THE
NORMAL
MUSICAL HAND-BOOK;
A BOOK OF
INSTRUCTION AND REFERENCE
FOR TEACHERS OF
Notation, Voice Culture, Harmony and Church Music, in Classes,
BY
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EXPLANATORY.

REASONS FOR THIS BOOK.

When grown people commence any study that should have been attended to in childhood, they generally find that they can see what ought to be done, a great deal easier than they can do it.

This makes teaching them a very different thing from teaching children.

To be more particular. Our adult singing classes are largely composed of persons who are somewhat trained and cultivated in other things, however undeveloped their musical powers may be; consequently they reason more than children do, and may have a system of more scope and investigation.

Secondly. Their vocal organs being grown, are more inflexible and hinder to manage than those of children, and require more "vocal training." This is no reflection upon those systems for children which do not speak of "quality" and other things of vocal culture, for beside the fact that "to sing accurately is to sing rightly," systematic vocal-training cannot properly commence until the voice at-waves. Although all voices may be trained for it by the same, or which is obtained while learning notation and acquiring general musical knowledge.

Thirdly. Long dormant or prevented tastes make their owners prefer various music that is childish or untasteful; and as such persons can grow few of these tastes, only through what they like, it follows that both the instruction and the music adapted to their conditions will differ in some important respects from what would be best for children.
EXEMPLARY.

As an published system for adults has, thus far, recognized these facts this week is undertaken, in the hope that it may meet the want and supple-
ment what has already been so well done by Dr. Mason and others.

MY METHOD.

No teacher wholly invents his method of teaching, but every one col-
lects from others the ideas and ways that he likes, and then passing through his peculiar form of mind, makes what he calls his method. It may be that he adds some new things, but they bear a small proportion to the whole.

Having said so much, the writer will not be misunderstood when he speaks of his system or his method of teaching. Where it differs from others, he expects "a fair field and no favor;" will be glad if he has contributed something to the general stock, but not cast down if he has not, because so much remains that all agree in.

SEPARATING THE STATEMENTS OF ELEMENTARY PRINCIPLES FROM THE METHODS OF TEACHING THEM.

As it would intercept a "method of teaching" to stop to explain principles and give reasons for what is new, such work is left done in Book I. under the head of \"Statements.\"

As these statements are addressed to teachers, or to those who know something about music, the writer uses musical terms freely in making them, and takes such a course in his explanations as he thinks will best make himself understood, without reference to the order that would be best in teaching.

ESSAYS, SHORT LECTURES AND DEVICES.

Will be found in Book II., and, it is hoped, will form a resevoir from which teachers may draw both for keeping and teaching. They are not only directly on the subject of music and teaching, but upon other subjects that are kindred and helpful to the main one.

The best way to use the ideas that the teacher likes in this department

EXPLANATORY.

—and in fact in the whole book,—is to become as familiar with them that they may be given in his own language, from himself, and \"without the book.\"

METHODS OF TEACHING.

Although many teachers will make their own short methods, some are here suggested for those who prefer to use \"our way.\" The hope, how-
ever, is that all will have occasionally both the inclination and the oppor-
tunity to do the thorough work of the long method (Book III), and to become so well acquainted with it that they will at all times have its points fully in mind, and be able to choose well when they abbreviate.

HARMONY AND COMPOSITION. (Book IV.)

These must go together on the principle that we must \"do these things to know of the doctrine.\" We cannot really acquire a knowledge of chords and their progressions without the ability to clothe musical forms with them, either by writing or playing. This idea is the basis of this department, which we are confident will become a new power in the hands of our live teachers. All our pupils will not become eminent composers any more than all will become fine singers, but they will be able to ex-
press correctly such musical ideas as they have, and will perform or hear with more intelligence and enjoyment.

MUSICAL AND PRONOUNCING DICTIONARY. (Book V.)

Not only the words and terms most used in music are here defined, but their pronunciation is given. Especially are these words and phrases in our own language attended to, about which singers have difficulty.

The fact that new words are all the time coming into the language, is help in itself, and the anglicized pronunciation is preferred when it is.

For instance, we do not pronounce the second syllable of \"chorus\" as \"sh\", although that is its pronunciation in its native Italian, because it is now a good English word, and the way our well-educated people pronounce it, is the right way for us.
EXPLANATORY.

The process of revising and slighting foreign words is an interesting one. Little by little they lose their native pronunciation, however great may be the effort to retain it, and take on one more easy to the English-speaking tongue.

We welcome all such foreigners, and give their naturalization papers as soon as it is safe to do so.

When a word or topic is more fully treated in the body of the book, the page is here given, and so the dictionary becomes a good index.

PUBLISHERS’ NOTICE.

All will see that whenever may be the defects of this book, it is a work of considerable care and labor, and musical authors and publishers who may wish to make use of any part of it will, we believe, take timely the reminder that whatever is ours in this volume can only fairly be used with our permission and with proper credit.

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BOOK I.—STATEMENTS.

CHAPTER I.

TECHNICAL TERMS.

1. Our first statement should be about the law of Technical Terms, for it is only under this law that the use of many words in our musical conceptions can be justified and their musical meanings accepted.

2. A large number of words in our language have, beside their common meanings, peculiar meanings in some science, art or occupation. They are then called Technical terms. The same, for instance, a commodity means something to unlock with; but, in music, it has a different meaning, and in other sciences still different ones. It has, therefore, one common meaning, but many technical ones.

3. Technical meanings are often similar to common ones, but are always limited, and sometimes entirely separate and peculiar.

4. Technical terms should convey only their own limited meanings, or confusion will arise.

5. Some of the words in the science of music are understood according to their common meanings, and some according to their limited or technical ones.

