

## Appendix.

songs learned by ear. (3.) A beginning to be made towards learning the scale and common chord, using the tonic sol-fa syllables. (4.) The use of hand-signs. (5.) Simple ear exercises by imitation. (6.) Songs as closely related as possible to the subject-matter of the other lessons, nursery-rhymes set to music, action songs. All notes of the songs to be well within the compass of the children's voices. All singing to be soft and sweet from the outset, the aim in view being sweetness and purity of tone. The introduction of two or three minutes' singing at intervals during the day's work is recommended.

*Junior Division.*—I. Voice Training: Breathing and voice-training exercises practised regularly with a view to cultivation of good quality of tone and clear enunciation. Training the "headvoice" by singing, always softly, descending scales to the sound of *oo* in *coo*, and *o* in *ol* or *on*, using the scales E, Eb, D, Db, C. Correct vowel sounds. Opening of the mouth, flattened position of tongue.

\* [II. Musical Knowledge and Practice, Sol-fa Notation.—(a.) Tune: To sol-fa from the modulator and the hand-signs, exercises involving easy intervals in the diatonic major scale; singing at sight easy exercises. (b.) Time: To sing on one tone to syllable *lah* exercises in two-pulse, three-pulse, and four-pulse measures containing one, two, or more whole-pulse notes, half-pulse notes, and whole-pulse rests on the non-accented pulses of the measure; time-names. (c.) Ear-training: Tune, to give sol-fa names of phrases containing only the notes *d*, *m*, *s*, in any order; time, to give the time-names of easy exercises containing any of the pulse divisions given in (b).]

III. Songs.—Suitable songs in unison, for two equal voices, action songs, rounds, or catches. The greater part of every lesson should be devoted to the songs, through which a great deal of the musical knowledge may be approached.

*Senior Division.*—I. Voice-training: Breathing and voice-production exercises on the descending scale, using the syllables *coo*, *loo*, *aw*, *ah*; development of production of pure vowel-sounds and soft tone by sustained notes on the syllables *oo*, *oh*, *ah*, *ay*, *ee*; prevention of uses of the chest register; all loud singing discouraged.

\* [II. Musical Knowledge and Practice, Sol-fa Notation.—(a.) Tune: Leaps on all the intervals of the scale, including occasionally leaps to *fe*, *se*, *ta*; singing at sight (passages occasionally including *fe*, *se*, *ta*), also passages containing simple transition indicated by bridge-notes. (b.) Time; Exercises with whole beats, half beats, quarter beats, &c.; time-names. (c.) Ear-training in time and tune; Sol-fa names of phrases containing not more than six consecutive notes; occasional introduction of *fe*, *se*, *ta*; time-names in easy exercises containing pulse-divisions in (b).]

Staff Notation (optional): (1.) The staff; ledger lines, one above and one below; the treble clef. (2.) Letter names of notes and their positions on the lines and spaces. (3.) Shape-names, and time-values of notes from semibreve to semiquaver; corresponding rests. (4.) The major scales in the keys of C, G, F, D, B flat, A, and E flat. (5.) The time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$ , and their accents. (6.) Expression-marks (cres., dim., rit., rall., allegro, adagio, andante, p, mf, f, D.C., D.S.). (7.) Use of tuning-fork. (8.) Translation, simple cases only—e.g., in key C and E flat, from staff notation to sol-fa, and *vice versa*.]

III. Songs.—Suitable school songs, national and patriotic—in unison and in parts, rounds, catches, canons, and part songs. The greater part of every lesson should be devoted to the songs, through which a great deal of the musical knowledge may be approached.

## NEEDLEWORK.

The following is the program in needlework to which the work of the school is expected, as far as circumstances permit, to conform; but a modification of the scheme, following similar lines of development, or any other scheme (presented in the form of a written program), may be accepted by the Inspector if it covers substantially the same range of work.

*Junior Division.*

S1: Preliminary exercises in weaving (simple), lacing, knotting, tying, measuring (foot rule). Stitches up and down through coarse perforated

\* In schools where a full course of singing is not found practicable, the musical knowledge set out in Section II of the Junior and Senior Divisions above may be omitted, except in so far as it is required for voice-training and ear-training and for the proper learning and interpretation of the songs. In large schools, where music is made a strong feature, the teacher may be able to teach most of it without difficulty. In small schools almost the whole of the work that can be attempted will be made incidental to the songs.