

BRAINARD'S

NEW AND IMPROVED EDITION

— OF THE —

Piano=Forte Primer

CONTAINING THE

Rudiments of Music,

CALCULATED EITHER FOR

Private Instruction, or Teaching in Classes:

TO WHICH IS ADDED A

Guide to Practice,

— BY —

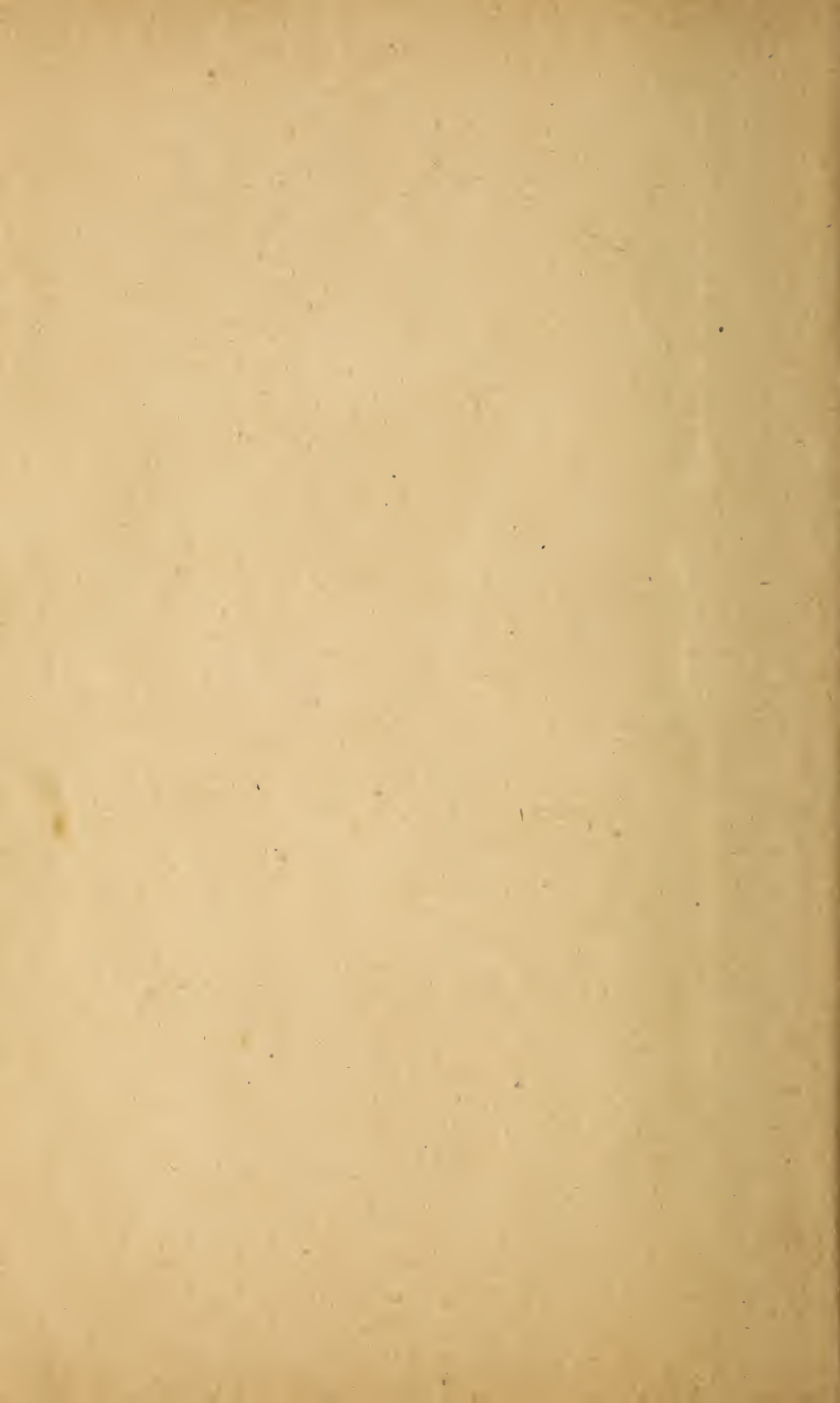
➤ J. F. BURROWES ➤

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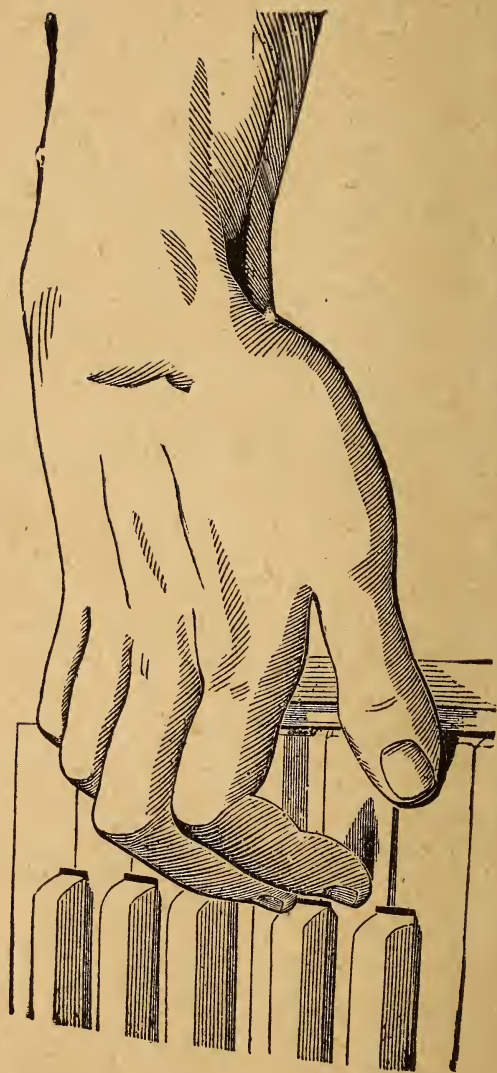
TO WHICH IS ADDED A

Guide to Practice.

BY

J. F. BURROWES.

POSITION OF THE HAND.



P R E F A C E.

THE rapid sale of this little work, and the flattering approbation which has been bestowed upon it by many of the most eminent Professors, have given great satisfaction to the Author. In presenting another edition to the musical world, he begs to repeat, that it is not intended to interfere with the mode of instruction which any Master has already adopted, but to be used either in private tuition or teaching in classes, in *addition* to the regular lessons already in use.

The author thinks it necessary to repeat, that he does not offer this book as containing anything *new* ; yet he hopes it will be found useful in explaining the rudiments, and thereby enabling the Master to devote more time to other important branches of music.

The following remarks, although certainly superfluous to professors in general, he hopes will not be thought intrusive.

The principal object of every teacher should be, to make his pupils thoroughly comprehend one question before they proceed to another ; for this purpose, each one should be provided with a music slate, upon which, after explanation, the teacher should write an exercise drawn from the questions or the Appendix, leaving the blanks to be filled up by the pupils.

Every exercise should be repeated, and the form of it varied, until it be done without a mistake, and until the pupil be able to give an Example upon the instrument, or answer any question, whether proposed in the regular order or otherwise. This will be attended with a little trouble to the Master in the first instance only, as the author recommends that the *learners* of the *second* chapter should be *teachers* of the *first* ; and this should be done at a distant part of the room in which the Master is giving his lessons at the piano-forte, that he may, by way of keeping up the attention of the scholars, occasionally inspect their Examples ; and it is recommended that an examination of the whole school should take place at stated periods.

On the subject of teaching in classes, it may perhaps be necessary to say a few words. The author has practised it for some years, whenever an opportunity has offered, and he is of opinion that so far as relates to the *rudiments* of music, and of thorough bass, (which this book does not treat of,) it is highly advantageous; not only on account of the emulation which it excites in the scholars, but also on account of the time which it saves. Much more, however, is necessary, in playing the piano-forte, than mere accuracy. The author, therefore, is strongly of opinion that only one should be *taught to play* at a time; for, independently of reading the notes, striking the proper keys with the proper fingers, &c., &c., the greatest attention is requisite, both on the part of master and scholar, to the position of the hand and manner of playing.* The author, however, by no means wishes it to be understood that he is averse to the pupils playing occasionally together what they have first learned separately; on the contrary, he thinks it highly desirable, particularly where they have contracted any hesitation in their manner. In this case, he has found great advantage in making one scholar play the treble and another the bass; or in making the second scholar play an octave above the treble or below the bass, while the other is playing the lesson with both hands; or, what is a still more common practice, by adding an accompaniment himself.

To those who may not have already taught their pupils in classes, the author ventures to suggest the following outline of a plan for forming

CLASSES FOR MUSIC IN SCHOOLS.

The school to be divided into classes by the master; one whole class to attend at a time, with one pupil from the class next above as teacher.

*To those who are unacquainted with the piano-forte, a few words in explanation of what is meant by 'manner of playing,' may be necessary. In the first place, one key must be held down until the next is struck, and no longer; a deviation from this rule will either produce a want of clearness, or want of connection of 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 the Notes that are to be repeated, and from those which have particular marks set over them, as well as at 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.

Each pupil to be teacher in turn.

The pupils not to be admitted into an upper class until they have passed regularly through, and can give all the requisite Examples in the lower classes.

Pupils of talent to be removed to the upper classes as soon as the Master finds them qualified, without waiting for those who are less rapid in their improvement.

The Exercises of each class to be appointed by the Master. They may be selected either from the Primer, or by making the pupils explain to the teacher the lesson about to be played ; both the time marked and manner of counting it throughout, pointing out those Notes from which the fingers are to be raised, those Notes which are to be held down, the reasons for the fingering, &c., &c.

The classes to be held only during the time the Master is giving his lessons at the piano-forte.

The younger pupils to be attended at their daily practice by one of the elder ones, who is to be appointed by the Master.

After being made thoroughly acquainted with the contents of this book, the pupils may proceed with the study of Harmony, and the practice of playing from figured bases.

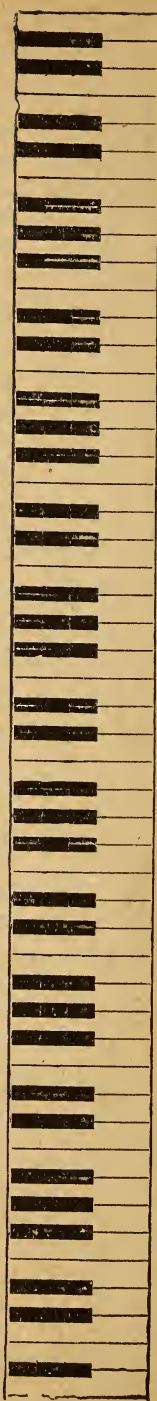
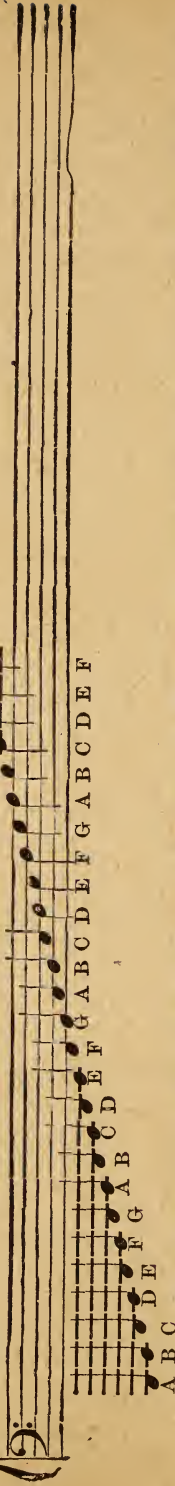
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THE SCALE AND KEY-BOARD OF A SEVEN OCTAVE PIANO.

TREBLE.



BASS.



