

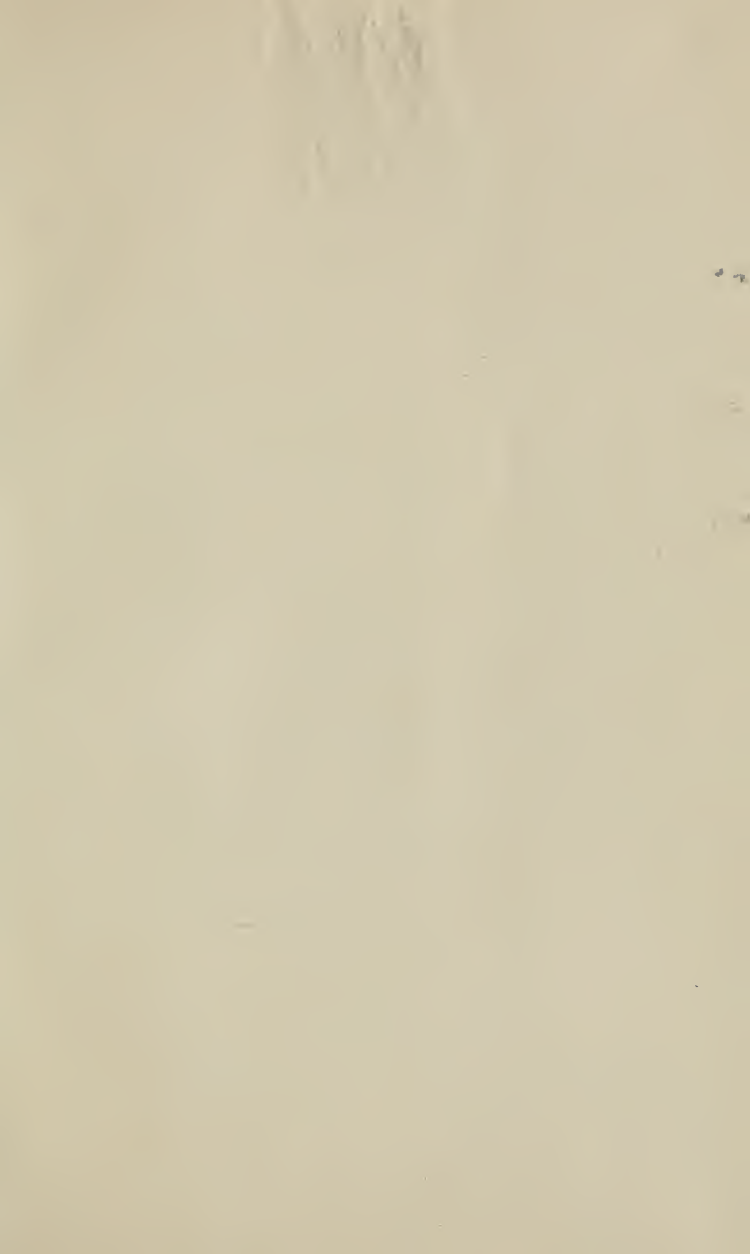
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THE

PIANO-FORTE PRIMER;

CONTAINING THE

RUDIMENTS OF MUSIC:

CALCULATED

EITHER FOR PRIVATE TUITION,

OR

TEACHING IN CLASSES.

BY J. F. BURROWES.

*Fifth American from the last London Edition; arranged
and carefully corrected by U. C. Hill.*

WITH AN APPENDIX.

NEW-YORK:

PUBLISHED BY FIRTH & HALL, 358 PEARL-STREET.

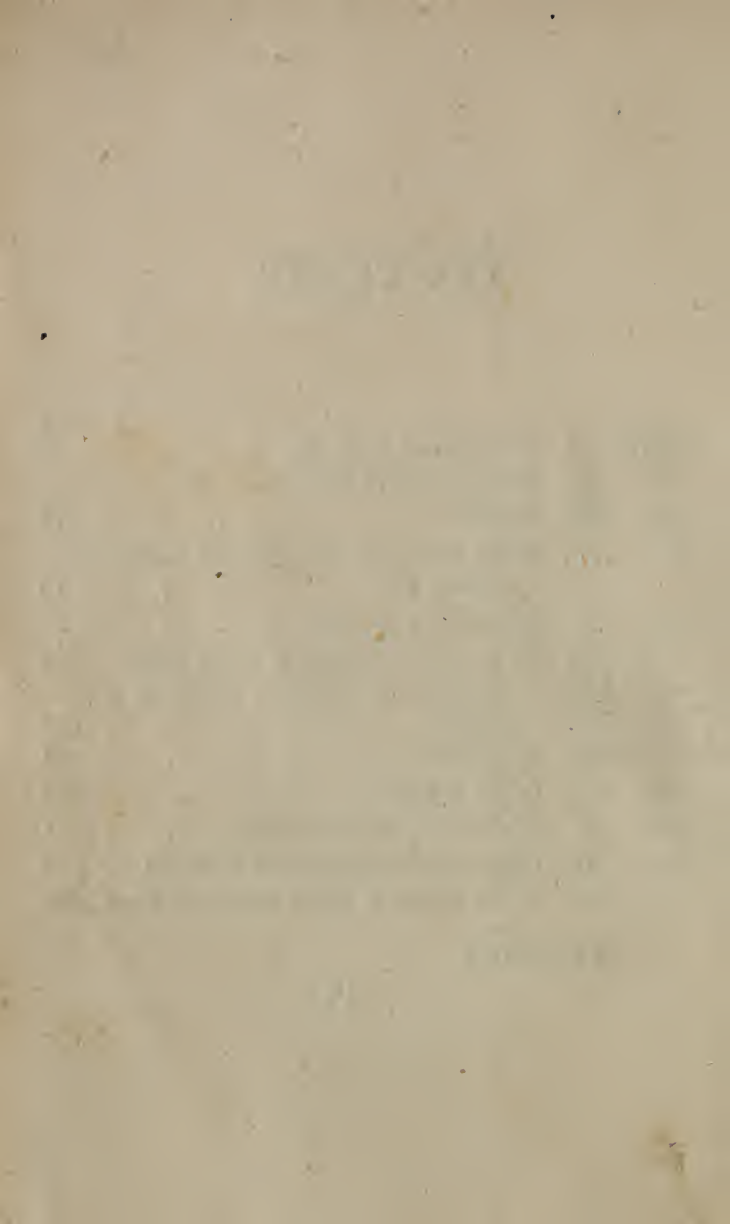
G. F. Runces, Printer, 224 Cherry-st.

1831.

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APPENDIX



THE

Piano-Forte Primer.

CHAP. I.

OF THE KEYS, STAFF, &c.

How are the Keys of the Piano-Forte named?

From the first seven letters of the Alphabet: the Eighth, or Octave, is a repetition of the first. Example, A, B, C, D, E, F, G—A, B, C, &c.

How are the letters applied to the Keys?

First, by observing that the Black Keys are divided into groups of two and three. D, is between the *two* Black Keys; G, is on the left, and A, on the right, between the *three* Black ones.

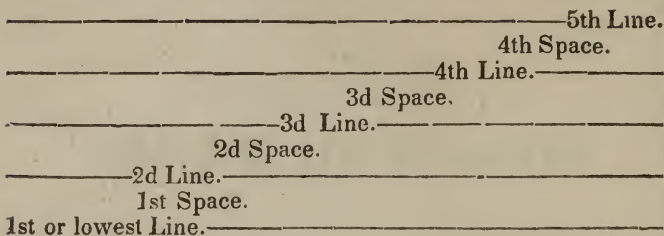
Describe the situation of the others.

C, is on the left, and E, on the right hand side of D; F, is on the left of G; and B, on the right of A.

What is a Staff?

A Staff consists of five Lines and four Spaces, upon which the notes are placed and named regularly by degrees.

Name the degrees of the Staff, upwards and downwards.



Suppose a note upon the first line is called E, what will be the name of the note in the first space?

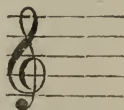
If the first Line is E, the first Space will be F; the second Line G, the second Space A, &c. &c.

By what means is a particular letter applied to a note, upon any degree of the Staff?

By a Clef, or Key to the Notes, which is placed at the beginning of the Staff.

What Clefs are in present use for the Piano-Forte?

