

**AURAL CULTURE BASED
UPON MUSICAL
APPRECIATION; IN
THREE PARTS: PART II**

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Aural culture based upon musical appreciation; In three parts: part II by Stewart Macpherson & Ernest Read

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STEWART MACPHERSON & ERNEST READ

**AURAL CULTURE BASED
UPON MUSICAL
APPRECIATION; IN
THREE PARTS: PART II**

THE JOSEPH WILLIAMS SERIES OF HANDBOOKS ON MUSIC UNDER THE EDITORSHIP
OF STEWART MACPHERSON.

Arthur Pletten

AURAL CULTURE

BASED UPON

MUSICAL APPRECIATION

BY

STEWART MACPHERSON

AND

ERNEST READ

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AURAL CULTURE BASED UPON MUSICAL APPRECIATION.

PART II.

INTRODUCTORY CHAPTER.

IN the preceding Part of the present work the aim of the authors from the very first was to develop the latent musical instinct of the pupil, and at the same time to enable him to acquire a sound knowledge of the elementary basic facts of music, such as Time, Rhythm, Pitch and Character. As soon as any one of these important matters had been realized and absorbed by the ear as a real musical experience, but not before, the means by which it was made clear to the eye in writing—in other words, its notation—was introduced to his notice.

The method used throughout was that usually described by the term *Inductive*, that is to say, a method by which the pupil's attention was first directed to certain compositions suitable to his comprehension, in which he could feel interest and pleasure, and through the medium of which the teacher could help him to gain the necessary knowledge of general musical principles experimentally, that is, by the calling out of his powers of observation. In this way only, the authors feel it to be possible to avoid the danger which has in the past been a very real one, namely, that of the learning of more or less isolated items of so-called "musical knowledge" without any corresponding development of musical perception. The aim in all education in music should be to enable the pupil to think "in terms of music," that is, in the idiom of the language he is studying; and it is in the hope of helping towards the achievement of this that the present work, in its various stages, has been written.

In Part I the ground covered included, on the Rhythmic side, the elementary realization of "phrase," the perception of pulse and time, and of varieties of sound-duration, together with the necessary facts of notation connected with these matters. On the Pitch side the feeling for tonality was cultivated by means of a recognition of the mental effects of the several scale-degrees and the function of each of these in the musical phrase. The question of the Relative pitch of sounds with reference to a Tonic, or keynote, therefore formed the foundation of all the early lessons on this side of the subject, the idea of Fixed, or Absolute, pitch being first introduced in connexion with the letter-names of sounds considered in relation to the Staff and the Clef.

In this Second Part of the work the factors of Time, Rhythm and Pitch receive further consideration, all the usual divisions of Simple and Compound Times being experimentally brought to the pupil's notice, as well as the cycle of major keys (as far as four sharps and four flats). The aural study of intervals reaches the point at which the various Triads are realized by their mental effects, the perception of "phrase" is extended into the region of the less obvious rhythmic shapes, and Melody-construction is continued in its more advanced aspects. Moreover, in Section II, attention is drawn to the simpler underlying principles of Musical structure, or Form, and to the many points of interest as regards character, style and development that are to be found in any well-written composition. The authors hope that by such means it will be possible for that observant attitude of mind to be created which is of the highest importance if the pupil is to grasp his music intelligently and to appreciate (*i.e.*, apprehend) in a reasonable way that which the composer has written.

DIRECTIONS TO THE TEACHER.

1.—As in the case of Part I of "Aural Culture," the present volume is intended solely as a *guide* to the teacher, and the authors do not wish it to be regarded as setting forth any rigid form of teaching. Consequently, although the order of subjects should be adhered to throughout, the teacher should endeavour to present the facts herein contained as far as possible in his own words, which he should suit to the capacities of his pupil or his class. It is therefore of the utmost importance that he should carefully study each Step in the work before bringing its matter to the pupil's notice.

2.—As in Part I, the various Steps or stages into which the book is divided merely indicate different points of progress in the learner's study, and any one of them will quite frequently be found to contain enough material for several lessons. The actual amount of ground to be covered at each lesson must be a matter for the teacher's discretion. Moreover, the various devices and exercises found in Section I of this Part, in connexion with Scale-singing, Intervals, etc., are intended to be used merely as occasion requires. It will often be found unnecessary to work through *all* of these; the teacher must be guided as to which he thinks will be the most useful for his purpose by the needs of the particular pupil or class under his care for the time being.

3.—The important Rhythmic exercises in Section I are intended always to be played, in the first instance, to the pupil by the teacher, who should at the same time sing the melody given on the highest staff.*

4.—It will be observed that the use of the Tonic Sol-fa *time notation* is practically discontinued in this Part; the authors feel that, although this notation is very useful in the earliest stages of the pupil's lessons, there is little or no advantage to be gained from it in

* If the teacher cannot sing, he should endeavour to incorporate the "tune" in the Pianoforte part.


its more complicated forms (so far as the scheme of the present work is concerned), after he has once become acquainted with the elements of Staff-notation.

5.—The teacher should carefully notice that the upper and lower "octave-marks" in the Sol-fa notation of pitch always begin above *Te* and below *Doh* in every case, whatever the key may be, thus :—

Lower range.	Middle (or normal) range.*	Upper range.
f, s, l, t,	d r n f s l t	d' r' n' f' etc.

This method applies also in the case of the Numeral notation first employed on page 81. In connexion with the use of "pitch-names," the octave of sounds from Middle C upwards is regarded as the "normal" octave, and the upper and lower "octave-marks" invariably begin above and below that normal range, thus :—

Lower range.	Middle (or normal) range.	Upper range.
f, g, a, b,	C D E F G A B	c' d' e' f' etc.

(Signification) 

6.—The lessons in Section II should be used, concurrently with those in Section I, for the special purpose of stimulating the pupil's aesthetic appreciation of good music by the study of its broader outlines. The teacher should be careful not to insist too much on minute details, especially at first, or to put any fictitious value on the pupil's power of using correct technical terms by which to describe points of form and structure. The object of the study of Form, design, or shape, is (as has been stated on page 154) to enable us to enter more fully and intelligently into the composer's plan, and to follow the unfolding and development of his ideas the more securely. It should be borne in mind, though, that the mere "labelling" of passages or sections of a movement upon some prescribed system is of no value in itself, neither does it imply of necessity any real appreciation of the message of the music. The idea of "Form for form's sake" in the present kind of study is as wrong and foolish as that of "technique for technique's sake" in the case of the instrumentalist or vocalist; the perception of Form and the possession

* The *Doh* in this "normal range" may be fixed at any pitch from Middle C up to and including the B above (see scales given on pages 41, 57, etc.).