Bass.

Treble.



* This note, being about the centre of the great musical scale, is called "Middle C."

THE PIANOFORTE PRIMER.

CHAPTER 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.

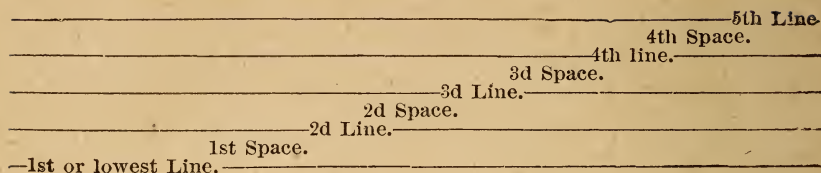
C, is on the left, and E, on the right hand side of D.

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.



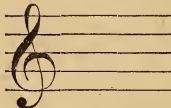
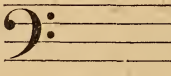
Suppose a Note upon the first Line is called E, what will be the name of a Note in the first Space?

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

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.

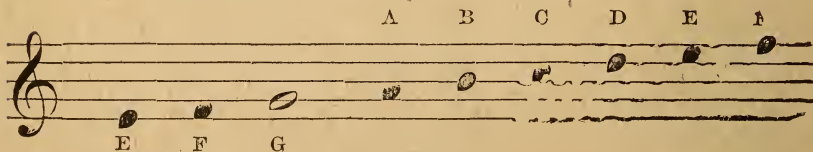
What Clefs are in present use for the Piano-Forte?

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 Clef Note

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



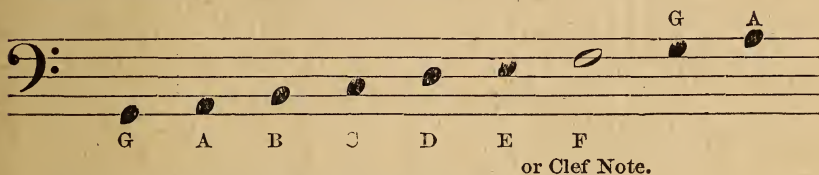
or Clef Note.

Give an example upon the foregoing Treble Notes.

Upon what Line is the Base Clef placed?

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

Name the Base Notes, upwards and downwards from the Clef Notes.



Give an exercise upon the foregoing Base 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.

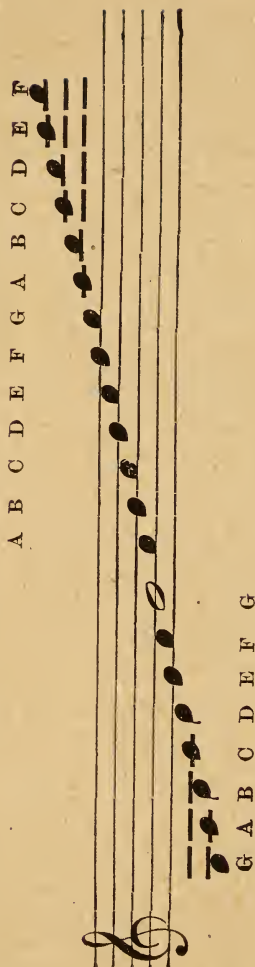
Note above the Staff.	Upon the 1st Ledger Line. above the Staff.	Above the 1st Ledger Line.	Upon the 2d Ledger Line above the Staff.	Above the 2d.	Upon the 3d.	Above the 3d.

&c.

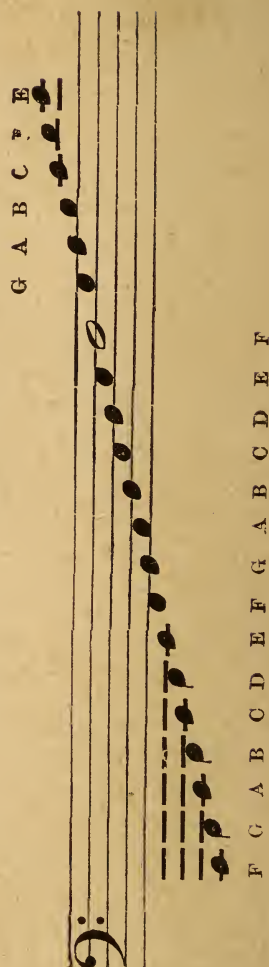
Note below the Staff.	Upon the 1st Ledger Line below the Staff.	Below the 1st Ledger Line.	Upon the 2d.	Below the 2d.

&c.

Name the Treble Notes beginning with the Clef Note.



Name the Bass Notes, beginning with the Clef Note.



Give Exercises upon the foregoing Treble and Bass Notes.

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

First, by finding the 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

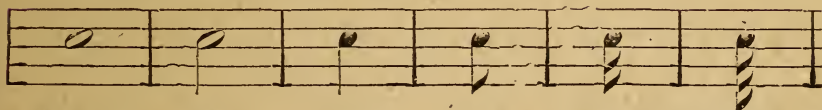
CHAPTER II.

ON THE LENGTH OF NOTES, RESTS, &c.

How many different sorts of Notes are in general use?

Six.

Describe and show their different forms?



* Whole Note. Half. Quarter. Eighth. Sixteenth. Thirty-Second.

What proportion do they bear to each other?






















Each Note is only half the length of the one preceding; for example, a half note is only half as long as a whole note, consequently one whole note is as long as two half notes.

Suppose you wish to know how many Sixteenth Notes are equal to a whole, or a Half Note, in what manner will you reckon them?

By beginning from any one, and proceeding in rotation, always doubling the number; for example, one Quarter is as long as two Eighths, four Sixteenths, or eight Thirty-seconds.

* In the present edition, the more modern names of Notes, viz. Whole, Half, Quarter, Sixteenth, and Thirty-Second, instead of Semibreve, Minim, Crotchet, Quaver, and Semiquaver, have been introduced, as being more generally used and more readily understood.

Repeat the general Table of the value of Notes.







Whole Note.		Half Note.		Quarter.		Eighth.		Sixteenth.		Thirty-Second.
	=		=		=		=		=	
			=		=		=		=	
					=		=		=	
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Name the half, the fourth, the eighth, the sixteenth or a Whole Note; of a half Note, Quarter Note, Eighth Note, &c.

What are Rests?

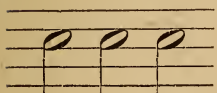
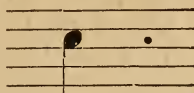
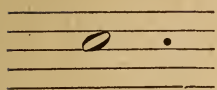
Marks for Silence, corresponding with the different Notes.

Describe and show them.

Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-Second Rest.
					
Under a Line.	Over a Line.	Turned to the right.	Turned to the left.	With two Heads.	With three Heads.

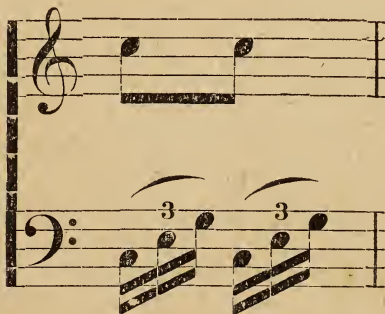
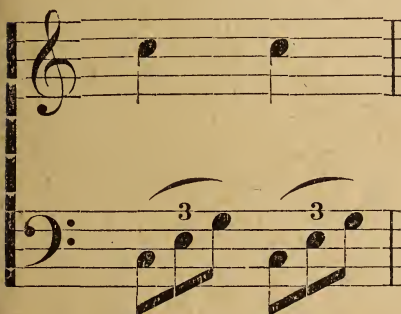
What is the use of a Dot after any Note or Rest?

A Dot is equal to half the preceding Note ; consequently a Whole Note with a Dot, is equal to three Half Notes, or six Quarters, &c. A Dotted Quarter is as long as three Eighths, &c.



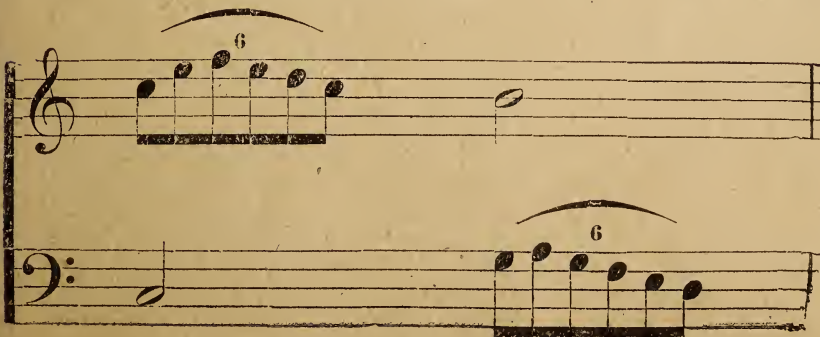
What is a Triplet?

When *three* eighth notes, instead of *two*, are played to a quarter note, they are called a Triplet; or three sixteenths instead of two, to an eighth note; and in the same proportion to all the other Notes. Triplets are generally, but not always, marked with a figure 3.



A figure of 6 is sometimes placed over six Eighth Notes or sixteenth Notes. &c.
What does it signify?

It signifies that the six Eighth Notes are to be played in the time of four, or in the time of one Half Note.



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 meant by 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 Whole Note, but generally expressed four quarters in a Bar : the Time is also occasionally marked by two Figures, which have a reference to the Whole Note.

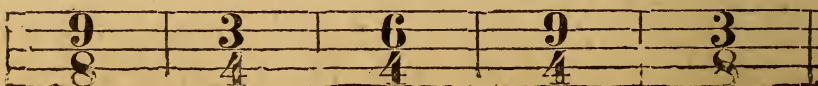
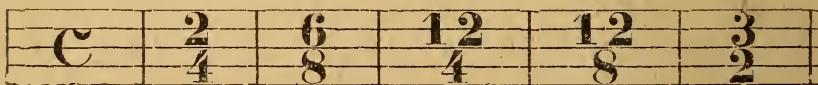
How do the figures refer to the Whole Note.

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

Name the Divisions of a Whole Note.

A Whole Note divided into two parts, will become Half Notes : divided into four parts, it will become Quarter Notes : divided into eight parts, it will become Eighth Notes ; consequently, the figure of 2, represents half Notes ; the figure of 4, represents Quarter Notes ; and the figure of 8, represents Eighth Notes,

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



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 figures is *less* than 6, it is Simple ; but if it is 6, or more than 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 quarter Notes may be counted as four Eighth Notes ; three Quarter Notes as six Eighth Notes, &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 eighth notes to the quarter, the Time must be counted by quarters : if there are three sixteenths to an eighth, it must be counted by eighths.

CHAPTER IV.

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

In what position should the hand and arm be held?

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 finger 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 placed to two Notes alike: 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 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.

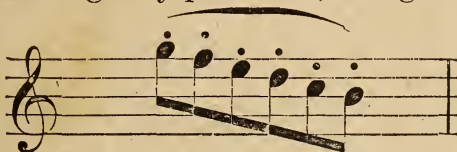


How are Notes to be played which are marked with Dots and Slurs also?

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.



CHAPTER V

OF SHARPS. FLATS, &C.

What is an Interval?

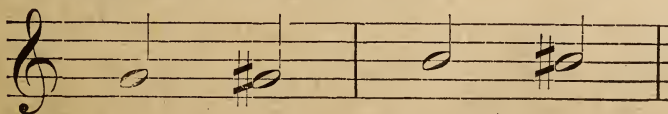
An Interval is the difference or distance between two sounds.

What is the smallest Interval?

A Semitone, or half a Tone. Each Key of the Piano-Forte is a Semitone from that which is *next* to it, whether it be a White Key or a Black one.