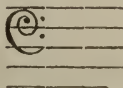
The G, or Treble Clef,



generally

used for the right hand, or upper part; and the

F, or Bass Clef,



generally used for

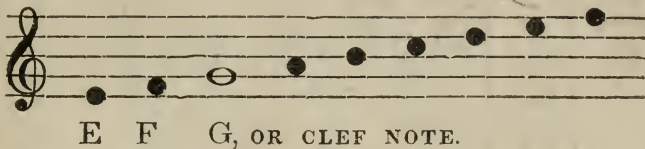
the left hand, or lower part.

Upon what line is the Treble Clef placed?

The G, or Treble Clef, is placed upon the second Line; consequently, the note upon that Line is called G, or the Clef Note.

Name the Treble Notes, upwards and downwards from the Clef Note.

A B C D E F



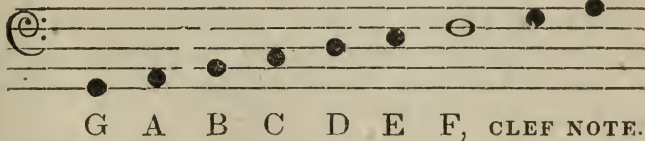
Give an exercise upon the foregoing Treble Notes.

Upon what Line is the Bass Clef placed?

The F, or Bass Clef, is placed upon the fourth Line; consequently, the Note upon the fourth Line is called F, or the Bass Clef Note.

Name the Bass Notes, upwards and downwards from the Clef Note.

G A



Give an example upon the foregoing Bass Notes

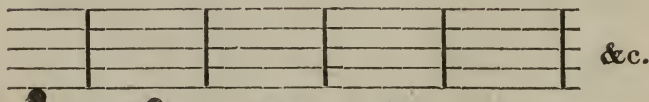
How are higher or Lower Notes written?

Upon, above, or below Ledger Lines, which are drawn above and below the Staff.

Name the Degrees above and below the Staff.



Note	:	Upon	:	Above	:	Upon	:	Above	:	Upon	:	Above
above	:	the	:	the	:	the	:	the	:	the	:	the
the	:	1st	:	1st.	:	2d.	:	2d	:	3d	:	3d
Staff.	:	Ledg	:		:		:		:		:	
	:	er	:		:		:		:		:	
	:	line	:		:		:		:		:	
	:	above	:		:		:		:		:	
	:	the	:		:		:		:		:	
	:	Staff.	:		:		:		:		:	



Note	:	Upon the	:	Below the	:	Upon the	:	Below the
below	:	1st Ledger	:	1st ledger	:	2d, &c.	:	2d
the	:	Line below	:	line.	:		:	
Staff	:	the Staff.	:		:		:	

How is the situation of the Clef Notes determined on the Piano-Forte?

First, by finding that C, which is nearest the middle of the instrument, called middle C; the G, or Treble Clef Note, is the first G above, or on the right hand side of it.

The F, or Bass Clef Note, is the first F below, or on the left hand side of middle C.

How are the situations of the other Notes determined?

By going to the right, for those above; and to the left, for those below the Clef Notes.

Give an Exercise for naming and striking some Treble and Bass Notes

Name the Treble Notes beginning with the Clef Note.

A musical staff with a treble clef. The notes are: G (below staff), A (below staff), B (below staff), C (below staff), D (below staff), E (below staff), F (below staff), G (below staff), A (below staff), B (below staff), C (below staff), D (below staff), E (below staff), F (below staff). The notes are arranged in a sequence that starts below the staff and moves up to the first line, then back down to the first space, and finally up to the second line.

G A B C D E F G

Name the Bass Notes, beginning with the Clef Note.

A musical staff with a bass clef. The notes are: G (below staff), A (below staff), B (below staff), C (below staff), D (below staff), E (below staff), F (below staff), G (below staff), A (below staff), B (below staff), C (below staff), D (below staff), E (below staff). The notes are arranged in a sequence that starts below the staff and moves up to the first line, then back down to the first space, and finally up to the second line.

F G A B C D E F G A B C D E F

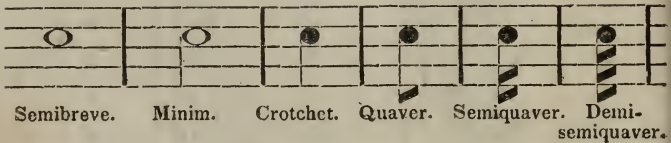
CHAP. II.

OF THE LENGTH OF NOTES, RESTS, &C.

How many different sorts of Notes are in general use?

Six.

Describe and show their different forms.



What proportion do they bear to each other.

Each Note is only half the length of the one preceding; for Example, a Minim is only half as long as a Semibreve, consequently one Semibreve is as long as two Minims.

Suppose you wish to know how many Semiquavers are equal to a Semibreve or Minim, in what manner will you reckon them?

By beginning from any one, and proceeding in rotation, always doubling the number; for example, one Crotchet is as long as two Quavers, four Semiquavers, or Eight Demisemiquavers-

Repeat the general Table of the value of Notes.

Semibreve.	Minims.	Crotchets.	Quavers.	Semiquavers.	Demisemi- quavers.
○ =	2 =	4 =	8 =	16 =	32
	○ =	2 =	4 =	8 =	16
		● =	2 =	4 =	8
			● =	2 =	4
				● =	2
					●

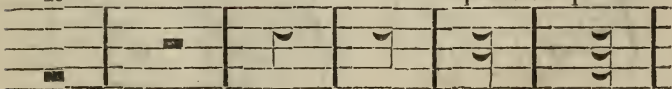
Name the half, the fourth, the eighth, the sixteenth of a Semibreve; of a Minim, Crotchet, Quaver, &c.

What are Rests?

Marks for silence, corresponding with the different Notes.

Describe and show them?

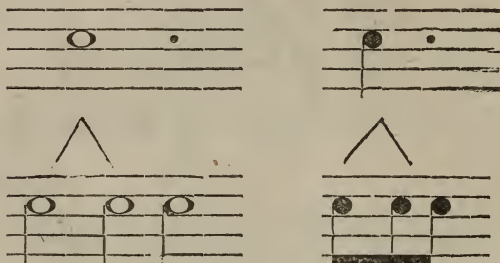
Semibreve	Minim.	Crotchet.	Quaver.	Semi- quaver.	Demisemi- quaver.
Rest.					



Under a Line.	Over a Line.	Turned to the right.	Turned to the left.	With 2 heads.	With 3 heads.
------------------	-----------------	-------------------------	------------------------	------------------	------------------

What is the use of a Dot after any Note or Rest?

A Dot is equal to half the preceding Note; consequently, a Semibreve with a Dot, is equal to three Minims, or Six Crotchets, &c. A dotted Crotchet is as long as three Quavers, &c.



What is a Triplet?

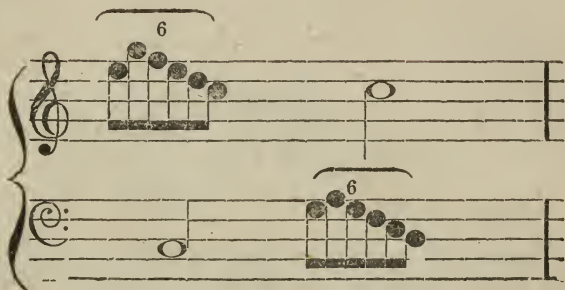
When three Quavers, instead of two, are played to a Crotchet, they are called a Triplet; or three Semiquavers, instead of two to a Quaver; and in the same proportion to all the other Notes. Triplets are generally, but not always, marked with a figure of 3.



A figure of 6 is sometimes placed over six Quavers or Semiquavers, &c. What does it signify?

A figure of 6, is sometimes placed over six Quavers, or Semiquavers, &c. What does it signify?

It signifies that the six Quavers are to be played in the time of one Minim.



CHAP. III.

OF TIME.

What are Bars?

Short Lines drawn across the Staff, to divide the Music into equal portions; but the Music between two of these, is also called a Bar, or Measure.

How many sorts of time are there?

Two; Common Time, and Triple Time.

What is meant by Common Time?

An *even* number of parts in a Bar, as Two, Four, Six, or Twelve.

What is Triple Time?

An *odd* number of parts, as Three or Nine

How is the Time marked?

At the beginning of every piece of Music; sometimes it is marked by a C , which signifies Common Time, and the Bar then contains the value of a Semibreve, but generally expressed four Crotchets in a Bar; the Time is occasionally marked by two Figures, which have a reference to the Semibreve.

How do the figures refer to the Semibreve?

The lowest figure shows into how many parts the Semibreve is divided, and the upper figure shows how many of those parts are to be in a Bar.

Name the divisions of a Semibreve.

