

*M. Carr*  
*M. Carr*



*Practical Instructor*  
for the  
**PIANO FORTE,**  
BY  
*B. Carr.*

*Op. 15*

*Price 3.*

IN THREE PARTS.



*trembling*

*f*

*14 Dorsey Place*

*Either of the parts may be had separately at 1.250s each part.*

**PHILADELPHIA.**

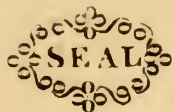
Published by B. Carr, Proprietor and Author.

*M. Carr*

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Eastern District of Pennsylvania, to wit:



BE IT REMEMBERED, that on the Twenty Ninth day of April, in the Fiftieth year of the Independence of the United States of America. A. D. 1826

Benjamin Carr, of the said District, hath deposited in this office the Title of a Book, the right whereof he claims as Proprietor, in the words following, to wit:

"The Analytical Instructor, for the Piano Forte, by B. Carr, in three parts.

In conformity to the Act of the Congress of the United States, intituled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned." And also to the Act, intituled, "An Act supplementary to an Act, entitled, "An Act for the encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies during the times therein mentioned" and extending the benefits thereof to the Arts of designing engraving, and etching historical and other Prints?"

D. CALDWELL.

Clerk of the Eastern District of Pennsylvania.

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In the introduction to this work, it may not be amiss to apologise for its apparent bulk. Elementary books of instruction were formerly made as small as possible; but the object of facilitating the progress of the pupil has caused the gradual admission of much explanatory text into works of this kind, and at the present day European instruction books have become considerably extended. It would be a great mistake to suppose that this extension has added in any degree to the labour of the scholar; on the contrary, it has been the means of diminishing it, and of shortening the time employed in the study of music. Those who are already performers, will we trust be satisfied of this by a cursory inspection of the following pages.

It has been the wish of the author to present the work to the public at the cheapest possible rate. With this view he has compressed into each page more than the usual matter and has charged considerably less per page than the ordinary price of music.

With the intention of making it as extensively useful as possible, he has divided the work into parts either of which will be disposed of separately. The first of these contains the most simple Elements and a recapitulation. The second is for pupils somewhat advanced, and will be valuable on account of the copious collection which it contains of beautiful and fashionable airs, with the fingering marked and such explanations as will assist their efforts. The third part or appendix is intended for a higher class of pupils, and will be found useful and interesting to those who are tolerably advanced in practical music. And the whole work may be denominated a safe book of reference — — — — —

— The parts will be sold separately at One Dollar 25 Cents; each or together at Three Dollars.

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This little elementary work is not made public for the purpose of introducing a new system or of effecting a change in the mode of musical instruction. It differs from the works which have been already published merely in the arrangement of the first principles of the art and in the effort to combine from the earliest lessons precept with example.

In the long course of his professional occupations, the Editor has occasionally found it useful to present to his pupils the introductory part of their studies in the form which he has here detailed; and some fifteen years since he prepared the materials of a class-book\* for his own convenience in this kind of instruction. The request of some friends, who were desirous of procuring a copy of this book, has led to the present publication.

# THE ANALYTICAL INSTRUCTOR

Part the First.

MUSIC is written upon five parallel LINES; which are counted upwards from the bottom.

	5 <sup>th</sup> LINE	_____
	4 <sup>th</sup> LINE	_____
THUS	3 <sup>d</sup> LINE	_____
	2 <sup>d</sup> LINE	_____
	1 <sup>st</sup> LINE	_____

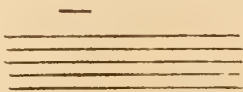
Or on the four white parts or distances between the Lines called the SPACES; which also are counted from the bottom:

	4 <sup>th</sup> SPACE	_____	And these five Lines and four Spaces are called a STAVE.
	3 <sup>d</sup> SPACE	_____	
THUS	2 <sup>d</sup> SPACE	_____	
	1 <sup>st</sup> SPACE	_____	

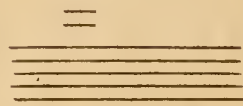
\* and the title then assumed (Analytical Instructor) has been retained.  
It may be remarked that, with two small exceptions, no part of this book need be committed to memory as a task. Carefully reading the text and playing the examples will sufficiently fix the elements of music in the mind of a pupil.

Occasionally, small additional lines placed either above or below the Stave are used: they are called **LEDGER LINES** and are named according to the number of them employed; As for instance

One alone is called the  
First Ledger Line

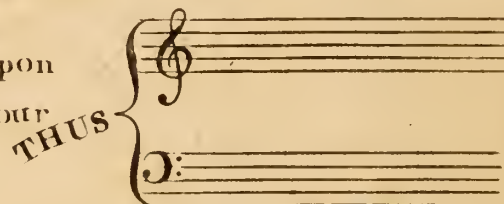



When there are two, it is  
called the 2<sup>d</sup> Ledger Line






And so of all the others.

Music for the **PIANO FORTE** is written upon two of these Staves, or sets of five Lines and four Spaces each, braced together

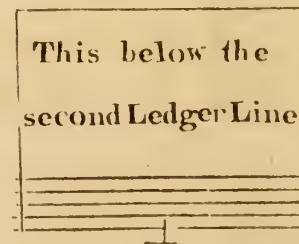
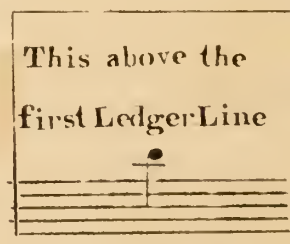
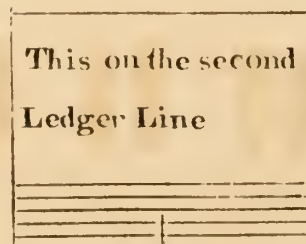
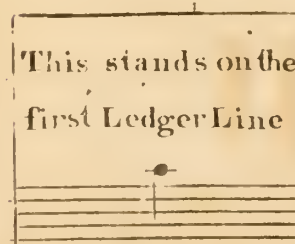
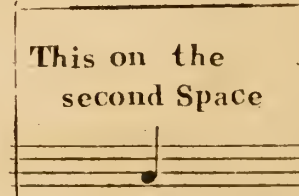
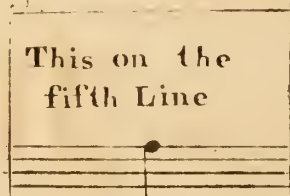
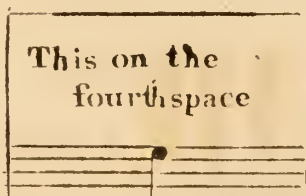
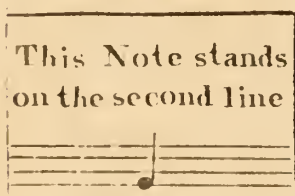


This mark  upon the upper Stave is called the **TREBLE CLIFF** and the upper Stave is called **TREBLE** and usually played by the **RIGHT HAND**.