6. Flow, for instance, is understood according to its common meaning, and so is depth, one of the properties of a tone, while pitch has a peculiar or technical meaning—its common one being the genus of a pine tree.

7. While the common meaning of the word tone is its musical one, it has technical meanings in other sciences. In painting, for instance, we say the tone of a picture, and in medical practice the tone of the system.

8. Technical terms are not to be judged by their common meanings. The word natural, for instance, as a technical term in music, has no refer.

9. When we mean naturalness, (that which is opposed to artificiality, which is to be desired in music), but refers simply and solely to pitch, just as the word flat or sharp does. All the tones in music being alike in natural.
to "nothing of this meaning should be attached to the word measure when it is used as a technical term in music."

9. It is no objection to a technical term that its common meaning or its other technical meanings are different. Indeed, it would be no objection to a technical term that it had no common meaning at all. In proof of this, it may be said that half-see is an excellent name for the measure of a certain interval, although half a step cannot be taken in walking; and it would be no objection to the word half-tone as a technical term that half a tone cannot be made; but this word is not properly in our system as a technical term.

10. Were the technical terms in music now to be made, they might, doubtless, be better chosen, but as they are fixed and in use, we have only to keep them to their right meanings, for we certainly have the right, in common with all people of any science, art or occupation, to give any word we choose any meaning we choose, and to make it a technical term.

[Some text is cut off here.]

12. Technical terms are needed to make the meaning of the different things in every science, art or occupation, more exact and clear than could otherwise be done. For instance, had we no one name for the second property of a tone (pitch), we should be obliged to speak of it as "a certain degree of highness or lowness," or "an elevation or depression," or "a certain place or position in the great scale of sounds," or by other phrases equally unsatisfactory and unsatisfactory.

Chapter II.

Properties of a Tone.

13. The first thing that would enable us to determine the effects which this science of music produces in life is to know its properties and characteristics. The sciences and arts of which we have spoken are the sciences and arts of which we have spoken, and all its properties and characteristics are the same.

14. The properties of a tone may be the only one cause of its being a tone. Without pitch it is not a tone, although it may have length, power and quality.

15. From the foregoing, it may be seen why the pitch name of a tone is, in common consent, its principal name, as C, D, E, etc., and why the change of a tone is caused by differences in pitch.

16. The first thing about a tone, then, is the pitch of which it is composed.

17. The next is the movement or measure of those pitches taken together. This is called a name of the tone. In a tone, the name is included in it, because in a tone name is the name accompanying the name of the element in which the pitches form.

18. Modern music tells us that all things that act, seek to act in rhythm. However that may be, it is certain that pitches do, and we see musical forms laid out in such a way as to indicate it as a feeling of rhythm. This being done, we have a tone, but the power and quality of which it is, the tone is given, depends upon the voice or instrument that gives it, and the power and quality greatly to the perfection of the instrument. So while the one may seem to be pitch and measure, and the other may vary with every voice and every instrument, since to two ears the same sound is not the same.
21. Pitch, then, is melody or harmony. It is the essence of sound of tune; the measure into which it falls is in form or body; and the power and excellence by which it is given is the manifestation of its effect. As the acting quality with which it is given is the important thing in the tuning of the strings and good principles within us is the important thing in the tuning of the strings and to misplace the measure of this is to misplace the beauty of life, so to misplace the manifestation of this is to misplace the main and principal deities and is the principal means of improvement in its performance.

(Here—The foregoing is a general statement of the subject, the following reasons may also precede.)

22. A tone is something real, having properties like any other real thing. A degree of greatness or shortness (length) is necessary in its existence; a degree of loudness or softness (pitch) is necessary in its existence; a degree of loudness or softness (pitch) is necessary in its existence, and it may have some kind of quality.

23. It might be difficult without comparison to decide whether a tone is a long one or a short one, a high one or a low one, a loud one or a soft one, a clear one or a muffled one, a round one or a flat one, but that would prove nothing against the existence of length, pitch and quality.

24. It might be difficult without comparison to decide whether a tone is a long one or a short one, a high one or a low one, a loud one or a soft one, a clear one or a muffled one, a round one or a flat one, but that would prove nothing against the existence of length, pitch and quality.

25. But when we compare a tone with another tone, we see that one tone is longer than another tone, or higher than another tone, or louder than another tone, or clearer than another tone, or more muffled than another tone, or more round than another tone.

26. These properties are different from each other, in that one tone is not pitch, power, or quality, yet they cannot be separated—nor pitch, power, or quality, yet they cannot be separated—nor pitch, power, or quality, yet they cannot be separated—nor pitch, power, or quality, yet they cannot be separated—nor pitch, power, or quality, yet they cannot be separated—nor pitch, power, or quality, yet they cannot be separated—nor pitch, power, or quality, yet they cannot be separated.

27. The reason of this is that the name of one property must mean the same name of one property must mean that the same name of one property must mean that the same name of one property must mean.
CHAPTER III.

DEPARTMENTS IN MUSIC.

31. The properties that every tone has, give rise to three departments in music.

32. All that relates to depth in music forms a department called \textit{Rhythmics}.

33. All that relates to pitch in music forms a department called \textit{Melodics}.

34. All that relates to power and quality in music forms a department called \textit{Dynamics}.

35. Since Length, Pitch, Power and Quality, are given whenever a tone is produced; it follows that Rhythmics, Melodics and Dynamics, cannot be separated in a musical performance, although special attention may be given to one at a time.

36. If Rhythmics, Melodics and Dynamics, embody all of music, then no term, name or character, can exist in the science that will not belong to one or another of those departments. All that belongs either to producing tones or representing them must be therein contained.

