sometimes a knower bee flies near
   Close to a clover red,

3. Sometimes a wandering saucy girl,
   Down in some quiet dell.

4. Would you not like to fix on
   Lit the field flowers could tell?

What do the blue-eyed grass on
And the red clover say?
And you can hear him humming
What other flowers have said.

To all the tender stories
Lit the field flowers could tell?

What do the snow flake
Sway as it lightly goes,
Blue-bell and sweet white clover
Shore and clover well.

Surely they talk to each other,:
Bending their heads so low,
Soon he will tell the blue-bell
What the red clover said.
Seeking the sunny garden, Home of the blossom gone.
Oh, it would be so lightful If we could hear them sing.
No. 7.

DOWN TIME'S Swift RIVER.

A. E. D.

Moderato.

1. Down time's swift river, glist'ning bright, With hearts all light and gay; We do not dread its billows, The storms that it may raise, For we shall come with joy, Our hearts of happy morn.

2. The bright waves gaily riding, Our sweep, The bent like slender willows, Our youth! A love the stars are shining, And

No. 8.

va-vase near the sea... We hear its deep voic... tall meets seek the deep... Beyond the fierce com... call... And on its breast of foam, Now its lag mo:mien... These live a hero's life, And rough or dear... To reach the happy shore, Then feel your

and now falling, We see the white sails moving, Stay the oars, We yet shall cheer there, still for ever, To roam the seas no more.
CHAPTER III.

Contesting our investigations to the tones seven and eight, we shall find in our search for an intermediate tone that the result is the same as in Book III, Chapter XII, when searching for one between three and four; viz., that there is no intermediate tone between seven and eight. Representing or recollecting the result of our investigation of the scale and its five intermediate tones, it stands as follows when represented by the use of sharps:

**ASCENDING SCALE.**

No. 9.

<table>
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<tr>
<th>1</th>
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<th>5</th>
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<th>7</th>
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<tr>
<td>F#</td>
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<td>E</td>
<td>F#</td>
<td>G#</td>
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</table>

Or, as follows, represented by the use of flats:

**DESCENDING SCALE.**

No. 10.

<table>
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<td>F</td>
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<td>F#</td>
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</table>

Including the intermediate tones, how many tones in the scale? (Thirteenth.) How many without them? (Fourteenth.) Formerly the intermediate tones were represented by notes of different colors, because of which the scale thus written is called the Chromatic Scale; Chromatic meaning from tone to tone. How many tones in the Diatonic Scale? (Eighth.) How many tones in the Chromatic scale? (Thirteenth.) Between what tones of the Diatonic scale are no intermediate or chromatic tones? (Between three and four, and seven and eight.) Why are there none between these? (Because there is no tone, or because of their closeness, or the nature of their relation to each other.)

The teacher sings the tones one and two, and asks: In what respect did the tones differ? (In pitch.) When two tones differ in pitch, such difference is called an interval. What, then, is an interval? (The difference in pitch between two tones.) The teacher might sing the tones one, two, and ask: Was there an interval or not? (There was.) Why? (Because there was no difference of pitch.) The teacher sings one and two, and one and eight, and asks: Were the intervals alike or different? (Different.) Which is the greater interval, from one to three, or one to eight? (One to eight.) Why? (Because there is a greater difference of pitch.)

The teacher sings other tones with the view of leading the pupils to know and to say that intervals may be of different size or magnitude, or that some intervals may be smaller or larger than others. The teacher sings the tones one and two, and one and sharp-one, and asks: Were the intervals the same or different? (Different.) Which was the former? (From one to two.) The larger interval from one to two is called a step, and the smaller interval from one to sharp-one, or from sharp-one to two, is called a half-step. How many intervals in the Chromatic scale? (Twelve.) Are they all alike or different? (All.) Why? (This last question can only be properly asked by the teacher, or answered by the pupils when by hearing the tones of the Chromatic scale they are satisfied that the intervals are all of the same magnitude.) What are they called? (Half-steps.) How many intervals in the Diatonic scale? (Seven.) Of how many kinds? (Two.) What are they called? (Steps and half-steps.) Where do we find the half-steps? (Between tones whom we find no intermediate tones.)

What tones are they? (Three and four and seven and eight.) (As was said above, this conclusion should be reached by the observation of the pupils rather than by a dogmatic assertion of the fact on the part of the teacher. We have adopted this scheme merely as a brief outline to the teacher of the result to be reached rather than to take the space necessary to fully develop the method. Experience teaches that this subject of scale-intervals is much more easily comprehended than has ordinarily been supposed, especially if we attempt the analysis of it in the only true way, through the sense of hearing.)

The teacher might ask the pupil to observe whether the scale is sung right or wrong, and ring sharp instead of F, or flat instead of G, to which the pupils will come to the conclusion that we must not only have seven intervals in the scale, but that they must follow each other in a certain order.

FIRST STEPS IN MUSIC.
CHAPTER IV.

The teacher may write on the board, or sing from the book, the following exercises, calling the attention of the pupils to anything which they may observe of a peculiar nature in the sound in it.

No. 14.

If the teacher (or, if the teacher cannot sing, she may have prepared some pupil who sings well to sing it) has sung it smoothly and well, and the pupils also sing it carefully, and are then called upon to state the result of their observations, the statement will be somewhat as follows: The exercise sounds sad, sorrowful, mournful, solemn, plaintive, etc. Let the following lesson now be sung and compared with the one above.

No. 15.

The statements now will be that, compared with the first exercise, it sounds more cheerful, joyful, merry, etc. Conform them further in the correctness of their views by seeking them to sing the following verses to each of the exercises, and determine for which exercise each is best fitted.

Loved ones now are softly weeping,
Reading o’er the little book;
Though she seems so gently sleeping,
She is safe from fear or harm.

Come, and join our happy chorus,
Ssh! shh! they whisper all around!
Bright the sun is shining o’er us,
Why should we not joyous be.
We may also take an exercise of quicker movement, and observing the change between the first and last part, we shall be led to the conclusion that the difference between the two parts is as great as if the movement were slower.

No. 16.

In attempting to describe in what the difference between the music of a joyful and sorrowful character consists, they have doubtless observed that the cheerful begins and ends with eight and the sad with six. We might further write and sing the scale beginning with one and with six and observe if the same difference exists.

No. 17.

No. 18.

The scale beginning with one we may call what? Cheerful scale. Beginning with six? Sad scale. The names express the peculiar characteristics of each scale, but it is customary to call the first scale the Major scale, and the second the Minor scale.

