

Holroyd than in all the rest of my life put together," said Mabel, turning to Grenville. "One gets rather tired of having to find chapter and verse for everything."

"Ah!" said Emily, also turning to Grenville, "this is a very old dispute between Miss Townsend and me. I always think life seems so much bigger and more interesting if you can refer even small things under grand rules."

"Oh, for mercy's sake," said Mabel, "don't begin again! I do get so sick of argument. And of course I get the worst of it. I never professed to be a clever woman, you see, Mr. Somers. Milly's always abusing me for not loving books."

Emily could hardly help laughing at the absurdity of the situation—two women laying out each her case for the arbitration of this young man.

"Well," said she, "how can you learn anything about life except from books?"

"Oh, books! You can't learn practical things from books," said Mabel. "People who are always poring over books, and have their heads stuffed full of learning, are generally the stupidest when it comes to practice. Don't you agree with me, Mr. Somers?"

"That's rather a large question."

"Oh yes, Mabel," said Emily, with a mischievous intonation in her voice and a glance at Mr. Somers, "he *will* agree with you. He doesn't go in for books any more than you do. So I've got you both against me; two against one; but never mind, I'll stick to my guns. I like a good fight, Mr. Somers."

"All right, Miss Holroyd; so do I. I'm quite ready

—if I knew exactly what we were going to fight about. Books *versus* experience, is that it?"

"Oh, don't, please don't!" said Mabel, lifting pathetic eyes to his face. "It's quite bad enough to have this kind of talk every day at the Firs, without *you* taking it up too."

"Every day! what an exaggeration!" thought Emily, somewhat taken aback. "What disagreeable quarrelsome creatures Mr. Somers will think we are! Oh, I hope she isn't going to cry—and before Mr. Somers, too! I'm sure I never dreamed we were making the poor girl so miserable all this time."

"But, Mabel," she said soothingly, "don't you see he's your champion, coming forward to do battle on your side?"

"But I don't want any battles," returned Mabel, with childish petulance. "I want you to amuse me, Mr. Somers. I want you to talk to me and be nice, and make me forget how tired I am, and help me along—as you are doing. That's what men are made for, isn't it?"

"Well," thought Emily, "fancy a grown-up person of sane mind going on like that! Mr. Somers must think her quite silly. But I've read somewhere that men like women to be babies; so perhaps that's no argument against their making a match of it. I shall certainly be able to compile a most interesting history for Violet's edification; *that* won't need any great ingenuity; and if it weren't for those *principles* Mabel dislikes so much, I could add a bit of colour here and a dark shade there, which would turn it into quite a romance!"

END OF CHAPTER THE SECOND.

MUSICAL GESTURES.

BY PROFESSOR J. FREDERICK BRIDGE, MUS.D., ORGANIST OF WESTMINSTER ABBEY.



A SIXTEENTH OR DEMI-SEMIQUAVER REST, HAVING TWO CROOKS TO THE LEFT.

THE opportunity afforded, in the present article, of explaining an absolutely new and simple method of teaching beginners the elements of music is to me a very welcome one.

Every teacher of music, whose experience has been with children, knows the difficult task he has before him to make easy and interesting to the youthful mind these early stages; and every child remembers only too well the irksomeness of those early lessons.

This subject has been to me an object of thought and interest for some years, resulting

in the publication of the little work now under consideration—a *via media* by which the early mysteries of musical notation could be mastered without worry or effort by the very youngest intelligence. In it I have drawn up a series of short lessons, in which manual exercises are the leading feature.

John Curwen has well said, "It is lawful in teaching to use every appliance of illustration or even of fancy to vivify an impression;" and I think, of all means to this end, a system of illustration by means of gestures the most convenient and most natural. These musical gestures, it has been amply proved, possess the qualifications of being easy, amusing, certain, and, above all, healthy. This last virtue, I feel, is a great necessity; anything which tends towards placing *mens sana in corpore sano* is, surely, nowadays a great consideration. Mr. Acland, the Minister for Education, recently said, in an address to principals and lecturers in training colleges, that "he considered that the whole question of physical training and the healthy development of children, especially in the towns of this country, was second to none in importance,"



MARCHING THE SCALE—A WHOLE STEP BEING A "TONE," AND A HALF-STEP A "SEMITONE."

lessons. The pupils learn principally *through the eye*, the teacher making all the gestures first and also stepping the scale in front of his class. These "gestures" (amounting in number to twenty-three) comprise "notes" (made by the hands), "rests" (made principally by the arms), "tone and semitone" (represented by step and half-step), and many other musical signs, all of which are graphically represented by some easy "gesture." No book is required by the class, who repeat short sentences said by the teacher, and imitate the signs they see him represent to them.

"In such business
Action is eloquence, and the eyes of the ignorant
More learned than the ears."—*Coriolanus*, III. 2.