37. As a tone has Length, Pitch, Power and Quality, every tone must be in all the departments—so when the teacher says, “Tell me which department my example is in,” he simply means which property is prominent.

Names and representations may be exclusively Rhythmic, Melodious or Dynamic, but a tone cannot be—no must be all three.

CHAPTER IV.

NAMES OF THE PROPERTIES OF TONES.

38. Keep in mind that names and representations are two things. If I say, “sing C,” I have called for a certain pitch by its name. If I write \begin{math} \textit{c} \end{math}, I have represented it to the ear. The letter C does not represent it, nor does the degree of the staff name it.

39. Every property of every tone that we use, then, should have two names. We find that the name of the property and the name of the representation is often the same, but that does no harm and makes no confusion. The name which commences soft and gradually increases to loud is \textit{crosozzo}, and the name of this sign, which stands for it, is \textit{crescendo}.

<table>
<thead>
<tr>
<th>Name</th>
<th>Representation</th>
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<tr>
<td>Crescendo</td>
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Here the thing itself, which is addressed to the ear, and a sign, which is addressed to the eye, are both named by the same name, and not only no confusion arises from it, but it has the advantage of simplifying our nomenclature by presenting a multiplicity of terms.

40. Now about the property of depth. Every length should have both a name and a representation—something by which we can call for it, as well as something by which we can indicate it to the eye. Our system is, however, altogether indefinite about the naming of this property. We have difficulty in representing it to the eye, and no difficulty in naming \textit{a quartet}, or \textit{a stretho}; but it has been thought preferable to use any phraseology of that kind. This being so, we are in trouble, since we need a name for the length as much as we need a name for the character that represents it. It is true you might say, “sing the length would be represented by a quarter note,” but that is as inconvenient as it would be to say, “sing the pitch that would be represented by the length"
first line below—outline staff." In this latter case we say, "sing C," and it is customary to have this modified by the use of the word "note." To the names of what we hear as well as to what we see, we may apply such words, half, quarter, eighth, dotted eighth, dotted quarter, etc., when speaking of length alone, and then add the word name to denote the character that represents the length in the eye.

43. The length of a tone, then, is named with each word at whole, half, quarter, eighth, dotted quarter, dotted half, etc., with or without the addition of the word note.

45. The pitch of a tone is named with the name of a letter. That is for common names of letters, such as, like you or me, it has but few relative names—merely the names of notes. This may be illustrated as follows: Every person has one absolute voice by which he is known, under all circumstances and many relative ones, by which he is distinguished in his different relationships in 

46. The individual named C is one in the family called the key of C major, where in this of A minor is key of C minor. That is 13 major; 12 minor, 11 key to C flat major. To name 11 to 10 and minor, 9 is 14 major; 13 minor, 12 key to G flat major. True is 12 to 11 major, 10 to 9; 9 to 8 is 11 major; 10 to 9; 9 to 8 major, 8 to 7. All names have a relationship with each other, which it is not necessary or possible to enumerate, and so on in great variety. It is to the individual whose absolute name is C, that at different times, are assigned all relative relationships. 47. So it is easily seen that pitches are named by the number of minutes, when they are spoken of in relation to each other as they are grouped in intervals, scales, or chords. For instance, when there is named a relationship in one or five, or some other pitch of the key—closed, occurs in the musician’s mind, but when G is named, or absolute fixed pitch is understood, whether it is to be by other tones existing or not.

48. In the following system, the ovals do not, as usual, name the name of absolute pitch, but with each, their chief use is, first, to help in getting experi-

CHAPTER V.

REPRESENTATIONS.

49. We have spoken of the meaning of the various properties of lines. We will now speak of their representations in the eye.

50. The length of a line is represented by a character called a note, generally by a sign, or by written figures or words.

51. A mistake is made in writing connected with the fact that the main lines may be divided into five main lines and five spaces. As a result, the middle line above is ill-defined, because the space below the first line, and the one above the fifth, are left out, though they represent pitches as well as the top and bottom, and are so far used to do so, and it is by this that the pitch is styled, and the pitch of one space above or below, with the space. Consequently, the main lines above or below, with the space. Consequently, the main lines above or below, with the space. Consequently, the main lines above or below, with the space. Consequently, the main lines above or below, with the space. Consequently, the main lines above or below, with the space. Consequently, the main lines above or below, with the space. Consequently, the main lines above or below, with the space.
The history of music furnishes abundant evidence that the staff of different species varies in its number of long lines. The writer has seen quite large books of the Seventeenth century, in which the standard staff consisted of three lines and of four lines. The truth is that the staff is a variable character—now-a-days having five long lines always printed, but constantly being enlarged to represent pitches that the long lines and their spaces cannot represent. The short lines that enlarge the staff are just as good degrees as are the long ones, and represent pitches just as well. The staff is the only character in our musical system that represents the pitch of tone, consequentlly every line or space that represents a pitch belongs to the staff—it is not outside of the staff, but in it, and consequently is a degree of the staff.

55. The staff, therefore, always consists of as many degrees as there are lines and spaces that represent pitches. It is commonly said that the staff consists of nine degrees. If there are but nine places that represent pitches, this statement is true; if there are more, it cannot be.

56. As at the staff must vary when consisting of more than five lines, the statement naturally arises why not make it large enough by long lines to represent all the pitches in common use? The answer is, that it is found that more than five long lines makes a staff confusing to the eye, whereas, with only five, long lines, and the other short, (when answers are needed) by zero or none (degree) can be recognized at a glance—as it were, withont counting or calculation.