What pitch does the Major scale begin? C. The Minor scale? A. In considering the Minor apart from the Major scale, we designate the tones by the names, so, too, two, three, etc. Various questions may be asked upon each scale, as: What is the pitch of one of the Minor scale? A. A is what tone of the Major scale? Six. Four of the Major scale is what tone of the Minor scale? Six. Y of the Major scale is what tone of the Minor? Three. Three is what tone? Four. These are what tones? Five. Because of the correspondences, parallelism, or relation between Major and Minor scales, they are called related or parallel scales. What is the relation or parallel Minor scale to the C Major scale? A Minor. What is the relative Major scale to the A Minor scale? C Major. In what scale is most music now written? Major. Formerly, or when letters were first applied as names of absolute pitch, Minor music was most sung, and the pitch A taken as one of the Minor scale, which explains what was referred to on page 119, third book.

The following exercise may now be sung:

No. 19.

Sing with care the exercise, and observe the places marked 1, 2, 3, and 4. Sing G sharp of them, and then G sharp, and ask which seems to sound most pleasant, G sharp or G sharp at 1, 3, and 4, and G at 2. In what scale is the exercise? Major. Sometimes G is sung as seven, and sometimes G sharp. The Minor scale is the sometimes sung with F sharp as six. These three forms of the Minor scale may now be represented with the names given to each.

No. 20. NATURAL MINOR.
FIRST STEPS IN MUSIC.

No. 21.
HARMONIC MINOR.

An examination into the order of intervals in each scale will show that the order is the same in each to five, and in from one to five a step, two to three a half-step, three to four a step, four to five a step; then the intervals in the Natural Minor are from five to six a half-step, from six to seven a step, from seven to eight a step; in the Harmonic scale, from five to six a half-step, from six to seven a step and a half, from seven to eight a half-step; and in the Melodic, from five to six a step, from six to seven a step, and from seven to eight a half-step.

No. 22.
MELODIC MINOR.

How many scales have we now learned? Three. What are their names? Major, Minor, and Chromatic. Let the pupils represent the scales upon their slates, giving scale and pitch-names and intervals in their proper order. The reason for the particular order of intervals required in the scale can no more be given than for thoughts of mystery about us which science has for thousands of years vainly attempted to unravel. So far as the scale is concerned, we may be satisfied by saying it sounds better when sung with the intervals in a certain order.

TO ONE AT REST.

A. E. D.

1. Our hearts are weak and sad and silent. When
2. At every turn of life how lonely, when
3. And yet, O soul be loved, so lonely we

at the evening prayer, We knew the house-hold
out thy voice it seems! (at last we now may hear it
ask thy coming back! Our hearts are growing colder.

at last, And miss thy plauding there,
strong to, To fall low in thy track.

4. The Friend divine who now doth cluster
With pangs of anguish sore,
We know not love, and soon will hasten
To open the heavenly door.

5. His ways will bring us safety, surely
To the eternal store,
Where we shall worship Him securely
Thence to go out no more.
CHAPTER V.

The subject of three-part singing might have been introduced earlier in the course, but in our judgment the gain in independence acquired by extended two-part practice, together with more correct intonation, will make the introduction of the subject here so easy and pleasant as to compensate for any delay.

In arranging voices for three-part singing it will be better generally to have the boys sing the lower part, though it will be found that some boys can sing the higher quite as easily.

In order to succeed in this as in two-part singing, only to a greater degree, pupils must have become so independent in singing as not to be led from their part by either of the other parts.

Proceeding to the work, the school may be divided into three divisions, numbered respectively first, second, and third. The teacher calls upon the first division to sing one, the second, two, and the third, three, and then the three simultaneously, being careful that each division sings the tone assigned it.

Two or more tones differing in pitch, heard simultaneously, are called a Consone. The conclusion will be that the tones one, two, and three, constituting the chord now sung, do not sound pleasingly when heard together. The teacher may proceed in like manner to introduce different chords, as one, two, and four; one, two, and five; one, three, and four; one, three, and five; the last chord being the first one that pleases. When chords are pleasant, they are called Concordant, or Concordant Choruses; when unpleasant, Discordant, or Discordant Choruses. The subject of the formation of chords may proceed further under the direction of the teacher according to the plan suggested above.

In actual practice, however, we shall find that so far as regularity in the combination of tone-pitches or of tones constituting different chords is concerned, it will be liable to be broken up so frequently. Frequently, in three-part singing, one part continues the same pitch through successive gestures, while the other parts change more or less, and then this is changed to some other part. What we need, however, is to follow carefully the part which we sing, being careful that our tone-pitches are correct. The addition of the third part leads us into a new field where we shall find some beautiful flowers of song, if we will but have the patience to analyze their beauty by becoming familiar with them.

Here follow exercises and songs beginning with the simplest tone combinations in three parts and going on to more difficult.
CHAPTER VI.

Two points which we have now reached in our investigation is often considered one of the most knotty and incomprehensible ones to the learner of any in the science, but we hope, with the preparation which the same promise thus far has given us, that the question at issue may not prove very vexatious.

A review of the scale, with regard to the relative and absolute pitch of tones and the order of intervals, would be profitable. The teacher may now sing any familiar tone, first at a low pitch, and then at a higher one, and ask: Was the tone in each case the same, or different? The same. The same in all respects, or different? The last time it was higher. They differed in what? In pitch. In the pitch of the first tone, or all of the tones? All. The pupils may listen as the teacher sings the following exercise:

**No. 27.**

Having sung it several times, until they are familiar with it, the following exercise may be sung:

**No. 28.**

W ere the two exercises the same or different? The same. In every respect? Different in pitch.

**With what tone does the first begin? One.** The second? One. In what respect did the first tone in each exercise differ? In absolute pitch. In what respect were the tones the same? In relative pitch. With what absolute pitch did the first begin? C. With what pitch the second? G. What was the relative pitch of G in the first exercise? F. In the second? F. The pupils may now sing each exercise, beginning each with the syllable do, and then sing the second, beginning with fle, or ad. A part of the pupils may sing the second exercise, beginning with G as fle, and a part beginning with G as one, and observe whether the tones sung seem to agree or not. Finding that they agree, the teacher asks: What are the scale-names of these tones in each exercise? C. The pitch-names of the first? C, D, E, F, G. A. The pitch-names of the second? G, A, B, C, D, E. What tones of the scale are not in either exercise? Seven and eight. A scale is named from the pitch-name of one, therefore, in what scale is the first exercise? In the scale or key of G.

**FIRST STEPS IN MUSIC.**

Why? Because C is the pitch-name of one. Is what scale is the second exercise? In the scale or key of G. Why? Because G is the pitch-name of one.

The teacher may now ask the pupils to listen to the scale with G as one, asking the pupils to move hands, or say words, if any mistake is made. The teacher then fits slowly the pitches named G, A, B, C, D, E, F, at which point, if attention has been given, and the tones correctly sung, the hands will be raised. Repeating again, with G instead of C, objection is made to it as being too high. Fair tone of the note do we seek? Seven. Why are we object to F? It is too low. Why object to G? It is too high. What tone higher than F and lower than G have we learned? F-sharp. The scale is then sung with F-sharp instead of F, with which the pupils are satisfied. Why do we need F-sharp for seven instead of F to G? To make it sound right.