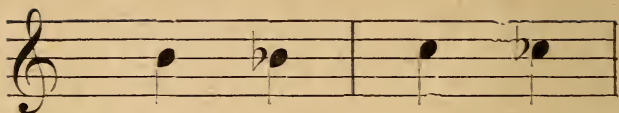
What is a sharp? #


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



What is a Flat? b

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 :

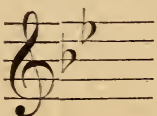


consequently, a Natural sometimes raises and sometimes lowers a Note.

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 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 Bar following?

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 Natural.

CHAPTER VI.

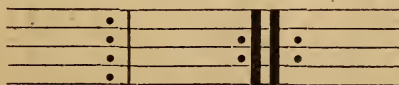
OF COMMON CHARACTERS USED IN MUSIC.

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 side, signify that the performer, after having played to the next Dots, is to return to this place.

What is the use of a Sign? 

The second time it occurs in a piece of Music, it is generally accompanied with the words '*Dal Segno*,' which signifies '*From the Sign*;' consequently, the Performer is to turn 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.

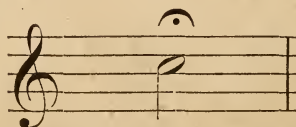
Why are the Figures 1 and 2, sometimes placed at the Double Bar, in the middle of a movement?



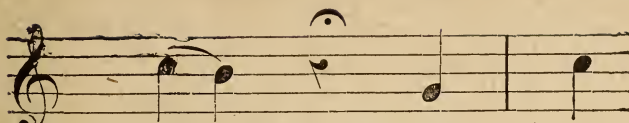
The Dots at the Double Bar show that the piece is to be repeated; and the Figures denote that the performer, in playing it through the second time, is to omit the Bar marked 1, and play that which is marked 2, instead.

What is the use of a Pause? 

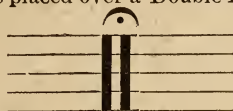
A Pause placed over a Note, signifies that the finger is to be held down, and the performer is to pause as long as he thinks proper.



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



Why is the Pause sometimes placed over a Double Bar?



A Pause, (or the words *Il 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, to indicate the name of the following Note.

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 8va.

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.

The Pupil should now be exercised in naming the Keys of the Piano-Forte without looking at the instrument, remarking that the Black Keys are occasionally called Sharps, and occasionally Flats. (See Appendix, Exercise 1.) the white Keys also, commonly called E, F, and B, C, frequently change their names, and are used as Flats or Sharps to their neighboring Keys

The others too, are occasionally called Double Sharps and Double Flats, which are explained at the beginning of Chapter XI. (See also Appendix, Exercise II.)

Name a Chromatic Semitone* above A, A $\sharp\sharp$, &c. &c.

A Chromatic Semitone above A is A \sharp ; a Chromatic Semitone above A \sharp is A \times , &c. &c.

Name a Diatonic Semitone above A, B, &c. (See Appendix, Exercise XIII, page 53.)

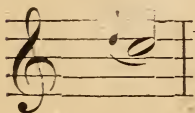
Name a Diatonic Semitone below A, B, &c. (See Appendix, Exercise XIII, page 53.)

CHAPTER 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 half, must be played as a quarter,

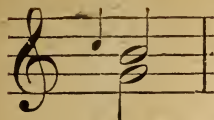


consequently it does not lengthen the Bar.

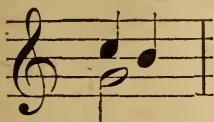
When an appoggiatura is placed before a Double Note, is it to be played by itself, (as it appears,) or with the lower Note?

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

* For an explanation of the difference between a Chromatic and a Diatonic Semitone, see page 43.




must be played as if written thus



Are all 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.

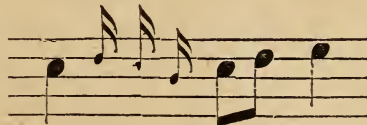
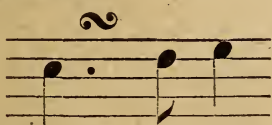
Supposing a Turn be made upon A; is it immaterial whether it be called B, A, G \sharp , A, or B, A, A, \flat A,?


No: three different letters must be made use of in a Turn, therefore the lowest must be called G \sharp and not A \flat .

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.



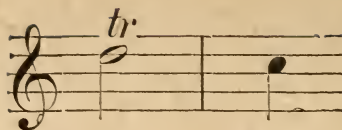
What is an inverted Turn? 

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

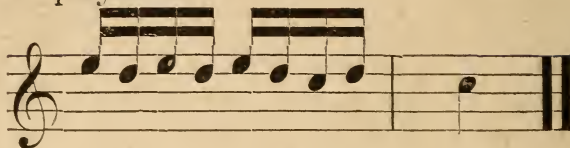
Make an Inverted Turn upon A, B, C, D, E, F, G, &c.

How is a Shake to be made?

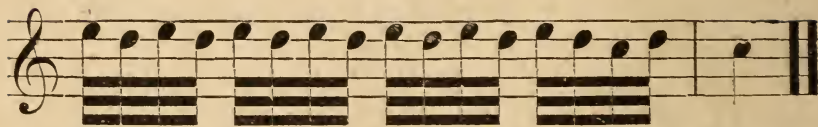
A Shake is made with the Note above, and the Note which is written; beginning with the highest, and concluding with a Turn. For Example:



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 Teno?

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

What is Forzando, or Sforzato?

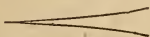
They each signify that one Note is to be played strong: they are abbreviated *fz.* and *sf.*

What is Rinforzando?

It signifies that several Notes are to be played strong ; 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. If a small mark of this sort > is applied to one Note, it has the same effect as *fz*.

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 Calò.

Gradually softer and slower.

What is the meaning of Perdençosi?

It has the same meaning as Calando.

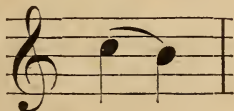
What is the meaning of a Tempo, or Tempo Primo?

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 introduced 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?



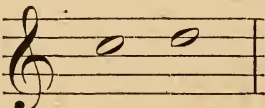
It signifies that the Notes are not to be played quite together, but successively from the lowest upward. Chords played in this manner are called spread, or arpeggioed chords.

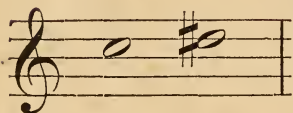
CHAPTER VIII

OF INTERVALS

What is an Interval?

An Interval is 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 numbers of letters they are distant from each other

For instance:  is a *Second*.

 a Sharp *Second*: but if the same Keys

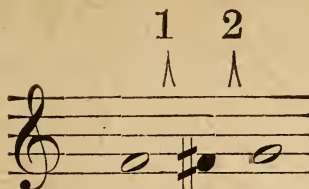
are struck, and called  the interval is then called a *Third*.

Are intervals to be reckoned upwards or downwards?

Always upwards from the Note named, unless the contrary be expressed.

What is a Tone?

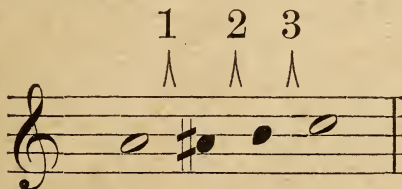
It consists of two Semitones. The Interval between F and F#, is one Semitone; and between F# and G is another For Example,



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

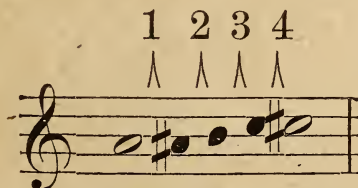
What is a Minor, or lesser Third?

A Minor Third (sometimes improperly called a Flat Third) is three Semitones from the Note named. For Example, the Minor Third of A, must be reckoned thus: from A to A \sharp *one* Semitone, to B *two*, to C *three*.



How many Semitones is a Major, or Greater Third from the Note named?

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



As the Semitone above C, may be called either C \sharp or D \flat , is it immaterial in reckoning the Major Third of A, whether you say C \sharp or D \flat ?

No: the Major *Third*, of A, must be called C \sharp . For example, A, B, C, is a *Third*, and A, B, C, D, is a *Fourth*.

Name, write, or play Minor and Major Thirds to A, B, C, D, E, F, G;

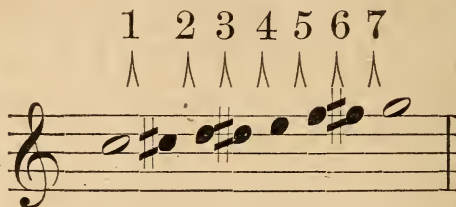
* The Pupil should be required to PROVE all Intervals, by inserting (or counting, the Semitones in this manner.

† In reckoning Thirds, or any other Intervals, the Pupil is recommended first to fix upon the proper letter, and afterwards ascertain (by counting the Semitones) whether the letter fixed upon, is to be Natural, Sharp, Double Sharp, Flat, or Double Flat. For example, after having decided that the Third of A must be C, it remains to be proved which of the five C's (viz C \natural , C \sharp , C \times , C \flat , or C $\flat\flat$) is the one required. That C, which is three Semitones from A is the Minor Third, and that C, which is four Semitones from A is the Major Third.

F, G; to A \sharp , B \sharp , C \sharp , D \sharp , E \sharp . G \sharp ; to A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat . (See Appendix, part of Exercise IV.)

How many Semitones is a perfect Fifth from the Note named?

Seven :



but the easiest way is to remember that every Note, excepting one, has a Fifth either Sharp, Flat, or Natural, like itself. For Example, the Fifth of C is G, the Fifth of C \sharp is G \sharp , the fifth of C \flat is G \flat .

What Note has a Fifth unlike itself?

B; the fifth of which must be raised a Semitone to make it perfect. For Example, the fifth of B is F \sharp , the fifth of B \sharp is F \times , the fifth of B \flat is F.

Name or write Fifths to all the Notes, beginning with F, and proceeding always a Fifth higher.

F, C. G, D, A, E, **F**, F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , E \sharp , **B \sharp** , E \times , C \times , &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, and observe that in reckoning downwards, every Note has a Fifth like itself, excepting F, the Fifth below which must be lowered a Semitone. For Example, the Fifth below F is B \flat , the Fifth below F \flat is B $\flat\flat$, the Fifth below F \sharp is B.

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 .

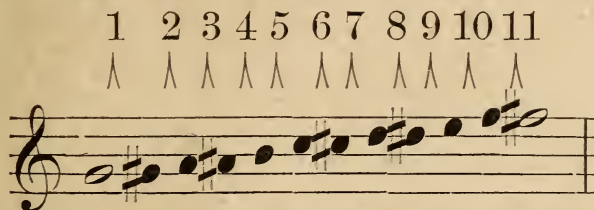
B \sharp , E \sharp , A \sharp , D \sharp , G \sharp , C \sharp , **F \sharp** , B \natural , &c.

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, it is eleven Semitones from the Note named ; but the easiest way is to reckon it one Semitone below the Octave.



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

No. For Example, the Leading Note of F, is E \sharp : the Leading Note of A, is G \sharp : and the Leading Note of C \flat , is B \flat .*

As the Leading Note is one Semitone below the Octave, is it immaterial whether the Leading Note of A, be called G \sharp or A \flat .

No: for although A \flat is a Semitone below the Octave, it is the *eighth* letter or Degree, and the Leading Note must be the *seventh*.

Name or write the Leading Note of A; of B, C, D, E, F, G; of A \sharp , B \sharp , C \sharp , D \sharp , E \sharp , F \sharp , G \sharp ; A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat . (See Appendix, part of Exercise IV.)

Name or write Minor Thirds, Major Thirds, Fifths and Leading Notes to A, B, C, D, E, F, G; A \sharp , B \sharp , C \sharp , D \sharp , E \sharp , F \sharp , G \sharp ; A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat . See Appendix, Exercise IV.)