A Semibreve divided into two parts, will become Minims; divided into four parts, it will become Crotchets; divided into eight parts, it will become Quavers: consequently, the figure of 2, represents Minims; the figure of 4 represents Crotchets; and the figure of 8 represents Quavers.

Explain the following marks of time, pointing out which are Common, and which are Triple Time.

C	2	6	12	12	3
	4	8	4	8	2

9	3	9	6	3
8	4	4	4	8

How many sorts of Common and Triple Time are there?

Two of each, viz. Simple and Compound.

How are they distinguished?

The easiest way is to remember, that if the number of Notes expressed by the figure, is less than 6, it is Simple; but if it is 6, it is Compound.

Explain again all the marks of time, pointing out which are Simple and which are Compound.

Is it necessary to count the Time exactly as expressed by the Figures?

No; two Crotchets may be counted as four Quavers; three Crotchets as six Quavers, &c.

How is the time to be counted, if the piece contains Triplets?

It must be counted by the value of the Triplet; for example, if there are three Quavers to a Crotchet, the Time must be counted by Crotchets; if there are three Semiquavers to a Quaver, it must be counted by Quavers.

CHAP. IV.

OF THE POSITION OF THE HAND, AND MANNER
OF PLAYING, &c.

In what position should the hand and arm be placed?

The hand and arm should be even, neither raising nor depressing the wrist; the fingers should be bent at the middle joint, so as to bring the points of them even with the end of the thumb.

How many keys should be covered by the hand in its natural position?

Five; one finger over the centre of each key. In pressing down a Key with one finger, care must be taken not to move the others.

How many keys are to be held down at a time?

Generally speaking, one; and that must be kept down until the next Key is struck, but not longer. When two or more Keys are struck at one time, they are considered but as one, and they must be held down until the next Keys are struck.

In what cases should the fingers be raised?

When any Key is struck more than once, it should be raised every time but the last; and the fingers must of course be raised whenever a Rest appears.

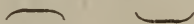
What is the meaning of playing Legato?

It signifies playing smoothly, always keeping one Key down until the next be struck

What is playing Staccato?

Separating the Notes from each other, or raising the fingers from one Key before the other is down.

What is a Slur?



It is a curved line, drawn over or under two or more notes to signify that they are to be played Legato.

What is a Tie or Bind?

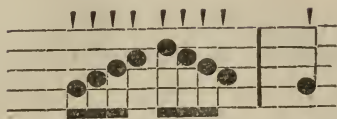
It is of the same form as a Slur, but is placed over two Notes on the same line or space: it binds the second to the first, so that only the first is to be struck: but the finger must be held down the full time of both.

How are the notes marked which are to be played Staccato?

With round dots or pointed specks, above or below them; those with dots, are to be played moderately Staccato: those with specks, very much so.

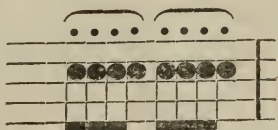
Play the following passage in the three different ways it is marked.



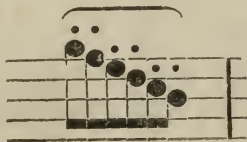


How are the Notes played which are marked with Dots and Slurs also.

On a repetition of the same Note they should be played as closely as possible.



When Notes, thus marked, are played in succession, the fingers should be gently put down, and gently raised.



CHAP. V.

OF SHARPS, FLATS, &c.

What is an Interval ?

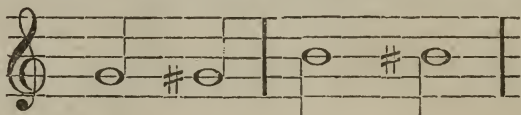
An Interval is the difference or distance between two sounds.

What is the smallest Interval ?

A Semitone, or half a tone, which on the Piano Forte, will be found between any Key and the *next*, whether it be a *white key* or a *black one*.

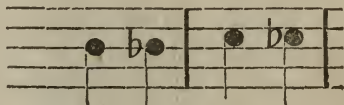
What is a Sharp ?

A sharp placed before any Note, raises it one Semitone, or to the next Key on the right hand.



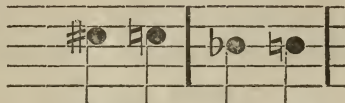
What is a flat ?

A flat placed before any Note, lowers it one Semitone, or to the next Key on the left hand.



What is a Natural?

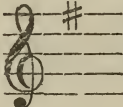
A Natural brings a Note that has been raised by a Sharp, or lowered by a Flat, to its former place again:



consequently, a Natural sometimes raises and sometimes lowers a Note.

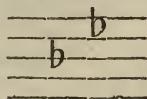
Why are Sharps or Flats placed at the beginning of a piece of Music?

Any sharps or flats placed at the beginning, affect all notes of the corresponding names, throughout the piece. For example, a sharp

on the fifth Line,  signifies that all

the F's are to be played sharp; and flats upon the

third Line and the fourth Space,



signify that all the B's and E's are to be flat.

What are accidental Sharps, Flats or Naturals?

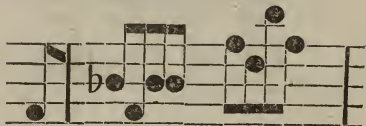
Accidentals are those which are not marked at the beginning of the piece.

How long does the influence of an Accidental last?

An Accidental affects all Notes of the same name in the Bar. For example,



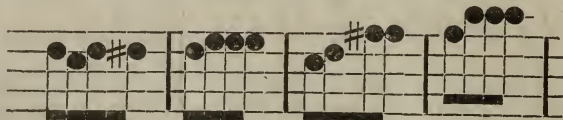
signifies that all the C's are to be sharp, though only the first is marked.



The flat in this example, although placed to B on the third line, affects the B above the first Ledger Line.

Do accidentals ever affect Notes in the following Bar?

Yes; if the last note of one bar, which has been made sharp, begins the next, it is to continue sharp.



The same is to be observed of Flats and Naturals.

CHAP. VI.

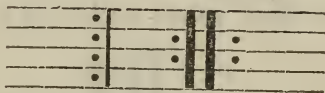
OF COMMON CHARACTERS USED IN MUSIC.

What is the use of Double Bars?




Double Bars are placed in the middle or at the end of a piece of Music, to show that a part, or the whole is finished.

What is the use of Dots at a Bar, or at a Double Bar?



They signify, that that part of the Music which is on the same side as the Dots, is to be repeated;

For example, these Dots,  being on the left

hand side of the Double Bar, signify that the performer is to repeat the former piece; but these Dots



being on the right hand signify that the Performer,

after having played to the next Dots, is to return to this place.

What is the use of a Sign? .S.

The second time it occurs in a piece of Music, it is generally accompanied with the words "*Dal Segno*," which signify "*From the Sign*;" consequently, the Performer is to return to the first mark.

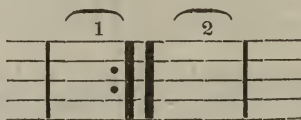
What is the meaning of Da Capo—generally abbreviated D. C.

From the beginning.

What is the meaning of Da Capo al Segno?

From the beginning at the sign.

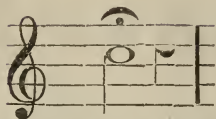
Why are the Figures 1 and 2, sometimes placed at the Double Bar, in the middle of a Movement?



The Dots at the Double bar show that the piece is to be repeated: and the figures denote that the Performer, in playing it through the second time, is to omit the Bar marked 1, and play that which is marked 2 instead.

What is the use of a Pause?

A pause placed over a Note, signifies that the finger is to be held down, and the Performer is to pause as long as he thinks proper.



A pause over a rest has the same meaning, excepting that the fingers are to be raised.



Why is a Pause sometimes placed over a Double Bar?



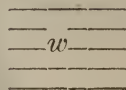
A Pause, or the word *Fine*, placed at a Double Bar, shows that the piece is to end at that place, after the *Da Capo*.

What is the meaning of the word Bis?

It is generally accompanied with dots at the Bars, and placed under a Slur: it signifies, that the passage over which it is placed, is to be played twice over.



What is the use of a Direct?



It is placed at the end of a Staff, or at the bottom of a page, on the line or space where the succeeding note occurs as a *direct*.

What is the meaning of Volti Subito, generally marked V. S.?


Volti, means turn over; *Subito*, quickly.

What is the meaning of Ottava Alta? generally marked 8 va. - - - - -

It signifies that the Music over which it is placed, is to be played an Octave higher, as far as the marks of continuation extend.

What is the meaning of Loco?

It signifies that the Music is to be played as it is written; that is to say, no longer an Octave higher.