To make this clearer to the minute of the pupils, if more is needed, let a portion of the pupils sing the scale beginning with G as fle, and sing to fle of the upper scale, singing syllables do, etc. etc. Having sung it several times, until familiar, the second portion may sing the scale with G as one, singing do, etc., both singing together, and when they reach the seventh tone there will be a doubling, one singing F and the other F-sharp. Calling the attention of the pupils to what was said in Chap. III, about not only the right number, but also the right order of intervals in the scale, we proceed to examine our new scale with G as one. What are the pitch-names of the scale of the tone of C? D, E, F, G, A, B, C. Of the scale of G? G, A, B, C, D, E. F-sharp G. Observe the order of intervals as represented in the exercise below.

**No. 29.**

What tone in the scale of C does not belong to the scale of G? F. What tone in the scale of G does not belong to the scale of C? G. Why do we take F-sharp instead of F? To make it sound right, or have the intervals in the right order? It is the right order. Half-degree between tones one and four, and seven and eight. At the pitch of one of our old scale? C. Of one of the new scale? G. Having changed the place or pitch of one, and other tones of the scale as well, the whole is to be transposed.
In singing the above exercise, pupils will observe that they are already familiar with reading music in the key or scale of G, though we called it the scale of the second line in No. III. It is customary, however, instead of writing the sharp notes, to write it as "crotchet" or "quaver." So with the intermediate tones we shall have no difficulty until we come to the seventh. What is the pitch-name of the second line in the scale of C, E, A, D, and F minor? What is the pitch-name of the second line in the scale of C, F, B, E, and A major? What is the pitch-name of the second line in the scale of G, C, F, B, and E minor? What is the pitch-name of the second line in the scale of C, F, B, E, and A major? What is the pitch-name of the second line in the scale of C, F, B, E, and A minor?

Questions as to the pitch-names of the different tones of the two scales are important, as: What relation has C in the key of C? On the scale of G, F is in what tone in the key of G? Two, etc.; but for want of space no more are given.

With what tone of the scale of C did the parallel or related Minor scale begin? With G. What then the relative Minor of G Major? G. What pitch V, E, or C is the relative scale of G Major, and in relative Minor, and, if correctly written, will be as follows, if the harmonic Minor is called for:

No. 32.

G MAJOR.

Some pupils might ask: Why not sing the syllable sol to the first tone of the above scales? The reason is that, in early music, the scale was based on the syllables "do, re, mi, fa, sol, la," etc. and "do, re, mi, fa, sol, la," etc. This practice continued throughout the centuries. Therefore, when learning to sing scales, it is beneficial to use these syllables to maintain consistency with historical music practices.
CHAPTER VII.

The subject of transposition is one which can only be properly taught through the sense of hearing, after which some method of illustration will be used. Many of these have been invented, but a very simple one, which the teacher or pupils can make, is to take a piece of pasteboard or card-paper, and mark plainly upon it the representation of the chromatic scale as found in Chap. III., with the letters. Then upon another card mark the representation of the diatonic scale, being careful that the spaces representing the intervals are of proper size. Then, by placing the second card beside the first, with one at any point or represented tone of the chromatic scale, it will be easy to see what tone-pitches would be necessary to constitute a scale. Having learned transposition, we recommend that pupils construct for themselves some such device as is suggested above, with a view of becoming more familiar with the pitch-names of the constituent tones of each and every scale.

We continue in this chapter the subject of transposition, the principles of which was so fully discussed in the foregoing chapter. A careful review should be given, somewhat after the following manner: In the application of letters to names of absolute pitch, what pitch is taken as one? C. Why was C taken? For no important reason, except that some pitch must be decided upon as a base of operations. What, then, is our first key or scale? C. What is meant by the scale or key of C? That scale of which C is the pitch-name of one. What is an interval? The difference in pitch between two tones. How many kinds of intervals in the scale? Two. What are they called? Steps and half-steps. How many steps? Five. How many half-steps? Two. Is the order of the intervals important or unimportant? Important. What is the proper order? From one to two, a step; two to three, a step; three to four, a half-step; four to five, a step; five to six, a step; six to seven, a step; seven to eight, a half-step. With what pitch may a scale begin? With any pitch. When we change the pitch of the tones of the scale, what are we said to do? Transpose the scale. In transposing the scale, what do we need to be careful about? The right order of intervals. In first transposing the scale, what pitch was taken as one? C.

What is the relation of G to the scale of C1 F-sharp? In the key or scale of G, what pitch is taken which does not belong to the scale of C1 F-sharp? Why was F-sharp taken? To preserve the right order of intervals. In the scale of G, what tone is omitted which belongs to the scale of C1 F-sharp? How many tones in the scale of G not belonging to the scale of C1 F-sharp? What is it? F-sharp. In what way do we designate the key or scale of G by a sign or signature? What is meant? A sharp. Where is it placed? On the fifth line. What does this show? That the ninth degree of the staff, and the second as well, is so modified as to represent not F but F-sharp. What are the accidentals, or the tones which constitute the scale of G? G, A, B, C, D, E, F-sharp, G. What scale is the parallel Minor of G? C-sharp. Questions might be multiplied, but we pass on. With what tone of the scale of C did we begin our first transposition? G. What is its relation to the scale of C1 F-sharp? What pitch is for the scale of C G? Suppose, then, we begin a scale at D, or in the scale of C, and for convenience and ease in singing we will begin with D of the lower scale. The teacher sings, while the pupils name the tones, and at the same time exhibit to any mistakes which may be made; D, one; E, two; F-sharp, three; G, four; A, five; B, six; C, seven. Why? It is too low, and, besides, D does not belong to the scale of G. What should have been sung? F-sharp. Repeat. D, one; E, two; F-sharp, three; G, four; A, five; B, six; C, seven. Why? It was too low. What shall we sing as seven? C-sharp. And eight? D. What are the pitches in the scale of D1 D, F-sharp, G, A, B, C-sharp, D. What is the signature of the key of G? One sharp. What tone? F-sharp. What must be the signature of the key of D1 Two sharps. What tone? F-sharp and C-sharp. The said device suggested at the beginning of the chapter may be brought into use, or the order of intervals may be shown as follows: No. 85.
GOOD NIGHT.

Moderate.

1. How soft the haup py
   evening's close, 'Tis the hour for
   sweet - ness—good night! The sun - rise whoop each to
   rest, The moon, so serene - ly bright, Un - folds her calm and
   rest, The moon, so serene - ly bright, Softly now she seems to say —good night!
   2. These rare - ful hours of so - cri - mith Form the dress - ets
   count - on - the wond - erful night! And while each hand is kind - ly
   pen - t - ing wond - erful night! Oh, could we ev - er feel as
   3. Oh, how our gen - tle thought is stirred, As we breave the
   sad - en - fied eye, Oh - may our prayer to heaven, With kins - tis for - now, Our hearts with love up - raised, And while our warm af
   gen - tle ray, Softly now she seems to say —good night!
   be ad - dressed, For its bright - ings on our wond - erful night! Be - low, low, how in our wond - erful, soft and wond - erful night!
CHAPTER VIII.

