

**tone thinking and ear testing: a work
that directs the student in helping
himself to develop discriminative
hearing from the simplest beginning
to difficult modulations and
chromatic harmonies**

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by
CAROLYN ALDEN ALCHIN
Author of
"APPLIED HARMONY"



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PREFACE.

Music is the union of *tone* and *rhythm*, so it naturally follows that the study of music should begin with the training of the *Ear* and *Feeling*.

Thinking in terms of sound is a pre-requisite for sight-singing and all truly creative work, and as the study of Harmony and Counterpoint should be the study of tonal and rhythmic relations, *Tone-Thinking* and Ear-Training should precede or accompany the study of those subjects.

Every advance in music education renders more clear the advantage and the necessity of understanding the NATURE OF MUSIC, hence the need and demand for ear training of a high order, work which includes something more than mere pitch of sounds.

Another advantage of value is the habit of observation that is cultivated. In time, one finds his power of attention always on the alert; not by conscious effort, but by habit. The perceptive faculties are always on duty.

As rhythm is the most elementary factor of music, and as there is no music without rhythm, the first command should be, *feel and hear rhythm*, and the second and third are like unto it.

Rhythm includes the grouping of tones in a beat: beats in a measure or bar: the grouping of measures or bars into sections and phrases, followed by the longer phrases that are equivalent to line or verse in poetry; and the grouping of lines or verses into stanzas. The increased lengths are introduced as the ability to think and hear increases. Much of the spirit of a composition depends upon the rhythm.

The expression of ideas is impossible except through form. Thinking and hearing in phrases is as necessary for appreciation, interpretation and composition, as form is to a picture, or the grouping of words together for the expression of ideas.

Since melody is intoned rhythm, it merits the next consideration. Absolute pitch is unnecessary, but *relative pitch* is

most important if one expects to feel and hear the quality of tone resulting from key-relationship.

If the real beauty of the tone world is not a sealed book, one should hear the *nature of the material of music*, not only that arising from key-relationship, but the harmonic relations and the relation of both to rhythmic accents. As every ray of light includes all color, so every tone includes the harmonic prism. A study of overtones as illustrated in modern music will illuminate this fact.

Much is being said and written about self-expression. How is one to express himself if he has no feeling for, or understanding of the material that he is using? We cannot express ourselves in a language that we do not understand, so why expect to do it in music? Do the color blind attempt to paint?

It is really pathetic to see students of harmony toil over their work which they neither hear or think, trying to write acceptably with no idea of tonal or rhythmic relations, trying to create with what to them, is lifeless material.

Those deficient in the power to think music resort to arbitrary rules, and as rules apply to specific cases only, they are valueless as a means for development of the music sense, excepting as the pupil deduces them from his own experience. In the examinations of so-called advanced students, only a small proportion show any signs of real musicianship. Why?

There are teachers of technic and teachers of music. The latter should so direct the work of the pupil that *hearing* and *feeling* are unavoidable. To listen well and profitably in the way of appreciation, one's knowledge *of* and feeling *for* tonal and rhythmic relations should be so complete that it is a part of one's self. One should unconsciously hear as the discriminating artist sees shades and effects of color. Training should be continued until the beauty of a great work can be appreciated without being marred by any detail or factor.

In this work the author has provided *self-help* with every lesson. First, because effort means life. One never assimilates until he makes independent effort and application. Second, because no teacher has the time for all that should be done. For the average student, the cultivation of discriminative hearing

is a matter of years, requiring persistent, well-directed effort. The necessity of dictation makes the teacher's help indispensable, but a pupil should be required to study and prepare lessons as in other branches of music education.

The material has been introduced progressively, and in each case related to all of the preceding material in various ways, the requirements increasing in difficulty as the power and understanding of the student increases. Harmonies are introduced before the melodies upon which they are based, because it is easier and better pedagogy to first perceive synthetically, then follow with the analytical hearing of the parts. Much emphasis has been placed on the various relationships, because upon that depends the power to anticipate and think in larger units.

Small children may not be able to do all of the home work, but if properly presented and with but *one new fact in a lesson*, they will do everything but play some of the more difficult examples. Because a thing never has been done, is no reason why it could not or should not be tried. Successful teachers continually set higher standards for themselves.

CAROLYN ALDEN ALCHIN,

Los Angeles, California.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration and government operations. This section also highlights the role of technology in streamlining record management processes and reducing the risk of errors or data loss.

2. The second part of the document focuses on the implementation of robust internal controls and risk management frameworks. It outlines the need for regular audits and assessments to identify potential vulnerabilities and ensure that organizational policies are effectively enforced. This section also discusses the importance of employee training and awareness programs to foster a culture of compliance and ethical behavior.

3. The third part of the document addresses the challenges of data security and privacy protection in the digital age. It highlights the need for strong encryption protocols, secure data storage solutions, and strict access controls to safeguard sensitive information from unauthorized access or breaches. This section also discusses the importance of staying up-to-date with the latest cybersecurity threats and best practices.

4. The fourth part of the document discusses the importance of stakeholder communication and engagement. It emphasizes the need for clear, consistent, and timely communication with all relevant parties, including employees, customers, and the public. This section also discusses the role of transparency in building trust and credibility, and the importance of listening to feedback and addressing concerns proactively.

5. The fifth part of the document discusses the importance of continuous improvement and innovation. It highlights the need for organizations to regularly evaluate their performance and identify areas for improvement. This section also discusses the importance of investing in research and development to stay ahead of the competition and drive long-term growth and success.

CHAPTER I.

1. *Music is the union of tone and rhythm.*

As it appeals to the ear and feeling, the first step in studying it should be training the ear to discriminate between sounds and rhythms.

2. Since there is no music without rhythm, begin by first observing the regularity of beat or pulse, then the regularity of strong and weak beats. Some students feel the former only. In that case, they should listen to music with strongly defined and marked rhythms until they not only feel the beat, but the measure; that is, *strong, weak, strong, weak* (two-pulse measure); or *strong, weak, weak* (three-pulse measure). The harmonies accentuate the rhythm, so it is easier for the student to hear the accents than in a single part. Use only two or three-pulse measure in the beginning:

Ex. 1.



Ex. 2.



3. When the student can distinguish the measure of simple compositions, follow with dictation from one tone:

Ex. 3.



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Direct attention to and exaggerate the feeling of progress from the weak pulse to the strong, letting the voice connect "two-one," or "three-one" as though the weak and following strong were inseparable.

4. Clap the hands or make any movement that will help to acquire a physical sense of rhythmic accents. The writer uses the following movements, suggested by the Dalcroze system: For the strong pulse, drop the hands at the sides, letting the weight fall from the shoulder. This is valuable for any one who needs practice in relaxation, and especially so for pianists.

a. For the weak pulse, raise the hands above the head. As one should feel that the weak pulse progresses to the strong, this movement is very significant.

b. For a three-pulse measure, the arms may be raised to a horizontal position on the second pulse, then to the perpendicular position, a position always used for the weakest pulse of a measure, or *bar*, as some prefer to call it.

5. When one can hear and feel the measure and make the arm movements with precision, the following may be used for ear tests, the student naming the measure, two or three-pulse:

EX. 4.

The exercise consists of 11 measures of music on a single staff. The measures are numbered 1 through 11. Measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 are shown. Measures 2, 3, 6, 7, 8, 9, 10, and 11 contain an 'x' mark above the first note of the measure, indicating a specific pulse or accent.