57. As in a staff of six lines, the present mode of running the degrees is obviously the right one; the lowest long line 'the first line'; the space next above, 'the second line'; then, 'the space below'; first line below, 'the third line'; and the two spaces below, 'the fourth line', and the two spaces above, 'the fifth line'.

And in a staff of six lines, a very common size for the staff) the lowest tone would be, "second space below," the next, "first below", etc. Therefore, although the lowest long line is always the first line, it may be the second degree, or the fourth, or the sixth, according to the work. Our hero, who has been accustomed to thinking for an answer, "above the staff"—or "space below when I"—noticing that the words mean, below the staff. The only answer to this question that represents pitch to the eye, therefore, our line or space upon the staff is the second degree; but there is no 'it'. Of the line, or space below that? is, space above that? is, space above that? is, space below that! is, space below that! and line above that! who have thought on this subject of naming the line and space in representing pitches, have had the thought cross their brain. Had the greater degree used should be named the "first space", not by this plan, never have found names. Therefore, it is better that the natural naming,
and the degrees above and below be named according as they ascend or descend from the center.

59. In making the staff represent pitches, it is a great object to keep the representation as much as possible within the line, and their spaces. To do this, characters called clefs are used. Figure voices being higher than man's voices, a character called the Treble clef is put upon the staff, when it is wanted to represent the pitches they sing. When the staff is wanted to represent the pitches that men sing, either a character called a Base clef is put upon it, or a character called a Tenor clef is used; but this does not in the least affect the meaning of the degrees of the staff. The lowest line is always the first line, the space next below it is the space below, etc.

60. C, D, E, etc. are the names of pitches—something that we heard, and are not the names of lines and spaces. Thus, as the lines and spaces represent the pitches that are so named, and as far as this reason we must connect them more, or less together, it is not surprising that we must to think of the letters as the names of the degrees; and, perhaps, there is no objection to speaking in this way in teaching, after the child much is known.

61. The writer is aware that in orchestras and other music where many different clefs are used, the lessons is to put clefs on lines, and not on spaces; but in our country, tenors have been so accustomed to read from the treble staff, that it is thought best to put the tenor clef on a space, rather than make them learn to read in a new way.

62. Of course it is understood that when read from the treble staff, they do not sing the pitches represented, but an octave lower. To avoid this irregularity, and to have the written tune at once show which of the four parts is the tenor, it is plainly a good plan to have a tenor clef.

63. As there is no one name for a musical sound excepting "note," and as there must be a name for every length, every pitch, every power, and every quality, so there is no one character that stands for a note, but there must be a combination of characters and terms expressed or understood to represent and name it.

64. There must be a line or space to stand for its pitch, but this would give us lots of length—a note must do that; and neither the degree nor note would give a definite idea of power and quality. If these properties need to be indicated, additional words or signs must be given; but, as has been said, it often happens that power and quality may be left to the skill of the singer, when pitch and length are accuratelyindicated and performed.
73. There may be outward manifestations of these pulsations, or not; but all music that we understand will incline them within us, and they will not only keep on through life, but must keep on through generations and other irregular accents, so each accent will have its value.

74. These pulsations are at the foundation of the rhythmic flow of music, and can never lose their power to give more clarity and brightness in all the higher forms of expression—sympathy, rhythm, excitement, etc., of which we will have to say something in its foundation. In the foundation must always remain, or the superstructure cannot be built.

75. Let us call these pulsations beats—the stronger more accent beats, and the lighter unaccented beats, and the groups they form, measures.

76. These are all in the mind, and can be manifested by pauses called halting time, or sounds called counting time. It is true the motions are called beats, and there are representations in the body called resonances; but this naming is only a thing and its sign by the same name is of common occurrence in our musical system, as has been mentioned.

77. A point to bear in mind is when the beats group themselves into trios, in quadruple measures, where the groups are in fours, and in simple measures when they are in sixes.

78. In each time the groups take or lose time, according to the measure of the music or the taste of the performer.

79. The sense of a piece of music is properly its movement, as indicated by such words as moderate, allegro, adagio. The sense of a piece of music depends upon the grouping of its beats.

80. Beats grow out of measure rather than measure out of accent rather than beats out of measure.

81. We bear music, and understand it only as beats, accents, and measures arise in the mind—we look it up in music, and know its meaning only as we perceive the measure it makes.

82. The composer makes a melody without noticing the beats, accents or measures that must be there, and often hesitates before writing, to discover them.

83. True order does not make measure and put music into them, but makes music and the measure, with beats and accents, are united.

84. In connection with this, it may be mentioned that all music was usually to group itself into measures of two beats, the first accent and the second unaccented, or two measures of three beats, the first accent and the second and third unaccented; therefore, that measures of four, six, nine and twelve beats are arbitrary, though growing more or less naturally out of these two foundation measures. Their use, however, is fully justified by their convenience.

85. The pulsation in the mind that has had no outward manifestation cannot be relied upon as a guide in performance. We get throughness in everything only by adhesion, and just as good will to others grows stronger and better by the exercise gets in alternation, that is, in alternate exact and efficient by lightly beating time; for this reason, during the process of hearing accurately this pulsation of the mind—this mental expression—counting and beating are useful, but these external expressions are to be discarded as soon as we can keep the mental beats right without them—no worse as we can "go along.

86. Manifesting the real beats (which are in the mind) by counting, is technically called "counting time."

87. Manifesting them by motion of the head or bow is called "beating time."

88. The accent beats are commonly manifested by a down or right motion in beating, or by more power incounter of slapping. When beat, but not accented beats, and consequently measures, may be manifested by a more change of pitch, without any accent at all. Sing the following phrase with no accent—every time.