In passing to the third transposition, a careful review should be had of the method in the first two. In the scale of C, what is second to C1? G. What is third? E. Fourth? F. Fifth? C. The intervals from C to D, E, F, G, etc., are sometimes called second, third, fourth, fifth, etc. How much higher, then, is G than C1? A fifth. What is a fifth higher than G1? D. From what is it that we first transposed the octave from C to G? What is the interval? A fifth. From what scale? G to D. The interval? A fifth. In the first transposition, what new tone was introduced? F-sharp. What is its relation to the scale of C1? Sharp-fourth. What to the scale of G1? Seventh. What new tone was introduced in the second transposition? C-sharp. What is its relation to the scale of G1? Sharp-fourth. What to the scale of D1? Seventh. From what tone of a scale do we pass to the scale a fifth higher? By sharp-fourth. What does it become of the new scale or key? F-sharp. By the use of sharp-fourth, what interval is the scale transposed? A fifth. What is the tone by which we pass from the scale of C to the scale of G1? Sharp-fourth, or F-sharp. From C to D1 C-sharp. What is fourth in the scale of D1? G. What is the pitch of sharp-fourth? G-sharp. Upon the same principle, what shall we take for one in a new transposition? Fifth of D, or A. What will be the relation of G-sharp in the new scale? Seventh.

Observe the order of intervals as illustrated in the following exercise:

No. 39.

What are the pitch-names of the component tones of the scale of A1? A, D, C-sharp, D, F, G-sharp, A. What is its signature? Three sharp. What tone is belonging to the scale of C1? F-sharp, C-sharp, and G-sharp. With what pitch will its relative Minor scale begin? With F, or E-sharp. In the key of A, what is the pitch of flat-fourth? F-sharp? Because a half-step lower than six, which is F-sharp.

Let the pupils represent the scale of A by their slates, without signature, seeing that the proper tones are represented. What have we herebefore called the same scale as A in its representation? The scale of the second space.
CHAPTER IX.

Is the fourth transposition we pass to five of the scale of A, which is E, by sharp-four of the scale of A, which becomes sons of the new scale of E. The pitch-names of the scale of E are therefore B, F-sharp, G-sharp, A, B, C-sharp, D-sharp, E. The signature is five sharps. The teacher will by no means forget to ask such questions as are necessary to lead the pupil to understand and know the path over which he has traveled. This is as far in the transposition of the scale by fifths as we usually go in vocal music; but, with the principle understood, it will be very easy for the pupils to go on still further, and find in the fifth transposition that it is from E to B, A-sharp being the new tonic. The scale B will therefore consist of B, C-sharp, D-sharp, E, F-sharp, G-sharp, A-sharp, B. The signature of the key of B is five sharps.

In the next transposition we find five of the scale of B to be F-sharp, which becomes one of the new scale.

The constituent tones of the scale of F-sharp are F-sharp, G-sharp, A-sharp, B, C-sharp, D-sharp, E-sharp, F-sharp. The signature of the key of F-sharp is six sharps.

Five of the scale of F-sharp gives us C-sharp as one in our seventh transposition, the tones of which must be a half-step above the tones of the scale of C, giving us as the component tones, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp, A-sharp, B-sharp. The signature is seven sharps. Since in the first transposition we find the scale or key of G, in the eighth transposition we have the key or scale of G-sharp, the tones being a half-step above the tones of the scale of G.

When we reach sons of the scale of G-sharp we find F-sharp a half-step too low, making it necessary to use F-double-sharp for seven. The double sharp is made thus ×. Signature six sharps and one double sharp, or, eight sharps. Transposing further by fifths, we have the scale of D-sharp, five sharps and two double sharps, or, nine sharps. In the tenth transposition, the scale of A-sharp, four sharps and three double sharps, or, ten sharps. In the eleventh transposition, the scale of E-sharp, three sharps and four double sharps, or, eleven sharps. And in the twelfth transposition, the scale of B-sharp, two sharps and five double sharps, or, twelve sharps, which scale is the same as the car or the scale of C. This gives us every possible scale in pitch, since, in the twelve transpositions, we have taken as one every tone of the chromatic scale. As has been said, however, in vocal music we seldom go beyond the fourth transposition by fifths, but in instrumental music sometimes to the fifth and sixth.
THE STAR-SPANGLED BANNER—Concluded.

And the rock-ets' red glare, the bombs bursting in air,
Now it catches the gleam of the morn-ing's first beam,
Then con-quer we must, when o'er it the flag we must raise,
Gave proof through the night that our flag was still there.
In full view of the stars in the stream, and the homes of the brave.
Oh... say does the star-span-gled ban-ner still wave
Oh... say does the star-span-gled ban-ner still wave

Over the land of the free and the home of the brave.
Over the land of the free and the home of the brave.

Praise the Power that has made and preserved us a na-tion.
CHAPTER X.

No thorough teacher can have passed over the work thus far without frequent reviews and many questions, the answers to which would throw light upon the subject, or aid in fixing in the minds of pupils the matter taught. This chapter, however, is devoted to a more thorough review of the work from the beginning, and will serve as a guide in study and in the preparation of questions for examination from time to time. The review will not be so exact in the exact order in which the different topics were introduced, as to more fully unfold each point presented, with a view of giving pupils a more complete and comprehensive view of the subject in little space.

QUESTIONS IN REVIEW.

1. What are tones? Musical sounds.
2. May tones be seen or heard? Heard.
3. In how many respects do tones differ? Three.
5. How are tones named with respect to length? Whole, Half, Quarter, Eighth, etc.
6. By what is the length of tone represented? Chord by characters called notes.
7. What other service do notes perform? They show the order of tone succession.
9. May notes be seen or heard? Sometimes.
10. From what do notes take their name? From the tone-lengths which they represent, as, Whole, Half, Quarter, Eighth, etc.
11. What is the use of a dot after a note or rest? It increases its length-value one-half.
12. What is the use of the double-dot? It increases the length-value three-fourths.
13. What is the use of the triple-dot? It diminishes the length-value of three equal notes to two of the same kind without the mark.

FIRST STEPS IN MUSIC.

