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Cecilian Edition

JOUSSE'S
MUSICAL CATECHISM

CONTAINING THE
ELEMENTS OF MUSIC

BY
J. JOUSSE

REVISED AND ENLARGED BY
THOMAS A' BECKET

WITH A
PRONOUNCING DICTIONARY OF MUSICAL TERMS
AND
SCHUMANN'S RULES FOR YOUNG MUSICIANS

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EDITOR'S PREFACE

Few works on music have shown such remarkable vitality or enjoyed such popularity as the little book popularly known for several generations as "Jousse's Catechism." The author, born in Orléans, France, in 1760, was driven from Paris by the Revolution and fled to London where he established himself as a teacher of singing and piano. He reached the good age of 77, dying in London, January 19, 1837. During his London career he published several text-books, among them "Lectures on Thorough-bass" (1819), the basis of the present Catechism, which is a revision and augmentation of it. In the course of teaching and musical progress in general many new and valuable definitions have been evolved, and the Catechism has passed through many editions. All the material found in old editions has been carefully revised and much that is new added in this Cæcilian Edition. It is confidently offered to the music-loving public as being the most complete of all editions, and, what is more important, correct.

THOMAS A'BECKET.

January, 1906.

AE 4680D

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KEY-BOARD OF A MODERN SEVEN OCTAVE PIANO EXPLAINED

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

CONTRA OCTAVE | GREAT OCTAVE | SMALL OCTAVE | ONE-LINED OCTAVE | TWO-LINED OCTAVE | THREE-LINED OCTAVE | FOUR-LINED OCTAVE.

Bass part of the piano, usually played with the left hand. | Treble part of the piano, usually played with the right hand.

All the above notes are played on the white keys, and are called naturals. The flats and sharps are played on the black keys. In playing the chromatic scale upwards, the black key to right of C is called C \sharp , and is a semitone below D. In playing the chromatic scale downwards, the semitone below D is called D \flat ; therefore C \sharp and D \flat should be struck on the same key, and thus throughout the scale. The large C is called Middle C.

A CATECHISM OF MUSIC

SECTION I

NOTES, STAFF, AND CLEFS

What is music ?

A pleasing grouping of musical tones, either in succession (melody) or in combination (harmony).

What is a melody ?

A succession of single musical tones, so arranged as to form a pleasing effect.

What is harmony ?

Two or more musical tones sounding simultaneously, preferably in concord ; the study of harmony teaches the proper or scientific arrangement of these sounds.

How do we express musical ideas in writing ?

By characters called **notes** and **rests**.

How many notes are used, and what are their names ?

Seven. They are named from the first seven letters of the alphabet: A, B, C, D, E, F, G. (In France, Italy, and Spain the notes are named by these syllables : la, si, do, re, mi, fa, sol.)
A, B, C, D, E, F, G.

How are the keys of the piano named ?

By the same seven letters, A, B, C, D, E, F, G. (The black keys are divided into groups of twos and threes.

D is the note between the **two** black keys ; between the **three** black keys the note on the left is G, on the right A. The situation of the others may readily be found from these positions. C is to the left, and E to the right of D. F is on the left of G, and B is on the right of A. (See the diagram of the keyboard.)

How many white keys are there on the piano?

On a seven-octave piano there are fifty, which are called naturals.

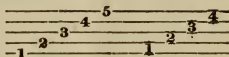
How many black keys are there on the piano ?

Thirty-five ; they are called sharps and flats.

How is the staff formed, and what is its use ?

It is composed of five parallel lines and the four intermediate spaces, and is used for placing the notes upon, and determining their pitch.

Staff.





How are the lines and spaces of the staff counted ?

From the lowest one upward. Each line or space constitutes a degree of the staff ; the progression from one degree to the next is in regular order. If the first line is E, the first space will be F ; the second line G, etc.

By what means do we obtain the names and pitch of the notes ?

By using a **clef**, which is placed at the beginning of the staff. This clef locates on the staff the position of a letter (G, F or C) and so determines the position of all the other letters.

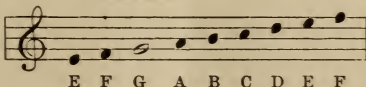
How many clefs are used for piano music ?

Two; the G, or treble clef, , generally used for the right-hand part, and the F, or bass clef, , usually used for the left-hand part.

Where is the G clef placed upon the staff ?

Upon the second line, to which it gives its name, G. (All the other degrees of the staff receive their names from this by proceeding in **regular** order, up or down.)

Clef note.

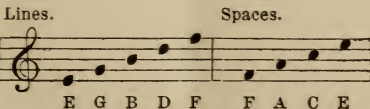


Name the five lines of the G or treble clef.

The first line is E; the second, G; the third, B; the fourth, D; the fifth, F. Notes placed on these lines take their names.

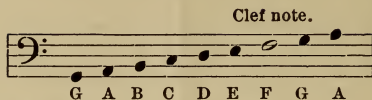
Name the four spaces of the treble clef ?

The first space is F; the second, A; the third, C; the fourth, E.



Where is the F clef placed upon the staff ?

Upon the fourth line, to which it gives its name, F. The other degrees will be named correctly by proceeding up or down in **regular** order.

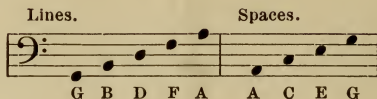


Name the five lines of the F, or bass clef.

The first line is G; the second, B; the third, D; the fourth, F; the fifth, A.

Name the four spaces of the bass clef.

The first space is A; the second, C; the third, E; the fourth, G.



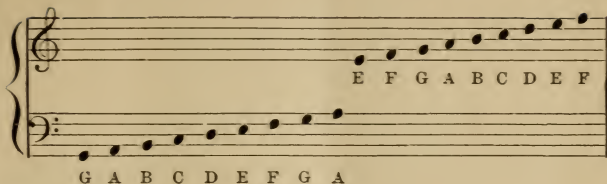
How is the position of the clef notes found on the keyboard ?

Find the C key which is nearest to the center (usually just under the name of the maker); the first G to the **right** represents the pitch of the G clef; and the first F to the **left** is the position of the F clef.

What is the use of a brace ? }

It is used to connect the staves carrying the treble and bass clefs. The upper staff is for the right hand; the lower staff for the left hand.





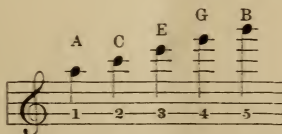
In this example we may proceed regularly from the lowest bass note, G, to the highest one upon that staff, A; but from that point to the lowest note upon the treble clef, E, three letters (or notes) have been omitted; viz., B, C, D.

How may notes be carried beyond the limit of a staff?

By the use of short lines, called **leger** lines, which are added above or below the staff, as they may be needed. Notes may be written **upon** these leger lines, or above and below them. Observe that they alternate line and space; practically they are the continuation of the staff in both directions.

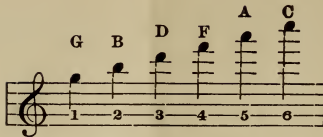
What are the leger lines above the treble staff?

The first leger line above is A; the second, C; the third, E; the fourth, G; the fifth, B.



What are the leger spaces above the treble staff?

The first space above is G; the second, B; the third, D; the fourth, F; the fifth, A; the sixth, C.



(On account of difficulty in reading, more than five leger lines are rarely used.)

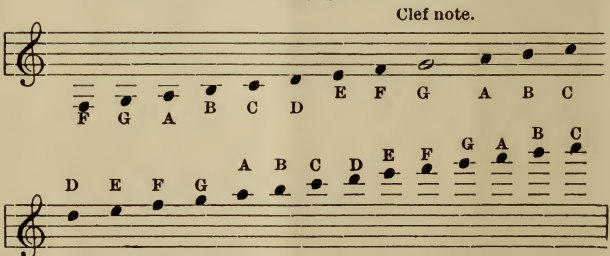
Name the leger lines and spaces below the treble staff.

The first line below is C ; the second, A ; the third, F. The first space below is D ; the second, B ; the third, G.



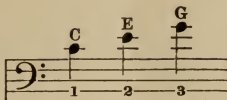
(Notes lower than the third leger line below are usually written in the bass clef.)

NOTES OF TREBLE STAFF AND ACCOMPANYING LEGER LINES AND SPACES.



What are the leger lines of the bass staff ?

The first leger line above is C ; the second, E ; the third, G.



What are the leger spaces above the bass staff?

The first space above is B; the second, D; the third, F; the fourth, A.

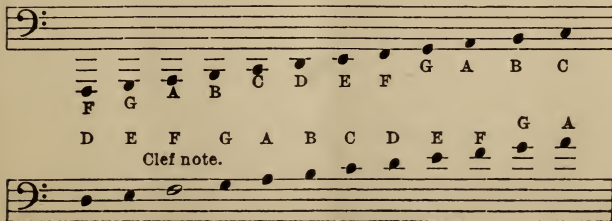


Name the leger lines and spaces below the bass staff.

The first line below is E; the second, C; the third, A; the fourth, F. The first space below is F; the second, D; the third, B; the fourth, G.

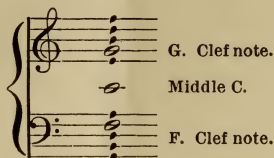


NOTES OF BASS STAFF AND ACCOMPANYING LEGER LINES AND SPACES.



What is middle C?

It is the C which stands midway between the G clef note and the F clef note.



It derives its name from the relative position of the clefs, and not from its position on the keyboard. It may belong to either staff; as the first leger line **below** the treble, or the first leger line **above** the bass. The black notes show how the grand staff may be formed by proceeding line by line from the lowest, and what close connection there is between the bass and treble staves.

SECTION II

NOTES, RESTS, TIME, AND RHYTHM.







What are notes?

They are the characters by which the length of a sound is shown. By their shape the duration of a sound is expressed. The pitch of a sound is shown by the **position of a note upon the staff.**

What are the different kinds of notes?

The whole note; the half note; the quarter note; the eighth note; the sixteenth note; the thirty-second note.

Describe their shape.

The whole note is oval in shape, ; sometimes called an open, or white note. The half note,  is of the same style, open, with the addition of a stem. The quarter note, , has a black (or filled) head with a stem. The eighth note, , has a black head and stem to which is added a hook. The sixteenth note, , has a black head, stem, and two hooks. The thirty-second note, , has a black head, stem, and three hooks.















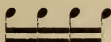




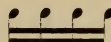


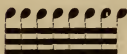


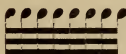


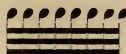














The hooks of the eighths, sixteenths, and thirty-seconds are here shown joined. They may be separate or joined, with stems turned up or down, without any alteration of value.

What proportion do the notes bear to each other ?