Name or write Minor Thirds, Major Thirds, Fifths, and Leading Notes to A \flat , B \sharp , C, D \flat , E \sharp , F, G \flat ; A \sharp , B, C \flat , D \sharp , E, F \flat , G \sharp ; A, B \flat , C \sharp , D, E \flat , F \sharp , G.

* In naming Intervals in general, it is sufficient to name the letter, if a Natural be intended. Thus it is sufficient to say that the Minor Third of A is C, and not say C \natural ; but in naming or writing Leading Notes, it should be always expressed; thus the Leading Note of B \flat is A \sharp , the Leading Note of E \flat is D \sharp , &c. This is recommended that the Pupil may hereafter more readily find the Leading Notes of the Minor Keys, which are already marked with an Accidental Sharp, Flat, or Natural.

CHAPTER 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 number or 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, $F\sharp$ has six, and $C\sharp$ 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.

What Key has two (or more) Sharps (or Flats,) &c.

What is the Signature, (or number of Sharps or Flats) of the Key A, $D\flat$, $F\sharp$, &c. &c.?

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

Name the Relative Minor of C, of G, D, A, E, B, $F\sharp$, $C\sharp$, ; of C, F, $B\flat$, $E\flat$, $A\flat$, $D\flat$, $G\flat$, and $C\flat$. (See Appendix, part of Exercise V.)

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

* The difference between Major and Minor Keys will be more fully explained hereafter: the present is only given as the READIEST way of enabling a Pupil to ascertain what Key any piece of Music is in.

With an Accidental Sharp or Natural. For example :



Judging from the Signature, that 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 not sharp, it cannot be in E Minor ; consequently, it is in the Key of G.

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

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

Name or write the order of Keys with Sharps and Flats ; also the Relative Minor and the Leading Note of the Relative Minor, to each Key. (See Appendix, Exercise V.)

As the Relative Minor of any Key is a Minor Third below, of course, the Relative Major of any Minor Keys is a Minor Third above ; name, therefore, the Relative Major of A Minor, &c. &c. (See Appendix, Exercise V.)

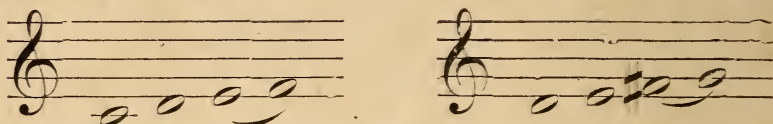
CHAPTER X.

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 ; that is to say, the Interval between the first and second sound must be a Tone,

between the second and third, a Tone; and between the third and fourth, a semitone.



Make Tetrachords, commencing with F; A \sharp ; B \flat ; F \flat . Mark the Semitones with a slur. (See Appendix, Exercise VI.)

Make descending Tetrachords, commencing with A \flat ; B \flat ; F; B \flat \flat , and observe that the interval of the Semitone must still be between the two highest Sounds of the Tetrachord. (See Appendix, Exercise VII.)

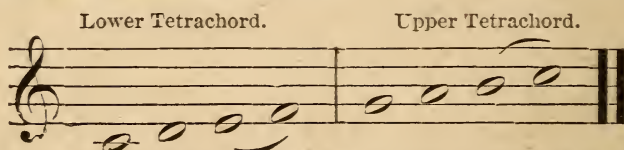
What is the Diatonic Scale?

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.



It is to be remarked, that the Semitones are between the third and fourth, and between the seventh and eighth of the Scale. In all Major Keys, the ascending and descending Scales are composed of the same Notes.

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.*

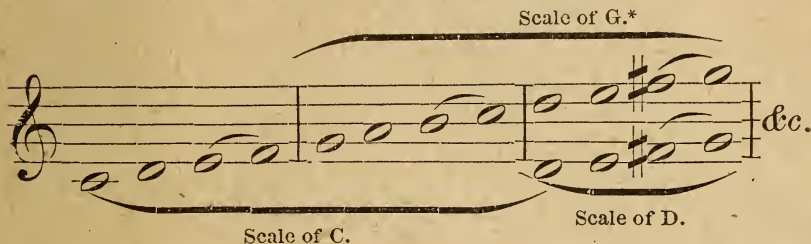
Make the Scale of E \sharp ; the Scale of G \flat . (See Appendix, Exercise VII.)

Make the descending Scale of A \flat ; F \sharp . (See Appendix, Exercise IX.)

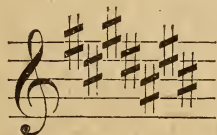
In what manner are Scales to be formed, so as to show their connexion with each other, and to show the order of the seven Sharps?

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

Commence with the scale of C, and take the upper Tetrachord of one scale for the lower Tetrachord of the next. Observe, that every scale will be a fifth higher than the preceding, and will have an additional sharp.



Make Scales progressively; mark the first and each succeeding Sharp upon a separate Staff, until you have found the order of the seven Sharps, viz:

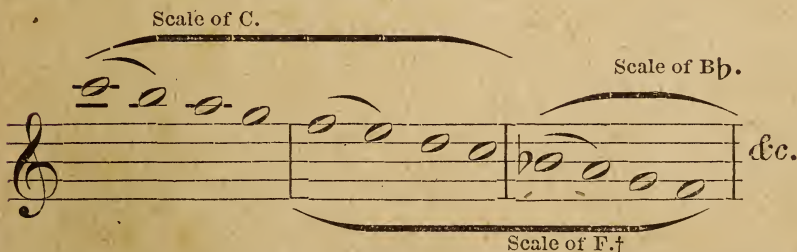


See Appendix, Exercise X.

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

In what manner are Scales to be formed, so as to show the order of the Flats?

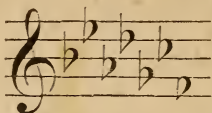
Exactly the reverse of the former; that is to say the lowest Tetrachord of one scale must be taken for the upper Tetrachord of the next. For Example, the lower Tetrachord of C, is the upper one of F.



* In order to avoid the inconvenience of the Ledger Lines, it will be necessary, in commencing the succeeding Scales, to copy the Notes of the alternate Tetrachords an Octave lower.

† In order to avoid the inconvenience of the Ledger Lines, it will be necessary

Make Scales progressively; mark the first and each succeeding Flat upon separated Staff, until you have found the order of the seven Flats, viz.



(See Appendix, Exercise XI.)

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?

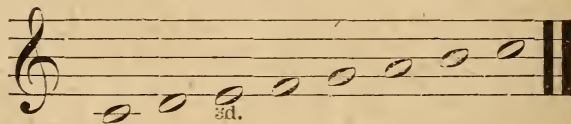
The Dominant signifies the fifth above, and the Sub Dominant the fifth below. Every Scale is intimately connected with the Scales of its Dominant and Subdominant.

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

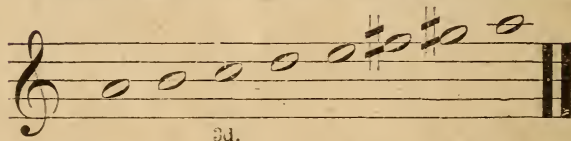
What is the difference between a Major Key, and a Minor Key?

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, or Key of C, with a Major Third.



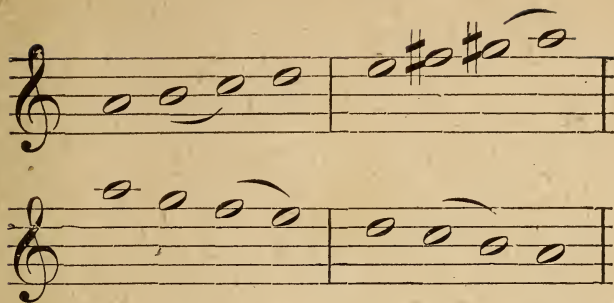
Key of A Minor, or Key of A, with a Minor Third.



What is the Minor Scale?

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

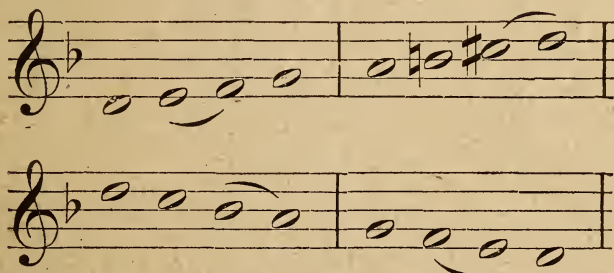
in commencing the succeeding Scales, to copy the Notes of the alternate Tetrachords an Octave higher.



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 the Signature. The sixth and seventh, as has been before remarked, are raised by Accidentals, in the Ascending Scale.



Why are the Sixth and Seventh Notes of the Ascending Minor Scales raised by Accidentals?

The seventh is raised, because every Ascending Scale must have a Leading Note; and the sixth is also raised, that the Interval between the sixth and seventh may not be greater than a Tone; for the Diatonic Scale must consist of Tones and Semitones.

Repeat the Method of making a Minor Scale.

First ascertain what is its Relative Major; secondly, write the Signature: thirdly, write the Scale ascending and descending; fourthly, raise the sixth and seventh of the ascending Scale, each one Semitone.

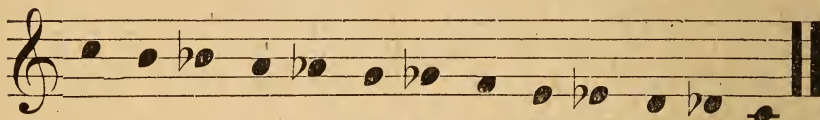
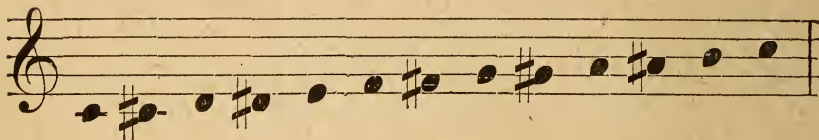
Write the Scale of D Minor, G Minor, F \sharp Minor, B Minor, C Minor, &c. (See Appendix, part of Exercise XII.)

Write the Scale of the Relative Minor of D, E, D \flat , C \sharp , &c. &c. (See Appendix, part of Exercise XII.)

Write the Scale of the Relative Minor to C, G, D, A, E, B, F \sharp , C \sharp , C, F, B \flat , F \flat , A \flat , D \flat , G \flat , C \flat . (See Appendix, Exercise XII.)

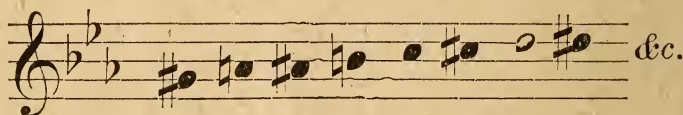
What is the Chromatic Scale?

The Chromatic Scale consists of Semitones only.

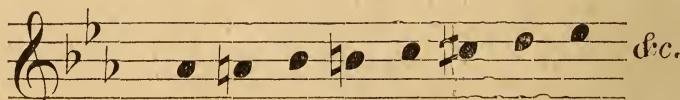


Is it immaterial, in writing the Chromatic Scale, whether you write A \flat or G \sharp and A \sharp or B \flat ?

No: the Signature must be attended to. For example, with three Flats, you must not write

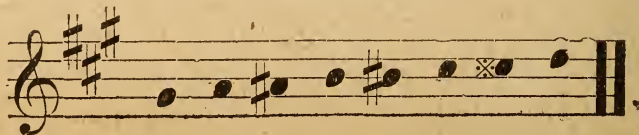


but every Note should have its proper situation on the Staff, according to the Signature: thus,



This renders fewer Accidentals necessary.

By way of Exercise, write the same passage as above with four Sharps for the Signature.