14. What is the tie, and its use? A curved line placed over or under two or more notes on the same degree of the staff, by which they represent one prolonged tone.
15. The slur and its use? Same as tie, except that the notes are on different degree of the staff.
16. What does the passage indicate? The prolongation of a tone beyond what the notes indicate.
17. What are notes? Characters which indicate silence.
18. How many kinds of notes, and names? The same in number and name as the kinds of tones.
19. How are tone-lengths measured? By portions of time called measures.
20. What are measures? Portions of time.
21. How are they represented? By spaces between bars.
22. What are bars? Vertical lines, used to separate written measures.
23. What is the use of the double-bar? To show the end of a musical phrase, a line of poetry, or piece of music.
24. What is meant by beating time? Equal or regular motions of the hand.
26. What are their names? Double, Triple, Quadruple, and Sextuple.
27. Upon what does the kind of measure depend? Upon the number of its parts.
28. What is that measure called which has two parts? Double measure.
29. By what figures is it designated? The figure two (2).
30. How many and what beats to double measure? Two; down and up.
31. What is the measure with three parts called? Triple measure.
32. What figure indicates it? 3.
33. How many, and what beats? Three: down, left, and up.
34. What measure has four parts? Quadruple measure.
35. What beats? Down, left, right, and up.
37. What measure has six parts? Sextuple measure.
38. What beats? Down, left, right, left, right, up; or, on two triple measures or one double measure.
40. Which parts of the different measures are sounded? The first part of each, and also the third part of quadruple, and fourth part of sextuple.
41. Upon what does the variety of measures depend? Upon the kind of note on each part of the measure.
42. How many varieties of measure may there be? As many as there are kinds of notes.
43. Upon what does the kind of measure depend? Upon the number of parts in the measure.
44. How many, and what varieties of measures in common use? Two: quarter and eighth varieties.
45. By what are varieties of measure indicated? By figures.
44. How are figures indicating both kind and variety of measure written? In the form of a fraction.
45. What does the numerator indicate? The kind of measure.
46. What does the denominator indicate? The variety of measure.
47. What kind and variety of measure do the figures \(2/3\) indicate? Triple measure and eighth variety.
48. The numerators thus far have relation to what property of tones? Length.
49. What is meant by the pitch of tones? Their difference in respect to highest and lowest.
50. How are tones named with respect to pitch? Either from their relation to other tones, or, independent of any relation.
51. What is that tone-pitch called which is named from its relation to other tone-pitches? Relative pitch.
52. From what are relative pitch-names taken? From the names of numbers.
53. What is that sense of tone-calls which is arranged in a certain order of relative pitch? The scale.
54. Whence the name? From the Italian, Scala, meaning a ladder.
55. How many tones in the scale? Eight.
56. What are their names? One, two, three, four, five, six, seven, and eight.
57. In singing the scale, what syllables are often applied? Do, Re, Mi, Fa, Sol, La, Si, Do.
58. Of what use are these syllables in singing? By association, they help to a preexisting knowledge of relative pitch.
59. When and by whom were these syllables first employed? In the thirteenth century, by a monk named Guido Aretino.
60. What is that tone-pitch called which is independent of any relationship? Absolute pitch.
61. From what are absolute pitch-names taken? From the name of letters.
62. How many and what letters are taken? Scoe, A, B, C, D, E, F, G.
63. Why do we have eight relative pitch-names and only six absolute pitch-names? Because eight or one has two relations and but one absolute pitch.
64. By what is the pitch of tones represented? By the staff and staff.
65. Of what is the staff composed? Of five parallel lines and four intermediate spaces.
66. What is each line or space of the staff called? A Degree.
68. How are they numbered? From the lower upward.
69. What is done when more are needed? Lines and spaces are added.
70. What are such lines and spaces called? Added or larger lines and spaces.
71. Does the staff alone represent any definite relative or absolute pitch, or does it not? It does not.
72. How may relative pitch be connected representatively with the staff? By placing some figures, from 1 to 8, on some degree of the staff.

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73. How absolute pitch? By using some letter, from A to G.
74. What does each letter or figure stand? It stands by what degree of the staff the pitch indicated by the figure is represented.
75. What does each figure or letter furnish? A key to finding out by what other tone-pitches are represented.
76. Are letters or figures usually employed? Letters.
77. What are letters so used called? Clefs.
78. Which clefs? From the French, meaning key.
79. Why not use one word key? Because it has another use in music.
80. What letters are used as clefs? C, F, and sometimes G.
81. When is used, upon what degree of the staff is it placed? Upon the second line.
82. When the G-clef is used, where will C be represented? First added line below.
83. When is it placed? Upon the fourth line.
84. When the F-clef is used, where will C be represented? Second space.
85. In what respect do the tones of the scale differ? In pitch.
86. What is the difference of pitch between two tones called? An interval.
87. How many intervals in the scale? Seven.
88. How many kinds of intervals in the scale? Two.
89. What are they called? Steps and half-steps.
90. How many of each? Five steps and two half-steps.
91. Is the order in which they occur important or unimportant? Important.
92. What is the proper order? From one to two, two to three, a step; three to four, a half-step; four to five, a step; five to six, a step; six to seven, a step; seven to eight, a half-step.
93. Must the pitch of the scale be always the same, or may it change? It may change.
94. In my first scale, what absolute pitch is taken as one? C.
95. From what is a scale named? From the pitch-name of one.
96. What are the pitch-names of the scale of C? C, D, E, F, G, A, B, C.
97. When a part of a piece of music is to be sung a second time, how may it be indicated? By some mark of repetition.
98. How many such marks are in common use, and what are they? These; dots, flat, sharp, and flat, sharp, or their abbreviations, D, F, and S.
99. What is the meaning of the dot? To repeat, their position determining how much.
100. The meaning of D, C, F. Repeat from the beginning.
101. The meaning of C, D. Repeat from the sign (88).
102. The meaning of F, G. The end.
103. How many intermediate tones to the scale? Five.
104. Where do they occur? Where there is the interval of a step.
105. Are these intermediate tones the scale tones modified, or changed, or different tones? Different tones.
106. How do they differ from the scale-tones? In pitch.
109. From what do they take their names? From one of the scale tones between which they occur.
110. When named from one, what is the intermediate tone between one and two called? Sharp.
111. The tone sharp means what when thus used? Higher.
112. When named from two, what is the tone between one and two called? Flats.
113. What is the meaning of the word flat in music? Lower.
114. Are the tones named sharp and flat the same in pitch, or different? The same.
115. Why do they differ in name? Because they differ in relation.
116. The tone between C and D, when named from C, is called what? Sharp.
117. What when named from D is flat.
118. A tone named sharp is indicated by what character? A character made thus, and called a sharp.
119. A tone named flat is how indicated? By a character called flat, made thus.
120. How far does the significance of a sharp or flat extend? Through the measure in which it occurs.
121. What character terminates their significance? A Natural, made thus, and called a flat.
122. How many keys in the harmonic scale? Thirteen.
123. How many intervals? Twelve.
124. Are the intervals alike, or different? Different.
125. What are they? Half-steps.
126. What is that scale called which consists of eight tones? The Diatonic scale.
127. How many Diatonic scales? Two; Major and Minor.
128. How do they differ? In the order of intervals.
129. How many forms of the Minor scale is common use? Three.
130. What are they called? Natural, Harmonic, and Melodic.
131. What is a Minor relative to a Major scale? When it begins with one of the Major.
132. When is a Major relative to a Minor scale? When it begins with three of the Minor.
133. What is the relative Minor to C Major? A.
134. What is the relative Major to A Minor? C.
135. When is the scale said to be transposed? When the pitch is changed.
136. What is that pitch called which is taken as one? The key, or key-note.
137. In the application of letters as pitch-names, what is taken as one? C.
138. In what key is our first or model scale? C.
139. What tone-pitches constitute the key of C? G, D, E, F, G, A, B, C.
140. How may the pitch be changed, and the order of intervals be preserved? By the use of such intermediate tones as are necessary, and changes of such as are unnecessary.
101 FIRST STEPS IN MUSIC.