And beats, accented and unaccented, will arrive in the mind of any musical person, hearing; and these beats will group themselves, and make the measures as manifest as if accent were given.

89. If the phrase be sung faster or slower, the time will be changed, but not the measure.

90. Measures, then, are primarily these groups of pulsations or beats that are always indicated in our by music that we understand and enjoy.

While measures are going on, as at the post says, "While music's mental currents flow,"

the may be manifested in various ways, but they cease and fulfill their mission when they cease beating or counting time, nor coinciding in proof that they are in the mind.

91. It takes time to do everything, but that which is done so speedily as in music, will manifest itself as if it takes to do it. It therefore, a measure is a portion of time, it the sense of occupying a portion of time in its performance, for these pulsations nor the groups they make are any more portions of
time than are the bars of a poem, or the steps of the marching soldiers, or the tambour, trumpe, or other for in poetry.

97. A minute is really a portion of time, and is a minute all the same, whatever place it occurs in its continuance. This is because it is a portion of time, and nothing else; whereas, it is what takes place in the time that constitutes double or triple measure, tambour, trumpe, and so on, good marching, and not the time itself, for there would be no measure if the bars were wrong, no foot if the accents were wrong, and no measure if the steps were wrong, although the time would be there, and could not be measured or portioned.

98. The best definition of anything, of course, is the one that describes it with the greatest exactness under all circumstances. If we say a measure is a group of beats, or a repetition, multiplication, or provision need even be understood—it is always exactly that. For we say measure is a portion of time, or as it sometimes said "equal portions of time," we are saying, first, what is not literally true, and secondly, we are giving as a description or definition of measure, which we never think of while performing measure, for then we take no notice of the time the measures occupy; we simply observe the beats and let them take what time they will.

99. So do not let us give the important name “measure” to any secondary and unimportant matter as the time it occupies.

CHAPTER VII.

IV. MEASUREMENT.

LEngth, MEASURES, AND MOVEMENTS.
Relative and Positive Length.

94. Notes do not always represent positive lengths—self relative, that is, a quarter note has not always a certain duration, for in 3/4 time it names or represents a longer time, and in a quick time a shorter one. But in the same time it is always half as long as a whole, twice as long as an eighth, etc.

95. Short notes about have no absolute length, any one may be taken as the standard or baseline in a tune; that is, the composer having thought of his tune, may say, "This goes rather slow—half notes give an idea of slowness better than quarter or eighth—I'll have a half or its value at about equal length." So the half becomes the base-note for the tune; he says, "This is rather lively, I'll take the 8th for base-note.

96. The quarter is most commonly 3 or 4 base-notes, and there rarely need ever be any other, for it can be used fast or as slow as any music can go—we could a half or an eighth for that matter—but variety of base-note are used and the names what are called: "variety of measures," double measure, 8 or 4 notes, may have an 8th for base-note, in which case it is indicated by the figure 8 or 4 may have a half for base-note with the 4, 8, 16, quadrate and octuple, the upper figure shows the kind of measure and for lower the base-notes.

Simple and Compound Measures.

97. When a dotted note or its value goes with the beat, or in other words, when a dotted time in the base-note, the measure is said to be compound. (The measures spoken of are called simple measures.) Compound measures usually have a dotted quarter for base-note, but of course, might have any other dotted measure.

98. The most obvious way of indicating compound measures from this standpoint, would be 4 or 8 (dotted quarter) for base-note, or 8 or 16, but of course the compound is not in such, the 8 is an advantage in this, especially for double (compound), since, by the base-note or compound double.

99. The best being the same as two dotted quarters, the second being the same of those dotted quarters, and the third the same as four dotted quarters.

Rounding Time in Simple Measure.

100. It is an advantage always to have the same motions for accentuated beats, and the same motions for unaccented beats, whether be the measure, whether the base-note be able to say that in all these measures the down and right motions are the accented beats, and the left and off motions with the unaccented.

Movement.

101. Although notes apparently represent no positive length they may be long, and still more exactly, by Metronome marks. If a note be marked too (for instance) exactly, the note denote in a minute the number against which the weight is placed.

102. In time as in the number against which the weight is placed.

103. As in time as in the number against which the weight is placed.

104. As in time as in the number against which the weight is placed.
CHAPTER VIII.

TONE IN FAMILY OR SPECIE RELATIONSHIP.

It is the relation of tones to each other that makes them go together philosophically in music.

1. It is the relation in good and pleasant, the tone is good; if the relation is not good, the tone is not good.

2. This relation must be between the properties of tones, because the properties constitute the tone. For instance, the quality of one tone must have relation to the quality of another tone heard with it, and so is it with power, length, and rhythm.

3. Pitch, however, being the grand characteristic of tone, it is the relation of notes in so much that in the most important of all index relations, pitch.

4. It is interesting to observe how different tones sound on account of the pitch relation to each other. For instance, C, D, or C, A, and the pitch interval will cause these three to sound accords or discordant. It cannot be that pitch relations make tones to be the notes of the same time, pitch relationship.

5. Tones, therefore, group themselves into families on account of the

INTERVALS V.

INTERVALS AND CHORDS.

1. The smallest family consists of two tones, and is called an Unison.

2. Intervals may be considered in two ways: (a) As musical effects prosaic gestures. In the first view they are emotional appealing to some.

3. In the second, they are merely intellectual or intellectual.

4. When, therefore, we speak of the musical effect of an interval, we are led away to major second, minor second, major third, minor third, etc., etc., because we describe the distance of pitch that illustrates further. Our hearts are driven, and says, "that's pleasant! But are the tones?" Two steps.