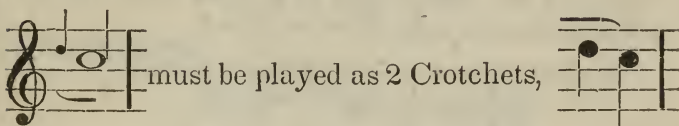
 See Appendix—Exercises I. II. & XIII.

CHAP. VII.

OF GRACES, AND COMMON MARKS OF EXPRESSION.

What is an Appoggiatura?

It is a small note prefixed to a large one, from which it generally takes half its Time. For example, an Appoggiatura before a Minim,

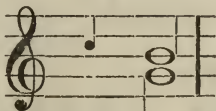



must be played as 2 Crotchets,

consequently it does not lengthen the Bar.

When an Appoggiatura is placed before a double Note, is it to be played by itself, (as it appears) or with the lower Note.


The Appoggiatura is to be played instead of part of the upper note; consequently, the lower Note must be played with it.

For example,  must be played,

as if written thus, 

Are all the Appoggiaturas to be made half the time of the note they precede?

No: they, as well as the other Graces used in Music, depend greatly on the taste and judgment of the Performer; consequently, they can be best explained as they occur

How is a Turn to be made? 

A Turn is to be made with the Note above, and the Note below that which is written, beginning with the highest: consequently, a Turn upon C, will be made with D, C, B, C.

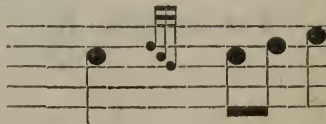
Should the lowest Note of a Turn be a Tone, or a Semitone below the Note written?

In most cases it should be a Semitone.

Name, write, or play a Turn upon A, upon B, C, D, E, F, G, &c. (See Appendix, Exercise III.)

How is a Turn made upon a dotted Note?

By first striking the Note itself, and making the Turn afterwards.



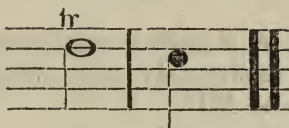
What is an Inverted Turn?

An Inverted Turn consists of the *same* Notes as a Turn; but beginning with the lowest, instead of the highest Note.

Make an Inverted Turn upon A, B, C, D, E, F, G, &c.

How is a Shake to be made?

A Shake is made with the Note above, and the Note which is written; beginning with the highest, and concluding with a Turn. For example,



Must be played



Or thus



The rapidity of the Shake depending on the ability of the Performer.

Make a shake upon A, B, C, D, E, F, G, &c.

What is the meaning of Piano?

Soft; generally abbreviated Pia. or P.

What is Pianissimo?

Very soft; generally abbreviated PPmo. or PP.

What is the meaning of Forte?

Loud; generally abbreviated For. or F.

What is Fortissimo?

Very loud; generally marked FFmo. or FF.

What is the meaning of Mezzo Forte, and Mezzo Piano?

Mezzo Forte signifies moderately loud, and Mezzo Piano moderately soft: they are generally marked MF. and MP.

What is the meaning of Dolce, or Dol.?

Softly, or sweetly.

What is the meaning of Tenuto or Ten.?

It signifies, that the fingers are to be particularly held down during the passage to which it is applied.

What is Forzando, or Sforzato?


They each signify that one Note is to be played strong; they are abbreviated FZ. and SF.

What is Rinforzando?

It signifies that several Notes are to be played strong; it is generally marked RINF. or RF.


What is the meaning of Crescendo, or Cres.

Begin softly, and gradually increase the sound.
The following mark

 is also occasionally used, to signify that the Performer is to play *Piano* where it is small, and *Forte* where it is large.

What is the meaning of Diminuendo, or Decrescendo?

Begin loud, and gradually diminish the sound. They are generally marked *dim.* *deces.* or


What is the meaning of Calando, or Cal.?

Gradually softer and slower.

What is the meaning of Perdandosi?

It has the same meaning as *Calando*.

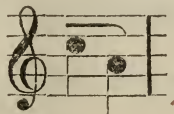
What is the meaning of A Tempo, or Tempo Primo?

After having slackened the time at *Calando*, it signifies that the original Time is to be resumed.

What is the meaning of ad libitum, or ad lib.?

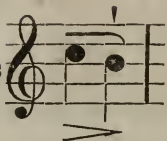
It signifies "at pleasure;" that is to say, the Performer may play the passage as it is written, or introduce any Cadence he thinks proper.

When two Notes are marked with a Slur, thus,



in what manner are they to be played?

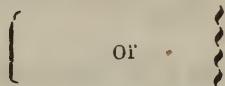
As if marked thus



that is to say,

the first is to be pressed and held down, the second played softly, and the finger raised immediately.

What is meant by a curved or waved Line placed before a Chord?



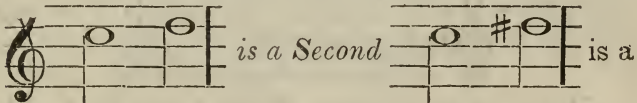
It signifies that the Notes are not to be played quite together, but successively from the lowest upwards. Chords played in this manner are called spread.

CHAP. VIII.

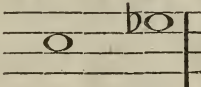
OF INTERVALS.

What is an Interval?

The difference or distance between two sounds. It must be remembered, that all Intervals are called according to the degrees of the Staff, or according to the number of letters they are distant from each other. For example,



Sharp *Second*; but if the same keys are struck,

and called  the *Interval* is then

called a *Third*.

Are Intervals to be reckoned upwards or downwards?

Always upward from the note named, unless the contrary is expressed.

What is a Tone?

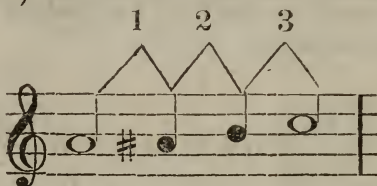
It consists of two Semitones. The Interval between F and F \sharp , is one Semitone; and between F \sharp and G, is another. For example,



consequently, the interval between F and G is a whole Tone.*

What is a minor or lesser Third?

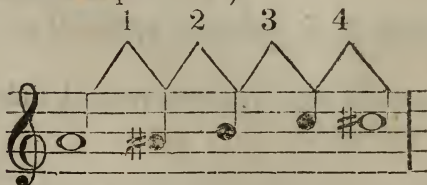
A Minor Third (sometimes improperly called a Flat Third) consists of three Semitones.



Write or play Minor Thirds to A, B, C, D, E, F, G; to A \sharp , B \sharp , C \sharp , D \sharp , E \sharp , F \sharp , G \sharp ; to A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat .

Of how many Semitones does a Major or Greater Third consist?

Four: (this Interval is sometimes improperly called a Sharp Third.)



* The Pupil should be required to *prove* all Intervals, by inserting (or counting) the Semitones in this manner.

Write or play Major Thirds to A, B, C, D, E, F, G, to A \sharp , B \sharp , C \sharp , D \sharp , E \sharp , F \sharp , G \sharp ; to A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat .

Of how many Semitones does a perfect Fifth consist?

Seven;



but the easiest way is to remember, that all the Keys have Fifths either Sharp, Flat, or Natural; like themselves, excepting B, which has F \sharp , for its Fifth, and B \flat , which has F \natural .

Name and strike Fifths to all the Keys, beginning with F, and proceeding always a Fifth higher.

F, C, G, D, A, E, **B**, F \sharp , C \sharp , G \sharp , D \sharp , A \sharp .
E \sharp , **B \sharp** , F $\sharp\sharp$, C $\sharp\sharp$, &c.

Name Fifths to Flats now, commencing with F \flat .

F \flat , C \flat , G \flat , D \flat , A \flat , E \flat , **B \flat** , F \natural , &c.

By way of exercise, now name the Fifths below, commencing with B ; and observe, that in reckoning downwards, F has B \flat , and F \sharp B \natural for their Fifths.

B, E, A, D, G, C, **F**, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , **F \flat** B $\flat\flat$. &c.

Name the Fifths below to the Sharps, commencing with B \sharp .

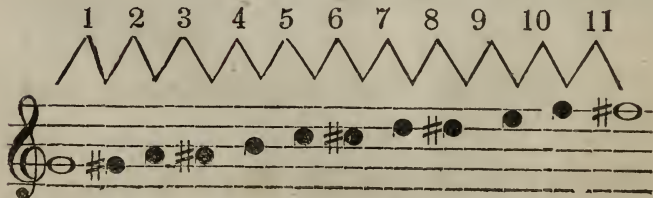
B \sharp , E \sharp , A \sharp , D \sharp , G \sharp , C \sharp , **F \sharp** , B \natural , &c.