In order to draw the attention to the subject of fingering, it is now recommended that the pupil should write and finger all the Scales, commencing with the Scale of C, and going on progressively as far as the Scale of C \sharp , and the Scale of C \flat , ascending and descending two octaves both for the right hand and the left. These should be first written upon a slate, fingered, and when corrected by the master, copied into a book for daily practice. The Major Scales should be written on one side of the book, and their relative Minors on the opposite page. The proper Sharps or Flats belonging to each Scale should be placed as the signature at the beginning, and not as they occur in the Scale, excepting of course the sixth and seventh of the Minor Scales, which require raising by accidentals in the ascending, and contradicting (on account of being written without Bars) in the descending Scale (See Appendix, pages 55 and 56.)

In fingering the Scales, the following remarks may be found useful.

The fingering is only to be marked upon the first note of the Scale, and where the thumb is to be passed under the fingers, or the fingers over the thumb.

In the ascending Scale of two octaves for the right hand—commence with the thumb—pass the thumb under the second finger—next under the third finger, and again under the second, which will prepare sufficient fingers to ascend to the top of the Scale.

In descending, commence with the fourth finger—pass the second finger over the thumb—next pass the third finger over, and lastly the second finger over.

When the Scale commences with a Black Key, commence with the first finger, and follow the foregoing rule as closely as the situation of the Black Keys will admit of; observing that neither the thumb nor the fourth finger must be placed upon a Black Key in fingering a Scale.

In the ascending Scale of two octaves for the left hand commence with the fourth finger—pass the second finger over the thumb—next pass the third finger, and lastly the second finger.

In descending commence with the thumb—pass the thumb under the second finger, next under the third finger, and lastly under the second finger.

The situation of the Black Keys will render it necessary to commence in some Scales with the third, second, or first finger, instead of the fourth, but the foregoing rule is to be followed as closely as circumstances will admit of. (See Appendix, pages 55 and 56.)

No scale should be practiced till it has been inspected by the Master.

Nothing can be more generally useful than the daily practice of the Scales, at the same time the greatest attention is requisite on the part of the pupil to the position and steadiness of the hand, as well as to the clearness and connexion of the Notes. (See Chap. IV.)

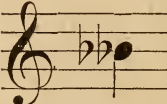
CHAPTER XI.

OF VARIOUS CHARACTERS USED IN MUSIC.

What is a Double Sharp? \times

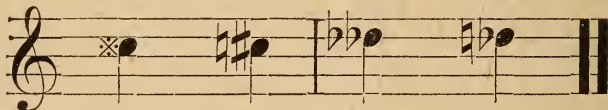
A Double Sharp raises  a Note two Semitones.

What is a Double Flat? $\flat\flat$

A Double Flat lowers  a Note two Semitones.

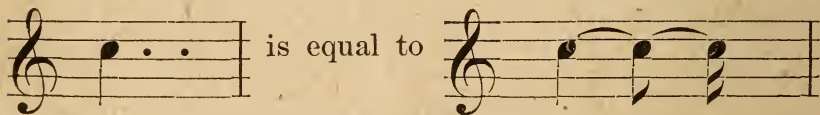
How is a Single Sharp or Flat replaced after a Double one?

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



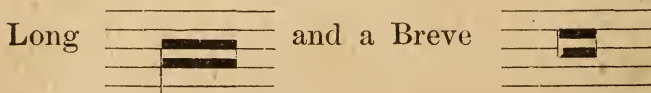
As a Dot after a Note makes it half as long again, what is the use of the second Dot.

The second Dot is equal to half the first; consequently a Quarter Note with two Dots, is equal to a Quarter, Eighth and Sixteenth.



As SEMI signifies half, and BREVE short, why is the longest Note called a Semibreve.



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



What proportion does a Semibreve bear to them

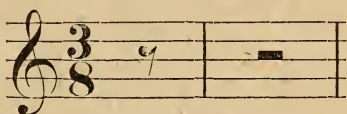
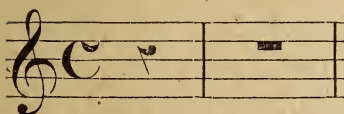
A Long is equal to two Breves, or four Semibreves; consequently, a Semibreve is equal to half a Breve, or a quarter of a Long.

Is a Thirty-Second the shortest Note?

No: there is one called a half Thirty-Second, made thus,  and its Rests thus,  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 ;

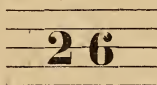
 for four Bars, from one line to the next but one ;

 but a Figure, expressive of the number of Bars, is

6

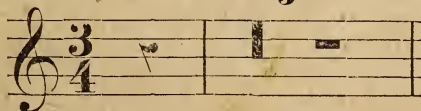
frequently placed over ;  and when the number is

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?

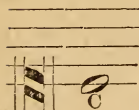
Yes : the C Clef.



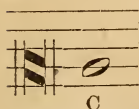
This Clef is occasionally placed

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 other 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

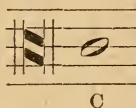


the Soprano Clef; when upon the second line, the



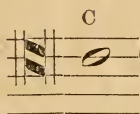
Mezzo Soprano Clef, when upon the third line the

Alto, or Viola Clef;



and when upon the fourth

line the Tenor Clef.

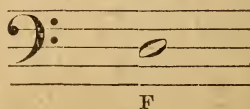
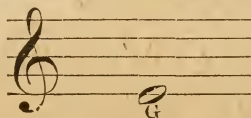


Name all the Degrees of the Staff, according to these Clefs.

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

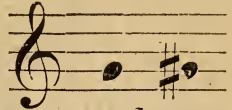
Yes, in very old music : but all Notes on the line with the Treble Clef, are called G, and all Notes on the line with the Bass Clef, are called F.

Give Examples according to the following Clefs.



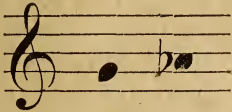
What is the difference between a Chromatic and a Diatonic Semitone

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



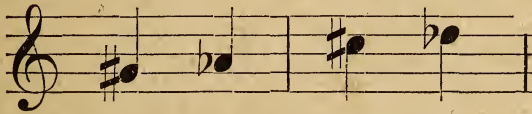
whereas a Diatonic Semitone changes its degrees and name

thus :



What is the meaning of Enharmonic?

The harmonic 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 Keys must be struck for the Sharp of the lowest Note, and the Flat of the highest.



CHAPTER 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	In the slowest time.
ADAGIO	Very slow.
LARGO	Slow.
LARGHETTO	Rather less slow than Largo.
MODERATO	In moderate time.
CANTABILE	In a singing and a graceful style.
ANDANTE	In a marked and distinct manner.
ANDANTINO	In a flowing style.
PASTORALE	In a pastoral style.
MÆSTOSO	Majestically.
ALLEGRO	Quick.
ALLEGRETTO	Not so quick as Allegro.
VIVACE	Lively.
PRESTO	Very quick
PRESTISSIMO	As quick as possible.

In conclusion, the Author begs to observe, he does not wish it to be understood, that he conceives the foregoing pages to contain all that is necessary a Pupil should know ; many things, no doubt, have been inadvertently, and others have been intentionally omitted, as it is his opinion, that persons frequently fail entirely of attaining their object, by attempting too much : he only hopes that those Pupils who thoroughly understand what he has endeavored to communicate in this Book, will not be considered the *most* deficient among the numerous Students of the Piano-Forte.

APPENDIX.

EXERCISE I.

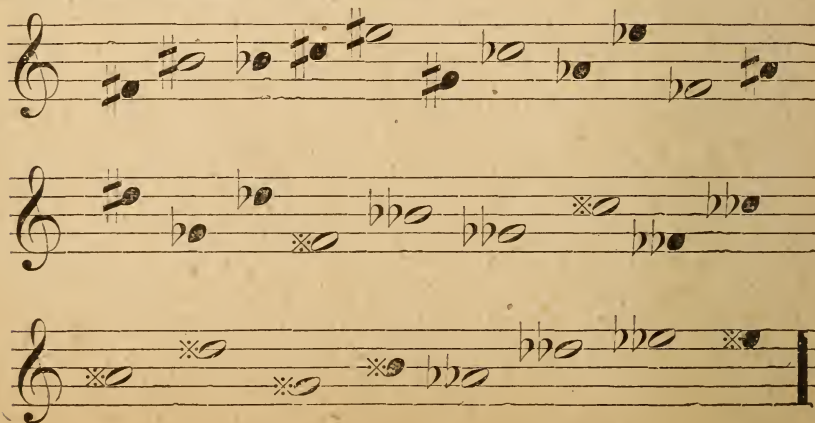
Name the Keys of the Piano-Forte.

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

EXERCISE II.

I F# (or Bb, Cx, &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.



EXERCISE III.

TURNS.

A	Turn upon A	must be made with	B, A, G \sharp , A.
"	" B	"	C \sharp 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 \times , 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 \times 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 .

EXERCISE IV.

The diagram shows a 4x12 grid of musical staves. The rows are labeled on the left: 'Leading Notes', 'Fifths', 'Major Thirds', and 'Minor Thirds'. The columns are labeled at the bottom with notes: A \sharp , B, C, D, E, F, G, A \sharp , B \sharp , C \sharp , D \sharp . Each staff contains a sequence of notes corresponding to these labels. Some notes are marked with an 'X' (e.g., A \sharp in the Leading Notes row, B \sharp in the Leading Notes row, C \sharp in the Leading Notes row, D \sharp in the Leading Notes row, A \sharp in the Major Thirds row, B \sharp in the Major Thirds row, C \sharp in the Major Thirds row, D \sharp in the Major Thirds row).

* 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.

* The intervals are to be reckoned from these Letters.

EXERCISE IV.—CONTINUED.

Leading Notes.

Fifths.

Major Thirds.

Minor Thirds.

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

EXERCISE V.

The rel. Minor of C	is A Minor :	the leading Note 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

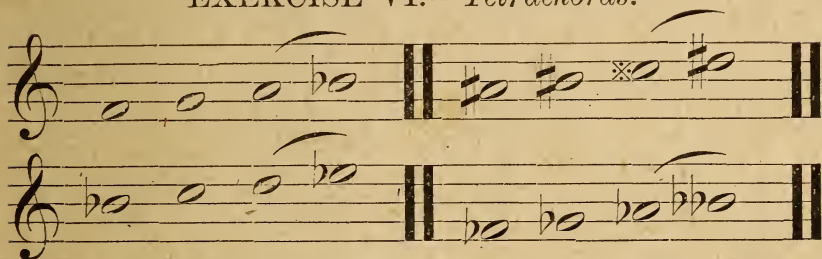
When the Pupil is thoroughly acquainted with the foregoing table, the question should be reversed, thus .

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

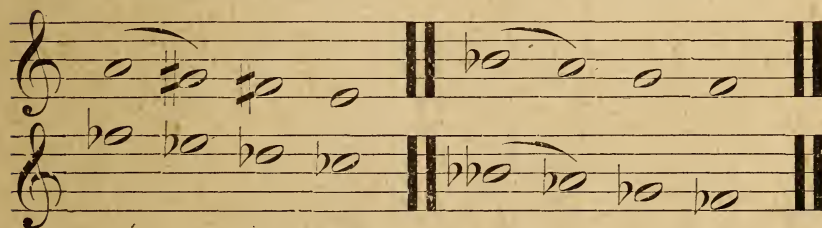
Or, in other words,

Of what is A Minor, the relative?

