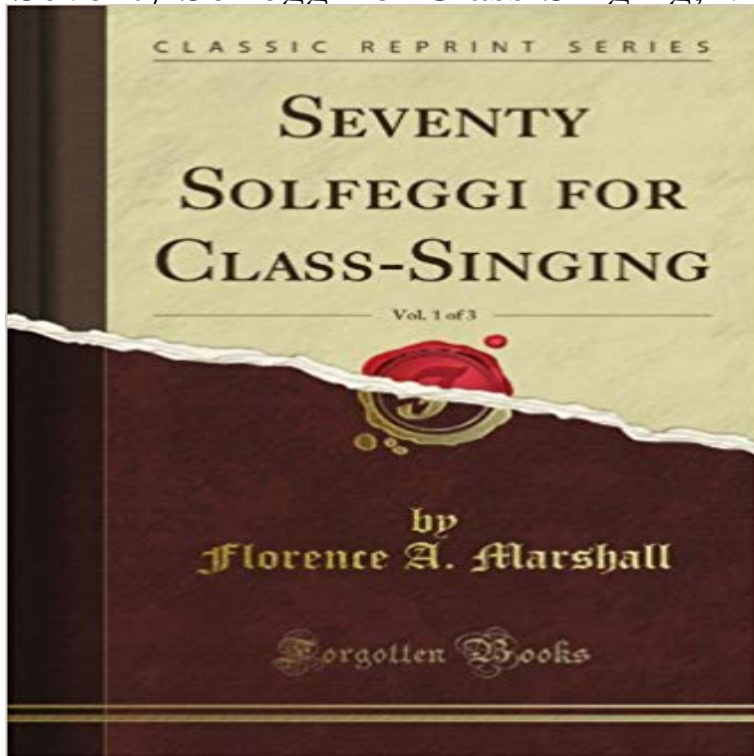


Seventy Solfeggi for Class-Singing, Vol. 1 of 3 (Classic Reprint)



These littleS olfeggi, written at different times for my own pupils, are the outcome of a wish to familiarise children, as early as possible, with the practical features of Choral Concerted Music, on a scale suited to childish faculties. To musical natures this working-together in music is a perpetual source of the purest joy, and of an ever-increasing capability for such joy which grows and expands with the musical powers. And it is in childhood, the age of growth and expansion, that this pure source of growing joy should be revealed. Although composed for a sight-singing class they are not, themselves, intended to teach sight-singing. Although illustrating various technical facts in music they do not profess to instil any of these except indirectly. Although affording practice to the vocal powers similar in kind, if not in degree, to that of ordinary solfeggi for solo-singers, they are not essentially exercises in vocalisation. I would have them bear the same relation to technical sight-singing that a country walk does to an object-lesson. The) are little music-pictures, adapted for the voice or for voices; recreation-exercises for all the musical powers, uttered in song. It may be objected to these studies that they are not progressive enough for a course of training, and that the unaccompanied ones, in particular, are too hard for elementary classes. The first part of this objection I can only answer by repeating that the exercises are not intended for a course of training, but as accompaniments to a course of training, which, while illustrating the principles taught, may diversify the lessons, affording a pleasurable relief to the voice and a new kind of interest and satisfaction to the pupils. As to the twenty unaccompanied Solfeggi, I would have aimed at making them simpler and easier, had this ground not been occupied by the Tonic Sol-faists. I find (Typographical errors above are due to OCR software and

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