Name again the two Letters which have Fifths not Sharp, Flat, or Natural, like themselves.

B, in reckoning Fifths upwards ; and F, in reckoning Fifths downwards.

What is the Leading Note ?


The Leading Note is the Sharp Seventh of the Scale : consequently, it is one Semitone below the Octave : it consists of eleven Semitones.



As you say Sharp Seventh, is the leading Note always a Sharp?

No; it is sometimes a Sharp, and sometimes a Natural. For example, the leading note of F, is E \sharp ; the leading Note of A, is G \sharp .

Name the Leading Note of A, B, C, D, E, F, G; of A \sharp , B \sharp , D \sharp , E \sharp , F \sharp , G \sharp ; of A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat .

 See Appendix, Exercise IV. for writing or naming Leading Notes, Major and Minor Thirds, &c.

CHAP. IX.

OF THE SIGNATURE.

How do you determine what is the Tonic, or Key Note of a piece of Music ?

Principally by the Signature, or the number of Sharps or Flats at the beginning.

What method have you of discovering the Tonic ?

Every Tonic or Key Note is a Fifth higher for every additional Sharp, and a Fifth lower for every additional Flat, commencing always with C, which Key has neither Flat nor Sharp.

*Name the order of Keys with Sharps.**

C has no Sharp, G has one, D has two, A has three, E has four, **B** has five, F# has six, and C# has seven.

Name the order of Keys with Flats ?

C has no Flat, **F** has one, B \flat has two, E \flat has three, A \flat has four, D \flat has five, G \flat has six, and C \flat has seven.

*As the limits of the Piano Forte will not admit

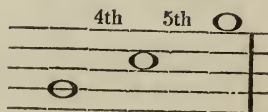
How many Keys have the same Signature?

There are *two* of each. For example, every Tonic, or Key Note, has its Relative Minor.*

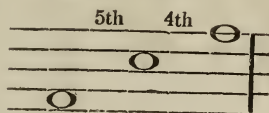
How is the Relative Minor of any Key to be found?

The Relative Minor of every Key is a Minor Third below. For example, the relative Minor of

striking, nor the limits of the Staff admit of writing always a *Fifth* higher, it becomes necessary occasionally to invert the Interval; that is to say, instead of going a *Fifth* higher, to go a *Fourth* lower. The Pupil will therefore remember, that a *Fourth*, by inversion, becomes a *Fifth* :



and a *Fifth*, of course, becomes a *Fourth*.



Hence it is immaterial whether we ascend a *Fifth*, or descend a *Fourth*.

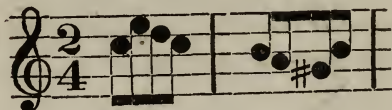
* The difference between Major and Minor Keys, will be more fully explained hereafter; the present

C, is A Minor; the Relative Minor of B \flat , is G Minor.

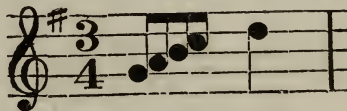
Name the Relative Minor to C, G, D, A, E, **B**, F \sharp , C \sharp ; to C, **F**, B \flat , E \flat , A \flat , D \flat , G \flat , and C \flat .

In what manner do you decide whether a piece is in the Key which is indicated by the Signature, or in its Relative Minor?

By looking for the Leading Note of the Minor Key alluded to; as the Leading Note of every Minor Key is marked with an Accidental Sharp or Natural. For example,



Judging from the Signature, this may be either in C, or A Minor; but as the first G is sharp, (which is the leading Note of A,) the piece is in the Key of A Minor.




This piece, having one Sharp at the Signature, may be either in G, or E Minor; but as the first D

is only given as the readiest way of enabling a Pupil to ascertain what Key any piece of Music is in.

is not Sharp, it cannot be in E Minor—consequently, it is in the Key of G.

Is it an invariable Rule for ascertaining what Key a piece of Music is in ?

No: exceptions to it (though very seldom) may be met with; but these can only be understood by those who study Harmony.

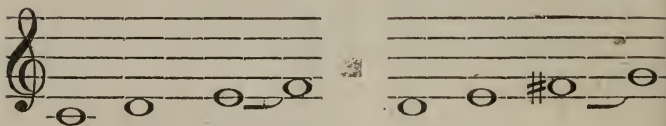
 See Appendix, and name or write Exercise V.

CHAP. X.

OF THE FORMATION OF THE SCALE.

What is a Tetrachord?

A Tetrachord is composed of four Sounds, placed at the Intervals of two Tones and one Semitone.



☞ See Appendix, and name or write the Exercises VI. VII. &c.

What is the Diatonic Scale?

The Diatonic Scale must consist of the seven Letters or Degrees, and the Octave to the first, in regular succession, proceeding by Tones and Semitones.

How do you form the Diatonic Scale ?

By making two Tetrachords, leaving the Interval of one Tone between them, called the Tone of Disjunction.

Form the Scale of C. Mark the Semitones with a Slur, and separate the Tetrachords at the Tone of Disjunction, by a Bar.

Lower Tetrachord. Upper Tetrachord.

Name every Interval of the foregoing Scale.

C, is the Tonic, or Key Note ; D, the second ; E, the third ; F, the fourth, &c. &c.*

 *See Appendix, Exercise VIII. and IX.*

How are scales formed, to show their connexion, and the order of Sharps ?

Commence with the Scale of C, and take the upper Tetrachord of one Scale for the lower Tetra-

**The Pupil should be required to name the Intervals of every Scale that is formed.*

chord of the next. Observe, that every Scale is a Fifth higher than the preceding, and has an additional Sharp.

The image shows three musical scales on a single treble clef staff. The first scale, labeled 'Scale of C.', consists of the notes C, D, E, F, G, A, B, C. The second scale, labeled 'Scale of D.', consists of the notes D, E, F#, G, A, B, C#, D. The third scale, labeled 'Scale of G.*', consists of the notes G, A, B, C#, D, E, F#, G. Brackets are used to group the notes of each scale. A larger bracket above the entire staff spans from the beginning of the C scale to the end of the G scale.

Now form Scales progressively, until you have found the order of the seven Sharps, viz :

The image shows a treble clef staff with seven sharp symbols (#) placed on the lines and spaces to indicate the order of sharps: F# (first line), C# (first space), G# (second line), D# (second space), A# (third line), E# (third space), and B# (fourth line).

☞ See Appendix, *Exercise X.*

After having found the order of the Sharps regularly by making Scales, the Pupil will do well to remember, that F is the first, and that every succeeding Sharp is a Fifth higher.

** To avoid the inconvenience of the Ledger Lines, it will be necessary in the succeeding Scales, to copy the notes of the alternate Tetrachords an Octave lower.*

In what manner are Scales to be formed with Flats ?

Exactly the reverse of the former ; that is to say, the lower Tetrachord of one Scale must be taken for the upper Tetrachord of the next. For example, the lower Tetrachord of C, is the upper one of F.

The image shows three musical scales on a single treble clef staff. The first scale, labeled 'Scale of C', consists of the notes C, D, E, and F. The second scale, labeled 'Scale of Bb', consists of the notes Bb, C, D, and Eb. The third scale, labeled 'Scale of F*', consists of the notes F, G, Ab, and Bb. Brackets above the first two scales and below the third scale indicate their respective ranges. The text '&c.' is placed to the right of the third scale.

Now form Scales progressively until you have found the order of the Seven Flats.

The image shows a musical staff with a treble clef. It contains a scale with seven flats: Bb, Cb, Db, Eb, Fb, Gb, and Ab. The notes are arranged in a sequence that would typically be written on ledger lines below the staff.

➔ See Appendix, Exercise XI.

* To avoid Ledger Lines begin the notes of the alternate Tetrachords an Octave higher.

After having found the order of Flats regularly, by forming the Scales, the Pupil will do well to remember, that B is the first Flat, and that every succeeding Flat is a Fifth lower.

What is meant by the Dominant and Subdominant?

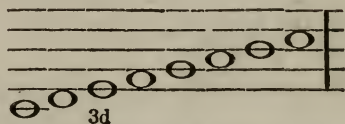
The Dominant signifies the fifth above, and the Subdominant the Fifth below. Every Scale is intimately connected with the Scales of its Dominant and Subdominant.

Form the Scale of ——— with its Dominant and Subdominant.