Each note is equal in duration to one-half of the preceding note, and, of course, is twice the value of the note following.

Practice Questions.

How many half notes in a whole note? How many eighths in a half note? In a quarter note? What is half of an eighth note? Of a half note? Of a sixteenth note?

Much benefit will be derived by frequently writing out these proportionate values.

What are rests?

Characters which indicate silence. They are equal in value to the notes bearing the same name.

Describe their shape.








The whole rest is a block, or dash, placed **under** a line of the staff. The half rest is a similar block, or dash, but placed **over** a line of the staff. The quarter rest was, originally, a stem with a hook extending to the **right**, but is now made in this form  that it may be readily distinguished from the eighth rest. The eighth rest is a stem with a hook extending to the **left**. The sixteenth rest is a stem with **two** hooks, extending to the left. The thirty-second rest is a stem with **three** hooks extending to the left.

TABLE OF RESTS

					
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Whole. Half. Quarters. Eighth. Sixteenth. Thirty-second.

Notice that the eighth, sixteenth, and thirty-second rests all turn to the left.

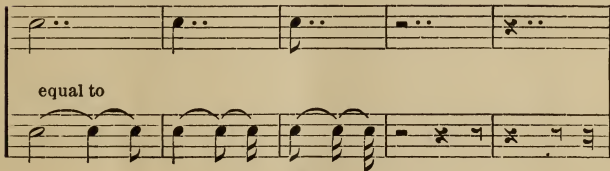
What is the effect of a dot after a note, or rest?

It increases the value one-half.



What is the effect of a double dot ?

Placed after a note or rest the double dot increases the value three-fourths; the second dot is one-half the length of the first dot.



What are bars ?

Upright lines drawn across the staff to divide the music into equal portions.

What are these portions called ?

They are called measures. Sometimes they are called bars, but this is not correct.

What is time ?

In music, time has reference to the rhythm or measure of the music. Some prefer the word **meter**, for time also means the duration or speed of the music.

How many kinds of time (or meter) are there ?

Two; double (even) and triple time. Double time has an **even** number of parts in a measure; as two, four, six, eight, or twelve. Triple time has an **odd** number of parts; as three, or nine.

How is the time (or meter) expressed ?

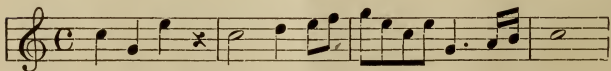
By placing immediately after the clef, at the beginning, two figures in the form of a fraction.

What do these figures show ?

The **upper** figure, or numerator, shows the number of units or parts into which the measure has been divided. For instance, 2 would indicate that it had been divided into two units or parts; 4 would show a division into four units; 8 into eight units. The **lower** figure, or denominator, shows the kind of note constituting the single unit or part.

What is meant when the letter C is used as a time signature ?

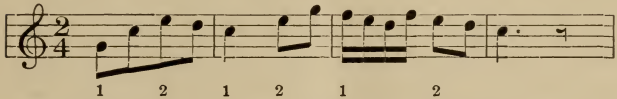
That each measure must contain the value of a whole note; as generally expressed, "four quarter notes in a measure;" and more generally known as common time. Any kind of notes and rests may be used if the combined value does not exceed a whole note.



The figures $\frac{4}{4}$ would mean the same as C.

Explain what is meant by $\frac{2}{4}$ as a time signature.

The 2 shows that there are two units or parts in each measure; the 4 indicates that the unit is a quarter note.



Explain the following time signatures, indicating which are common, double, or triple time.

TABLE OF TIME SIGNATURES.

C	4	3	2	9	6	3	6	3	4	12	12	9	4	3
	4	4	4	8	8	8	4	2	2	8	4	4	8	16

What is the time when this $\frac{C}{2}$ is used?

A C with a line across indicates two half notes in a measure. It is called "alla breve" and is largely used in compositions for church use, and often in marches.

How many species of double and triple time are there?

Two of each; simple and compound.

What is the difference between them?

If the upper figure is less than six, the time is known as simple time: if the upper figure is six, or more than six, the time is compound.

SIMPLE DOUBLE TIME.

SIMPLE TRIPLE TIME.

2 4 2 4 2 4
4, 4, 8, 8, 2, 2.

3 3 3 3
8, 4, 2, 16.

COMPOUND DOUBLE TIME.

COMPOUND TRIPLE TIME.

6 6 12 12
4, 8, 4, 8.

9 9
8, 4.

What is rhythm ?

The regular recurrence of the natural accent.

Give examples of rhythmic accent.

In $\frac{2}{4}$ time the accent falls upon the first quarter, or beat; in $\frac{4}{4}$ time it falls upon the first and third (somewhat lighter); in $\frac{3}{4}$ time it falls upon the first beat only; the same in $\frac{3}{8}$; in $\frac{6}{8}$ it falls upon the first beat, and, lightly on the fourth beat; in $\frac{9}{8}$ upon the first beat, and, slightly, upon the fourth and seventh beats; in $\frac{12}{8}$ upon the first beat, and, slightly, upon the fourth, seventh, and tenth. The first is known as the prominent, or superior accent; the others as the inferior accent.

The manner of counting time varies according to the time signature, and according to the **speed of the movement**. In C time, at moderate speed, the time will be counted as four quarter-notes.

Moderato.

Count 1 2 3 4 1 2 3 4 1 2 3 4

In a very slow movement it is better to divide each quarter note and count eight eighth notes.

Adagio.

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

It is preferred by some to have the count as given above the example; viz., 1 and, 2 and, 3 and, 4 and. This is a matter of choice. The words "and" represent the intermediate eighth-notes.

In counting $\frac{2}{4}$ time the same rule will prevail; two quarter notes in moderately quick, or fast movements, and four eighth notes in slow movements.

Allegretto.

1 2 1 2 1 2 1 2

Lento.

1 2 3 4 1 2 3 4

In $\frac{3}{4}$ time the count will be three quarter notes if the speed is ordinarily fast, and six eighth notes if the speed is slow.

Moderato.

1 2 3 1 2 3 1 2 3 1 2 3

Adagio.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

In a quick $\frac{6}{8}$ time the unit for counting is the dotted quarter note. Each dotted quarter note, being worth three eighth notes, will occupy one-half a measure in this

time; in consequence there will be two in each measure. In slow $\frac{6}{8}$ time six eighth notes will be counted.

Allegro.

1 2 1 2 1 2 1 2

Andante.

1 2 3 4 5 6 1 3 3 4 5 6 1 2 3 4 5 6

Is it necessary to beat time ?

It is better to **count** the time, and to **count aloud**. As this is not possible for vocalists and performers on wind instruments, they must **beat** time, using the hand or foot for that purpose.

SECTION III

THE SHARP, FLAT, AND NATURAL

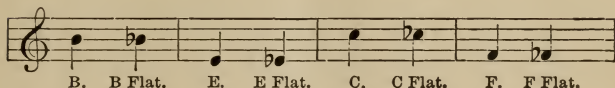
What is the effect of a sharp (\sharp) ?

To raise the pitch of a note a half step without changing its position on the staff. The note before which it is placed must be played on the **next adjoining** key on the right, whether black or white.

F. F Sharp. C. C Sharp. B. B Sharp. E. E Sharp.

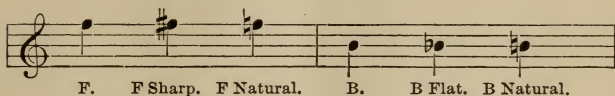
What is the effect of a flat (\flat) ?

To lower the pitch of a note a half step. The note before which it is placed must be played on the **next** adjoining key on the left, whether black or white.



What is the effect of a natural (\natural) ?

The natural contradicts both the sharp and the flat and restores the note to its original pitch.



It will be seen that the natural will **raise** or **lower** the pitch of a note a half step, according to circumstances.

Is the sharp or flat marked to every note as needed in a musical composition ?

No; the sharps or flats necessary to the key are marked immediately after the clef, and are called the **key-signature**. They affect all notes of the **same names** throughout the piece, unless contradicted by an **accidental**, by which is meant any \sharp , \times , \flat , $\flat\flat$ or \natural , that is not contained in the signature.

What is the effect of a double sharp (\times) ?

It raises the pitch of a note a whole step. The note is played on the **second** key to the right, whether black or white.

Played on G. Played on C sharp

F. F sharp. F double sharp. B. B sharp. B double sharp.

Detailed description: A single staff of music in treble clef. The first measure contains three notes: F (natural), F sharp (one sharp), and F double sharp (two sharps). The second measure contains three notes: B (natural), B sharp (one sharp), and B double sharp (two sharps). The double sharp signs are represented by an 'x' over the note head.

While ✕ is the usual sign for the double sharp, the $\sharp\sharp$ is sometimes used. The former is not so cumbersome, and is less confusing to the eye.

What is the effect of a double flat ($\flat\flat$)?

It lowers the pitch of a note a whole step. The note is played on the second key to the left, whether black or white.

Played on A. Played on E flat.

B. B flat. B double flat. F. F flat. F double flat.

Detailed description: A single staff of music in treble clef. The first measure contains three notes: B (natural), B flat (one flat), and B double flat (two flats). The second measure contains three notes: F (natural), F flat (one flat), and F double flat (two flats). The double flat signs are represented by two flat symbols.

There is no distinctive mark for the double flat other than $\flat\flat$.

How are double sharps and double flats contradicted?

By using a natural followed by a sharp or a flat.

C double sharp. C single sharp. D double flat. D single flat.

Detailed description: A single staff of music in treble clef. The first measure contains two notes: C double sharp (two sharps, with an 'x' over the note head) and C single sharp (one sharp). The second measure contains two notes: D double flat (two flats) and D single flat (one flat).

Although this is the rule, numerous instances may be found where the \natural is omitted, and only the single \sharp or \flat used. Many signs are apt to be confusing, and the custom of using but a single corrective accidental is growing in favor.

Can a double flat, or sharp, be used without having been preceded by a single flat or sharp?

No; a note must have been affected by a single flat, or sharp, before the double can be used.

To what extent do accidentals effect notes?

They effect all succeeding notes of the same name in the measure unless contradicted; but their effect lasts only for the measure in which they occur.

SECTION IV

INTERVALS AND FORMATION OF THE SCALE

What is a semitone or half step?

A semitone, or half step, is the smallest interval used in music. On the piano it exists between any key and the next one, whether that next one be black or white. What are called the natural half steps will be found between B and C, and between E and F.

What is a tone or whole step?

It is composed of two semitones or half steps.

Half step. Half step. Half step. Half step. Half step.

Whole step. Whole step. Whole step. Whole step.

What is the meaning of scale ?

A ladder; it is the name given to the succession of seven notes (sounds) ascending or descending.