This mark  upon the lower Stave is called the **BASS CLIFF** and the lower Stave is called **BASS** and usually played by the **LEFT HAND**.

The Signs employed to express Musical ideas are called **NOTES**; the most part of which consist of a head and a stem; thus  , which are placed on the Lines, Spaces and Ledger Lines, the head of the Note always determining the situation of, the same:—it being perfectly immaterial whether the stem is up or down.

As for Example.



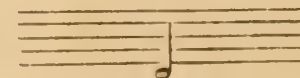
When a note stands either immediately above, or immediately below the Stave, it is simply mentioned as being

above the Lines



or

below the Lines







The Notes in Music are called by the first Seven Letters in the Alphabet, viz. A B C D E F G and are known by their position upon the Stave or Ledger Lines. — G is the last letter of the musical alphabet, and after it comes A B C D E F & G over again: as for instance,

Our common Alphabet is ———— A B C D E F G H I J K L M N & c.  
But the Musical Alphabet runs thus, A B C D E F G, A B C D E F G & c.

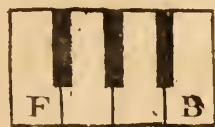
These SEVEN LETTERS being used to name all the Notes by, are of course often repeated both in the Music and on the Keys of the Piano Forte. — Practice soon points out the particular situation of them in both instances.

Upon observing the KEYS of a Piano Forte, it is immediately perceived that the long ones are white, and the short black. — and that the black keys stand in groups of two or three together. — Where — ever they stand two together, the white key in the middle of them is D:  consequently the one

immediately before it or on the left hand of it must be C, and the one after it or on the right must be E. 

Where the black keys stand three together the white key on the left hand side of them is F, and that on the right hand side

of them is B:



therefore the two intermediate ones must be G & A

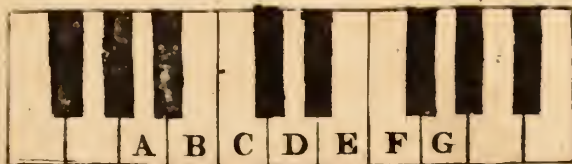


These two Examples give the whole SEVEN NOTES



which are exactly the same all over the Instrument.


This little Scale will shew them arranged Alphabetically



There are certain marks used to tell with what finger each note or key is to be struck: — they are as follows

- + means the Thumb,
- 1 the first, commonly called the fore finger,
- 2 the second or middle finger,
- 3 the third, and
- 4 the fourth or little finger.

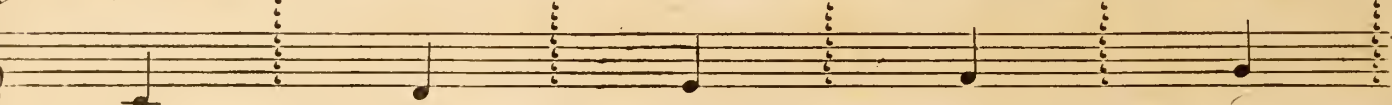
Every Note has one certain situation, either on a Line, Space or Ledger Line.

This Note in the Treble  is C on the first Ledger line, and is easily found

upon the keys of the Piano Forte;— for the maker's name (with very few exceptions) is always in the middle of the instrument, and C upon the first Ledger Line, is the C nearest the maker's name.—Observe this well, and the little scale of notes below is easily understood.—The four notes which follow the C come regularly one after the other towards the right upon the keys of the Piano Forte exactly as they stand in the written Music which follows

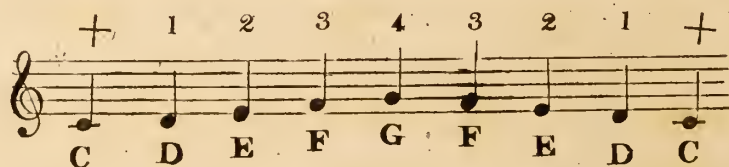
TREBLE

C on the first Ledger Line.	D below the Lines	E on the first Line.	F on the first Space.	G on the second Line.
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In finding these notes on the Piano Forte use the Right Hand.

Play these Treble Notes just learnt, with the right hand, and with such fingers as are marked over them.



C D E F G F E D C

This Note in the Bass  is C upon the second space, and its place upon the Piano Forte is the next C on the left hand

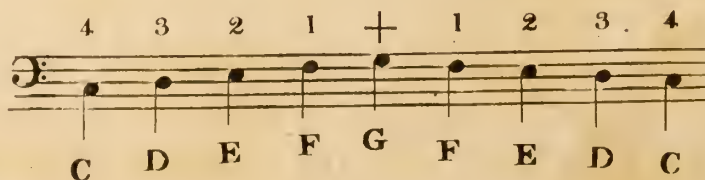
side from the C already known. This and the other notes in the small scale below follow regularly towards the right on the keys of the Piano Forte from the C explained above, in the same order as they stand: use the left hand in finding them upon the Piano Forte.

BASS

C on the second Space.	D on the third Line.	E on the third Space.	F on the fourth Line.	G on the fourth Space.
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Play these Bass Notes just learnt, with the left hand with the fingers marked above them.



C D E F G F E D C



Then play both hands together.