220. By an enharmonic change, what does C⁵ become? B.

221. Why not use E in four in C⁴? Because it does not belong to the key of C⁴.

222. How do the keys of G⁴ and F⁷ differ? In name and representation.

223. Are they alike or different in pitch? Allen.

224. What tones constitute the key of G⁴? G⁷, A⁷, B⁷, C⁷, D⁷, E⁷, F⁷, G⁷.

225. What is three in the key of C⁴? D.

226. What is flat three in the key of C⁴? E (E-flat-double-flat).

227. By an enharmonic change, what does B⁷ become? A.

228. Why not take A as flat-three instead of B⁷? Because A is not three to G, but four.

229. What is the relation of A in the key of C⁴? Sharp two.

230. Three in the key of C⁴ is what tone in the key of B⁴? Flat.

231. Four in the key of C⁴ is what tone in the key of B⁴? Flat.

232. A medium degree of force in singing is expressed by what word? Medium.


235. A somewhat softer degree than medium, by what word? Piano.

236. A somewhat softer degree than piano, by what word? Pianissimo.

237. Instead of writing the full word, what is generally used? An abbreviation of the word.

238. What are the abbreviations of the five words have given? m., f., f., p., pp.

239. What is a time beginning piano and increasing to forte called? Crescendo.

240. How is crescendo indicated? By the abbreviation cres, or by two descending lines, thus, ———.

241. A tone beginning forte and decreasing to piano, is called what? Diminuendo or decrescendo.

242. How is it indicated? By dimin., cresc., or converging lines, thus, ———.

243. By the union of crescendo and diminuendo, what have we? Sforz.

244. How is the sforz indicated? Thus, ———.

245. From what language are these terms taken? Italian.

246. Why not use our own language? Because those terms are universally used.

247. What word indicates a medium degree of movement? Moderato.

248. A degree of movement somewhat quicker than Moderato is indicated by what word? Allegretto.

249. A degree somewhat faster than Allegretto by what word? Allegro.

250. A degree somewhat faster than Allegro by what word? Presto.

251. A degree somewhat slower than Moderato by what word? Andante.

252. A degree somewhat slower than Andante by what word? Andantino.

253. Slower than Andantino! Adagio.

254. When tones are sung short and detached from others, what is it called? Staccato.

255. Are other terms indicating degrees of force or movement used in music or not? Many are used, but the most important are here-piace.
296. In singing higher than eight in a scale, what does right become in its relation to its higher tones? One of a higher scale.
297. In singing lower than one, what does it become? Right of a lower scale.
298. In what respect do the tones of the higher and lower scales differ? In pitch.
299. In what respect do the tones of the higher and lower scales agree? In their relation to each other.
300. What is the interval from one to eight called? An octave.
301. By what means are the different scales or octaves designated? By letters differently marked or of different size.
302. How is the octave beginning with the pitch represented by the first added line below the staff with G-def designated? By unmarked small letters, thus, d, e, f, g, a, b.
303. How is the next octave higher designated? By twice-marked small letters, thus, d, e, f, g, a, b.
304. How is each successive octave higher designated? By small letters with an additional mark.
305. How is the octave above unmarked small g designated? By small letters without mark.
306. Where is small g represented? By the second space of the staff with the F-def.
307. How is the next octave lower designated? By capital letters.
308. The next lower octave? By once-marked capitals.
309. Each succeeding lower octave? By capitals with an additional mark.
310. How many octaves in pitch can the ear distinguish or appreciate? About nine octaves.
311. What musical instrument gives this great scale of tone-pitches? A large organ.
312. What is the usual compass of the piano-forte? Seven octaves.
313. How are the intermediate tones of the model scale distinguished upon the piano-forte? By black keys.
314. Into how many different classes in compass are voices divided? Two; male and female.
315. What is about the average compass of each class? Two octaves.
316. What marked difference between the voices of men and women? The voices of men are an octave lower in pitch.
317. Does this difference in pitch exist in children's voices, or are they alike in compass? They are alike.
318. What is meant by the compass of a voice? The number of scale tones differing in pitch which it can sing.
319. Into how many special classes may voices be divided? Four; soprano, alto, tenor, and bass.
320. What are the lower voices of men called? Bass.

Note.—Many more questions might be asked than are here given, and some of those involve several points upon each of which a separate subject might be taken. The subject of composition, and the consequent scope of the different scales and their relation to each other, afford matter for a great variety of questions, which this brief treatment will not fail to make use of. The above list comprehends the subject as far as, in a compass of only one page, it can be comprehended.
CHAPTER XI.

The ability to transpose the scale comes almost, if not quite, as soon as the ability to sing, but to understand the theory of transposition requires something more than the perceptive faculties. The principle of transposition by fifths, as it is known, is understood, and that pupils can readily represent the constituent tones of any scale to F-sharp, six transpositions, and their relative Minor. Reviewing these scales, and the method or principle of transposition by fifths, the teacher sings the scale of C, and asks: What scale did I sing? C. In the first transposition, with what pitch did we begin? G, or F#. Suppose I now begin with F as one, and when any tone is wrong, raise hands. Sing the pitches F, G, A, B, when the hands will be raised. Repeating, the answer will be that B is too high for four. What tone have we learned which is lower than B and higher than A? F-sharp. What pitches constitute the scale F, G, A, B-flat, G, D, E, F? Using flats instead of sharps in writing the chromatic scale, observe the order of intervals in the following exercise:

No. 40.

What tone is in the scale of C does not belong to the scale of F-sharp. What tone is in the scale of F does not belong to the scale of C-sharp. Why do we take B-flat instead of B? To preserve the right order of intervals. In writing the scale of F-sharp, what must be its sign or signature? One flat, or B-flat. What is the name of the scale first transposed? G-sharp. What is the interval from C to F-sharp? A fourth. By what interval have we now transposed the scale? A fourth. What is its relation to the scale of C? Flat-seven. What is the tone by the use of which we transpose any scale a fourth? Sharp-four. By which do we transpose any scale a fourth? Flat-seventh. What is the key of C-sharp? What is the key of F-sharp? What is in the key of F-sharp? What is in the key of F-sharp? What is in the key of F-sharp? What is in the key of F-sharp? What is in the key of F-sharp? What is in the key of F-sharp? What is in the key of F-sharp?
CHAPTER XII.