How many kinds of music scales are there ?

Two; the **diatonic** and the **chromatic**.

How many varieties of the diatonic scale are there ?

Two; major and minor.

Of what does the major **diatonic** scale consist ?

Of five whole steps and two half steps.

How are they arranged ?

The major **diatonic** scale proceeds by two successive whole steps, followed by a half step, then by three successive whole steps and a half step.

SCALE OF C.

The image shows two staves of music in treble clef. The first staff shows the ascending scale of C, with notes C, D, E, F, G, A, B, C. The intervals between notes are labeled as follows: C to D is a whole step, D to E is a whole step, E to F is a half step, F to G is a whole step, G to A is a whole step, A to B is a whole step, and B to C is a half step. The second staff shows the descending scale of C, with notes C, B, A, G, F, E, D, C. The intervals are labeled: C to B is a whole step, B to A is a whole step, A to G is a whole step, G to F is a whole step, F to E is a half step, E to D is a whole step, and D to C is a whole step.

1 2 3 4 5 6 7 8

Whole Whole Half Whole Whole Whole Half
step. step. step. step. step. step. step.

8 7 6 5 4 3 2 1

Half Whole Whole Whole Half Whole Whole
step. step. step. step. step. step. step.

Observe that the half steps occur between the third and fourth, and the seventh and eighth sounds, or degrees. **All major scales** are formed in this manner. To comply with the rule regulating the arrangement of the steps and half steps it will be necessary to use flats or sharps in each scale, excepting the scale of C.

SCALE OF G.

1 2 3 4 5 6 * 7 8

Whole Whole Half Whole Whole Whole Half
step. step. step. step. step. step. step.

8 ⊕ 7 6 5 4 * 3 2 1

Half Whole Whole Whole Half Whole Whole
step. step. step. step. step. step. step.

At * the distance from E to F was too small; only a half step. By using a sharp the distance is increased to a whole step, the rule requiring a whole step between the sixth and seventh degrees is complied with, and the equally necessary half step ⊕ between the seventh and eighth degrees is provided. For this reason the scale of G is known as the "scale of one sharp."

SCALE OF F.

1 2 3 * 4 5 6 7 8

Whole Whole Half Whole Whole Whole Half
step. step. step. step. step. step. step.

8 7 6 5 4 * 3 2 1

Half Whole Whole Whole Half Whole Whole
step. step. step. step. step. step. step.

At * the distance from A to B was too large; a whole step. By using a flat the distance is reduced a half step, and the rule requiring a half step between the third and fourth degrees is complied with. This scale (F) is known as the "scale of one flat." Pupils should practice the forming of scales.

How is the minor diatonic scale formed ?

In **ascending** by using the same **number** of whole steps and half steps as in the major scale, but arranged in different order. The half steps must occur between the second and third, and the seventh and eighth degrees.

SCALE OF A MINOR, ASCENDING.

1 2 3 4 5 6 7 8

Whole Half Whole Whole Whole Whole Half
step. step. step. step. step. step. step.

In **descending**, the minor scale proceeds by two successive whole steps and a half step, then by two other whole steps and a half step, and ends by a whole step.

SCALE OF A MINOR, DESCENDING.

8 7 6 5 4 3 2 1

Whole Whole Half Whole Whole Half Whole
step. step. step. step. step. step. step.

The foregoing is known as the **melodic** minor scale. This form requires the sixth and seventh degrees of the **ascending** scale each to be raised a half step; in the **descending** scale the sixth and seventh degrees resume their original pitch, the accidentals which raised them in ascending being cancelled. The **harmonic** minor scale **ascends** and **descends** without change, but the arrangement of the whole tones and half tones is different from those of the melodic. In this form will be found three half steps, which are placed between the second and third, fifth and sixth, and seventh and eighth degrees.

SCALE OF A MINOR, HARMONIC FORM.

1	2	3	4	5	6	7	8
Whole step.		Half step.	Whole step.	Whole step.	Half step.	Half step.	
8	7	6	5	4	3	2	1
Half step.		Half step.	Whole step.	Whole step.	Half step.	Whole step.	

At * the distance is a step and a half.

All minor scales, **melodic** or **harmonic**, can be formed by following the preceding rules.

What is the meaning of the word **key**, when applied to a collection of sounds ?

It has the same meaning as **scale**, and refers to a regular succession of sounds, governed by a principal note called the **tonic** or **key-note**.

How many fundamental keys, or scales, are there in music ?

Only two; C major and A minor. All others are but transpositions from these.

How can you distinguish a major key from a minor key ?

By the third degree or sound. In a major key the third is a major, or greater, third; in a minor key the third is a minor, or lesser, third.

What is a major, or greater, third ?

It is an interval which includes three degrees of the staff, and comprises four half steps.

Degrees.

1 2 3

Half steps. 1 2 3 4

What is a minor, or lesser, third ?

It occupies three degrees of the staff, but contains only three half steps.

Degrees.

1 2 3

Half steps. 1 2 3

How many keys are represented by the same signature?

Two; a major and a minor; for instance, the key of C major and the key of A minor.

C Major.

A Minor.

Because the minor key or scale has the same signature as the major, it is known as the **relative minor**.

Give a rule for finding the key-note when sharps form the signature.

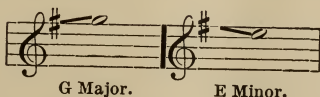
When sharps form the signature, the tonic, or key-note, of the major key is the half step above the last sharp in the signature, and the tonic of the relative minor key

is the tone below that last sharp; or more properly stated, the tonic of the minor key is a minor third below the tonic of its relative major key.

According to this rule what are the keys with one sharp?

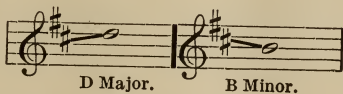
The key of G major, for its tonic is a half step above the F sharp in the signature, and the key of E minor, the tonic of which is a whole step below the F sharp, and a minor third below G.

(As but one sharp is used in the signature it is the last as well as the first.)



What are the keys with two sharps?

D major and B minor.



What are the keys with three sharps?

A major and F sharp minor.

With four sharps?

E major and C sharp minor

With five sharps?

B major and G sharp minor.

With six sharps?

F sharp major and D sharp minor.

With seven sharps?

C sharp major and A sharp minor.

Natural Keys.
C Major.

G Major.

D Major.

A Major.

A Minor.

E Minor.

B Minor.

F Sharp Minor.

E Major.

B Major.

F Sharp Major.

C Sharp Major.

C Sharp Minor.

G Sharp Minor.

D Sharp Minor.

A Sharp Minor.

What is the rule for finding the key note when flats form the signature?

The major key is a **fifth** above the **last flat** in the signature, and the relative minor key is a major **third** above that **last flat**, or more properly stated, the tonic of the minor key is a minor third below the tonic of its relative major key.

(As already stated, a major third contains **four half steps**; a perfect **fifth** contains **seven half steps**.)

What are the keys with one flat?

F major and D minor.

F Major.

D Minor.

With two flats?

B flat major and G minor.

With three flats?

E flat major and C minor.

With four flats?

A flat major and F minor.

With five flats?

D flat major and B flat minor.

With six flats?

G flat major and E flat minor.

With seven flats?

C flat major and A flat minor.

F Major.	B Flat Major.	E Flat Major.	A Flat Major.
			
D Minor.	G Minor.	C Minor.	F Minor.
D Flat Major.	G Flat Major.	C Flat Major.	
			
B Flat Minor.	E Flat Minor.	A Flat Minor.	

A complete set of scales will be found in the section on Fingering.

SECTION V

CHARACTERS IN COMMON USE. — EMBELLISHMENTS

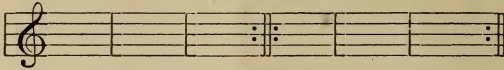
What is a double bar?

It is used to divide the music into parts; it denotes the end of a portion, or of a complete composition.

Why are dots placed at the double bar?

These indicate a repetition of the part which is on the same side of the double bar as the dots.

Repeats.



Bar. Bar. Double Bar.

Why are the figures 1 and 2 placed at a double bar ?

They show that the section just performed must be played again. In playing the first time the notes under $\boxed{1}$ must be played, going back to the repeat mark ; in playing the second time, the notes under $\boxed{1}$ must be omitted, and the notes under $\boxed{2}$ played instead.



What is the meaning of Da Capo ; usually abbreviated D. C. ?

From the **beginning**, or head.

What is the meaning of Dal Segno, or D. S. ?

From the **sign**. This sign ♩ is used in an earlier part of the composition, and the words **Dal Segno**, or the letters **D. S.**, or the repetition of the sign ♩ , all indicate that the performer must return and play from the first sign. (Observe that Da Capo and Dal Segno have a somewhat similar meaning, but not **exactly** so.)

What is the meaning of Da Capo al segno or D. C. al segno ?

Return to the beginning and play to the sign.

Where should a composition end after making the repetitions D. C. or D. S. ?

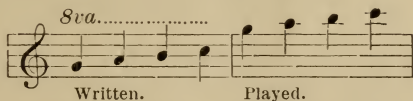
At the word **fine** (pronounced *fee'nay*) or at \frown placed over a double bar,

What is the name and use of \frown ?

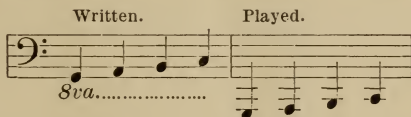
It is called a pause, or hold. When placed over a note or rest, it indicates that the sound — or silence — shall be prolonged at the pleasure of the performer.

What is the meaning of *octava*, generally abbreviated 8va or 8 ?

It signifies that the notes **over** which it is placed shall be played an octave higher than written.



If written **under** notes, the octave lower must be played.



The purpose of 8va . . . is to prevent the use of too many leger lines. The word *loco* shows where the 8va . . . is to cease. Seldom used in modern music; the termination of the dotted lines following the 8va or 8 showing the exact point where the higher or lower octave is to be discontinued.

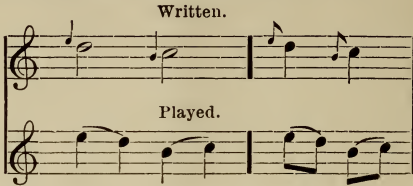
What is the meaning of *Con 8va* ?

It means **with the octave**. When placed **over** notes, add the octave above to the written note ; when placed **under** notes, add the octave below.

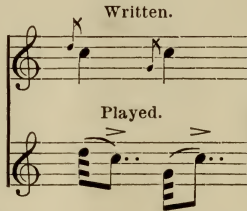
What is an *appoggiatura* ?

It means a **leaning** note. It is indicated as a small note preceding the large note, and is of two kinds, the

long and short. The long, or true *appoggiatura*, takes half the length of the note which follows it.