7

**TREBLE**  
Right hand

**BASS**  
Left hand

C D E F G F E D C D E F G F E D C D E F G F E D C

C D E F G F E D C D E F G F E D C D E F G F E D C

It may be perceived even in this small scale, that if the Notes ascend in the music, they move to the right on the keys of the Piano Forte, and it is saying the Letters of the Musical Alphabet forwards; but if the Notes descend in the music, they then move to the left on the keys of the Piano Forte and the Letters are said backwards:— this rule must always be kept in mind.

It is now necessary to mention that the Pupil must sit before the Piano Forte, sufficiently elevated to permit the hand and arm to form such a direct line, that the fingers, when curved, will permit the ends of them to press the keys; and particular care must be taken that the **WRISTS DO NOT SINK DOWN.**—

(The engraved Vignette of the Title will best exemplify a graceful and advantageous position for Playing the Piano Forte.)


**BEFORE** proceeding to the following Examples and Lessons which are meant as introductory to playing the Piano Forte it is highly important to impress the following general rules upon the mind of the Pupil.

- 1 Let every note be played firm and clear.
- 2 Never take the finger off of one key till you play the next.
- 3 Neither hold any key down after you have played the next one.
- 4 Above all, remember to strike upon the keys of the Piano Forte the **RIGHT NOTES** with the **RIGHT FINGERS**; and to play sufficiently slow, so that the eye may deliberately read the music.

These few Precepts include the most essential part of elementary musical instruction; for by such simple means as these, combined with daily industry, observation and perseverance, is laid a sure and certain foundation of future excellence. The neglect of them will render the correct performance of the most trifling piece of music altogether an impossibility. To those therefore who are unwilling to observe them, common justice would dictate the propriety of relieving the feelings of their teacher and the liberality of their parents from the hopeless effort to make them accomplished Amateurs. It is at the same time equally certain that assiduity and care in the first stages of practice will inevitably lead the way to fine playing, unless there exists some natural defect of the ear or finger.








The **NOTES** in **MUSIC** differ in their value — as for instance

This  is called a **MINIM**

This  a **CROTCHET**

(and **TWO CROTCHETS** make **ONE MINIM**)


Strokes run down the lines thus  are called **BARS** and they divide the **Notes** into equal quantities.


Two thicker Strokes — thus  are called **DOUBLE BARS** and denote the end of a part or conclusion of a piece — If they are dotted thus  or thus  or have this mark at top  it means that a preceding part is to be repeated.



**EXAMPLE** of two Crotchets making one Minim, in which the few Notes already learnt are brought into use; first remarking that Crotchets must be played very deliberately, and for the few first examples, it may be adviseable to learn the Treble and Bass separately, and then play them together.\*

**TREBLE**  
Right hand

**BASS**  
Left hand



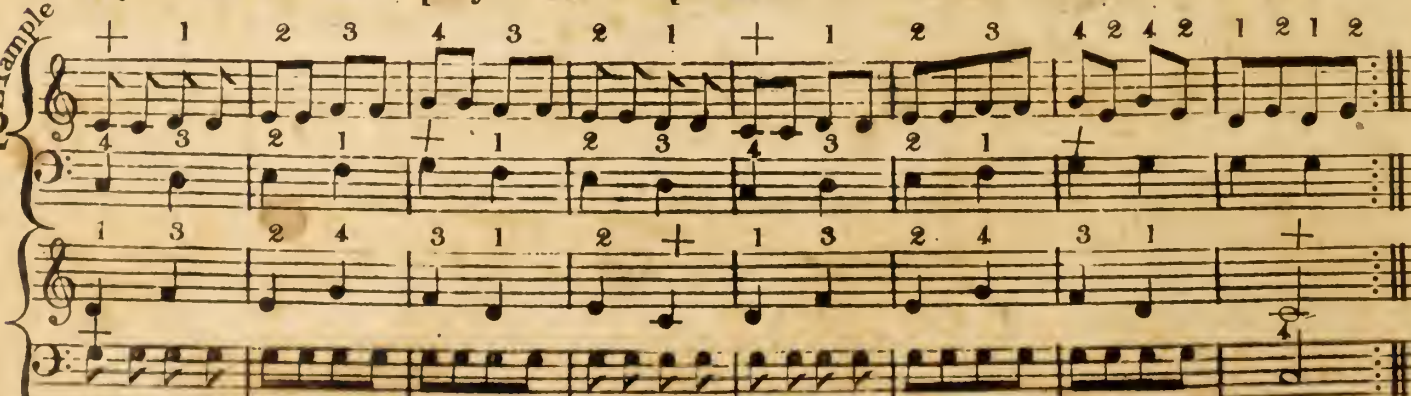
This  is called a **QUAVER**: if several of them are together, they are written

thus  or thus 

**TWO QUAVERS** make **ONE CROTCHET**

and Quavers are to be played rather quicker than Crotchets.

**Example**



\* But the ability to read and play both lines at once is soon acquired.



# FOUR QUAVERS make ONE MINIM.

## EXAMPLE

Where the Treble & Bass Notes are of the SAME VALUE They of course play ONE TO EACH.

NB: MINIMS must be held down the time of Two Crotchets.

When there is a dot after a Note, it makes that Note half as long again—thus it takes THREE CROTCHETS to make a DOTTED MINIM.

## EXAMPLE

Dotted Minims must be held still longer than Minims not dotted.

# THREE QUAVERS make a DOTTED CROCHET.

Hold the dotted Crotchets a little longer than if not dotted.



## SIX QUAVERS make a DOTTED MINIM.

## EXAMPLE.

6

It is now necessary to become acquainted with a few more of the Notes, and their situation upon the keys of the Piano Forte: for which purpose, learn the small scales below of five notes each. As the first note (G on the second line) in the Treble Scale is already known, the remaining four are easily understood, as they stand regularly forwards towards the right of it on the keys of the Piano Forte, in the same order as they do in the Music.

G already known. A on the 2<sup>d</sup> Space. B on the 3<sup>d</sup> Line. C on the 3<sup>d</sup> Space. D on the 4<sup>th</sup> Line.