HAVENS considered at length the subject of transposition by fifths, and in the last chapter by fourths, we may proceed more briefly to what follows. In the second transposition by fourths, what pitch will be taken as one? Four of the key of F. What is its pitch? B-flat. By what tone of the key of E shall we pass to the key of B-flat? Flat-seven. What is its pitch? What are the component tones of the scale of B-flat? B-flat, C, D, E-flat, F, G, A, B-flat. What would be the pitch of one of the relative Minor? G. What the signature of the key of B-flat? Two flats. It is important that the proper distinction be made between this scale of B-flat and the scale of B with the signature of five sharps.

THE OLD COTTAGE CLOCK.

Allegretto.

Words few. Yet they lived then; sacrifices at dawn, and its tire-some clock, as it called at day-break bold-ly. When the voice still strong, warmed the old and young. When the voice of friend-ship dawned, looked gray o'er the mist-y way; And the air blew very-

1. That old, old clock of the household stood Was the brightest thing in the corner.

The hands, though old, had a touch as gold, And its sound was quaint; And blessed the time with a nar-ry chiming, All the chiming rang the sweetest; Twice a mon-i-tor, too, the its win-try house be-grill-ing; But a peerless old voice had that

words were few. Yet they lived then; sacri-fices al-tered, and its time-some clock, as it called at day-break bold-ly. When the voice still strong, warmed the old and young. When the voice of friend-ship dawned, looked gray o'er the mist-y way, And the air blew very-

1. That old, old clock of the household stood Was the brightest thing in the corner.

The hands, though old, had a touch as gold, And its sound was quaint; And blessed the time with a nar-ry chiming, All the chiming rang the sweetest; Twice a mon-i-tor, too, the its win-try house be-grill-ing; But a peerless old voice had that
CHAPTER XIII.

In the third transposition by fourths, we pass from the scale of E-flat to its fourth, F-flat, by flat-seven of the scale of B-flat, which is A-flat. What is the signature of the key of E-flat? Three flats. What are the component tones? E-flat, F, G, A-flat, B-flat, C, D, E-flat. What other scale is the same in representation? The scale of E. What is its signature? Four sharps. What name has we heretofore given other scale? The scale of the first line. What tones in the key of E-flat do not belong to the scale of C? B-flat, E-flat, and A-flat. One in C is what tone in E-flat? Six. What is the relative Minor of E-flat? C. What is sharp-four in E-flat? A. Sharp-one? E. Sharp-five? B. Observe the intervals as illustrated in the following exercise:

No. 41.

[Music notation]

IN THE STARLIGHT.

1. In the starlight, in the starlight, let us wander gay and free; For the night was made for song; Where there's nothing in the day-light half so dear to you and me. Like the feet of the traveler, the way to the woods we'll steal a long; And our sweetest lays we'll warble, for the woods we'll steal a long.

2. In the starlight, in the starlight, At the day-light's close; When the night-time's gale is singing His last love song to the rose;... In the calm, dear night of summer, When the starlight in the starlight, let us wander, let us wander; In the starlight, in the starlight, We will wander, we will wander; In the starlight, in the starlight, let us wander gay and free; In the starlight, in the starlight, We will wander gay and free.
SEED SOWING.

First Steps in Music.

A. E. D.  

Moderato. mp.

1. Sow good seed side by side, 
   With all nature's form and size. 
   Shall be garnered to the skies.

2. Sow good seed side by side, 
   With all nature's form and size. 
   Shall be garnered to the skies.

3. Sow good seed side by side, 
   With all nature's form and size. 
   Shall be garnered to the skies.

Chorus.

1. In your fields the harvest will be, 
   In your fields the harvest will be, 
   Shall be garnered to the skies.

2. In your fields the harvest will be, 
   In your fields the harvest will be, 
   Shall be garnered to the skies.

3. In your fields the harvest will be, 
   In your fields the harvest will be, 
   Shall be garnered to the skies.

In the fourth transposition by fourths, as in the fourth transposition by fifths, we reach the ordinary limit in vocal music, but having mastered the principle, it will be easy for the pupil to pursue the subject to the extent to which we indicated the transposition by fifths. In this fourth transposition we find A-flat to be our starting point, and the constituent tones to be A-flat, E-flat, C, D-flat, E-flat, G, F, A-flat. The signature, therefore, is four flats. To the eye we find this scale to be the same as the scale with three sharps for its signature, and called in the third book the scale of the second space. The relative Minor scale is F.

In the fifth transposition we have the scale of D-flat, signature, five flats. The component tones are D-flat, E-flat, F, G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat. The relative Minor is E-flat.

Four of the scale of G-flat, which becomes one of the key in the sixth transposition, the signature of which is six flats. The component tones are G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat. The relative Minor is E-flat.

In the seventh transposition by fourths we have the key of C-sharp, and in the seventh by fourths we have the key of C-sharp, with seven flats for its signature. The notes constituting it are named C-sharp, D-flat, E-flat, F-sharp, G-flat, A-flat, B-flat, E-flat; the tones being half a step lower than the tones of the scale of C. The relative Minor is A-flat.

The eighth transposition by fourths gave us the scale of G-sharp, and the eighth by fourths gives us the scale of G-sharp, consisting of G-sharp, A-flat, B-double-flat, C-flat, D-flat, E-flat, F-sharp, G-flat. The double-flat is made thus: sp. The reason for the use of B-double-flat will appear on examination of the order of intervals. In the next transposition we have the scale of B-double-flat, signature five flats and two syllables.

The tenth gives the key of E-double-flat, with four flats and three double-flats. In the eleventh we have the key of A-double-flat, eleven flats, three flats and four double-flats; and the twelfth gives the key of D-double-flat, which is the same in sound as the scale of C. Its signature twelve flats, two flats and five double-flats. It is not customary to go beyond the key of B-flat, the scale of G-flat being the same as spich as F-sharp, differing only in name, and when required, by custom, F-sharp is chosen. As a convenient method of illustrating the circle of the scales, the following graph is convenient, and will be of interest to those pupils who have carefully followed the subject in its progress.
Pupils will readily see that from C we pass to the right by fourths, and to the left by fifths, and meet at G flat or F sharp, which is the central tone in the Chromatic scale counting from one to eight. Or the different signatures may be indicated as follows, the numbers below indicating the tones of the Chromatic scale.
CHAPTER XV.

This topic to be considered in this chapter is introduced here, not so much because of the practical application to the grade of pupils for which this book is intended, as to include in the series the more important theoretical part of the subject, and thus provide those pupils who pass through this series of books with such a comprehensive knowledge of the subject, practical and theoretical, as to enable them to take up any of the higher orders of vocal composition, such as cantatas, oratorios, operas, or cantatas. In order to proceed through the practical to the theoretical, it requires among the pupils the presence of several boys whose voices have changed, which change takes place about the age of fifteen or sixteen. Under such conditions, the teacher may proceed by asking all to sing one in the scale of C. The pupils repeat the tones, being careful that the boys with changed voices sing with the others, because upon their singing depends the success of our undertaking. During the repetition of the tones, the pupils are called to observe whether the tones of all agree or not. They will readily perceive that the tones which those boys sing whose voices have changed are lower than the rest sing.