For classes in schools, and for children in the nursery, this method of study will be found really useful. Country choirs also, which too often sing only by ear, and not by the "more learned" eye, would readily learn to read the simple music they require, if taken through this little book of musical gestures. One great advantage is that to teach it requires only ordinary musical knowledge, such as is possessed by all who have learnt the pianoforte. How many governesses, or how many a country clergyman's wife or daughter, understand or have been trained to teach music on any system? They have been taught the pianoforte, and that is enough to enable them to explain all that is required in teaching the gestures. The experience I have had of its use in

adding that "anything that could be done to encourage the effective study of physical training, he should encourage. The minds of children ought not to be educated at the expense of their bodies."

Now, if there be no other merit in this system of musical gestures, yet it possesses one great qualification: that of giving a considerable amount of real physical training. During these short lessons, not only are the rudiments of music acquired, but every member of the class goes through a large amount of exertion and exercise with legs, arms, and lungs. It is also no small recommendation that all these exercises can be performed, if preferred, in the open air. We may thus turn the playground into a classroom, or *vice versa*.

The course of instruction covers twelve short



SIXTEENTH NOTE OR SEMIQUAVER, HAVING A STEM WITH TWO TAILS.



PAUSE —A DOT IN A SEMICIRCLE.

my own family and in training the choristers of Westminster Abbey, gives me the greatest confidence in its success, if the system is fairly tried and the teacher really in earnest. The pupils take the greatest interest in making the gestures, and there is a very important merit in this method of class teaching, which is, I think, a distinct and unique advantage—*no child can shirk!*

It is possible a member of the class might refrain from repeating a particular sentence, but if he omitted to make the accompanying gesture the eye of a careful teacher would at once detect the culprit.

It must not be supposed that the musical training is sacrificed to the physical. On the contrary, after the first two short lessons on the "shapes of notes" are learned, and the notes made by the class, the teacher may make his class "read in time." He may also train their voices by making them "read in time" on various notes, "both high and low." Of course, as soon as the major scale is explained and marched, then many vocal exercises can be attempted, these being combined with "beating time."

There are many other points which might be mentioned, but which would be out of place in an article of this kind. I will only add that the teacher is as well able by this method to teach a class of fifty, or a small choir, as he is one individual.

Appended to the book is a collection of ten little

songs, "Rudiments in Rhyme." These little songs are quite easy, and the rhymes will impress the "rudiments" upon the mind in a very short time. As the class sing these songs they *make the particular "gesture" mentioned*, with an effect as amusing as it is useful. For instance, in rhyme number two we are told:—

"The shape of a note shows the length of a sound,
Notes open, and closed, and with crooks there are found;
Of whole notes, and half notes, and quarter, we tell,
With eighth notes, sixteenth, thirty-second as well."

In the above the six notes are mentioned and *made* by the class.

For the "rests" we have the following:—

"Rests are signs of silence,
For ev'ry note there's one,
And singers find them useful,
Ere all their breath is gone."

In this rhyme "rests" are introduced between various musical phrases, and not only are the notes sung by the class, but the "rests" are also *made*, not merely counted.

The sharp, flat, and natural are all introduced into a "rhyme," and made by the class when the particular sign is sung.

I may add that every time the Westminster choristers go through these "gestures" I discover new and interesting developments. One particular favourite is to represent "a living common chord." This is



HALF-NOTE OR MINIM, BEING AN OPEN NOTE WITH A STEM.



A DOUBLE BAR, BEING TWO PERPENDICULAR LINES.



HALF-REST (OR MINIM REST), WHICH STANDS ON A LINE.



SINGING RHYMES AND MAKING A NATURAL (1).

done by making the class divide into groups. All starting from the key-note, while one group remains, other groups march to the third, fifth, and octave, singing as they march. This "evolution" gives an easy training in intervals.

The illustrations which accompany this article are "drawn from the life" in the music-room at Westminster Abbey.

It may be well to state that while this system of teaching the rudiments interests the boys, and gives them good muscular exercise, it demands such promptitude, and the teacher has his eye so constantly upon the class, that there is no fear of levity. I may add that the whole course of instruction is explained in my primer, "Musical Gestures," published by Novello and Co.

AN ARTISTIC BURGLAR.

BY CHARLES C. RUSSELL.



WE were resting on a seat by the seashore at Eastcove, whither I, the rector of Old Stanwick, had gone for a short holiday, accompanied by my friend and parishioner, James Ollacram, Esquire, the eminent iron merchant of our city. He had been out

of sorts for some time, and this fact, I suppose, caused him to make the revelations to me which I have attempted to record hereunder.

When he had finished his tale, I came to another conclusion.

"You may talk as you like," said my friend, "of the abilities of Campion or of any other detective, and the very much over-rated intelligence with which some men are endowed. There is, however, a great deal more of it, I assure you, in the novel than in real life. Now look around you," continued Mr. Ollacram, "and consider how many of our great crimes are brought to light. Why, not one-tenth of them, if we were dependent on the wisdom and sagacity of Policeman XX. If the criminal brings intelligence to his 'job' the 'force' is immediately at fault."