Play these with the Right Hand, and with the fingers which are marked over them

The two first Notes in the Bass Scale (D on the 3<sup>d</sup> Line, and C on the 2<sup>d</sup> Space) are already known; the remaining three come on the keys of the Piano Forte regularly after them towards the LEFT and the names of them are to be said backwards.

D and C already known. B on the 2<sup>d</sup> Line. A on the 1<sup>st</sup> Space. G on the 1<sup>st</sup> Line.

Play these with the Left Hand, and with the fingers as marked

Play with both Hands.



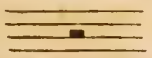
Nine of the Notes in the Treble and Eight of those in the Bass Stave are now known, which learn to read with facility both

TREBLE in regular order & seperately

BASS in regular order & seperately

The image shows two pairs of musical staves. The top pair is labeled 'TREBLE' and the bottom pair is labeled 'BASS'. Each pair consists of a staff with notes in 'regular order' (a scale) and a staff with notes 'seperately' (individual notes). The notes are: C, D, E, F, G, A, B, C, D for Treble and F, G, A, B, C, D, E, F for Bass.

RESTS are signs used to denote that the performer is to stop playing a given time, the length of which depends upon the kind of Rest marked. Particular care is to be taken that during a rest the hand, or hands (if there is a rest in both Treble and Bass Staves) are raised a little from the keys.



This mark  called a MINIM REST, denotes that the stop is to equal the time employed in playing a Minum.

#### EXAMPLE of MINUM RESTS.

7

Lift up the hand for the rests

The image shows two systems of musical notation, each with a Treble and Bass staff. The first system is labeled '7' and includes the instruction 'Lift up the hand for the rests'. It shows a sequence of notes followed by a minim rest in the Treble staff and a minim rest in the Bass staff. The second system shows a sequence of notes followed by a minim rest in the Treble staff and a minim rest in the Bass staff. Fingerings are indicated by numbers 1, 2, 3, 4.

This mark with the head pointing to the Right  is a CROTCHET REST—and this with the head pointing to the Left  is a QUAVER REST, both subject to the above rules

#### EXAMPLE of Crotchet and Quaver Rests—(the Crotchet rests are in the Bass) (and the Quaver rests in the Treble)

8

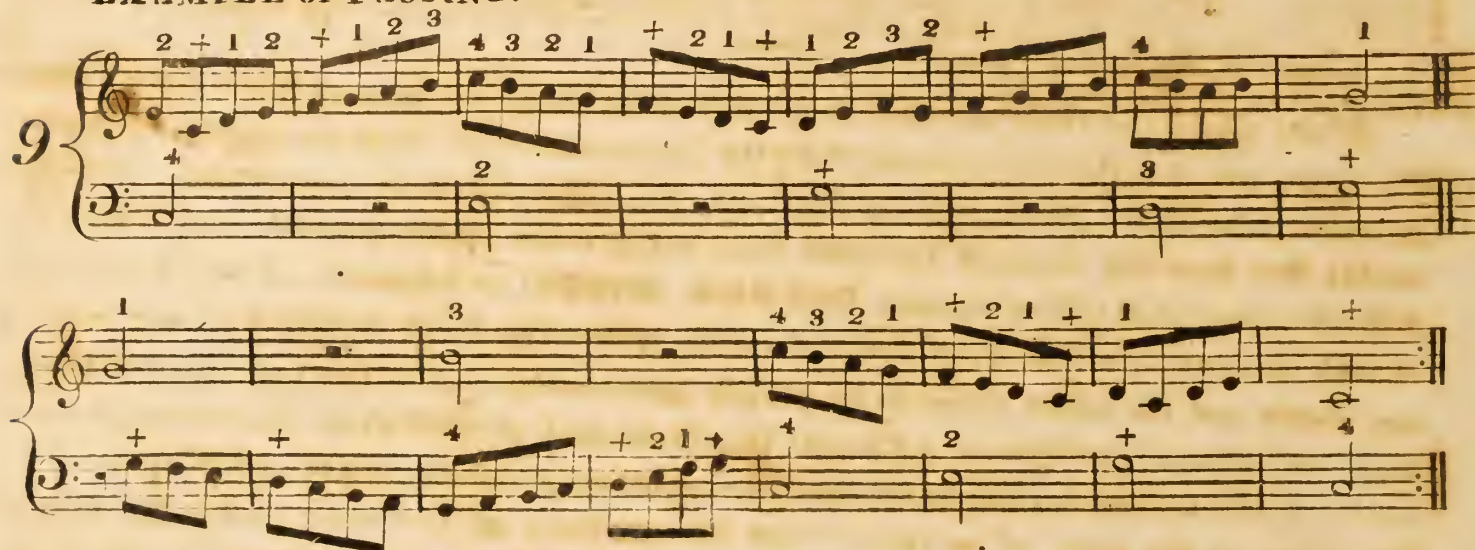
The image shows two systems of musical notation, each with a Treble and Bass staff. The first system is labeled '8'. It shows a sequence of notes followed by a crotchet rest in the Bass staff and a quaver rest in the Treble staff. The second system shows a sequence of notes followed by a crotchet rest in the Bass staff and a quaver rest in the Treble staff. Fingerings are indicated by numbers 1, 2, 3, 4.



All the foregoing Examples have been played without moving the hands, there being one certain note for each finger; and this method of playing is called **UNDER THE HAND** or a **POSITION**;—and it must be remarked that this mode of playing, in which the fingers fall regularly on the notes as they occur is of the first importance and never to be forgotten, for tho' the wide range of the Key-board of a Piano Forte requires of course other methods—yet they all have the same object in view, namely to **GAIN SOME POSITION** where the notes can lie regularly or conveniently under the particular fingers required.