The girls may then sing and pointing the tone, while the boys already referred to sing from one to eight, all observing which tone sung by the boys sounds most nearly like the tone sung by the girls. The boys referred to may now sing and skipping eight, while the girls sing from eight to one, observing which tone sung by the girls agree with the boy's tone.

Repeat as may be necessary until the pupils perceive clearly that when the boys referred to sing eight, it is of the same pitch as the tone one which the girls sing. In this way we may learn that the tone one which those boys sing, cannot be sung by the girls, because at too low a pitch, and we may also learn that men and boys with changed voices naturally sing an octave lower than the boys, girls, and women. When, therefore, in singing together, all sing one in the scale of C, what tone do the men sing? One of the lower scale. What tone do the women sing? One of the middle scale. What shall represent the tone sung by the women? The first added line below the staff, thus:

What shall represent the tone sung by the men? The fifth space below the staff, thus:

To avoid the confusion arising from using so many added lines, another method is adopted, which was indicated in Exercise 178 of No. 3, though no reference was made to the differences of pitch represented by the upper and lower staves. A note on page 138 hinted that the subject might be made plain at a more advanced stage of progress, which stage we think we have now reached. By the use of F and G as detached letters, the tone C, which the girls sing as one, and the boys with changed voices sing as eight, being in reality the same tone in pitch, is represented by the added line below the staff with the G-sharp, and the added line above the staff with the F-sharp, as follows:

No. 44.

If, therefore, the girls were to begin at one and sing to five of the upper scale, it should be represented as follows:

No. 45.

If the boys with changed voices, or men, were to begin at eight, or the same absolute pitch with which the girls began, and sing to five of the lower scale, it should be represented as follows:

No. 46.

Representing in a continuous exercise the tones sung by both boys and girls, beginning with the lowest, it would be as follows:
No. 47.

It will be observed in the above exercise that there are three C's, three D's, three E's, etc., and four F's. In order, therefore, to speak of any particular one, it would be best to have some means of designating it, and such means are at hand, and indicated in the following exercise:

No. 48.

If called upon to give the name of the pitch of the tone represented at 1, it would be capital G; at 2, small g; at 3, once marked small g; and at 4, twice marked small g. Once marked small g, being between the two staves, is sometimes called middle G.

We then have a definite name for the pitch of each tone. Some persons can sing tones of higher pitch than others, and some lower than others.

If the tones differing in pitch to which a person can sing, we determine the compass of the voice, or, if a man sing from G to g we say his voice has a compass of two octaves. As a rule, however, the ordinary compass of the voice is about an octave and two-thirds.

A melody has a compass of four or five octaves, and a piano of seven.

It might be interesting and instructive to represent the great scales of tone, and also observe their connection with the key-board of the melodeon, which organ, piano, or organ. The diagram on the following page not only illustrates the compass of the instrument mentioned, but nearly as the size of the page will allow, without four, five, or seven octaves, but shows the means of designating the different scales. From it these pupils who have no knowledge of the key-board of those instruments may find their bearings.
As has already been said, some persons can sing tones of higher or lower pitch than others. This can easily be illustrated in the school-room by asking the girls to begin at a given tone and sing tones of higher or lower pitch, and continue until very few will be able to sing. Because of this fact that among the boys there will be so few whose voices have become united after the change, it will be somewhat difficult, difficult, as practically illustrates the point we desire to prove, but it will be readily comprehended by all, and is illustrated by the following exercise, which the teacher may write upon the board:

No. 49.

The teacher calls upon the girls to begin at e and sing downward as far as they can with ease, and it will be found that some can sing much lower than e, while others can sing with comparative ease. Then from e sing upward, and it will be found that those who could sing at e with ease, will be inclined to stop about d, while those who could only sing at e as low as e will be able to go on to g. It is likewise, if the boys with changed voices were to begin at a and sing upward, some would stop at about b, while others might sing as far as g and on singing downward, those who could sing at d would stop about e, while those who could only sing d will sing down to a. By this it will be seen, that male and female voices divide themselves naturally into four classes, viz.: lower male voices, called bass; higher male voices, called tenor; lower female voices, called alto or contralto; and higher female voices, called soprano or treble. The compass of each of these classes is indicated by the diagram above, which is sufficiently accurate for general purposes, though it is by no means intended to convey the idea that there may not be found occasional instances of persons who can sing higher or lower than here indicated, but these are the exception and not the rule. From this classification a person may judge with tolerable correctness for which part his or her voice is adapted, as if a man can sing B, A, and G with full voice, he has doubtless what is called a Bass voice, and should sing that part, and if the low notes are weak and the upper ones strong, and produced with ease, he should sing Tenor. In like manner we may judge of female voices, whether Soprano or Alto.

FIRST STEPS IN MUSIC.

The Bass, and sometimes the Tenor, are written upon the staff with the F-clef, which is also called the Bass clef. The Treble, however, is more frequently written upon the staff with the G-clef, which is also called the Treble clef, but in each case the G-clef represents G instead of G, as in the following exercise:

No. 60.

The passage at A, if represented with the G-clef to sing by the Tenor, would be as at B, and if sung by Soprano or Alto voices as at C. Let no teacher or pupil be confused by the fact that the notes at A, B, and C, when sung by the parts indicated, are the same, nor be disturbed because by agreement or law the G-clef, when used for Tenor voices, represents G, and when used for Soprano and Alto voices represents G.

Sometimes the base parts are written on two staves, as in the following exercise:

No. 51.

Instead of the G-clef for the Tenor, the C-clef is sometimes used, which represents g on the third space, and is made thus:

More frequently each part is written on a separate staff, in which case the parts are ordinarily arranged as in the following exercise, with the Bass the lower part of foundation, and the Soprano or Treble, Alto, and Tenor in order above.
HARRISON.

FIRST HYMN.
1 Oft, that the Lord would guide my ways
To keep His statutes still!
Oh, that my God would grant me grace
To know and do His will!

3 Oh, God, Thy Spirit down to earth
Thy law upon my breast;
Nor let my tongue indulge in deeds,
Nor cast the Sat. at rest.

SECOND HYMN.
4 That not the best before the Lord,
The sick but with the sick;
As God hath dealt with thee.

PAIGE.

FIRST HYMN.
1 Lend up to God the voice of praise,
Whose breath our souls inspire;
Lead me and more lead the anthems raise,
With grateful voice display.

2 Lift up to God the voice of praise,
Whose goodness, passing thought,
Leads every moment, as it rises,
With benefit unseen.

SECOND HYMN.
3 Lift up to God the voice of praise,
From white salvation flows;
Who sent His Son, our souls to save
From everlasting woes.

4 Lift up to God the voice of praise,
The Judge's transporting ray,
Which lights through darkest shades of To realms of eternal day. [brunch,