5. The tones step and half tone are not needed in the names of sound.

6. For the other terms are universally accepted for that purpose.

7. Of these consists of two steps, but it does not consist of two more steps and you do not consider major seconds in a major third, a perfect fifth in a minor and a minor third, nor two major seconds and a minor third.

8. We do not hear they.

Chords.

Tones also group themselves into larger families called Octaves.

While an interval is produced by two tones heard either successively, a chord requires three or more tones heard.

A chord is, therefore, a combination of two or more intervals given some form.

It is necessary to observe that intervals are means, change character or effect whole in others. For instance, the minor third is chords when heard with a
Tones group themselves into still longer families called Scalers.

141. In scale the names are not only heard successively, Sing major and minor seconds in the following order, without repeating either pitch, and the result will be the Major Scale ascending: Mai, second, minor, second, second, minor, second, second, minor, second, second, minor, second, major, second, major, second, minor, second, second, minor, second. If you reverse this order, the result will be the major scale descending.

142. If these tones are named one, two, three, four, etc., and you wish to analyze them as to their distinction of pitch, you would say from one to two is a step, from two to three is a step, from three to four is a half-step, etc. If you speak of what is heard, you say, major and minor second, etc. If you speak of what is heard, you say, major and minor second, etc.

143. Another kind of scale is produced by the following intervals, etc.: Mai, second, minor, second, major, second, minor, second, major, second, minor, second, major, second, minor, second, major, second, minor, second, major, second, minor, second, major, second. This is called the Chromatic Minor Scale, and would be analyzed as follows: From one to two is a step; from two to three is a half-step, from three to four is a step; from four to five is a half-step; from five to six is a half-step; from six to seven is a step-and-a-half; from seven to eight is a half-step. In this minor scale the same pitches are used in descending, so a reversed order would describe its intervals descending.

144. Observe that step-and-a-half is here one compound word. That is because it describes one interval. The same pitch sometimes makes a minor third. When this is the case it would be described by two words, etc., step and half-step. This is in accordance with this rule, etc.: In analyzing intervals, the interval used for measurement should be the least but not the difference of the interval heard; for instance, sounds are described by one measuring interval, thirds by two measuring intervals, fourths by three fifths; fifths by fourths; sixths by five; sevenths by six, and eighth by seven.

145. This may be illustrated as follows: A major third consists of two steps, a minor third consists of one step and one half-step, which makes two measuring intervals. A perfect fourth consists of two steps and one half-step (these measuring intervals); a sharp fourth consists of three steps, a flat fifth (which has the same pitches as a sharp fourth), but named and expressed differently) consists of two steps and two half-steps (four). So an augmented second must have one measuring interval to describe it.

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148. If these tones are named one, two, three, four, etc., and you wish to analyze them as to their distinction of pitch, you would say from one to two is a step, from two to three is a step, from three to four is a half-step, etc. If you speak of what is heard, you say, major and minor second, etc. If you speak of what is heard, you say, major and minor second, etc.

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makes a key, and consequently with the characteristics of each note of the scale that are necessary to its manifestation, for although the key of C major remains of all the pitches that are named, C, D, E, F, G, A, and B, each seven pitches so named can manifest the «crotchets», and so be the key in a smaller form.

133. From the above it is plain that the characteristics of keys are caused by the intervals they contain. In major keys, three, four, and five must make minor seconds, so must seven and eight. One and two must make a major chord; six and eight a minor third. One and five a perfect fifth. C, E, and G a major sixth; three and eight a minor sixth. One and two a major second; two and three the same, etc.

134. In the key of C major these intervals are produced with the pitches that are named without the addition of the word flat or sharp, but in every other key one or more tones named with one of these words must be used.

135. Eight here it shall be said that the key of C consists of the tones above named, in any possible order or combination, while the scale of C consists of these tones only in one way; so the key should not be called the scale nor the scale the key. It is sometimes said, "This tune is in the scale of C," but this can not be, for the scale is only one of the keys in the key, and no tune can be in the scale if its tones vary from the scale form. In any other form, its tones are not the scale, but whatever be their form they must be in the key; therefore the proper phraseology is, "This tune, or this scale, is in the key of C." We could say, "This interval is in the scale of C," because the scale is composed of seconds, but we can not say anything in the scale that we do not have there.

136. The key is not a tone. It is not necessary to put its tones in any particular order in order to constitute it a key.

137. It should be said here that while a key may be manifested by seven tones, eight are required to make a satisfactory sound, because a second key note is necessary to make a satisfactory ending. From this we have become accustomed to speak of every key note as one or eight, according to its relation to tones above or below it, and we do this in the key as well as in the scale.

138. When we have been singing or hearing tones or chords in the key of C until our minds are, as it were, adjusted to its pitch relations, it is interesting to observe the change that will be caused by taking away D, and substituting F.

139. At first the F seems strange, but as it is repeated a new adjustment takes place. F comes to have the seven or of sound, C the key note of or de sound, and all the others accordingly. C, which was key note, now has the four or its sound; D the five or its sound, and E is six or its.

**Diatonic and Chromatic.**

140. With the key of G major in the mind, and C omitted, C sharpened, still, if loud enough, makes a similar change in relationship. E of G, and three or in the key of C, will now have the same relationship; F minor of C, and E of G, and seven or of C, will now have a different character what they have in other keys, but it will be remembered that there are two pitches here that are not in the key of C, viz., F and C.

141. This becomes more obvious when related keys are formed, and something of the process that we go through in passing from one key to the other. This process, when we speak in a tone, is technically called

**Modulation.**

142. Our first use of it, however, is not for the purpose of learning modulation, but simply to make it evident that there is a pitch in the key of G that contains the tones in our minds. So we do not have to call it modulation.