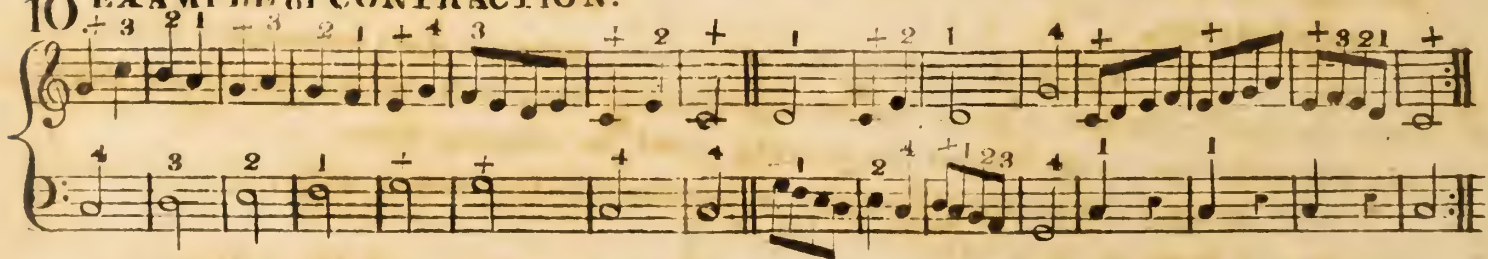
One of these other methods of playing is by putting the 1<sup>st</sup> 2<sup>d</sup> or 3<sup>d</sup> finger (but not the 4<sup>th</sup>) over the thumb, or the thumb under some one of these three fingers for the purpose of gaining a different position, and is called **PASSING**.

#### EXAMPLE of PASSING.



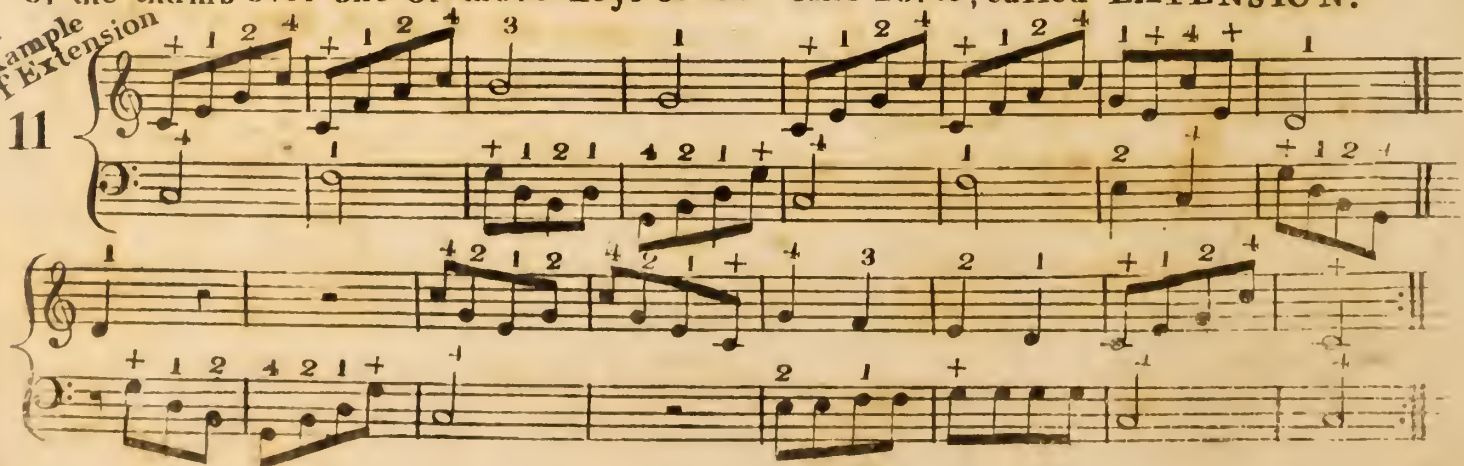
Another is by bringing a finger (or the thumb) closer to the one in use than it would otherwise lie—this is called **CONTRACTION**—which like Passing is for the purpose of gaining a new position.

#### 10 EXAMPLE of CONTRACTION.



A further Variation from the mode first pointed out, is by stretching a finger or the thumb over one or more keys of the Piano Forte, called **EXTENSION**.

Example  
of Extension





Two or more notes struck together by the same hand is called a **CHORD**.

Example of Chords.

12

Of the above, the first six Chords in the Treble Stave are termed **COMMON CHORDS**. The seven which follow are called **SIXTHS** because each of them are exactly six notes in width, viz:  $\overset{1}{D}, \overset{2}{e} \overset{3}{f} \overset{4}{g} \overset{5}{a} \overset{6}{B}$  —  $\overset{1}{E}, \overset{2}{f} \overset{3}{g} \overset{4}{a} \overset{5}{b} \overset{6}{C}$  — &c &c and the Chords immediately after the double Bar have the name of **THIRDS** they being three notes in width, viz:  $\overset{1}{B} \overset{2}{C} \overset{3}{D}$  —  $\overset{1}{A} \overset{2}{b} \overset{3}{C}$  — &c &c they are also often termed **DOUBLE NOTES**; as likewise are any two notes struck at once. — In the Bass Stave directly after the first double Bar, are two G's, one above and the other below, to be played alternately; and in the last bar but one, they are struck together as a Chord: this is termed an **OCTAVE**; that being the word used in music to express an eighth and these being precisely eight notes apart. The notes at the ends of an Octave are always both of the same name; for by playing any eight notes either up or down, a note of the same must occur again: as for instance — upwards  $\overset{1}{G}, \overset{2}{a}, \overset{3}{b}, \overset{4}{c}, \overset{5}{d}, \overset{6}{e}, \overset{7}{f}, \overset{8}{G}$  —  $\overset{1}{A}, \overset{2}{b}, \overset{3}{c}, \overset{4}{d}, \overset{5}{e}, \overset{6}{f}, \overset{7}{g}, \overset{8}{A}$  — &c &c — or downwards  $\overset{1}{B}, \overset{2}{a}, \overset{3}{g}, \overset{4}{f}, \overset{5}{e}, \overset{6}{d}, \overset{7}{c}, \overset{8}{B}$  —  $\overset{1}{C}, \overset{2}{b}, \overset{3}{a}, \overset{4}{g}, \overset{5}{f}, \overset{6}{e}, \overset{7}{d}, \overset{8}{C}$  — &c and so of any other series of eight notes whatever.