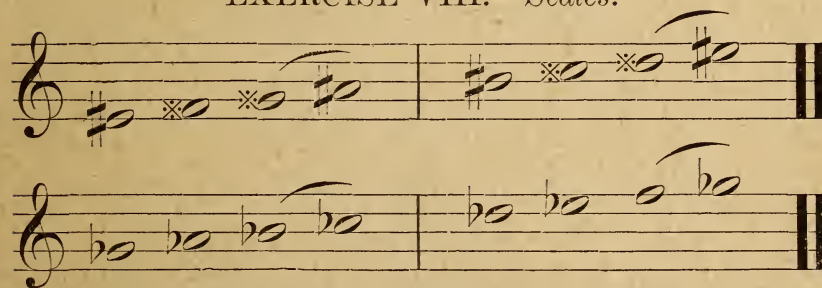
EXERCISE VI.—*Tetrachords.*



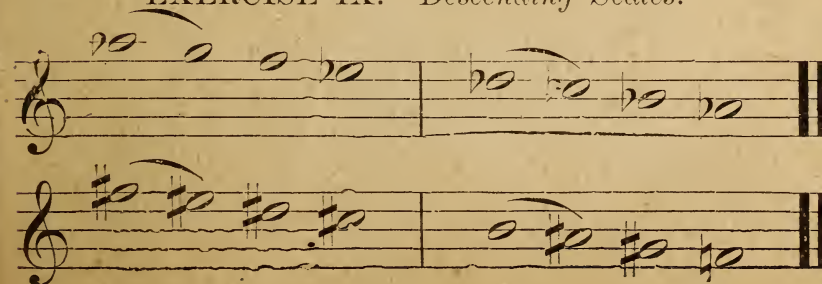
EXERCISE VII.—*Descending Tetrachords.*



EXERCISE VIII.—*Scales.*



EXERCISE IX.—*Descending Scales.*



EXERCISE X.—ORDER OF KEYS WITH SHARPS.

Scale of G.

The image displays a series of musical staves for Exercise X, which focuses on the order of keys with sharps. The scales are written in treble clef and consist of half notes. The scales are labeled as follows:

- Scale of G:** G, A, B, C, D, E, F#, G. This scale is shown in two parts, with the first part ending on G and the second part starting on G and ending on G.
- Scale of A:** A, B, C, D, E, F#, G, A. This scale is shown in two parts, with the first part ending on A and the second part starting on A and ending on A.
- Scale of B:** B, C, D, E, F#, G, A, B. This scale is shown in two parts, with the first part ending on B and the second part starting on B and ending on B.
- Scale of C:** C, D, E, F#, G, A, B, C. This scale is shown in two parts, with the first part ending on C and the second part starting on C and ending on C.
- Scale of D:** D, E, F#, G, A, B, C, D. This scale is shown in two parts, with the first part ending on D and the second part starting on D and ending on D.
- Scale of E:** E, F#, G, A, B, C, D, E. This scale is shown in two parts, with the first part ending on E and the second part starting on E and ending on E.
- Scale of F#:** F#, G, A, B, C, D, E, F#. This scale is shown in two parts, with the first part ending on F# and the second part starting on F# and ending on F#.
- Scale of G#:** G#, A, B, C, D, E, F#, G#. This scale is shown in two parts, with the first part ending on G# and the second part starting on G# and ending on G#.

Order of Sharps.



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.

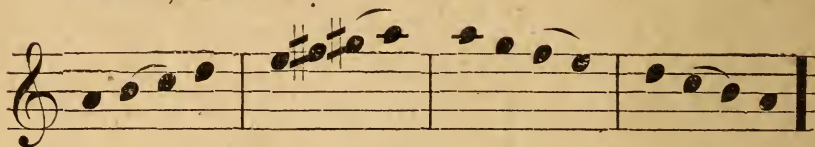
EXERCISE XI.—ORDER OF KEYS WITH FLATS.

The image displays three musical scales in treble clef, each spanning two staves. The first scale is labeled 'Scale of C.' and consists of whole notes: C, D, E, F, G, A, B, C. The second scale is labeled 'Scale of F.' and consists of whole notes: F, G, A, Bb, C, D, Eb, F. The third scale is labeled 'Scale of Bb.' and consists of whole notes: Bb, C, D, Eb, F, G, Ab, Bb. Brackets above the staves group the notes into measures. The key signatures are indicated by flats: one flat (Bb) for the first scale, two flats (Bb, Eb) for the second, and three flats (Bb, Eb, Ab) for the third.

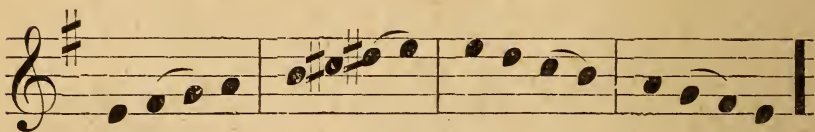
Order of Flats. N. B. This method of making Scales might be pursued, if necessary; when it would be found that B becomes the first Double Flat, and that the succeeding Double Flats occur in the same order as the Single Flats.

EXERCISE XII.

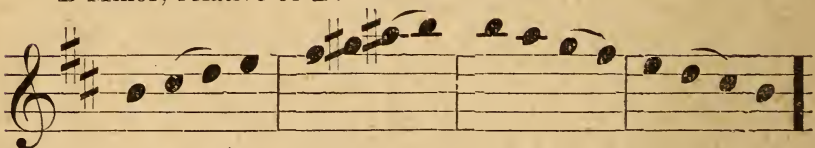
MINOR SCALES.

A Minor, relative of G^{\sharp} .

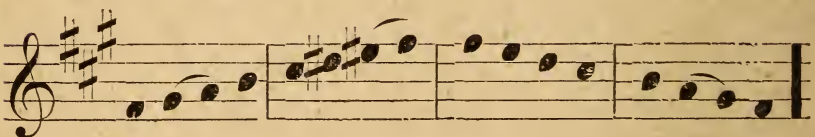
E Minor, relative of G.



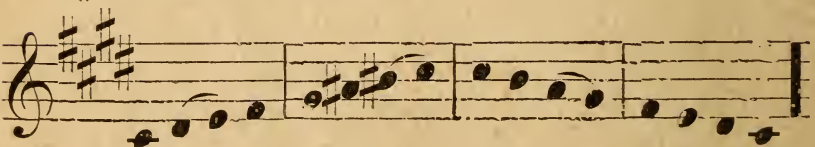
B Minor, relative of D.



F Minor, relative of A.



C# Minor, relative of E.

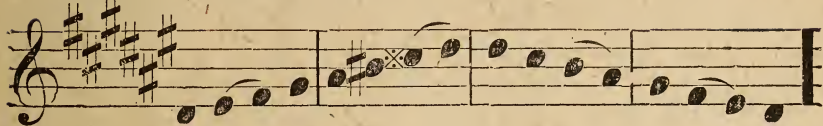
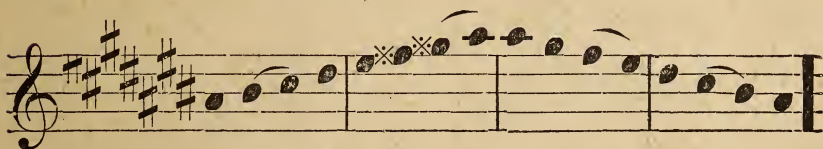


G# Minor, relative of B.

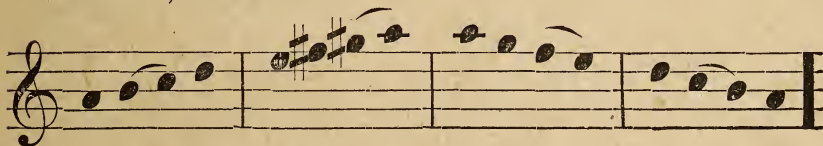


EXERCISE XII.—CONTINUED.

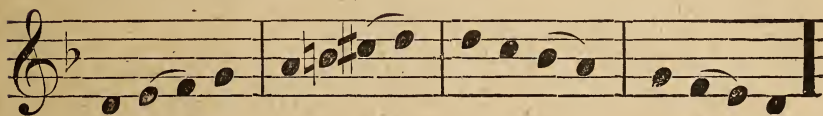
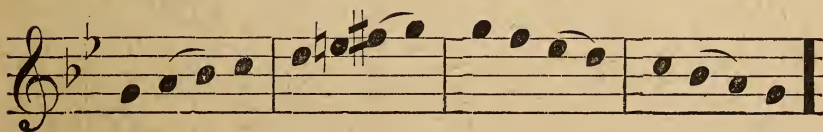
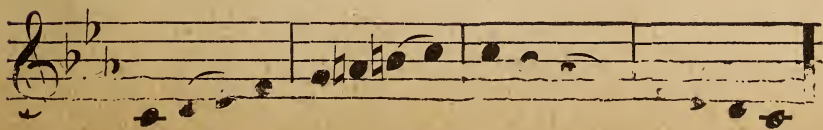
MINOR SCALES.

D \sharp Minor, relative of F \sharp .A \sharp Minor, relative of C \sharp .

A Minor, relative of C.

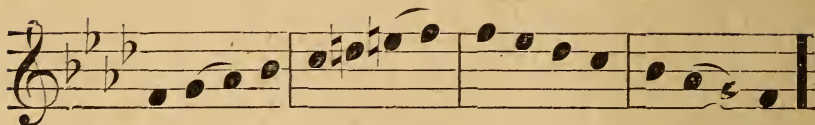
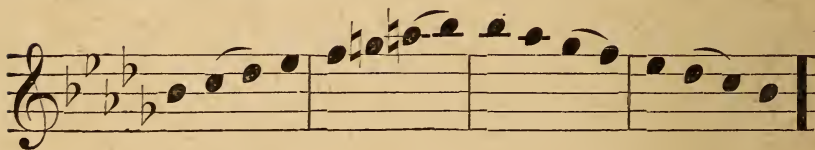
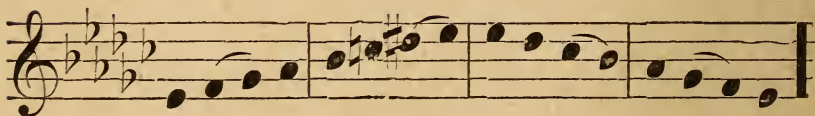
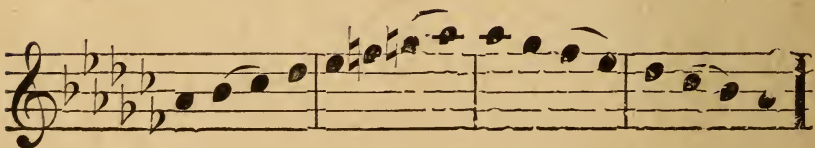


D Minor, relative of F.

G Minor, relative of B \flat .C Minor, relative of E \flat .

EXERCISE XII.--CONTINUED.

MINOR SCALES.