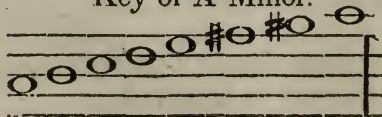
What is the difference between a Major and a Minor Key?

A Major Key signifies, that the *Third* of the Scale is a Major Third from the Tonic; and a Minor Key signifies that the *Third* is a Minor Third from the Tonic.

Key of C Major.



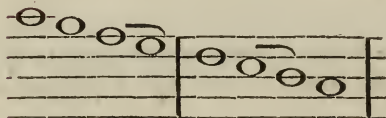
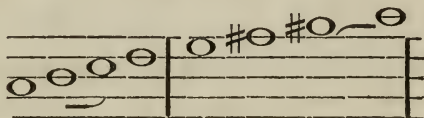
Key of A Minor.



3d

What is the Minor Scale?

The Minor Scale consists of the same number of Tones and Semitones as the Major, (viz. five whole Tones and two Semitones,) but differently disposed; the *ascending*, also, differs from the *descending* Scale. For example, A is the Relative Minor of C, and has neither Flat nor Sharp at the Signature.

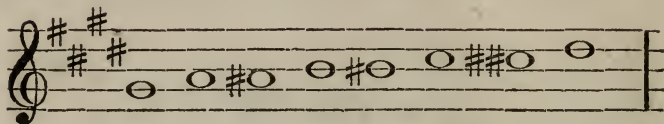


The Semitones, it is to be observed, are not in the same situations as in the Major Scale.

How is the Minor Scale to be formed?

The easiest way is to form it with the *same* Flats or Sharps as its Relative Major, remembering that the Sixth and Seventh of the Ascending Scale must each be raised a Semitone by Accidental Sharps or Naturals. For example, D is the Relative Minor of F; consequently, must have B \flat at

By way of exercise, write the same passage as above, with four Sharps at the Signature.



The Pupil should now form progressively all the Major Scales, and their Relative Minors, ascending and descending two Octaves, both for the right and left hand. These should be first written on a Slate, fingered, and when corrected, copied into a book for daily practice.

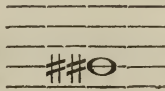
☞ *See Chapter IV. 1st part.*

CHAP. XI.

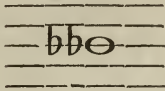
OF VARIOUS CHARACTERS USED IN MUSIC.

What is a Double Sharp?

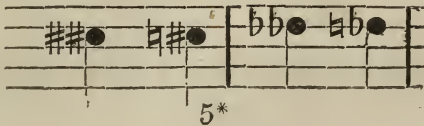
A Double Sharp raises a Note two Semitones.

*What is a Double Flat?*

A Double Flat lowers a Note two Semitones.

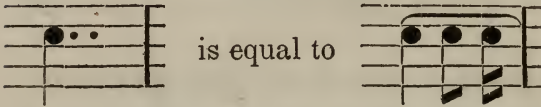
*How is a Single Sharp or Flat replaced after a Double one?*

By means of a Natural and Sharp, or a Natural and Flat.



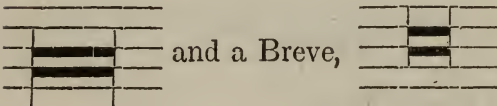
As a Dot after a Note makes it half as long again, what is the use of a second Dot?

The second Dot is equal to half the first: consequently, a Crotchet with two Dots, is equal to a Crotchet, Quaver, and Semiquaver.



As Semi signifies half, and Breve short, why is the longest Note called Semibreve?

A Semibreve is the longest in *present* use; but there were two others formerly, called a Long,

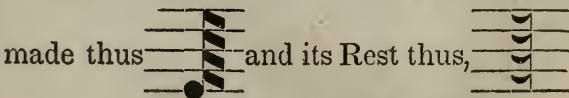


What proportion does a Semibreve bear to them?

A long is equal to two Breves, or four Semibreves; consequently a Semibreve is equal to half a Breve, or a quarter of a Long.

Is a Demisemiquaver the shortest Note?

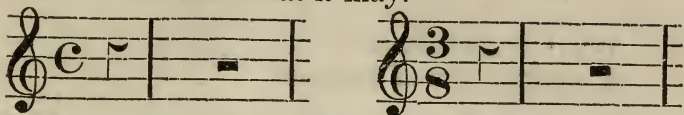
No: there is one called a half Demisemiquaver,



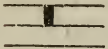
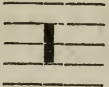
Sixty-four of these are equal to one Semibreve.

In what manner is a whole Bar rest marked?

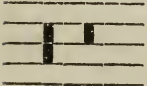
In the same manner as a Semibreve Rest, be the value of the Bar what it may.

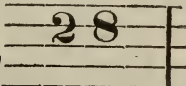


In what manner are Rests for more than one Bar marked?

A Rest for two Bars is made from one line to the next ; for four Bars, from one line to the next but one ; but a figure expressive

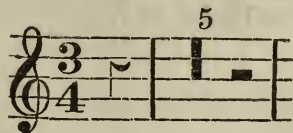
of the number of Bars, is frequently placed over
 6

; and when the number is very great

Figures only are used, 

In what manner do you count several Bars Rest?

By naming the number, instead of the word One, on the first of each Bar. For example,



These five Bars' Rests should be counted.
 1, 2, 3, | 2, 2, 3, | 3, 2, 3, | 4, 2, 3, | 5, 2, 3,
 instead of always one, two, three.


What is Melody?

A Melody is a succession of Sounds.

What is Harmony?

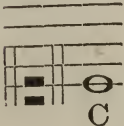
A combination of Sounds.

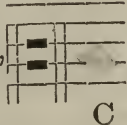
Are there any more Clefs than the Treble and Bass?

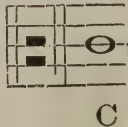
Yes, the C Clef;  this Clef is occasionally

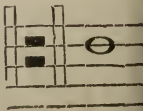
placed upon either of the four lowest lines of the Staff, and gives the name of C to all Notes on the same line as itself; the Notes are, of course, named by degrees from it: its situation on the Piano-Forte is the middle C.

When this Clef is placed upon the first line, it

 is called the Soprano Clef; when upon

the second line,  the Mezzo Soprano Clef

when upon the third line,  the Alto or Viola

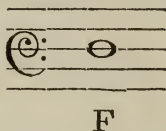
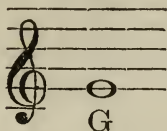
Clef; and when upon the fourth line,  the Tenor Clef.

Name all the degrees of the Staff, according to these Clefs.

Do the Treble and Bass Clefs ever change their situations on the Staff?

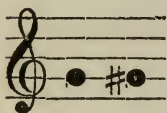
Yes, in very old Music; but all Notes on the line with the Treble Clef, are called G; and all Notes on the line with the Bass Clef, are called F.

Give Examples according to the following Clefs.



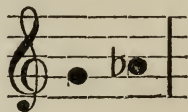
What is the difference between a Chromatic and a Diatonic Semitone?

A Chromatic Semitone remains on the same degree of the Staff, and is called by the same letter,



; whereas a Diatonic Semitone chan-

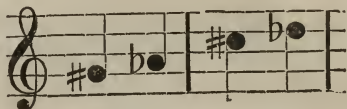
ges its degree and name, thus:



What is the meaning of Enharmonic?

The Enharmonic Diesis, or Quarter 'Tone, is the difference between two following Notes, one of

which is raised, and the other lowered a Chromatic Semitone. This Interval cannot be expressed on the Piano-Forte, from its construction; but the same Key must be struck for the Sharp of the lowest Note, and the Flat of the highest.



CHAP. XII.

OF THE COMMON TERMS RELATING TO TIME, &c.

Explain some of the words which are prefixed to pieces of Music, to express the Time and Manner they are to be performed in.

They are very indefinite; but the following are the most common:

GRAVE	-	-	<i>In the slowest time.</i>
ADAGIO	-	-	<i>Very slow.</i>
LARGO	-	-	<i>Slow.</i>
LARGHETTO	-	-	<i>Rather less slow than Largo.</i>
MODERATO	-	-	<i>In moderate time.</i>
CANTABILE	-	-	<i>In a singing and graceful style.</i>
ANDANTE	-	-	<i>In a marked and dis- tinct manner.</i>
ANDANTINO	-	-	<i>In a flowing style.</i>
PASTORALE	-	-	<i>In a pastoral style.</i>
MAESTOSO	-	-	<i>Majestically.</i>
ALLEGRO	-	-	<i>Quick.</i>
ALLEGRETTO	-	-	<i>Not so quick as Allegro.</i>
VIVACE	-	-	<i>Lively.</i>
PRESTO	-	-	<i>Very quick.</i>
PRESTISSIMO	-	-	<i>As quick as possible.</i>

REMARKS IN CONCLUSION.