All of these Chords are in very general use; especially the latter (the Octave) which is a very common extension especially in the Bass, and the thumb and little finger are almost invariably used in playing them.

Every other Chord is named according to the above rule, viz: the number of notes it may be in width.

In addition to the Notes already known, acquire a knowledge of the following.

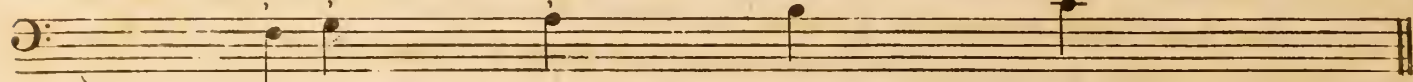
(and these stand to the right of the latter on the keys of the Piano Forte in the order in which they are placed.)  
In the Treble this C & D are already known E, on the 4<sup>th</sup> Space. F, on the 5<sup>th</sup> Line. G, above the Lines.

Play these with the Right Hand and with the fingers marked over them

an Explanation of the Common Chord will be given in the APPENDIX.



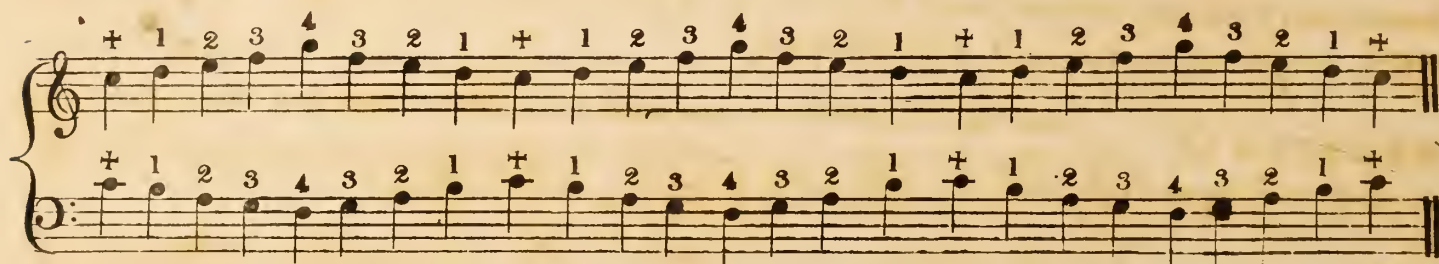
and these three are to the right of the latter on the keys of the Piano Forte in the order in which they are placed here. In the Bass this F & G are already known A, on the 5<sup>th</sup> Line. B, above the Line. C, on the 1<sup>st</sup> Ledger Line.



Play these with the Left Hand and with the fingers marked over them



Then play both hands together, observing however that there is a little novelty in the arrangement of this example, the Bass descending while the Treble ascends, and vice versa. This example being merely for a temporary purpose, a trifling harshness in the sound need not be heeded.



All the Notes occupying the Lines and Spaces both in the Treble and Bass, including one of the Ledger Lines in each, have now been studied: learn to read them with facility.

In the Treble in regular order & separately



and in the Bass in regular order & separately



It may be observed that the same Key serves for either of these C's.

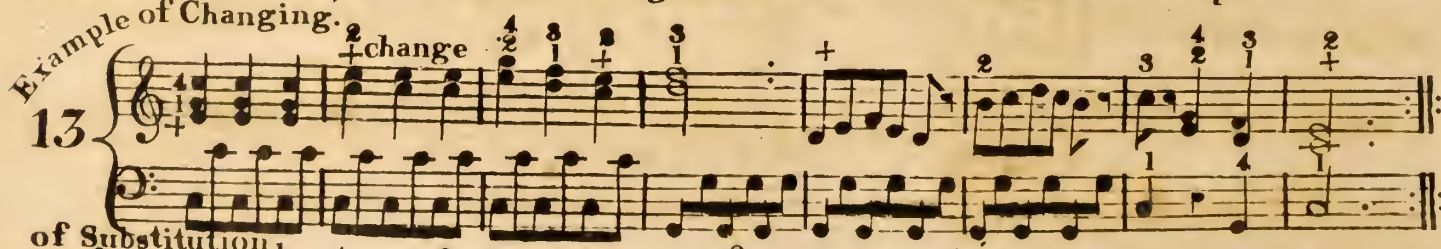
The other Ledger Lines will be named as they occur.

Two other methods of fingering are sometimes resorted to, which the now rather extended knowledge of the notes and of the Key-board of the Piano Forte gives an opportunity of explaining: these are called **CHANGING** and **SUBSTITUTION**.

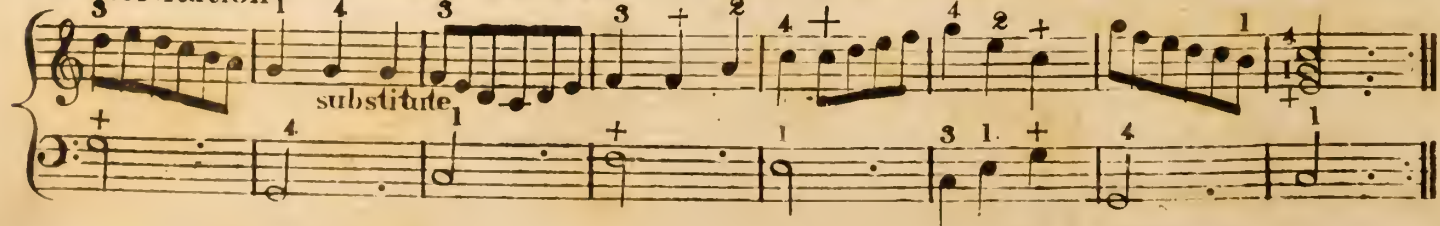
**CHANGING** consists in moving the hand quickly to a different part of the Key-board.

**SUBSTITUTION** is, where different fingers are used to the same note repeated.

Example of Changing.



of Substitution





Changing the hand generally happens either after a Chord, or after a rest or double bar: but neither Contractions, Changings or Substitutions are ever resorted to except where a **PASSAGE**, as any series of notes is usually termed, does not lie under the hand, and cannot be gained by either Passing or Extension: and the same finger is never to be taken to two different notes immediately following each other.