The short one, which is written with a dash across its stem, is played very rapidly; its correct name is *acciacatura*, or *crushing note*.



What is a turn (\sim) ?

The **turn** is the union of an upper and lower *appoggiatura* of the short variety. It comprises three different notes; viz., the printed note, the note above it, and the note below it. Turns are of three kinds: direct, prepared, and inverted.

How is a direct turn made ?

By beginning on the **highest** of the three notes and playing the others in succession, ending upon the **printed** note. (The direct turn is indicated by the \sim placed directly over the note.)

How is a prepared turn made ?

By first striking the note which is printed and executing the direct turn afterward. (The prepared turn is indicated by having the ~ placed after the note.)

How is the inverted turn made ?

Just the opposite of the direct turn. Begin with the lowest of the three notes, the others in succession, and end with the printed note. (Indicated by this sign †. It is seldom used ; the notes being printed in full.)

What is meant by using a sharp with the turn ?

If the sharp, or any other accidental, is placed **over** the turn-mark, it will affect the highest of the three notes ; if placed **under** the turn, then it affects the lowest of the three notes. (The notes of a turn are always governed by the signature of the composition, unless changed by accidentals.)

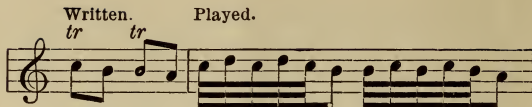
Written.	Played.	or	Written.	Played.
Direct turn.			Prepared Turn.	

Written.	Played.	Written.	Played.	Written.	Played.
Inverted Turn.		Accidental above.		Accidental below.	

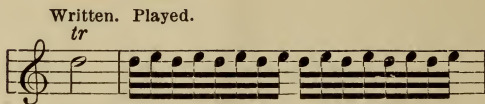
(Turns are to be played in keeping with the character of the movement of the composition being performed.)

What is a trill (tr.) ?

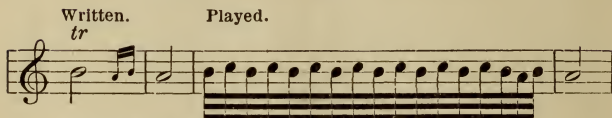
A trill is the rapid alternation of the note printed and the one above it. Trills are in three forms : the passing trill, the plain trill, and the one ending with a turn.



Passing Trill.



Plain Trill.

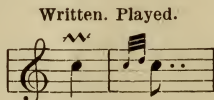


Ending with a Turn.

The notes of a trill are affected by the signature of the composition, unless contradicted by accidentals.

What is a mordent (♯) ?

It consists of two small notes, which precede the principal note.



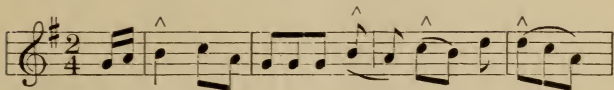
It will be observed that the note **above** is added. If a stroke is drawn through the mark, thus, ~~♯~~, it indicates that the note **below** the principal one is to be used.



This is the real mordent, the other form being the prall-trill. Custom has changed the names, and the \sim is called the mordent.

What does this mark \wedge indicate ?

That an accent or emphasis shall be given to the note above or below which it is placed.

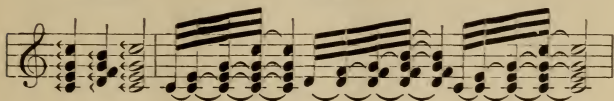


What is the meaning of arpeggio ?

That the notes of a chord shall not be struck simultaneously, but played in quick succession from the lowest to the highest, after the manner of a harp (Italian "Arpa"). It is indicated by a waved line placed before the chord.

Written.

Played.



All the notes of the chord must be sustained until the expiration of their value. It is a frequent and bad habit to release the lower ones too soon.

What is the meaning of *Ped* ?

It is the abbreviation of *pedal*, and shows that the damper, or right-hand pedal, must be pressed down, so that the dampers may be raised from the strings and permit them to vibrate. The pedal is released at the sign \ast or \oplus . The words *una corda* (one string) show that the soft, or left-hand pedal, is to be depressed. It is

released at the words *tre corde* (three strings). The pedals can be effectively used together, in which case both *Ped.* and *una corda* are marked.

When is the damper pedal used ?

Chiefly in passages in which the same harmony is continued ; when the chords are changed the pedal must be released. (The damper pedal should be carefully used ; neglect of this is a very common fault.)

What do the letters R. H. and L. H. signify ?

R. H. means right hand ; L. H., left hand. Their use is to show which hand is to play the note or passage. M. D. has the same meaning as R. H. ; M. G. or M. S. has the same meaning as L. H. ; they are the abbreviations of the French and Italian words signifying the hands.

What is the effect of a slur when placed over only two notes ?

The first note receives an accent, more or less strong, and is well connected to the second note, which is played with less force ; the value of the second is generally slightly shortened.

1
Written. Played.

2
Written. Played.

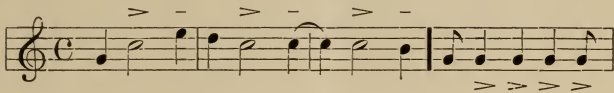
Example 2 shows more definitely the composer's desire to have the last note shortened.

What is syncopation ?

It is the alteration or displacement of rhythmical accent.

(See Question and Explanation of Rhythm, p. 14.) By it the strong accent becomes weak, and the weak becomes

strong. It may occur upon the regular beats of a measure, or upon the last half of such beats.




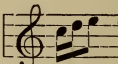
As syncopation seldom occurs in the treble and bass at the same time, the player is aided in overcoming the odd effect of the syncopation by the rhythmic accent of the other part. A little practice, counting the time aloud, will, however, enable you to master it without such assistance.

What is a triplet?

Three notes played in the time of two of the same kind: three eighth notes played in the time of two eighth notes; three sixteenth notes in the time of two sixteenth notes; or better, three notes played in the time of one of the next largest denomination: **three eighth notes in time of one quarter**, etc.; and in the same proportion with **all** kinds of notes. Triplets should be marked with the figure 3 to properly distinguish them from other groups of three which are not triplets.



The notes forming the triplet must be very even and regular; the count, or beat, is divided into three equal parts.

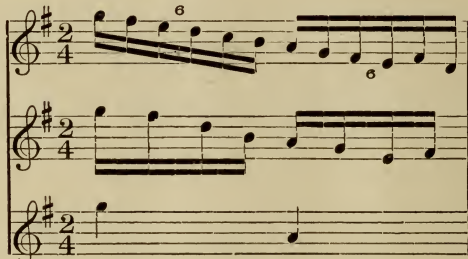

Do not play  in this manner 

This fault is so common that especial attention is called thereto.

Are there other irregular groupings beside the triplet?

Yes; groups of six are played in the time of four of the same kind of notes; also five notes as four; seven notes as six; nine as eight.

or

Sometimes the figures are omitted; then the manner of grouping the notes indicates the method of playing them.

To save space, and also time and trouble when writing, there are several methods of abbreviation.

EXAMPLES OF NOTE ABBREVIATIONS.

The first example consists of two staves. The top staff, labeled "Written.", shows a single eighth note on a treble clef staff. The bottom staff, labeled "Played.", shows a continuous stream of eighth notes on the same staff, representing the actual performance of that single note.

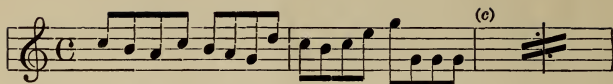
The second example also consists of two staves. The top staff, labeled "Written.", shows a chord of two notes (a pair of beamed eighth notes) on a treble clef staff. The bottom staff, labeled "Played.", shows a continuous stream of eighth notes, where each eighth note is a pair of beamed eighth notes, representing the actual performance of that chord.

Rule. Play as many of the lesser value notes — indicated by the strokes across the stem, usually eighths or sixteenths — as will make one of the note that is written.

EXAMPLES OF GROUP ABBREVIATIONS

The first example consists of two staves. The top staff, labeled "Written.", shows a group of notes on a treble clef staff with a common time signature (C). The notes are grouped together with a slur and a dot, and are labeled "(a)". The bottom staff, labeled "Played.", shows the same group of notes on the same staff, but they are played as a single group with a slur and a dot, and are also labeled "(a)".

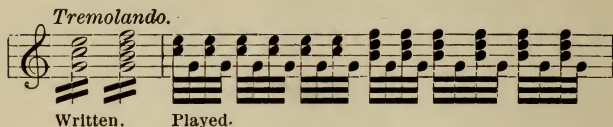
The second example consists of two staves. The top staff, labeled "Written.", shows a group of notes on a treble clef staff with a common time signature (C). The notes are grouped together with a slur and a dot, and are labeled "(b)". The bottom staff, labeled "Played.", shows the same group of notes on the same staff, but they are played as a single group with a slur and a dot, and are also labeled "(b)".



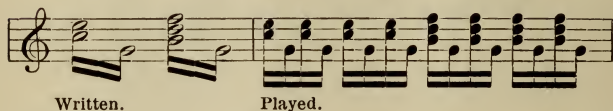
Rule. At (a) repeat the previous **group**. At (b) repeat the previous **measure** entire. At (c) repeat the **two** previous measures.

What is the meaning of tremolando?

It indicates that the chords over which it is placed must be divided into two parts and played rapidly.



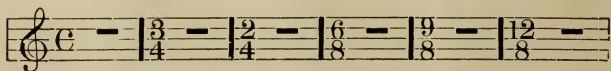
The modern form of abbreviating this figure is thus :



In the first example the tremolando would mean that the notes should be played rapidly, not necessarily as sixteenths, but in the second example the strict value of the notes should be maintained.

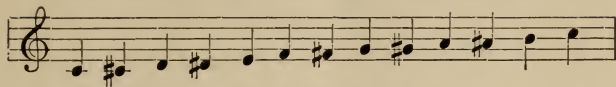
How is a full measure rest expressed?

By using a **whole** rest, irrespective of the value of the measure.



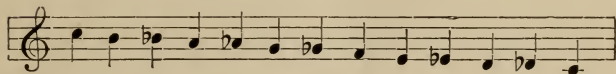
What is a chromatic scale?

A scale composed of twelve successive half steps.



Can the chromatic scale proceed by flats?

Yes ; generally in descending.

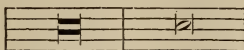


May sharps and flats be used indiscriminately?

No; the signature of the composition must govern the construction of the scale.

Is the whole note the longest note in use?

No; there is the breve, which has a value equal to two whole notes. It is used principally in church music, and is printed in two forms.

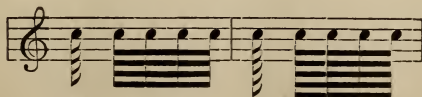


Breve.