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 semitone
above A is B \flat

" " " B is C

" " " C is D \flat

" " " D is E \flat

" " " E is F

" " " F is G \flat

" " " G is A \flat

" " " A \sharp is B

" " " B \sharp is C \sharp

" " " C \sharp is D

" " " D \sharp is E

" " " E \sharp is F \sharp

" " " F \sharp is G

" " " G \sharp is A

" " " A \flat is B $\flat\flat$

" " " B \flat is C \flat

" " " C \flat is D $\flat\flat$

" " " D \flat is E $\flat\flat$

" " " E \flat is F \flat

" " " F \flat is G $\flat\flat$

" " " G \flat is A $\flat\flat$

A diatonic semitone
below A is G \sharp

" " " B is A \sharp

" " " C is B

" " " D is C \sharp

" " " E is D \sharp

" " " F is E

" " " G is F \sharp

" " " A \sharp is G \times

" " " B \sharp is A \times

" " " C \sharp is B \sharp

" " " D \sharp is C \times

" " " E \sharp is D \times

" " " F \sharp is E \sharp

" " " G \sharp is F \times

" " " A \flat is G

" " " B \flat is A

" " " C \flat is B \flat

" " " D \flat is C

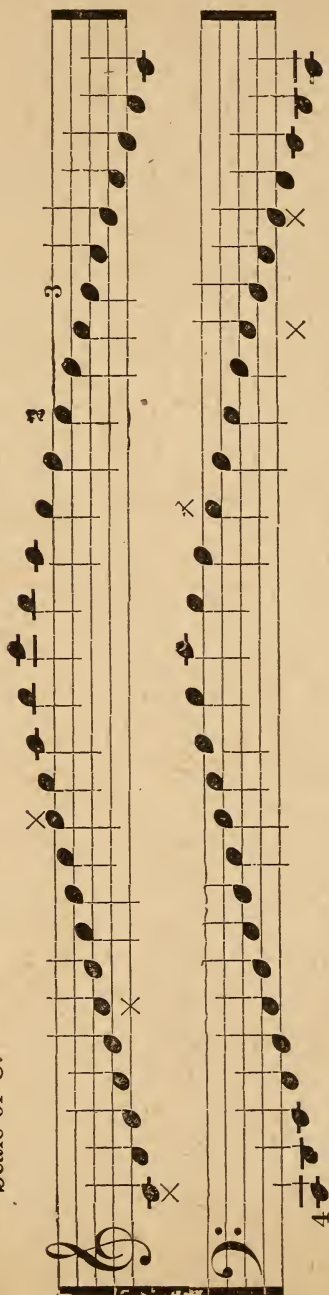
" " " E \flat is D

" " " F \flat is E \flat

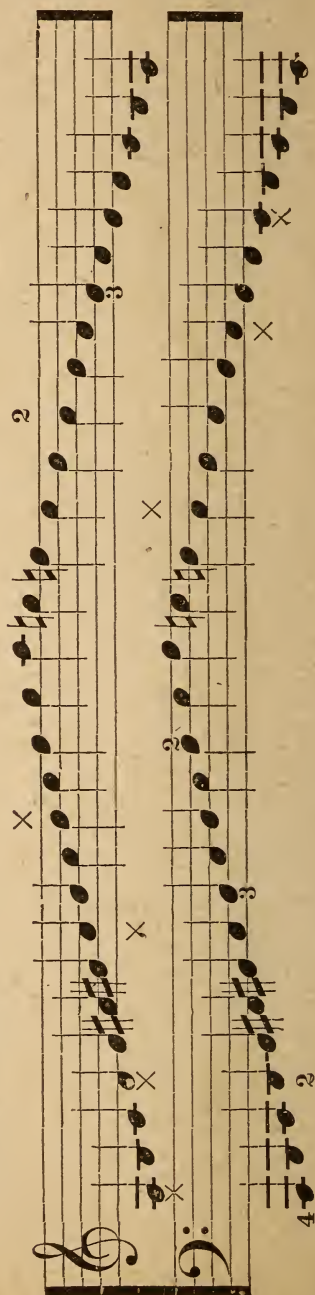
" " " G \flat is F

MAJOR SCALES AND THEIR RELATIVE MINORS.

Scale of C.

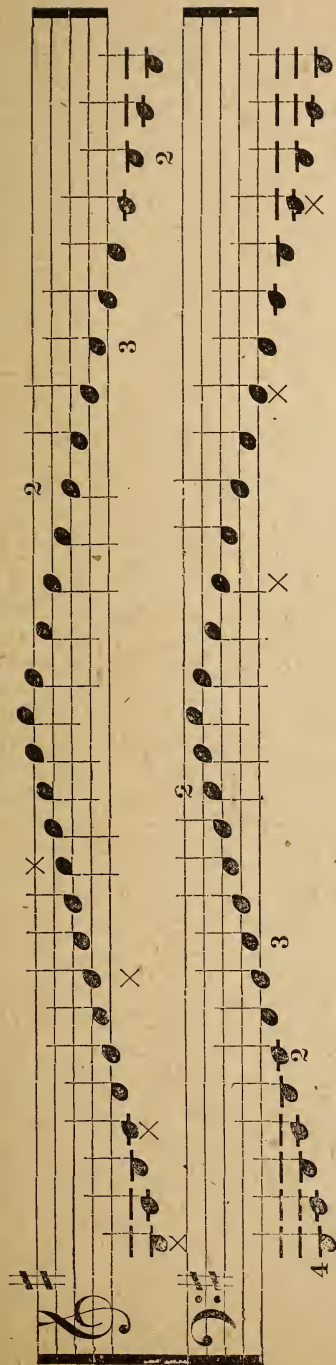


Scale of A Minor.



MAJOR SCALES &c.—CONTINUED.

Scale of G.

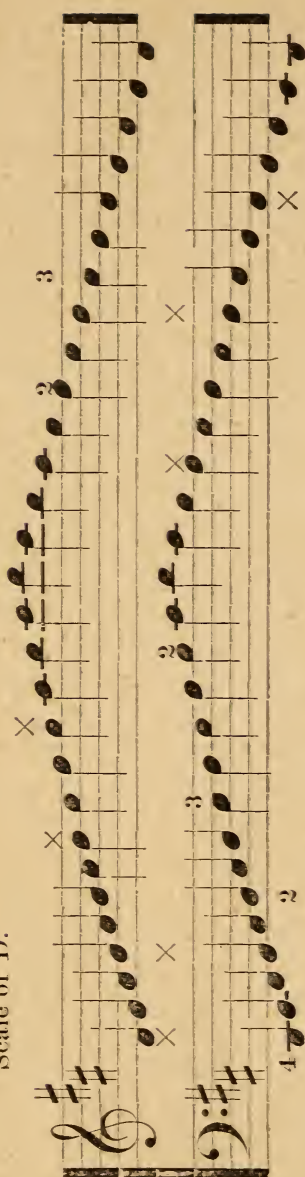


Scale of E Minor.

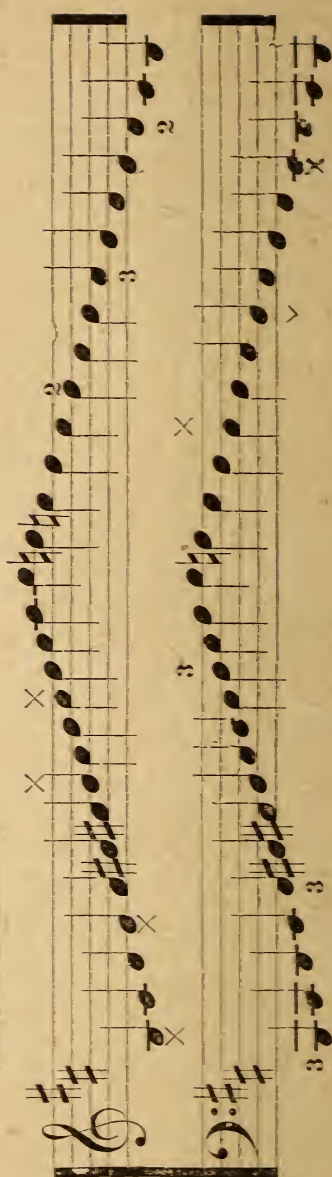


MAJOR SCALES.—CONTINUED.

Scale of D.



Scale of B Minor.



The foregoing will be sufficient to show the general form of writing the Scales, the number of finger-marks which are requisite; the accidentals which are required in the Minor Scales—also, one instance in which the Scale for the left hand cannot be commenced with the fourth finger.

BURROWES'S GUIDE TO PRACTICE.

INTRODUCTION.

THE course of practice recommended in the following remarks cannot be expected to coincide with the views of every instructor, or be equally applicable to all pupils; the point sought to be established is, that the pupil should have a regular system to go by, and in whatever particular this may differ from the views of the teacher upon the various points connected with the mode of practicing, he can easily point out the difference he wishes to be made; at all events, if this work serve no other purpose, it will have the effect of bringing the subject of practice more particularly into notice, and, in default of better instructions, be at least some guide to the pupil, and prevent much of that waste of time which daily occurs with those who even with the greatest diligence do not combine method. It may be said that every instructor is the best judge, and gives his own directions as to what and how his pupil shall practice. To a certain extent, this is true; but upon the principle that "everybody's business is nobody's business," it may frequently be left undone; besides, if it be done, a master cannot constantly repeat the same thing, and pupils do sometimes forget.

No master disputes the utility of the daily practice of Exercises and Scales, but many pupils have a great disinclination thereto; and, though it is not to be doubted that every one will practice them to the extent he may be desired, still, as that which is done willingly, and with a conviction of its being conducive to improvement, will always be not only more pleasant, but much more satisfactory in its results, than that which is done as a mere task. The author assures all pupils that more improvement will be made in one month by those who practice them daily, than will be made in six or even twelve months by those who do not.

The greatest performers never discontinue the practice of Scales and Exercises.

It is scarcely necessary to remark that practice, to be efficient, must be upon a good principle. Practice upon a bad principle, or, what is more common, without any principle at all, will but confirm error, and render it more difficult to conquer. It is, therefore, essential to prevent any bad habit from being acquired; and the very first time a child puts its fingers on the keys, it should be taught to do so in a proper manner. This opinion is much at variance with common practice; which is, to let a child learn *any how* at first, and, when it has contracted all sorts of bad habits, to give it a good master, who has not only to teach,

but also to unteach, if, indeed, that can ever be done. A child's learning anything may be compared to the winding of a skein of thread, which, if it have never been tangled, may be easily, though perhaps in some instances slowly, wound; but if it be tangled, not only will the trouble be increased ten-fold, but the chances are that it will be broken in many places, and consequently never perfect. Some pupils have naturally, that is to say, without any instruction as to how it should be done, a better mode of touching the keys than others, as some persons are naturally more or less graceful in all they do, while others are more or less awkward; but it is not sufficient that anything be well done; it must be done well upon principle. Those who have what may be termed a natural good touch, will have less difficulty to contend with; but they must not be allowed to be ignorant of the principle upon which they do well. It is not, however, in the province of these remarks to give a detailed explanation of the principle upon which different passages should be played; this can only be properly and progressively done by a good instructor.

One thing cannot be too strongly impressed on the mind of the pupil, which is the necessity of patience and perseverance in thoroughly understanding and playing correctly, though perhaps not fluently, the early exercises, as upon these will depend all the future progress. If there be but two notes to be played, still those two notes must be well done, and it is not sufficient that the pupil be able to do them well once or twice, but he must practice doing so; and the rule for going forward must never be when any thing has been played a certain number of times, or when it is merely correct, but when, by repetition, it has become habitual to do it well. As an incitement to perseverance, it may be remarked, that those who understand and do play even two notes well, may soon, with the same application, play four, and so on; whereas those who pass over the first two notes, or anything else, without being thoroughly understood, and sufficiently practiced, will never make any satisfactory progress.

For the sake of giving precise directions, it has been assumed that every pupil should practice TWO HOURS A DAY; and it may be with truth said, that those who expect to make any efficient progress should do this at the least. Those who adhere strictly to the directions for the two hours may, it is conceived, from the habits acquired thereby, be safely left to their own discretion for any additional time.

ON PRACTICE IN GENERAL.

Fixed hours should be appointed for practice. It is not enough to say that a pupil should practice two or more hours a day, but the time for so doing should be fixed; every day's experience shows that whatever is left to be done at an uncertain time is frequently left undone, or at best done but imperfectly.

The first portion of every hour's practice should be devoted to Exercises or Scales.

Practicing a passage, exercise, or scale, does not mean playing it through once, twice, or thrice, but a careful repetition of it twenty or thirty times successively ; and the practice of the same should be resumed daily, till it be executed with correctness and precision, and with as much fluency as the progress of the pupil will admit.

The degree of rapidity with which anything is played may be conceded to the age or ability of the pupil ; but respecting the principle upon which it is played, there must be no compromise. A pupil, therefore, must not conclude anything to be sufficiently practiced until

Not one wrong key is struck.

Not one wrong finger used.

Not one finger down when it ought to be up, or up when it ought to be down.