### Of TIME.

A familiar explanation of the difference of manner in which the notes are played, has been hitherto given by simply using the terms **Slow** for Minims, moderately slow for Crotchets, and rather quick for Quavers: which, though not sufficiently definite, yet should always be held in mind as a good general direction. But the correct method of ascertaining the true value of each particular note is by counting. The Note commonly (tho not always) used to count by is the crotchet; and the rule is to count **ONE** deliberately for each **CROTCHET**.

**EXAMPLE of**  
Crotchets counted

one two three four one two three four one two three four

Rests are both counted and reckoned the same as the notes they represent.

Upon this principal a **MINIM** must be held while **TWO** are deliberately counted, Minims being twice the length of Crotchets

**Example of Minims**  
counted by Crotchets

one two three four one two three four one two three four

**OF QUAVERS; TWO** must be played while you count **ONE**, Quavers being but half as long as Crotchets

**Example of Quavers**  
counted by Crotchets

one two three four one two three four one two three four

**DOTTED MINIMS** being of the value of three Crotchets each, must be held while **THREE** are counted.

**EXAMPLE of**  
**DOTTED MINIMS**  
counted by Crotchets

one two three one two three one two three one two three one two three



**DOTTED CROTCHETS** may be counted two ways: **THREE** to each, counting twice as quick as before described, so as to make the counting express the value of Quavers, (they being half the length of Crotchets and Three Quavers making one dotted Crotchet);

**EXAMPLE of Dotted Crotchets counted by Quavers**

or by counting **ONE Dotted Crotchet** to each, only more deliberately than if not dotted.

All this is subject to different modifications according as the Music may require quick or slow motion; which is always pointed out by certain terms at the beginning of each piece, as future study will explain.

### OF MEASURE

Measure is the division of Notes by the Bars into **EQUAL QUANTITIES**. according to certain characters or marks placed for the purpose at the beginning of the Stave — as for instance this mark **C** stands for **COMMON TIME** and means that there must be **FOUR CROTCHETS**, or the value of four crotchets in every bar; and that whatever number of notes may be in each Bar, they must be played in the time in which four can be counted.

**Example of Common Time or Four Crotchets in a Bar.**

The manner of counting is placed over the notes in this and the following examples; which readily point out the equal quantities as to value, in every Bar.

This mark means that the same notes are to be repeated as often as it occurs.



$\frac{2}{4}$  means that there must be TWO CROTCHETS or the value of Two Crotchets 17  
in a bar.— EXAMPLE of  $\frac{2}{4}$  or Two Crotchets in a Bar.

15

one two one two one two one two one two one two one two one two

At each of these marks.✱ in the foregoing example there are three Quavers played to one Crotchet instead of two according to the general rule: This however is an allowable exception with every kind of note and often used: It is called a TRIPLET. Sometimes Six Notes are played in the time of four: this is called a DOUBLE TRIPLET. Occasionally the figure of 3 or 6 is placed above or below to distinguish them, but they so often occur and are so well understood, that this is not always attended to.

$\frac{3}{4}$  means that there are THREE CROTCHETS or the value of Three Crotchets in each bar.

EXAMPLE of  $\frac{3}{4}$  or Three Crotchets in a Bar.

16

one two three one two three one two three one two three one two three

Bass notes first, Treble ones afterwards



$\frac{3}{8}$  means that there are **THREE QUAVERS** or the value of Three Quavers in a Bar.

**EXAMPLE** of  $\frac{3}{8}$  or Three Quavers in a Bar.

NB: Count three in each bar, but quicker than the Crotchets were counted.

17

one two three one two three one two three one two three one two three

one two three one two three one two three one two three one two three

one two three one two three one two three one two three one two three

$\frac{6}{8}$  means that there are **SIX QUAVERS** or the value of Six Quavers in each Bar.

**EXAMPLE** of  $\frac{6}{8}$  or Six Quavers in a Bar.

18

one two three four five six one two three four five six one two three four five six

one two three four five six one two three four five six one two three four five six

one two three four five six one two three four five six one two three four five six



But in very SLOW MUSIC the time is COUNTED in QUAVERS instead of Crotchets, playing each Quaver as slow as a Crotchet.

EXAMPLE of Slow Common Time Counted in Quavers.

19

EXAMPLE of Slow  $\frac{2}{4}$  Time counted in Quavers.

20

EXAMPLE of Slow  $\frac{3}{4}$  Time counted in Quavers.

21

Slow  $\frac{3}{8}$  and  $\frac{6}{8}$  Time are counted as they are in Examples 19 & 20. only Each Quaver must be held as long as a Crotchet.

The subject of the Eight last Examples is called COUNTING THE TIME. It is usual for the Performer or some person standing by to give a slight tap of the foot or a motion of the hand at the beginning of each bar: this is called BEATING THE TIME. Sometimes too, each division of the bar is marked in a similar manner; and this is called MARKING THE TIME — a person who in playing observes the foregoing rules and examples is said to keep the time, and those who excel in giving to every note its just proportion are termed good timeists. TIME in music is a very comprehensive term, and includes much that the Pupil has now learnt. The relative value of the notes and rests, their different degrees of quickness and slowness, — the division of them into equal quantities by the bars according to certain marks at the beginning of each piece, as explained in the eight last examples. — and other modifications of their movement which future practice will require. — All these are embraced in the single word TIME.

The several marks which are placed at the beginning of musical compositions whether to designate the Time or for any other purpose, constitute what is called the SIGNATURE, and the last note in the bass is termed the TONIC or KEY-NOTE, meaning that the music is in the key of A or B or C or whatever may be the name of the Tonic or Key note — so that the signature tells what Time, and the last note in the Bass what key the music is in.