Should this book be used, as it may be, in teaching in *classes*, the master can avail himself of the same plan pursued in common schools, where the Lancasterian system of education is followed. However, we are of the opinion, that only one should be *taught to play* at a time, as the most sedulous attention of both master and scholar is required (independently of reading the music fingering, &c.) as to position and manner of playing. One Key should be held down until the next is struck, and no longer: a deviation from this rule will either produce a want of clearness, or a want of connexion in every passage that is played. After a habit of doing this is acquired, the exceptions must be attended to; which are, to raise the fingers from all Notes that are to be repeated, and from those which have particular marks set over them, as well as the Rests. More, it is conceived, need not be said, to convince any one of the impossibility of teaching properly a number of Scholars together.

It is not conceived that the foregoing volume contains *all* that is necessary for the pupil to know; probably many things have been overlooked, and others intentionally omitted as by aiming at teaching too much, we frequently remove the object further from us.

APPENDIX.

EXERCISE I.

Name the Keys of the Piano-Forte?

C, C# or Db, D, D# or Eb, E, F, F# or Gb,
G, G# or Ab, A, A# or Bb, B, C.

EXERCISE II.

Is F# (or Bb, C##, &c.) a Black Key, or a White one?

(N. B. In the following Example, the Black Notes are used to express the Black Keys, and the White Notes the White Keys.)

Three staves of musical notation, each starting with a treble clef. The notes and accidentals are as follows:

- Staff 1: #1, #2, b3, #4, #5, #6, b7, b8, b9, #10.
- Staff 2: #1, b2, b3, ##4, bb5, bb6, ##7, bb8, bb9.
- Staff 3: ##1, ##2, ##3, bb4, bb5, ##6, ##7.

EXERCISE III.

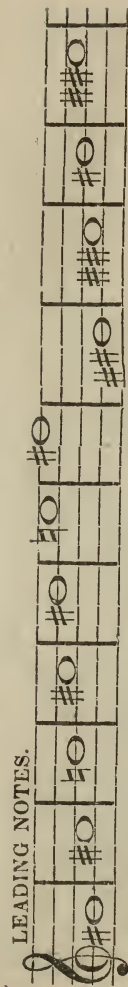
TURNS.

A	Turn upon A, must be made with B, A, G \sharp , A.
"	B " C*, B, A \sharp , B.
"	C " D, C, B, C.
"	D " E, D, C \sharp , D.
"	E " F, E, D \sharp , E.
"	F " G, F, E, F.
"	G " A, G, F \sharp , G.
"	A \sharp " B, A \sharp , G $\sharp\sharp$, A \sharp .
"	B \flat " C, B \flat , A, B \flat .
"	C \sharp " D, C \sharp , B \sharp , C \sharp .
"	D \sharp " E, D \sharp , C $\sharp\sharp$, D \sharp .
"	E \flat " F, E \flat , D, E \flat .
"	F \flat " G, F \flat , E \flat , F \flat .
"	G \flat " A, G \flat , F, G \flat .
—	&c. &c.

* *The Signature (viz. the Sharps or Flats at the beginning of the piece of Music) will determine whether the upper Note of the Turn is to be Sharp, Flat, or Natural; therefore, in the present Exercise, the letter only of the upper Note need be named.*

EXERCISE IV.

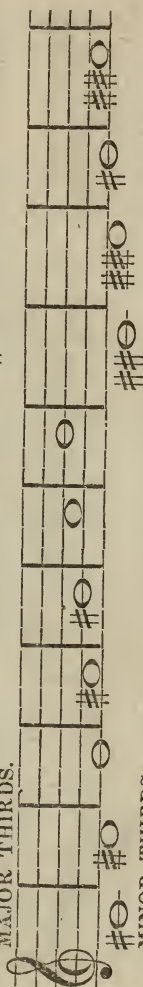
LEADING NOTES.



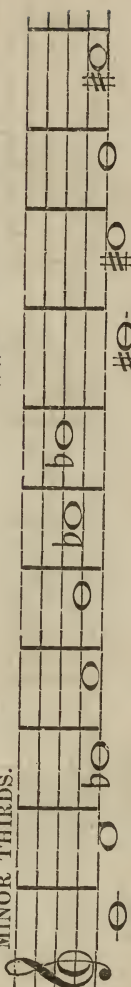
FIFTHS.



MAJOR THIRDS.



MINOR THIRDS.



* A B C D E F G A# B# C# D#

* The Intervals are to be reckoned from these letters.

EXERCISE IV.—CONTINUED.

LEADING NOTES.

A musical staff in treble clef showing a sequence of leading notes. The notes are: C# (with #), C# (with #), D (with #), D (with #), E (with #), E (with #), F (with #), F (with #), G (with #), G (with #), A (with #), A (with #), B (with #), B (with #), C (with #), C (with #).

FIFTHS.

A musical staff in treble clef showing a sequence of fifths. The notes are: C# (with #), G# (with #), D (with #), A (with #), E (with #), B (with #), F (with #), C (with #), G (with #), D (with #), A (with #), E (with #), B (with #), F (with #), C (with #), G (with #).

MAJOR THIRDS.

A musical staff in treble clef showing a sequence of major thirds. The notes are: C# (with #), E (with #), G (with #), B (with #), D (with #), F (with #), A (with #), C (with #), E (with #), G (with #), B (with #), D (with #), F (with #), A (with #), C (with #), E (with #).

MINOR THIRDS.

A musical staff in treble clef showing a sequence of minor thirds. The notes are: C# (with #), D (with #), D (with #), E (with #), E (with #), F (with #), F (with #), G (with #), G (with #), A (with #), A (with #), B (with #), B (with #), C (with #), C (with #), C (with #).

E# F# G# A# Bb Cb Db Eb Fb Gb

EXERCISE V.

The relative Minor				the leading Note	
of	C	is	A Minor	of	A is G#
"	G	is	E Minor	"	D#
"	D	is	B Minor	"	A#
"	A	is	F# Minor	"	E#
"	E	is	C# Minor	"	B#
"	B	is	G# Minor	"	F##
"	F#	is	D# Minor	"	C##
"	C#	is	A# Minor	"	G##
"	C	is	A Minor	"	G#
"	F	is	D Minor	"	C#
"	Bb	is	G Minor	"	F#
"	Eb	is	C Minor	"	Bb
"	Ab	is	F Minor	"	Eb
"	Db	is	Bb Minor	"	Ab
"	Gb	is	Eb Minor	"	Db
"	Cb	is	Ab Minor	"	Gb

When the Pupil is thoroughly acquainted with the foregoing Table, the questions should be reversed, thus:

What is the relative Major of A Minor, &c. ? or of what is A Minor, the relative ?

EXERCISE VI.—Tetrachords.

Two staves of musical notation for Exercise VI. The first staff shows an ascending tetrachord (C, D, E, F) and a descending tetrachord (F, E, D, C). The second staff shows an ascending tetrachord (B, C, D, E) and a descending tetrachord (E, D, C, B).

EXERCISE VII.—Descending Tetrachords.

Two staves of musical notation for Exercise VII. The first staff shows a descending tetrachord (F, E, D, C) and an ascending tetrachord (C, D, E, F). The second staff shows a descending tetrachord (E, D, C, B) and an ascending tetrachord (B, C, D, E).

EXERCISE VIII.—Scales.

Two staves of musical notation for Exercise VIII. The first staff shows an ascending scale (C, D, E, F, G, A, B, C) and a descending scale (C, B, A, G, F, E, D, C). The second staff shows an ascending scale (B, C, D, E, F, G, A, B) and a descending scale (B, A, G, F, E, D, C, B).

EXERCISE IX.—Descending Scales.

Two staves of musical notation for Exercise IX. The first staff shows a descending scale (F, E, D, C, B, A, G, F) and an ascending scale (F, G, A, B, C, D, E, F). The second staff shows a descending scale (E, D, C, B, A, G, F, E) and an ascending scale (E, F, G, A, B, C, D, E).

EXERCISE X.

ORDER OF KEYS WITH SHARPS.

Scale of G.

Scale of C

A

B

E

B

C#

F#

G#

➤ For order of Sharps, see Chap. x. p. 46.