Breve.

Is the thirty-second the shortest note?

No; there are two others, the sixty-fourth and the one-hundred-and-twenty-eighth; the latter is seldom used.



Sixty-fourth notes.

One-hundred-and-twenty-eighth notes.

SECTION VI

TERMS OF EXPRESSION, SPEED, AND STYLE

What is the meaning of **piano**?

Soft. The word is usually abbreviated *p*.

What is the meaning of **mezzo piano**?

Moderately soft; not so soft as **piano**; abbreviated *mp*. Mezzo means medium.

What is the meaning of **pianissimo**?

Very soft; abbreviated *pp*.

What is the meaning of **forte**?

Loud; abbreviated *f*. **Mezzo forte** means moderately or medium loud; abbreviated *mf*. **Fortissimo** signifies very loud; abbreviated *ff*.




What is the meaning of **forzando**?

With force; emphasizing a note or chord; abbreviated *fz* or *sfz*.

What is the meaning of **crescendo**?

Gradually increasing in sound, from soft to loud; it is abbreviated *cresc.*

What is the meaning of **diminuendo**?

Gradually diminishing in sound, from loud to soft; abbreviated *dim.* **Decrescendo**—abbreviated *decresc.*—has the same meaning. **Crescendo** is represented by this mark ; and **diminuendo** by this mark . When used together thus  they are known as a **swell**.

What is the meaning of **accelerando** ?

Gradually increasing the **speed** ; abbreviated **accel.**

What is the meaning of **ritardando** ?

Gradually diminishing the **speed** ; abbreviated **rit.**
Rallentando — abbreviated **rall.** — means diminish the sound as well as speed.

What is the meaning of **a tempo** ?

Resume the regular time of a movement after a change of speed, either fast or slow. **Tempo primo** is used to mark a return to the first theme or movement after a secondary movement.

How is the speed of a composition indicated ?

By words placed at the beginning. (Most of these are Italian words or phrases ; however many French and German words are used in modern compositions.)

The following are the fundamental degrees of speed, given in order from slow to quick :

Grave (grah'-vay) a very slow movement ; the slowest.

Adagio (ad-dah'-jee-o) a degree faster, but with grace and expression.

Largo (lä'r'-gō) slow ; in a broad or large style.

Larghetto (lä'r-get'-tō) a degree faster than **largo**.

Andante (än-dän'-tě) moderately slow ; quiet and peaceful.

Andantino (än dän-těe'-nō) strictly, slower than **andante**, but generally used to indicate a tempo less slow.

Moderato (mod-er-ah'-tō) at a moderate speed.

Allegretto (al-lay-grey'-tō) not so fast as **allegro**, but quicker than **moderato**.

Allegro (al-lay'-gro) a quick, lively movement.

Vivace (vee-vah'-chay) spirited ; with life,

Presto (press'-tō) very quick.

Prestissimo (press-tiss'-see-mo) the quickest movement

What are the terms which qualify the foregoing words ?

Assai (as-sah'-ee) very, extremely.

Molto (mole'-tō) much.

Più (pee'-oo) more.

Meno (may'-no) less.

Poco (po'-ko) little.

Con (kon) with.

Non troppo (non trop'-pō) not too much.

What are the general terms which indicate the character, or style, of a composition ?

Affettuoso (af-fet-too-o'-zo) affectionately, with soft expression.

Agitato (aa-gee-tah'-tō) agitated.

Amoroso (am-or-o'-zo) lovingly ; with tenderness.

Cantabile (can-tah'-bee-lay) in a singing style.

Con brio (kon bree'-o) with brilliancy.

Con gusto (kon goos'-tō) with taste.

Furioso (foo-ree-o'-zo) furiously ; with great force and spirit.

Pastorale (pas-tō-rah'-lay) in a simple, pastoral style.

Sostenuto (sos-tee-noo'-tō) well sustained ; full value to all notes.

Scherzando (skert-zan'-dō) light and playful in character.

Vigoroso (vig-or-o'-zo) vigorously ; with force.

These words are placed after those which denote the speed, thus :

Allegro con brio, quick and with brilliancy

Allegro agitato, quick and agitated.

Andante affettuoso, slowly and in an affectionate, tender style.

Andante cantabile, slowly and with a singing quality of tone.

What is the meaning of the letters M. M. accompanied by a note and figures at the beginning of a composition ?

M. M. stand for Maëzel's Metronome, a little instrument for measuring time ; the note and figures denote the speed to be used.

How do we use the metronome so as to get the exact time ?

Move the sliding weight upon the pendulum until the top of it reaches the desired number, say 60; then each stroke of the pendulum will indicate the value of the note which is printed with the number.

M. M. ♩ = 60 : the weight is placed at 60, each stroke of the pendulum will indicate the value of a quarter note. If the time signature is C or $\frac{4}{4}$ there will be four strokes to each measure; if the time is $\frac{3}{4}$ there will be three strokes to each measure. The note and figures are frequently used without the letters M. M.

SECTION VII

POSITION AT THE PIANO, AND MANNER OF PLAYING

What is the proper position of the body and arms at the piano ?

Seated opposite the center of the key-board, the body should be erect, but without restraint or rigidity. The arms should fall easily from the shoulders, but slightly advanced at the elbows. The seat should be high enough to bring the wrists and elbows just above the level of the key-board. It is a common and dangerous habit to sit **too high**.

In what position should the hands and fingers be placed ?

The hands and wrists should be level ; wrists turning slightly inward, so that the thumb may not be withdrawn from the key-board. The fingers must be curved so that their ends will continue the slight curve begun by the thumb. The hand should rest lightly upon the key-board. The finger that is in action should strike—not push—firmly, but the others must remain quiet. In its natural position the hand should cover five keys, with a finger over the middle of each key.

What is the meaning of **legato** ?

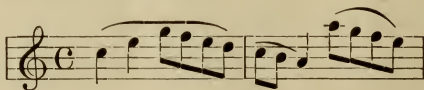
It signifies a smooth and connected style of playing, in which the sound of one note is well blended with that of the next.

How is this accomplished ?

By keeping a finger down until the next finger has struck the following note.

How is **legato** indicated ?

By a curved line, called a slur, which is placed over or under the notes. The word itself is also used to indicate the style of playing.



What is the meaning of **staccato** ?

It signifies a separated or detached style of playing. This is the opposite of **legato**.

How is this accomplished ?

By lifting the finger from the key before the next one is struck.

How is **staccato** indicated?

By round dots . . . or small dashes ' ' ' placed over or under the notes. The dashes indicate a short, sharp stroke; the note being held only one fourth of its value. The dots indicate a demi, or half staccato; the note being held one-half its value. Unfortunately, composers are not always careful in using these marks, the dot being written when the dash is intended, and **vice versa**.

Written. Played.

Full Staccato.

Written. Played.

Demi-Staccato.

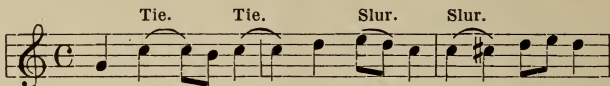
What is the meaning of **portamento** and how is it marked?

It means that the sounds should be **almost** connected, yet not quite, and that a slight and equal accent be given to each note. The marking is a combination of the dots and slur; the effect is produced by the hand and arm, rather than by the fingers.

What is a tie or bind?

In form it is the same as the slur; in effect it is quite different. The tie is placed over two successive notes of the **same** name and occupying the same degree of the staff. The second note is bound to the first; so that

while only the first one is struck, the finger must be held down during the time of both.



In the example, attention is directed to the difference between ties and slurs. In the third measure, the notes have not the same name, although occupying the same degree of the staff. One is C; the other, C sharp.

SECTION VIII

FINGERING AND SCALES

What is meant by fingering ?

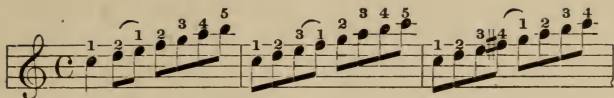
The proper distribution of the fingers in playing. (The hands should rest easily upon the keyboard in a natural position, covering five successive white keys.)

How is the proper fingering indicated ?

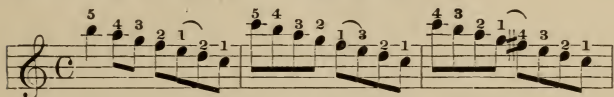
By the numerals 1, 2, 3, 4, 5. The use of the thumb is indicated by the figure 1, the other fingers following in regular order, ending with 5 as the indication for the little finger.

When a passage extends beyond five notes, how is it played ?

By passing the thumbs **under** the fingers, or the fingers **over** the thumbs, as circumstances may require. (The thumbs may pass under any of the fingers, but rarely do so under the fifth or little finger.)



The reverse is the case in descending.



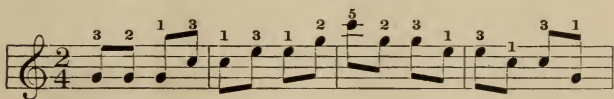
The examples are given for the right hand. For the left hand the action is, of course, reversed; the thumb passing under when descending, and the fingers passing over when ascending. On the piano, going to the right is called ascending; to the left, descending.

Is it well to play consecutive notes with the same finger?

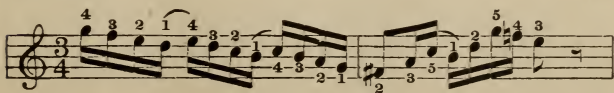
It is not; each note should be played with a different finger, except in unusual cases.

What are the principal means of facilitating the playing of rapid passages?

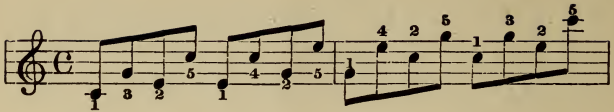
First, by changing fingers when a note is repeated.



Secondly, by contraction, or bringing the fingers close together.



Thirdly, by extension of the hand and fingers.



FINGERING OF THE SCALES.

The fingering of the scales is not complicated, as imagined by many young students. It is based upon a plan which provides for the proper disposition of the thumb, so as to permit of the free movement of the fingers upon a level plane, especially in passing over the black keys. Examination will show that the thumb either precedes or succeeds the group of black keys contained in the particular scale under consideration. The changes in fingering of the scales are arranged to produce this result. A few simple rules will suffice to give complete mastery of scale fingering. Remember, also, that the correct position of the hand and fingers, and a free and elastic action of the thumb are necessary. In the natural scale the thumb of the right hand will fall upon the first and fourth degrees.

Fingers.