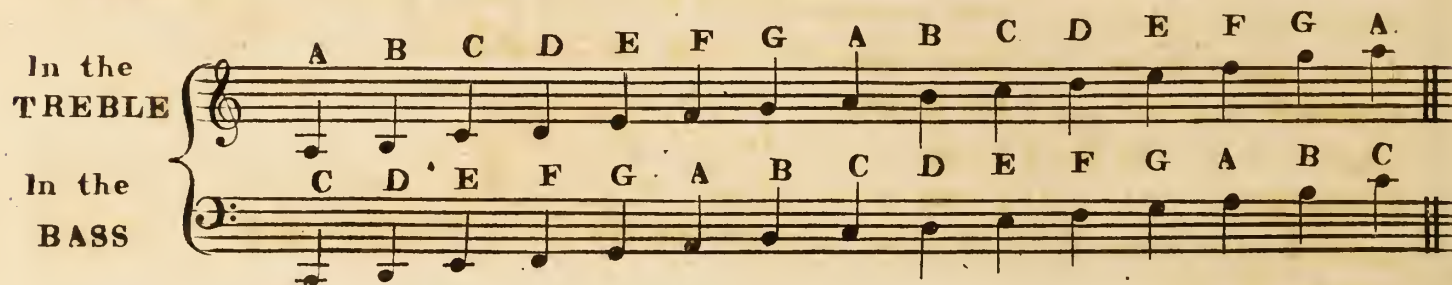


## RECAPITULATION

of what has already been learnt.

MUSIC is written upon five lines and four spaces called a STAVE or upon small additional lines either above or below the Stave called LEDGER LINES and Music for the Piano Forte is written upon two Staves braced together.


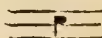
TREBLE CLIFF usually placed upon the upper Stave which is played by the R<sup>t</sup> Hand.  
BASS CLIFF usually placed upon the lower Stave and played by the Left Hand.  
A B C D E F and G are the Letters used to name the notes, which are known by their situation upon the Lines, Spaces or Ledger Lines. — The following are the Notes which have been studied, with an addition of a few more of the Ledger Lines.




GAMUT is the name of an Example like the above.

A MINIM which is twice as long as a Crotchet and four times as long as a Quaver.  
A CROTCHET — Two Crotchets makes one Minim.

A QUAVER or QUAVERS. Two Quavers make one Crotchet and four Quavers make one Minim.


RESTS are marks of SILENCE and the Hand is to cease playing the Time of what — ever note the Rest may represent and they are always considered the SAME IN VALUE AS NOTES.  A MINIM REST.  A CROTCHET REST.


 A QUAVER REST.

A DOT after a Note or Rest makes either of them HALF AS LONG AGAIN, Thus it takes 3 Crotchets to make a Dotted Minim — it also takes 3 Quavers to make a Dotted Crotchet and 6 Quavers to make a Dotted Minim.

A TRIPLET is a Licence of Time by which THREE NOTES are played in the TIME OF TWO.

A DOUBLE TRIPLET is a Licence of the same kind, by which SIX NOTES are played in the time of FOUR.

 A BAR, which divides the Notes into equal quantities.

 A DOUBLE BAR, denoting the end of a Part or Strain.

TIME teaches the value of the Notes and the playing them in just proportions of quicker and slower according to their value.

MEASURE denotes the equal quantities the Notes are divided into by the Bars, which is pointed out by certain marks in the

SIGNATURE which precedes the Notes at the beginning of every piece of Music, containing the Cliffs &c, and some one of the following Time marks.



## **C** or **C** COMMON TIME or FOUR CROTCHETS in a Bar.

$\frac{2}{4}$  TWO CROTCHETS in a Bar.

$\frac{3}{4}$  THREE CROTCHETS in a Bar.

$\frac{3}{8}$  THREE QUAVERS in a Bar.

$\frac{6}{8}$  SIX QUAVERS in a Bar.

**COUNTING THE TIME** is while Playing to count in each Bar the number pointed out in the Signature and to regulate the different Notes by the counting. **BEATING THE TIME** is to put down the foot or hand with a slight tap at the first Note of every Bar.

**MARKING THE TIME** is for a few Bars to give a tap for each division.

**KEEPING THE TIME** is to play exactly according to the regular beats and counts, and the whole that has been recapitulated from the Gamut of Treble and Bass Notes comes under the comprehensive word of **TIME**.

**FINGER MARKS** are + for thumb - 1 for the first or forefinger - 2 for middle finger - 3 for the third finger, and 4 for the little finger.

**FINGERING** is the using of a proper finger to every Note and is divided into Six methods; the three first of which may be considered as Principal, and the three latter as Subordinate.

- (1) **POSITION** or **UNDER THE HAND** where the fingers lay regularly together above the keys about to be struck - and all other methods are for the purpose of gaining some certain position.
- (2) **PASSING** putting the 1<sup>st</sup> 2<sup>d</sup> or 3<sup>d</sup> finger (but never the 4<sup>th</sup>) over the thumb, or the thumb under the 1<sup>st</sup> 2<sup>d</sup> or 3<sup>d</sup> finger.
- (3) **EXTENSION** stretching the thumb, a finger or fingers over one or more keys.
- (4) **CONTRACTION** bringing the thumb or a finger closer to another than it would otherwise be.
- (5) **CHANGING** shifting the hand at once to another part of the key board of the Piano - Forte.
- (6) **SUBSTITUTION** when a Note is repeated, to take a different finger to the latter than was used to the former one.

Contraction, Changing and Substitution are never resorted to but where a Position, Passing or Extension is not sufficient for the purpose - they are therefore rather subordinate methods.

**CHORDS** are more Notes than one struck at the same time with one hand and are named according to the number of Notes they are in width.

**DOUBLE NOTES** - Any two notes struck together by one hand.

**OCTAVE** an eighth or two notes of the same name exactly eight notes apart. - as A b c d e f g A &c. &c.

A **PASSAGE** in Music is similar to a Sentence in Reading.

**READING OF MUSIC** - this term explains itself.

Correct Reading and attention to Time with proper fingering must be rigidly adhered to.

**KEY** a word applied two different ways, meaning a key of the key board of a Piano - Forte played upon by the fingers or the key any piece of music may be composed in, according to the next article.

**TONIC** or **KEY NOTE** the last note in the Bass of any peice of music. Whatever it is, the peice is always in the key of that note.

**REPEATS** marked thus :||: :||: 8.