**Transposition.**

143. If one scale is transposed to another the tones of one scale are used in two keys, or unless a note or group is transferred to a higher or lower key than the one in which it is written.

144. Singing one note in one key and the same note in another is not considered as modulation; certainly not as "transposition of the scale," as that phrase is sometimes called; for one only takes place when the scale itself is transposed or written in different keys.

145. Singing in different keys is simply singing in different keys. There is no transposition necessarily, unless in an exact way the relationship of each form a key may be said to be transposed, but not itted properly by transposition of the scale.

**Diatonic and Chromatic.**

146. A key not only has its regular members (the tones that always belong to it), but occasionally others that may be considered variants, or be so introduced into the key of C that it will not make us feel that it is not of the key of C, and, as such, has a key or relative form, F is then sharp form of F; E flat or F; C sharp or B; A flat or C; B flat or G.
CHAPTER III.

DIATONIC AND CHROMATIC.

The only question that would arise under this would be whether we should begin the second line with re or sol; that is, whether we should commence applying the syllables as in the key of G, before we come to the tone of modulation. It is often easier, and quite correct, to anticipate a modulation in the application of syllables, and here it would be better to begin the second line with sol. Sometimes we may anticipate the tone of modulation by several tones, and often apply the syllables in a part where there is no tone of modulation, as that tone may be in another part.

The following application of syllables in the second line of the above tune is correct:

The following is incorrect:

156. In the following example some of the accidentals represent chromatic tones, and some diatonic, and the syllables are applied accordingly:

157. To illustrate: In the following melody the accidentals indicate diatonic tones or the key of G, and no chromatic syllable should be used in singing them. We may go into the key of G, and ought to use the syllables as in that key:
CHAPTER XXVII.

INTERVALLS.

Listen.

Teacher sings:


Its name is .

Was this interval larger or smaller than the other?  Smaller.

Teacher sings:

What effect did the interval produce?  Cherryful.

The second is .

What is this thing we have here about intervals?  That the note be larger or smaller.

Listen.

Teacher sings:

Free дан for ex., to me a nice land.

To get more intensity of this quality, do not change the position of the hands, but simply give you friends, and somewhat more power.  Practice until right.

Teacher sings:

O dear, do I in our King.

For this degree of the chant used to vary a lot, a little larger now will be required.  When she is properly projected the sound example becomes slightly rougher.  It is the first position of this interval used in the first measure of the exercise.  The second interval was made as small as possible, but the intermediate three intervals of normal effect are opportunity to prove them.

INTERVALLS.

Listen.

Teacher stops G and then G.

How many times did you hear?  Two, All the same or different?  Different.

Is that interval larger or smaller than the other?  Smaller.

Two notes differing in pitch make what is called an interval.

What do you consider differing in pitch mark? An interval.

Listen.

Teacher stops G.

What did you hear?  An interval.

Listen.

Its name is .

Was this interval larger or smaller than the other?  Smaller.

Teacher sings:

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INTERVALLS.

Listen.

Teacher stops G and then G.

How many times did you hear?  Two, All the same or different?  Different.

Is that interval larger or smaller than the other?  Smaller.

This interval is named as to its musical effect, Minor Second, and as in time, Half Step.

Listen.

Tell me which I sing — major or minor second.

Teacher exercises with these two intervals, both by singning himself and calling upon.

Listen.

Teacher stops G and then G.

What did you hear?  An interval.

Listen.

Its name is .

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Listen.

Teacher stops G and then G.

What did you hear?  An interval.

Listen.

Its name is .

Was this interval larger or smaller than the other?  Smaller.

Teacher sings:

What effect did the interval produce?  Cherryful.

The second is .

What is the name of this thing we have here about intervals?  That the note be larger or smaller.
What pitch did you just sing to produce the major second? One and two. What did you sing to produce the minor second? One, and the pitch between one and two. Let us do that again.

Now, imagine the teacher until then get in, and then he adds three more steps before the major second, beginning with one, with a, and perhaps other words. Sing, one, two, and three, and notice the interval between one and three. What is the name of the interval produced by two and three? Major second.

Let us make a minor second, beginning with two. Two steps next until that is. What is the size of the major second? A step. The minor second? A half step. Now sing one, two, three, and four, and notice what kind of an interval three and four make. Sing three and four again, and notice carefully. Which is it—major or minor second? (Hands.)

Now let it make a minor second, beginning with three. They are three steps next until that is. Yes, it is the same interval, three and four, as before. Yes. Sing as it may sound, three, and four produce a minor second, instead of a major second. Now let us call what four and five make. Begin at one, so to have the key relationship well in mind.

What do four and five make? A major second. Sing four and five. What do they make? A major second. Sing six and seven.

What do they make? A major second. Now sing, six, seven, eight, and notice carefully the interval that seven and eight make. Sing seven and eight again. Before we answer, please pitch charts. Make, I will ask you to sing a major second, then, with seven and eight. Sing, seven and eight again. What do we call this interval? A major second. Let us try another key.

Together constructing key in the same way—one, but this time in a minor key. It will be well to go through two others. What do the three and four produce? A step. What do the one and two in every key? A step. What is the name of this interval, as to its musical effect? A major second. What about two and three in every key? They are a step apart, and produce a major second.
Teacher praises equality of G and A, and A and B.

What are B and C in the key of C? Seven and eight.

How far apart are seven and eight always? A half step.

What interval? A minor second.

Can B and C be seven and eight in any other key than C? They cannot.

If they can, they must be seven and eight in all keys.