This rule will apply to all scales with sharps as far as the key of B, five sharps. In playing the natural scale with the left hand, the thumb will fall upon the first and fifth degrees. In ascending, there is an exception to this, as we begin with the fifth finger; but otherwise the thumb falls as stated.

1st. 5th. 1st. 5th. 1st.

(5) 4 3 2 1 3 2 1 4 3 2 1 3 2 1

Fingers.

This fingering applies to all scales with sharps as far as the key of E, four sharps.

Both the major and minor scales are fingered as given above. Having mastered this fundamental plan, attention may be given to the variation, as applied to the remaining sharp scales, which can be easily acquired.

Key of F Sharp.

4th. 7th 4th. 7th.

2 3 4 1 2 3 1 2 3 4 1 2 3 1 2

Thumb of right hand falls upon the fourth and seventh degrees.

Key of C Sharp.

3d. 7th. 3d. 7th.

2 3 1 2 3 4 1 2 3 1 2 3 4 1 2

Thumb falls upon the third and seventh degrees.

Key of B.

4th. 1st. 4th. 1st.

(4) 3 2 1 4 3 2 1 3 2 1 4 3 2 1

Thumb of left hand falls upon the fourth and first degrees.

Key of F Sharp.

4th. 7th. 4th. 7th.

4 3 2 1 3 2 1 4 3 2 1 3 2 1 (2)

Thumb on fourth and seventh degrees.

Key of C Sharp.

3d. 7th. 3d. 7th.

3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

Thumb on third and seventh degrees.

In playing scales with flats, the thumb of the right hand will come upon C and F, excepting in the keys of G flat and C flat, when the thumb will come on C flat and F flat.

1 2 3 4 1 2 3 (4) 3 1 2

2 3 4 1 2 3 1 2 1 2 3 4 (5)

This rule does not apply to minor scales with flats. For fingering of these, see complete scales at end of this Section. When playing scales with flats with the left hand, the thumb will come on the third and seventh degrees in the keys of B flat, E flat, A flat, and D flat major.

3d. 7th. 3d. 7th.

3 2 1 4 3 2 1 3 3 2 1 4 3 2 1 3

The scale of F, both major and minor, is fingered the same as the scale of C. In the major scale of G flat, the thumb of the left hand falls upon the fourth and seventh degrees; in the scale of C flat, upon the fourth and first degrees.

4th. 7th. 4th. 1st.

4 3 2 1 3 2 1 (2) 4 3 2 1 4 3 2 1

In the minor scales of B flat, E flat, A flat, and D flat, the thumb falls upon C and F.

The chromatic scale is fingered in various ways. For beginners the usual method is to place the third finger upon the black keys and the thumb upon the white keys. The second finger is used when two white keys come in succession, as E F and B C. The student is advised to practise all the fingering given in the example at the end of this Section, as greater facility of execution is thereby gained.

MAJOR SCALES

C.

G.

D.

A.

E.

Handwritten musical score for the E major scale. The treble clef staff shows an ascending scale from E4 to E5 with fingering: 1, 1, 1, 1, 1, 5, 3, 4, 3, 1. The bass clef staff shows a descending scale from E5 to E4 with fingering: 5, 1-3, 4, 3, 1, 1, 1, 1, 1, 1, 5.

B.

Handwritten musical score for the B major scale. The treble clef staff shows an ascending scale from B4 to B5 with fingering: 1, 1, 1, 1, 1, 5, 3, 4, 3, 1. The bass clef staff shows a descending scale from B5 to B4 with fingering: 4, 1, 4, 1-3, 1-4, 1, 1, 1, 1, 1, 1, 4.

F Sharp.

Handwritten musical score for the F# major scale. The treble clef staff shows an ascending scale from F#4 to F#5 with fingering: 2, 1, 1, 1, 1, 1, 2, 1, 3, 1, 4, 1, 3, 1, 4, 2. The bass clef staff shows a descending scale from F#5 to F#4 with fingering: 4, 1, 1, 1-4, 1, 3, 1, 2, 1, 1, 1, 1, 1, 4, 2.

C Sharp.

Handwritten musical score for the C# major scale. The treble clef staff shows an ascending scale from C#4 to C#5 with fingering: 2, 1, 1, 1, 1, 1, 1, 2, 1, 4, 1, 3, 4, 1, 3, 4, 1, 3, 2. The bass clef staff shows a descending scale from C#5 to C#4 with fingering: 3, 1, 4, 1-3, 1-4, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 3, 3.

F.

1 1 1 1 1 1 1 4 4 3 3 4 4

5 1 3 4 3 1 1 1 1 1 1 5

B Flat.

2 (4) 1 1 1 4 3 3 4 3 1 (4)

3 4 3 4 3 1 1 1 1 1 1 3

E Flat.

3 1 1 1 3 1 4 3 4 1 3

3 1 4 3 4 1 3 1 1 1 1 3

A Flat.

3 1 1 1 1 3 3 3 4 3 4 3

3 1 4 3 1 1 1 1 1 1 1 3

D Flat.

Musical score for the D Flat scale. The key signature has two flats (Bb and Eb). The scale is written in two staves: Treble and Bass. The Treble staff starts on D4 and ascends to D5, then descends. The Bass staff starts on D3 and ascends to D4, then descends. Fingerings are indicated by numbers 1-4 above or below notes.

G Flat.

Musical score for the G Flat scale. The key signature has three flats (Bb, Eb, and Ab). The scale is written in two staves: Treble and Bass. The Treble staff starts on G4 and ascends to G5, then descends. The Bass staff starts on G3 and ascends to G4, then descends. Fingerings are indicated by numbers 1-4 above or below notes.

C Flat.

Musical score for the C Flat scale. The key signature has three flats (Bb, Eb, and Ab). The scale is written in two staves: Treble and Bass. The Treble staff starts on C4 and ascends to C5, then descends. The Bass staff starts on C3 and ascends to C4, then descends. Fingerings are indicated by numbers 1-5 above or below notes.

MINOR SCALES,— HARMONIC FORM.

A Minor.

1 1 1 1 1 3 1 3 1

5 1.3 1 4 3 1 1 1 5

E Minor.

1 1 1 1 1 3 1 3 1

5 1.3 1 4 3 1 1 1 5

B Minor.

1 1 1 1 1 3 1 3 1

4 4 3 1 1 1 1 1 4

F Sharp Minor.

1 1 1 1 1 3 1 3 1

3 4 3 1 1 1 1 1 3

C Sharp Minor.

Musical score for C Sharp Minor scale. The treble clef staff shows the ascending scale with fingerings: 1, 1, 1, 1, 3, 1, 3, 4, 3, 4, 3, 4, 3, 2, 1, 3. The bass clef staff shows the descending scale with fingerings: 3, 3, 4, 3, 3, 4, 3, 3, 1, 1, 1, 1, 1, 1, 1, 1, 3. The key signature has two sharps (F# and C#).

G Sharp Minor.

Musical score for G Sharp Minor scale. The treble clef staff shows the ascending scale with fingerings: 1, 1, 1, 1, 1, 1, 3, 3, 3, 4, 4, 3, 3, 2, 1, 3. The bass clef staff shows the descending scale with fingerings: 3, 3, 4, 3, 4, 3, 4, 3, 4, 1, 1, 1, 1, 1, 1, 1, 3. The key signature has three sharps (F#, C#, and G#).

D Sharp Minor.

Musical score for D Sharp Minor scale. The treble clef staff shows the ascending scale with fingerings: 1, 1, 1, 1, 1, 1, 3, 3, 4, 4, 3, 3, 2, 1, 3. The bass clef staff shows the descending scale with fingerings: 3, 4, 3, 4, 3, 4, 3, 4, 1, 1, 1, 1, 1, 1, 1, 2. The key signature has four sharps (F#, C#, G#, and D#).

A Sharp Minor.

Musical score for A Sharp Minor scale. The treble clef staff shows the ascending scale with fingerings: 1, 1, 1, 1, 1, 1, 3, 4, 3, 3, 2, 1, 3. The bass clef staff shows the descending scale with fingerings: 2, 1, 3, 4, 3, 4, 3, 4, 1, 1, 1, 1, 1, 1, 1, 1. The key signature has five sharps (F#, C#, G#, D#, and A#).

D Minor.

Handwritten musical notation for D Minor. The piece is written for piano in two staves (treble and bass clef). The key signature has two sharps (F# and C#). The melody in the treble clef starts on D4 and ascends to D5, with fingerings 1, 1, 1, 1, 1, 1, 1, 3, 4, 3, 1. The bass clef accompaniment starts on D3 and ascends to D4, with fingerings 5, 3, 4, 3, 1, 1, 1, 1, 1, 1, 5.

G Minor.

Handwritten musical notation for G Minor. The piece is written for piano in two staves (treble and bass clef). The key signature has one sharp (F#). The melody in the treble clef starts on G4 and ascends to G5, with fingerings 1, 1, 1, 1, 1, 1, 1, 3, 4, 3, 1. The bass clef accompaniment starts on G3 and ascends to G4, with fingerings 5, 3, 4, 3, 1, 1, 1, 1, 1, 1, 5.

C Minor.

Handwritten musical notation for C Minor. The piece is written for piano in two staves (treble and bass clef). The key signature has three flats (Bb, Eb, Ab). The melody in the treble clef starts on C4 and ascends to C5, with fingerings 1, 1, 1, 1, 1, 1, 1, 3, 4, 3, 1. The bass clef accompaniment starts on C3 and ascends to C4, with fingerings 5, 3, 4, 3, 1, 1, 1, 1, 1, 1, 5.

F Minor.

Handwritten musical notation for F Minor. The piece is written for piano in two staves (treble and bass clef). The key signature has four flats (Bb, Eb, Ab, Db). The melody in the treble clef starts on F4 and ascends to F5, with fingerings 1, 1, 1, 1, 1, 1, 1, 3, 4, 3, 1. The bass clef accompaniment starts on F3 and ascends to F4, with fingerings 5, 3, 4, 3, 1, 1, 1, 1, 1, 1, 5.

B Flat Minor.

Musical score for B Flat Minor scale. The piece is in 4/2 time and consists of two staves. The treble clef staff begins with a 4/2 time signature and a '1' below the first note. The bass clef staff begins with a '2' below the first note. The scale is written in B-flat minor (two flats). Fingerings are indicated by numbers 1-4 above or below notes. The treble staff has fingerings: 1, 1, 1, 4, 3, 3, 4. The bass staff has fingerings: 2, 1, 3, 4, 3, 2, 1, 1, 1, 2.

E Flat Minor.

