

Bona

Rhythmical Articulation

INTRODUCTION

If there is any one matter of special importance in musical education, it is doubtless to teach young pupils a practical method for the correct rhythmical proportionment of the single notes composing the beats of a musical theme, to recognize their respective time-values, and to give to each note, so to speak, a special significance and individuality, as considered in its inter-relations with the rest.

Such teaching, known under the head of *Metodo per la Divisione* (Method for Rhythmical Articulation), has been decidedly neglected in former years in our Italian schools, being given only in large conservatories, in which, its great utility and importance being recognized, it has been adopted as an essential part of the instruction of young pupils, and is, therefore, regarded as one of the most important branches in the study of musical theory.*

It is unnecessary to dilate on the advantages flowing from a good method of rhythmical articulation, whether for recog-

nizing the relations subsisting between the notes forming a musical beat, or for recognizing their individual character;—for enabling the executants to tell at a glance the time-values of the notes, which are sometimes grouped in such a manner as not to be readily distinguished by the eye, or for recognizing the different times (measures) in music, on the energy and precision of which depends the correct execution of the theme, which pupils find very difficult;—and, finally, for accustoming the pupil to effect with precision changes of time, a very hard thing to accomplish if he has not been thoroughly drilled in the study of rhythmical articulation.

In consideration of all these advantages, I decided to publish the present Method, which, despite its modest appearance and proportions, contains every essential of a complete method of rhythmical articulation; and I venture to hope that my work will be favorably received, especially in view of the extremely flattering circumstance, that it has been adopted as a text-book in the Royal Conservatory at Milan.

* On the next page rhythmical articulation will be duly explained.

PRELIMINARY REMARKS

Before undertaking to read the First Part of this Method, it is necessary for the pupil to have learned the rudiments of musical theory; that he should know, above all, the time-values of the various notes and rests, common time, and the effect of the dot and the tie. For the Second Part he should be acquainted with all the different times, all the scales, and the irregular groups of notes (triplets, quintuplets, etc.; while he may defer to the Third Part a knowledge of everything which pertains to ligatures, embellishments, etc., etc.

Rhythmical articulation consists in pronouncing the name of each note *in the same manner as if one had to read the words*, but with the difference that the word must be sustained for the length of time indicated by the note named, and, in case the latter is longer than a quarter-note, the vowel must be repeated, keeping it

connectedly sustained, as many times as there are quarter-notes contained in the note. To facilitate the movement of the tongue in groups of two, three, four or more notes, their several names should be pronounced flowingly and connectedly, as if reading a word composed of several syllables, taking care to emphasize the names of notes occupying strong beats.

With reference to all rests, a rest equal to a quarter-note is indicated by the word *uno* (one), one equal to two quarter-notes by *uno, due* (one, two), and so on, commencing with *uno* every time after the rest is interrupted by a note or falls on any other beat.* The word *uno* is likewise employed to distinguish the eighths among other notes. Time is beaten with the hand.

* All said above concerning the rests is not to be applied in practice until the pupil has learned the lesson, and, consequently, he will pause for the length of time indicated by the rests as they occur.

Illustrative Examples.

The figures 1, 2, 3, 4 indicate the quarters which constitute the beats, and the syllable *Do-o-o-o* indicates the prolongation of the word pronounced, with a slight stress on each quarter. The words *uno, due, tre, quattro* (1, 2, 3, 4) serve to indicate the quarter-rests.

For characters equivalent to 4 quarters, whether notes or rests.

Pronounce: *Do-o-o-o Re-e-e-e Uno Due Tre Quattro Uno Due Tre Quattro*

For characters equivalent to 2 quarters.

So - ol So - ol So - ol Uno Due Uno Due So - ol So - ol Uno Due

For characters equivalent to one-quarter.

Do, Do Do, Do So! Sol Sol Sol Do Uno Do Uno Uno Sol Uno Sol

For dotted notes or rests, and for rests of one-eighth (eighth-rests).

Do-o-o Do Do-o Do Do-o Do Do Uno Due Tre Uno Due Tre Do Do Uno Do Uno

For grouped notes.

Do Re Do Re Mi Do Re Mi Fa Do Mi Sol Mi Sol Mi Do Mi Sol Mi Do Sol Mi Sol Do

Scales exhibiting the names of the notes in all the clefs.

Violin-Clef.

Ascending.

Descending.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Do Si La Sol Fa Mi Re Do

Low notes.

Mi Fa Sol La Si Do Re Mi Notes in alt.

Recapitulation:

Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

Entire scale:

As soon as the pupil has become familiar with the names of the notes composing the first two scales, he may proceed to the reading of the First Part.