The hand held in a proper position throughout.

The piece or passage played in proportion, and without looking at the fingers.

Nothing which fails in any of these particulars can be termed correctly done.

RULES TO BE OBSERVED AT PRACTICE.

I. *Never pass a mistake.*

Never pass over a mistake, but whenever a wrong key is struck, a wrong finger used, if a finger be down or up when it ought to be otherwise, or if the passage be not played in proportion, recommence the passage, and continue to do so till it be done correctly. Passing on, intending to rectify the mistake at another time, will only serve to confirm the error, and render it ultimately more difficult to conquer.

II. *Practice slowly at first.*

Avoiding mistakes is better than having them to rectify. Practice, therefore, slowly at first, and when the passage is done correctly, increase the rapidity to the desired degree. It is certain that that which cannot be done correctly slow, will not be correct when done fast. The rapidity may render the incorrectness less observable, but it will not be the less bad.

III. *Ascertain the nature of the difficulty.*

When any passage is found to be difficult, the first point is to ascertain exactly where, and in *what particular*, the error or the difficulty consists. Suppose, for instance, in a passage of twenty notes, the difficulty lies in the execution of two or three notes only ; in that case, practice those two or three notes till they be done with readiness, and then practice the whole passage.

IV. *Practice with each hand separately.*

It may be sometimes advisable to practice a passage with each hand separately. It may be relied on, that if a passage be not played correctly with one hand at a time, it will not be well done with both hands together.

V. *Select passages for practice.*

As all parts of a piece will not require the same degree of practice, select those parts in which there is any difficulty, and practice them. Much time is saved by this method. For example, suppose, in a page of forty bars, there are two which will require practicing fifty times, or more, to do correctly; it is obvious that it will be less trouble, and take less time, to practice the two bars fifty times than the whole page fifty times; besides which, any difficulty will be much sooner surmounted by being played fifty times successively, than if it be played the same number of times, with forty or fifty bars intervening between each repetition.

VI. *Practice in small portions.*

When a piece contains no decided comparatively difficult passage requiring to be practiced as above, still it is desirable to practice it in small portions, rather than straight through from the beginning to the end. For instance, suppose two pages containing eighty bars are to be practiced; the pupil will be much more familiarized with the piece by playing portions of eight or sixteen bars, as may be convenient, each twenty times, than if he played the whole eighty bars straight through twenty times.

VII. *Caution required in selecting passages.*

In selecting passages for practice, it is desirable not to begin or end always at the same place, unless it be a completely detached passage; otherwise a habit of hesitating or stopping at a particular place will be contracted, which it may be afterwards difficult to overcome.

VIII. *Extend and reverse passages.*

It is frequently useful to lengthen or extend a passage to a greater compass than may be required in the piece, or, in fact, to make an exercise of it. For example, if an arpeggio extending two octaves require practice, it will be good policy to practice it to the extent of three or four octaves.

It is also desirable, when the passage will admit of it, to practice both ascending and descending, although only one way may be required in the piece.

IX. *Repeat correctly six successive times at least.*

No passage that has been badly played should be considered as sufficiently practiced when done once or twice right, **SIX SUCCESSIVE** times, without error, is the least that can be depended on.

If, on resuming the practice of the same on another occasion, it should be incorrect, (as will frequently be the case,) it should be practiced till it be done TWELVE SUCCESSIVE times without error, and so on till it can be, with certainty, played correctly.

X. *Practice piece as a whole.*

After practicing in detail as above described, the piece must be carefully practiced as a whole from beginning to end. If, in doing this, any mistake should occur, the best remedy is to recommence the whole page or two, (nothing fixes the attention so much as this,) and continue to do so until

Not one wrong key be struck.

Not one wrong finger used.

Not one finger be down or up when it ought to be otherwise, and until the whole be played through in proportion.

XI. *After correctness practice for fluency.*

Practice, besides being necessary for insuring correctness in any piece or passage, is afterwards requisite for the purpose of gaining more fluency or more finish in the manner of executing it.

XII. *Practice till perfect.*

Lastly, it may not be amiss to remark, that although it is desirable, both by diligence and method, to accomplish as much as possible in the shortest time, still a pupil should remember that, when any piece is played, nobody inquires how often it has been practiced, or how long the performer has been learning it—the only point is, whether it be well or ill done. No stated number of times can, therefore, be fixed upon; but a PIECE SHOULD BE PRACTICED TILL IT BE PERFECT.

POSITION OF THE HAND AND ARM.

The hand and fore-arm should be in a straight line from the elbow to the middle joint of the second finger, keeping the wrist neither raised or depressed. The fingers are to be kept moderately bent, and apart, (directing particular attention to the second and third fingers, which are more apt to be too close together than the others,) so that one finger may be over the centre of each key; and the thumb must always be kept over a key. It is of the highest importance to attend to the keeping of each finger over the centre of a key, for many persons notwithstanding they may encompass five keys from the thumb to the little finger, by keeping the other fingers at unequal distances, play indistinctly. For example, supposing the right thumb to play C, instead of striking F distinctly with the third finger, they strike both E and F with the third finger. Errors of this sort are not at all uncommon, particularly in arpeggio passages, and should be guarded against from the first, by acquiring a habit of keeping each finger over the centre of a key.

OF THE MANNER OF TOUCHING THE KEYS, OR PUTTING DOWN AND RAISING THE FINGERS.

This is a point not generally sufficiently attended to, but it is one of the greatest importance, and should be thoroughly understood and put in practice at first; for the want of a proper manner of putting down and raising the fingers throws great additional difficulty in the execution of everything that is played, and not only adds difficulty, but gives a bad effect, however perfect the performance may be in all other respects. If the attention be strictly directed to this at first, the proper manner of putting down and raising the fingers will become a *habit*, and will cause no trouble afterwards; whereas, if this be neglected at first, and the pupil be allowed to practice upon a bad or upon no fixed principle, bad habits will be acquired, and become more or less confirmed, in proportion to the degree of practice, and which, if ever they be overcome, must be so at the expense of much labor and time. It is, therefore, essential to prevent any bad habit being contracted.

The rule is simply to hold the finger down on one key till the next is down, but NOT LONGER; or, as it may be otherwise expressed,—

Two keys which are to be played successively must not be held down together, neither must one be raised till the other is down. In order to direct the attention particularly to this point, it may be as well to remark, that if the finger be held down too long after the following key is struck, it may be so in a greater or lesser degree. For instance, suppose C, D, are to be played successively; C may be held during the whole, or half, or a quarter of the time after D is down, either of which is wrong, though not equally so. It is not unusual with those who have a bad touch, when five successive keys, are played, to find the whole five down at once; so that the first is down four times longer than it ought to be, and the others proportionably so.

It may be remarked that those who hold the fingers down too much in some places, generally raise them too soon in others. Raising the finger from one key *before* the next is down must equally, as a general rule, be guarded against, as it gives a broken and disjointed effect.

Let it not, however, be conceived that either holding one key down after the next is struck, or taking one up before the next be down, is wrong, if marked to be so played. What is intended to be impressed on the mind of the pupil is, that the general rule must be to

Hold one key till the next is down, but NOT LONGER.

And no exercise, passage, or lesson should be played in which this cannot be strictly attended to, until a perfect habit of playing upon this principle is acquired; after which the exceptions, such as raising the fingers at the rests, repeated notes, and those marked to be played staccato etc., must be learned.

OF PRELIMINARY EXERCISES.

It is important, when striking a key with one finger, to do so without moving the others. To acquire the power of doing this, exercises in which some fingers are held firmly down while the others are moving must be practiced. These exercises are termed "preliminary," because they are to be practiced before, and because they differ in principle from all others in this respect, viz., that, for the purpose of acquiring for each finger a free action, independent of the others, those fingers which are not employed in playing are to be held down; whereas the general rule in all other exercises is, to hold none down but what are actually employed in playing.

The daily practice of these, for a short time previous to other exercises, will always be highly beneficial.

OF LOOKING AT THE FINGERS.

It is essential that the pupil should acquire the power of playing without looking at the fingers. To accomplish this, a little time should occasionally be devoted to this object exclusively.

It must be obvious that the object of all exercises for this purpose will be defeated, if they be played till the pupil remember them; therefore, the same must never be played twice in one day.

Besides those which are expressly intended (by directing the attention for the time being to that object solely) to teach the pupil to play without looking at the fingers, it must be born in mind that all the other exercises should be played at first, and afterwards practiced till they can be executed without once looking at the fingers after first placing the hand.

OF THE PRACTICE OF EXERCISES.

The greatest difficulties arise from a want of attention to the position of the hand, and the manner of putting down as well as taking up the fingers at the proper places. The attention of the pupil must, therefore, be directed to these points in the practice of exercises until it becomes habitual both to hold the hands well, and touch the keys in a proper manner. Exercises are classed for different purposes, such as the practice of single notes, double notes, arpeggios, etc., and, as passages similar to all exercises will be found in lessons, they will, after being practiced and mastered as exercises, not appear as difficulties when they occur.

ORDER OF LEARNING AND PRACTICING THE SCALES.

When the pupil is sufficiently advanced, the Scales should be learned and practiced daily.

On Mondays, or any fixed day of the week, learn one Major Scale, taken in regular order, and its relative Minor, and practice the same six times, or more, every day during the week; but if

at the week's end, they are not done correctly, and with as much fluency as may be desired, the same must be practiced for a week, or as many weeks more as may be requisite, before proceeding to the next.

The Scales should be practiced in several different ways.

First mode of going through the scales.

Practice with each hand separately, ascending and descending six or more times without intermission.

It may not be useless to remark that, in whichever mode they be practiced, the following points must be attended to :—

The hand must be held in a proper position throughout.

As one finger goes down, the former must be raised, so that always one, and only one, key be down at a time.

In passing the thumb under the fingers, or fingers over the thumb, great care must be taken to do so with as little motion of the hand as possible.

When this is thoroughly, though perhaps slowly, accomplished, the pupil may proceed upon the same principle to the scale next in succession, until all have been gone through with.

When all the Scales have been practiced through in this manner, it will, most probably, be desirable to recommence, and go through the same course again, before proceeding to the next mode.

Second mode of going through the Scales.

Practice with both hands together, ascending and descending eight or more times successively. The same directions as to position of the hand, correctness, and repetition, if necessary, of the same Scales, must be attended to in this and succeeding modes, as are recommended in the first mode of practicing the Scales; also the repetition of the whole course, if necessary.

Third mode of going through the Scales.

Instead of ascending and descending as before, practice each Scale six or more times, ascending only, and then as many times descending only, with each hand separately.

Practice progressively with increased rapidity.

Fourth mode of going through the Scales.

Practice each Scale eight times, or more, ascending only, and then as many times descending only, with both hands together.

Practice progressively with increased rapidity.

Fifth mode of going through the Scales.

Practice each Scale in thirds, eight times, or more.

To play a Scale in thirds, begin with the *right hand* on the *third* of the Scale, with the finger that would have been upon it had the Scale been commenced on the key note, playing at the same time with the left hand in the usual manner.

Sixth mode of going through the Scales.

Practice each Scale in sixths, eight times or more.

To play a Scale in sixths, begin with the *left hand* on the *third* of the scale, (viz., a sixth below the right hand,) with the finger that would have been upon it had the Scale been commenced with the key note, playing at the same time with the right hand in the usual manner.

ON THE PRACTICE OF OLD LESSONS.

It is desirable to keep up the practice of the old lessons, but it is presumed that a little time will suffice for that purpose if they have been properly learned; therefore, at the SECOND HOUR'S PRACTICE, on Tuesdays, Thursdays and Saturdays, practice an old lesson, if it be done properly, proceed to another; but if not, resume the practice of the same on the appointed days, till it be perfect.



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