Musical score for E Flat Minor scale. The piece is in 3/3 time and consists of two staves. The treble clef staff begins with a 3/3 time signature and a '1' below the first note. The bass clef staff begins with a '2' below the first note. The scale is written in E-flat minor (three flats). Fingerings are indicated by numbers 1-4 above or below notes. The treble staff has fingerings: 1, 1, 1, 3, 4, 3, 3, 4. The bass staff has fingerings: 2, 1, 4, 3, 4, 3, 2, 1, 1, 2.

A Flat Minor.

Musical score for A Flat Minor scale. The piece is in 2/2 time and consists of two staves. The treble clef staff begins with a 2/2 time signature and a '2' below the first note. The bass clef staff begins with a '3' below the first note. The scale is written in A-flat minor (three flats). Fingerings are indicated by numbers 1-4 above or below notes. The treble staff has fingerings: 1, 1, 3, 3, 4, 3, 4. The bass staff has fingerings: 3, 3, 4, 4, 3, 1, 1, 1, 1, 3.

CHROMATIC SCALE

The image displays a musical score for a chromatic scale exercise, consisting of two systems of staves. Each system includes a treble clef staff and a bass clef staff, with a brace underneath. The score is divided into two main sections by a double bar line. The first section covers the first system, and the second section covers the second system. The notes are written in a chromatic scale, moving stepwise up and then down. Fingerings are indicated by numbers 1 through 5 above or below the notes. Sharps and flats are used to indicate the key signature for different parts of the scale. The notation is clear and legible, with a focus on the chromatic movement and the specific fingering patterns for each note.

Practise the lowest line of fingering first. As facility is attained, practise the others, taking the middle line second. This applies to both hands.

SECTION IX

TRANSPOSITION

What is meant by **transposition** ?

Playing or singing a musical composition in a key that is higher or lower than the one represented on the printed page. (There are several methods of transposing, some of which involve a change of clefs.)

What is **necessary** to be able to transpose ?

To be thoroughly acquainted with **all the keys and clefs**.

Is there any other clef besides the G and F ?

Yes; there is the C clef, which is used both for voices and instruments.

What note does the C clef designate ?

Middle C; which is the C lying between the G and F clef notes. (See page 8.)

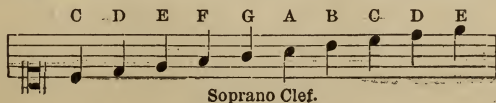
On what line of the staff is it placed ?

The C clef is movable and may be placed upon any **line** of the staff excepting the fifth.

(The use of the C clef in its various positions largely obviates the necessity of **leger** notes.)

When placed on the first line, what is it called ?

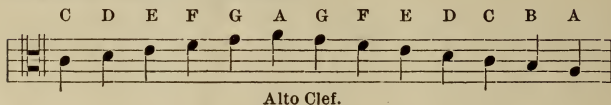
The **soprano** clef; the part sung by high female voices.



When placed on the second line it is called the **mezzo soprano** clef. This clef is no longer used.

What is the C clef called when on the third line ?

The **alto** clef ; the part sung by female voices of low compass. (This clef is used for the extremely high and peculiar male voices known as **counter-tenor** ; also for the **viola** and the **alto trombone**.)



When on the fourth line, what is it called ?

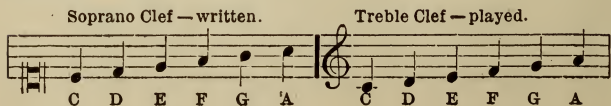
The **tenor** clef ; the part sung by high male voices. (The **tenor** clef is used for the higher notes of the **violoncello** and **bassoon**.)



(It will be seen from the foregoing examples that the names of the lines and spaces change with the position of the C clef. Whatever line it is placed upon becomes **Middle C**. The positions of the G and F clefs are now fixed ; at one time they, also, were movable.)

How can you transpose from the **soprano** clef to the **treble** ?

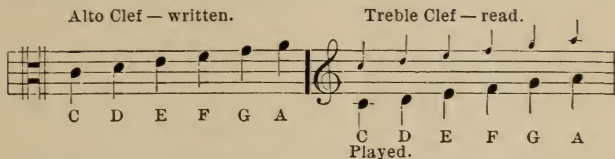
By reading and playing every note a **third** (two whole steps) lower.



How can you transpose from the **alto** to the **treble** clef?

By reading every note a **degree** higher, and playing the notes an octave lower.

Alto Clef — written. Treble Clef — read.

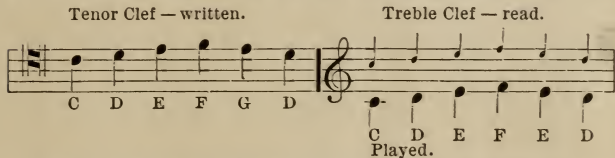


C D E F G A C D E F G A
Played.

How can you transpose from the **tenor** clef to the **treble**?

By reading the notes one **degree** lower, and playing the notes an octave lower than you have read them.

Tenor Clef — written. Treble Clef — read.



C D E F G D G F E D C B
Played.

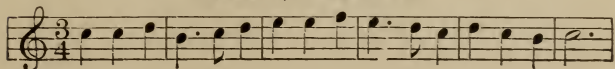
How do you transpose from one key to another when the C clef is not used?

By adding, after the clef, the sharps or flats belonging to the new key, and reading the notes according to the new tonic or keynote.

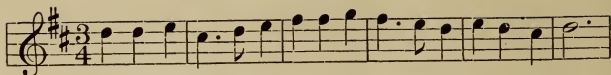
How would you transpose from the key of C to that of D, a **whole step** higher?

Place, after the clef, the two sharps necessary for the key of D — which are F and C — and play every note a whole step higher.

AMERICA, IN KEY OF C.

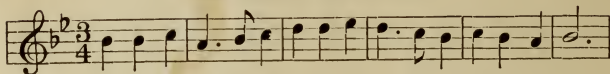


TRANPOSED IN KEY OF D.



How would you transpose this melody from the key of C to that of B flat, a **whole step** lower ?

By placing, after the clef, the necessary two flats — B and E — and playing every note a **whole step** lower.

TRANPOSED IN KEY OF B \flat .

Always keep in mind the interval—distance—between the old and new keys ; whether a half step, whole step, or third (two whole steps) ; and whether you are transposing up or down, as the accidentals must be considered.

A sharp will not always transpose to a sharp, nor a flat to a flat ; for instance, E natural transposed a **whole step higher** becomes F sharp ; a C sharp transposed a **whole step lower** becomes B natural. The ability to transpose is a very valuable accomplishment. Pupils should be encouraged to undertake it. For one who aims to be thorough it is a necessity. While it may require some little practice, it well rewards the effort, and once correctly established is seldom lost.

It is an excellent plan to begin by **writing** out the transposition, especially compositions containing accidentals. Later, the effort to transpose “at sight” may be undertaken, but with simple things, and those with **very few** accidentals.

SECTION X

USE OF SYLLABLES—CHORDS—MODULATION

In Europe it is largely the custom to use the syllables **Do, Re, Mi, Fa, Sol, La, Si**, to designate the absolute pitch of sounds, as we use the first seven letters of the alphabet. They were derived from an ancient Latin hymn to St. John, which was chanted upon the notes of the scale — at least six notes — in regular ascending order.

The lines of the hymn were as follows :

Ut queant laxis

Re-sonare fibris

Mi-ra gestorum

Fa-muli tuorum

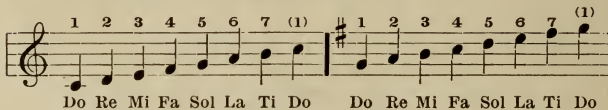
Sol-ve polluti

La-bii reatum

SANCTE JOANNES.

Guido d'Arezzo, who lived in the eleventh century, is said to have first attached the syllables to the notes of the scale. Five centuries later the scale was completed by the addition of the syllable **Si**. In 1640, **Do** (Doh) was substituted for **Ut**, being less harsh in pronunciation. Where used abroad **do** represents C, **re** (ray) represents D, and so on in regular order through the syllables ; in this country, however, it is the custom to have **do** designate the **first tone** of any major scale, no matter what letter the scale is based on. Following in order, **re** (ray) designates the second tone, **mi** (mi) the third, **fa** (fah) the fourth, **sol** (soh) the fifth, **la** (lah) the sixth, and **si** (see) the seventh.

The Tonic Sol-Fa System, which originated in England, and the syllables of which are now generally used in the public schools of this country, necessitated a change in the syllable representing the seventh tone of the scale as given in the Italian system. In the Tonic Sol-Fa Notation the syllables are represented by single letters and we already have an S (sol) in the scale. Then, again, the word sound see (si in Italian) is produced in Tonic Sol-Fa by the system of chromatic alteration (note * below). Therefore, to avoid confusion ti pronounced tee was substituted for si.



Minor scales begin upon the syllable **la**, which will be found upon that note of the major scale which represents the keynote of its relative minor.

When a tone is sharped the corresponding syllable changes its termination to **e**; thus sol when sharped becomes **se.***

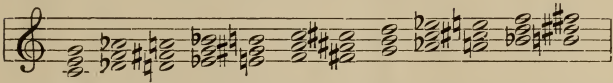
When a tone is flatted the termination of the syllable changes to **a**, as in **may**; thus when **mi** is flatted it becomes **ma**.

THE CONSTRUCTION OF CHORDS

Certain sounds, when heard together, produce a combination that is agreeable to the ear, while others, when heard simultaneously, produce quite the opposite effect. The first and third sounds of a scale combine agreeably; so do any sounds that are a **third** or a **fifth** apart. The tonic or keynote with the third and fifth sounds of the scale form a very agreeable and satisfying combination.

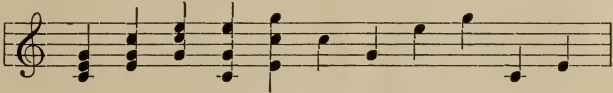
This combination is called a **triad** or **common chord**, and may be formed upon any of the twelve sounds contained within the octave.

In the example here given those tones which are often enharmonically used are not repeated; for instance, C sharp and D flat, F sharp and G flat, etc.



Each triad represents one certain key and no other. The notes forming the chord may be distributed, or arranged, in **any** manner desired and they will still represent the original key and no other.

COMMON CHORD OF C MAJOR.

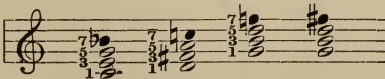


The triads or common chords given above are all major.

Minor triads are constructed in the same manner; by taking the **tonic**, **third**, and **fifth** of the minor scale.

By the addition of a tone a third above any of the triads we obtain a chord of the **7th**.

CHORDS OF THE 7TH.

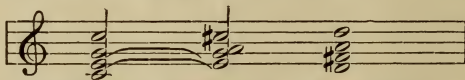


Bear in mind that these important chords do **not** belong to the scale from which the triad was taken, but to one nearly related to it.