In what key?

In how many keys can F and G be a minor second, occur? Two.

In what key? (Harmonic.) They occur in three and four in the key of C, and seven and eight in the key of G.

What are those pitches named that are sometimes called natural?

What letters above?

How are the other pitches named? With the words flat and sharp.

Between what natural tones may one of these other pitches be found?

Between any two that are a step apart.

Where will tone be found? Between those that are not a half step apart.

Between what pitches, then, can there be no intermediate pitch? All tones E and F, and F and G.

Between what pitches can we have intermediate tones? They do not.

How much difference of pitch is there between the intermediate tone and either of the tones between which it is? A half step.

What is a half step above $C^2$? $D$. What is a half step above $D^2$? $E$.

What is a half step below $C^2$? $B$. What is a half step below $D^2$? $C$.

What is a half step above $B^2$? $C$. What is a half step below $C^2$? $B$.

This question may be answered in the teacher's class book.

To form a key from any keynote, which interval must come first in ascending? A major second.

What is next? A major second.

Next? A major second.

Next? A minor second.

Next? A major second.

Next? A minor second.

If we are naming a key, how far apart must one and two be? A step.

Two and three? A step. These and four? A half step.


Six and seven? A step. Seven and eight? A half step.

State these intervals, so to speak, in these keynote, ascending. Step, step, step, step, step, step, step, step.


If we take C for keynote, what tones will be found in this order, the natural tones.

Yes. This is another way of saying that these tones form the key of C.

Let us take D for keynote. What must be true in ascending? A step.

What is a step above $D^2$? $E$. What must be next? A step.

What is a half step above $E^2$? $F$.

What is a half step above $G^2$? $A$.

Continuing through the key and back after key C, thinking key C, all those tones, or major seconds, etc., may be interchanged whenever wanted.

Review, No. 37.

What do two tones differ in pitch procide, if heard together or not immediately after the other? They produce what is called an interval.

Chapter XVI.

Interval.

How do we name the musical effect of an interval? By such terms as major second, minor second, major third, minor third, etc.

What is the name of an interval? By the words note, step, step, step, and a half.

What is the interval that we have in music? A minor second.

What is its name? A half step.

What is the most familiar interval that we hear? A major second.

What is its name? A step.

What is the next interval in the scale that we hear? An augmented second.

What is its name? A step and a half.

Name some of the other intervals that we often hear and sing. Major second, minor third, perfect fourth, perfect fifth, major and minor sixth, etc., and perfect octaves.

What is the trivalent effect of minor intervals? They are diminutive or small.

What major and perfect intervals? They are more cheerful.

What is the use of a minor third? A step and a half step.

An augmented third? Two steps and a half step.

One step and a half step.

An interval of two steps and a half step.

Two and three? A major second. Three and four? A minor second.

Four and five? A major second. Five and six? A major second.

Six and seven? A half step. Seven and eight? A half step.

Do C and D occur in all these cases? A minor second.

Do D and E always occur in all these cases? A major second.

What do D and E always produce? A major second.

What do D and E always produce? A minor second.

What do F and G produce? A minor second.

C and D? A major second, and A and B? A major second.

C and D? A major second, and B and C? A minor second.

What minor tone always produces minor second? E and F, and B.

What would make a major second, only $F$ for the lower tone? E and F.

What would make a major second, with F as the lower tone? D and E.

What would make a major second, with E for the upper tone? D and C.

What would make a major second, with F for the upper tone? D and E.

What are C and D in the key of C? Step and step.

What are C and D in the key of D? Step and step.

What are C and D in the key of G? Step and step.

What are C and D in the key of B? Step and step.

What are C and D in the key of E? Step and step.

How do we name the musical effect of an interval? By such terms as major second, minor second, major third, minor third, etc.

How is the name of an interval found? By the words note, step, step, step, and a half.

What is the interval that we have in music? A minor second.

What is its name? A half step.

What is the most familiar interval that we hear? A major second.

What is its name? A step.

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An interval of two steps and a half step.

Two and three? A major second. Three and four? A minor second.

Four and five? A major second. Five and six? A major second.

Six and seven? A half step. Seven and eight? A half step.

Do C and D occur in all these cases? A minor second.

Do D and E always occur in all these cases? A major second.

What do D and E always produce? A major second.

What do D and E always produce? A minor second.

What do F and G produce? A minor second.

C and D? A major second, and A and B? A major second.

C and D? A major second, and B and C? A minor second.

What minor tone always produces minor second? E and F, and B.

What would make a major second, only $F$ for the lower tone? E and F.

What would make a major second, with F as the lower tone? D and E.

What would make a major second, with E for the upper tone? D and C.

What would make a major second, with F for the upper tone? D and E.

What are C and D in the key of C? Step and step.

What are C and D in the key of D? Step and step.

What are C and D in the key of G? Step and step.

What are C and D in the key of B? Step and step.

What are C and D in the key of E? Step and step.
Imitation Practice and Special Vocal Training.

No. 24.

Give me a number tone, pitch G, syllable in.

Then sing, lowering the phrases, give me the number tone, quality toward grief.

Listen.

Teacher sings:


They proceed in various ways as will serve the purpose of the exercise. A sufficient degree of the melody, once assumed, may be practiced with the following line, or whatever the teacher may choose to use in the exercise.

The Rose and the Grapes, syllable en - de-

The Rose and the Lilies, syllable en - de-

This exercise is commonly recognized as a test of vocal range and an indication of the minor quality. The teacher gives the rollicking of another degree of harmony by changing:

"Oh! the rose of the vineyard, the rose of the garden, the rose of the need, the rose of the green."