N. B. This method of making Scales might be pursued, if necessary; when it would be found that F becomes the first double sharp, and that the succeeding double sharps occur in the same order as the single sharps.

EXERCISE XI.

ORDER OF KEYS WITH FLATS.

Scale of C B \flat

F

A \flat

E \flat D \flat

G \flat

D \flat

F \flat

C \flat

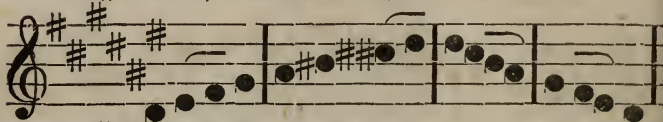
✍ For order of Flats, see Chap. x. p. 47.

N. B. This method of making Scales might be pursued, if necessary; when it would be found that B becomes the first double flat, and that the succeeding double flats occur in the same order as the single flats.

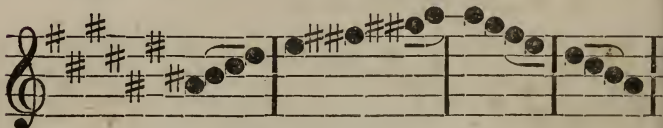
EXERCISE XII.—CONTINUED.

Minor Scales.

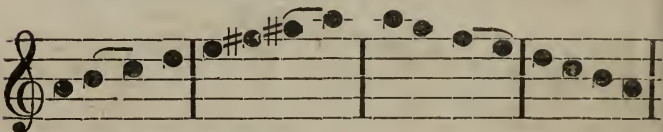
D# Minor, relative of F#.



A# Minor, relative of C#.



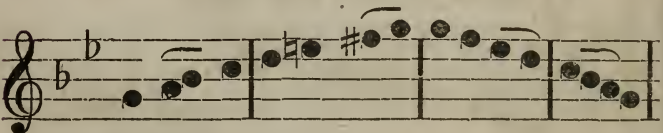
A Minor, relative of C.



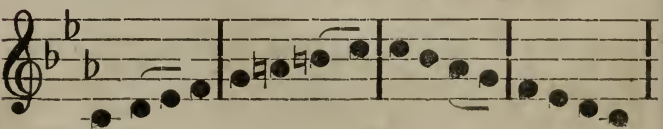
D Minor, relative of F.



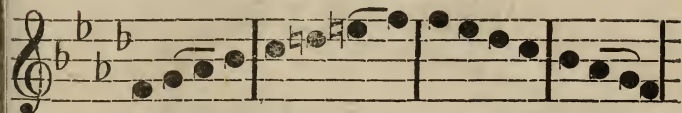
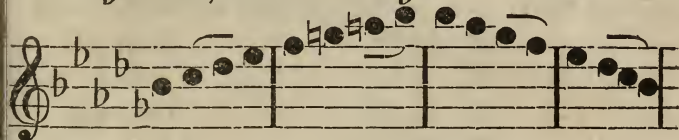
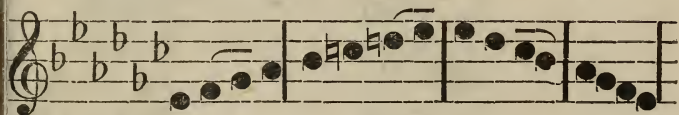
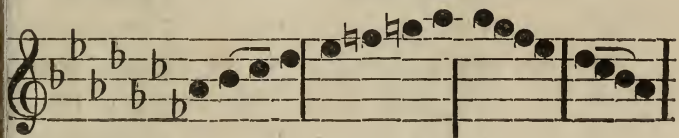
G Minor, relative of Bb.



C Minor, relative of Eb.



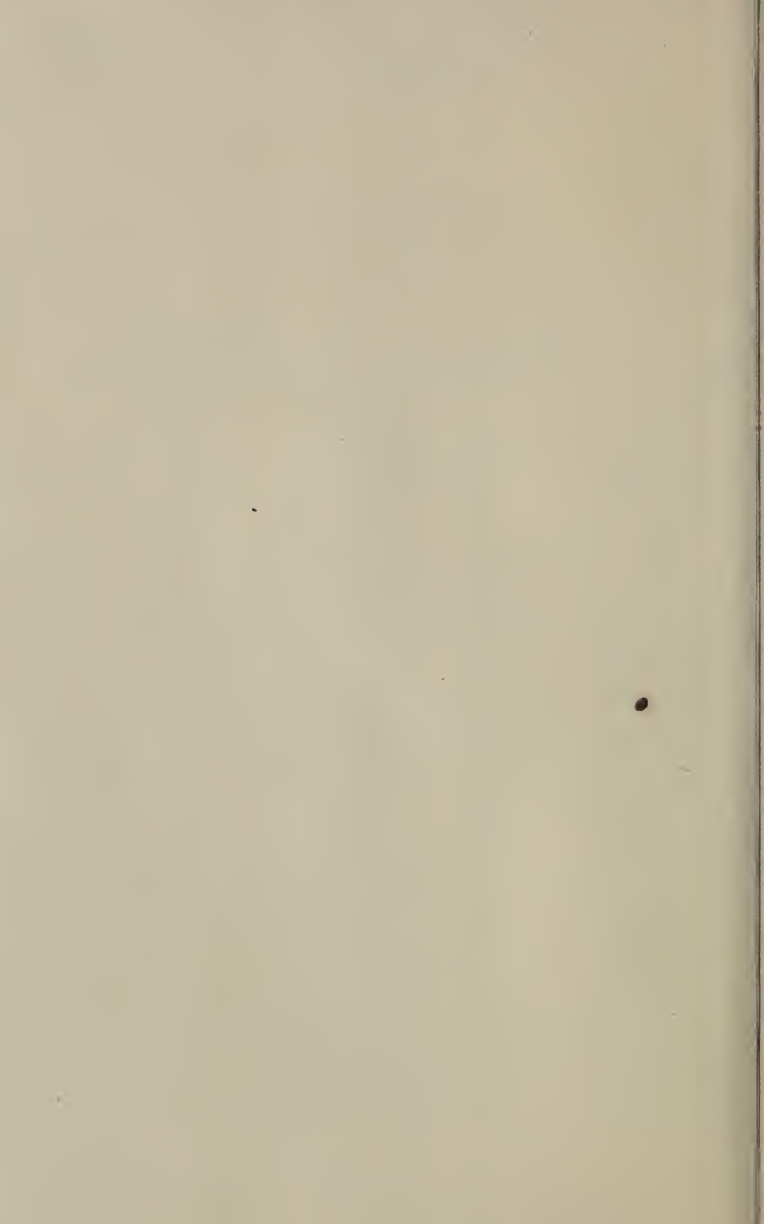
EXERCISE XII.—CONTINUED.

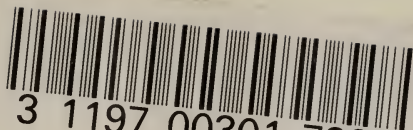
F Minor, relative of A \flat .B \flat Minor, relative of D \flat .E \flat Minor, relative of G \flat .A \flat Minor, relative of C \flat .

EXERCISE XIII

A diatonic		A diatonic					
semitone above	A	is	B \flat semitone below	A	is	G \sharp	
"	B	is	C	"	B	is	A \sharp
"	C	is	D \flat	"	C	is	B
"	D	is	E \flat	"	D	is	C \sharp
"	E	is	F	"	E	is	D \sharp
"	F	is	G \flat	"	F	is	E
"	G	is	A \flat	"	G	is	F \sharp
"	A \sharp	is	B	"	A \sharp	is	G $\sharp\sharp$
"	B \sharp	is	C \sharp	"	B \sharp	is	A $\sharp\sharp$
"	C \sharp	is	D	"	C \sharp	is	B \sharp
"	D \sharp	is	E	"	D \sharp	is	C $\sharp\sharp$
"	E \sharp	is	F \sharp	"	E \sharp	is	D $\sharp\sharp$
"	F \sharp	is	G	"	F \sharp	is	E \sharp
"	G \sharp	is	A	"	G \sharp	is	F $\sharp\sharp$
"	A \flat	is	B $\flat\flat$	"	A \flat	is	G
"	B \flat	is	C \flat	"	B \flat	is	A
"	C \flat	is	D $\flat\flat$	"	C \flat	is	B \flat
"	D \flat	is	E $\flat\flat$	"	D \flat	is	C
"	E \flat	is	F \flat	"	E \flat	is	D
"	F \flat	is	G $\flat\flat$	"	F \flat	is	E \flat
"	G \flat	is	A $\flat\flat$	"	G \flat	is	F







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