ON MODULATION

Modulation is the passing from one key to another in a manner which is agreeable to the ear, and does not offend the musical faculties. The simplest method of modulating is to introduce the tones peculiar to the new key. Desiring to modulate from the key of C — which contains c, d, e, f, g, a, b, — to the key of D, — which contains d, e, f \sharp , g, a, b, c \sharp , — you can do so by playing f \sharp and c \sharp instead of f and c. This, however, will not be satisfying; there will be something wanting before the new key can be firmly established in the ear. This something is the chord of the 7th which dominates, or controls the new key; it is built upon the fifth degree of the scale and is known as the **dominant seventh chord**.

The dominant seventh chord of D — founded on the fifth of the scale — is a, c \sharp , e, g. When this chord has been introduced and resolved the ear will be satisfied that the key (D) has been established. As an example, let us write the chord of C, as below. The dominant seventh chord in key of D is formed of the tones a, c \sharp , e, g, the last two of which are also in the key of C. On account of this similarity it is not a harsh transition from C to this dominant chord of the seventh, which, naturally, is followed by the chord of D.



Common Chord. Dominant 7th. Common Chord.

C

D

C

As there are here too few chords to make one feel perfectly satisfied in the new key (D), it will be well to play a few chords in it after arriving, then again introduce the dominant seventh chord and end with the common chord of D.

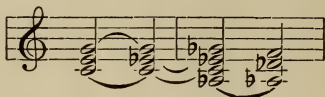
The common chord of C has one or more tones in common with the dominant 7th chords in the keys of F, D, D \flat , B \flat , G, A, B, and A \sharp , as will be seen in the following example:

The image shows two staves of music. The first staff contains four chords: F major 7th (F, A, C, E \flat), D major 7th (D, F, A, C \sharp), D \flat major 7th (D \flat , F \flat , A \flat , C \flat), and B \flat major 7th (B \flat , D \flat , F \flat , A \flat). The second staff contains four chords: G major 7th (G, B, D, F), A major 7th (A, C, E, G \sharp), B major 7th (B, D, F, A \sharp), and A \flat major 7th (A \flat , C \flat , E \flat , G \flat). Brackets and lines connect the common tones between the C major chord (C, E, G) and each of these seven chords.

To pass from the key of C to any one of the eight keys, it is sufficient to play the above two chords, and then the tonic in the new key. The remaining three keys are E \flat , E, and G \flat . Although the chord of C has nothing in common with their dominants, other chords in the key of C have such letters, or tones, and by introducing one of these chords between that of C and the dominant, a good progression is the result. The dominant in the key of E, for example, is b, d \sharp , f \sharp , and a. Now the chords of d, e, f, g, a, and b, in the key of C, each and all, have tones in common with b, d \sharp , f \sharp , and a, and each chord will do for a mediator. Only the chord of f will not do so well as the others, since it reminds one of a flat key, and we are modulating to the key of E, which is a sharp key. The chord of e minor, or e, g, b, is the best mediant, since it contains two tones which are used in the key of E. So a good modulation from C to E would be

The image shows a single staff of music illustrating a modulation from C major to E major. It starts with the C major chord (C, E, G), moves to the e minor chord (e, g, b), and then to the E major chord (E, G, B). This sequence uses the e minor chord as a mediator between the two keys.

Sometimes a chord may have a note in common with the next one and still the progression will be too sudden for a pleasant effect. In this case it may be a good plan to interpose a minor chord upon the same tonic or keynote, as:

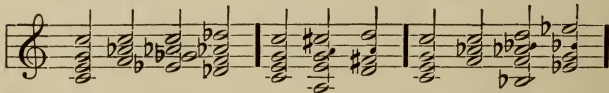


The following are good modulations from the key of C to the eleven other major keys. The same progressions will lead to the corresponding minor keys. The key of F# is the same as that of Gb, and flats and sharps may be substituted for each other at will, as for instance, instead of eb you may write d#. All the positions of the chords may be changed, of course, and the chords may be repeated before changing. Any other variations may be introduced that do not change the character of the progression, and do not offend against the laws of harmony. To modulate from one sharp or flat key to another, do it according to some of the methods which have been mentioned, or play or write a few chords, gradually leaving off the sharps or flats, which will bring you into the key of C. Then modulate from C to the desired key.

From C to Db.

To D.

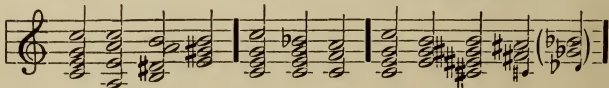
To Eb.



To E.

To F.

To F# (same as Gb).



The image displays two staves of musical notation in treble clef, illustrating chord modulations. The first staff shows three modulations: 'To G.', 'To Ab.', and 'To A.'. The second staff shows two modulations: 'To Bb.' and 'To B.'. Each modulation is shown as a sequence of chords with a small black note indicating the connecting tone. The chords are represented by vertical lines with notes above and below them, and the connecting tones are small black dots on the staff lines.

The small black notes show the connecting tone if the chord had been in close position.

A PRONOUNCING DICTIONARY OF MUSICAL TERMS.

ā *ale*, ä *add*, ä *arm*, ē *eve*, ē *end*, I *ice*, ī *ill*, ō *old*, ō *odd*, ô *dove*, oo *moon*,
ū *lute*, ū *but*, ü *French sound*.

- A cappella**, *It.* (ä kâp-pel-lä.) In the church or chapel style; that is, without accompaniment, as in the days when organs or other instruments were not tolerated in church.
- Accelerando**, *It.* (ät-tshël-er-än-dō.) Accelerating the time; gradually increasing the velocity of the movement.
- Acciaccatura**, *It.* (ät-tshē-äk-kä-too-ra.) A species of appoggiatura; an accessory note placed before the principal note, the accent being on the principal note.
- Accidentals**. Flats, sharps, or naturals occurring during a composition, and not in the signature.
- Adagio**, *It.* (ä-dä-jë-ō.) A very slow degree of movement, although not the slowest; requiring much taste and expression.
- Ad libitum**, *Lat.* (äd lib-i-tüm.) At will, at pleasure; changing the time of a particular passage at the discretion of the performer.
- Affettuoso**, *It.* (äf-fët-too-ō-zō.) Affectionately, tenderly. (*Con-affettuoso*, with feeling.)
- Agilita**, *It.* (ä-jil-ë-tä.) Quickness; agility.
- Agitato**, *It.* (äj-ë-tä-tō.) Agitated, hurried, restless.
- Alla**, *It.* (äl-la.) In the style or manner of.
- Alla breve**, *It.* (äl-lä brä-vë.) A quick species of common time, formerly used in church music. It is marked $\frac{2}{4}$. Each bar contains the value of a whole note — equal to two half notes, or four quarters.
- Allegretto**, *It.* (äl-lë-grät-tō.) Rather light and cheerful, but not as quick as Allégo.
- Allegro**, *Fr. and It.* (äl-lä-grō.) Quick, lively; a rapid, vivacious movement, the opposite to the pathetic, but it is frequently modified by the addition of other words that change its expression.
- All' ottava alta**, *It.* (äl ôt-tä-vä ä-l-tä.) In the octave above.
- Al segno**, *It.* (älsän-yō.) To the sign; meaning that the performer must return to the sign ♯ ; in a previous part of the piece, and play from that place to the word Fine, or the mark ^ over a double bar.
- Amoroso**, *It.* (äm-ôr-ō-zō.) Tenderly; delicately.
- Andante**, *It.* (än-dän-të.) A movement in moderate time, but flowing steadily, easily, gracefully.
- Andantino**, *It.* (än-dän-të-nō.) Properly, a little slower than Andante; but custom has given it an entirely different meaning, and it usually denotes a slightly quicker movement than Andante.
- Anima, con**, *It.* With life and animation.
- Animato**, *It.* (än-ë-mä-to.) Animated; with life and spirit.
- A piacere**, *It.* (ä pë-ä-tshä-rë.) At pleasure.
- A poco**, *It.* (ä pō-kō.) By degrees, gradually.
- Appoggiatura**, *It.* (äp-pöd-jë-ä-too-rä.) Leaning note, grace note, note of embellishment.

- Arpeggio, It.** (är-päd-jē-ō.) Playing the notes of a chord quickly one after another, in the harp style.
- Assai, It.** (äs-sä-ē.) Very, extremely, in a high degree, as *Allé-gro assai*, very quick.
- A tempo, It.** (ä tēm-pō.) In time; a term used to denote that after some deviation or relaxation of the time, the performers must return to the original movement.
- Attacca, It.** (ät-täk-kä.) Attack or commence the next movement immediately.
- Authentic Cadence.** The cadence in which the final chord or tonic is preceded by the dominant chord.
- A una corda, It.** (ä oo-nä kōr-dä.) On one string; in piano music the term signifies that the soft pedal is to be used.
- Bar.** A short line across the staff to divide music into measures.
- Baritone.** A male voice intermediate in respect to pitch between the bass and tenor, the compass usually extending from B flat below to F on fifth line treble staff.
- Bass clef.** The bass or F clef, placed upon the fourth line.
- Bravura, It.** (brä-voō-rä.) Spirit, skill; requiring great dexterity and skill in execution.
- Breve, It.** (brä-vē.) Short; formerly the breve was the shortest note. The notes then used were the large, the long, and the breve.
- Brillante, It.** (brēl-län-tē.) } Bright,
Brillante, Fr. (brē-yänht.) } sparkling, brilliant.
- Brio, It.** (brē-ō.) Vigor, animation, spirit.
- Cadenza, It.** (kä-dēn-tsä.) A cadence; an ornamental passage introduced near the close of a song or solo either by the composer or extemporaneously by the performer.
- Calando, It.** (kä-län-dō.) Gradually diminishing the tone and retarding the time; becoming softer and slower by degrees.
- Cantabile, It.** (kän-tä-bē-lē.) That can be sung; in a melodious, singing, and graceful style, full of expression.
- Canto, It.** (kän-tō.) 1. Song, air, melody, the highest vocal part in choral music. 2. A part or division of a poem.
- Canzone, It.** (känt-zo-ne.) A song.
- Capo, It.** (kä-pō.) The head or beginning; the top.
- Capriccioso, It.** (kä-prēt-she-ō-zō.) In a fanciful and capricious style.
- Chord.** Two or more tones arranged according to harmonic rules.
- Chromatic, (chro-mät-ic.)** A scale consisting of half-tones: sounds foreign to the key.
- Clavichord.** A small keyed instrument like the spinet, and the forerunner of the piano.
- Clavier, Fr.** (kläv-ēr.) } The keys
Clavier, Ger. (klä-fēr.) } or keyboard of a pianoforte, organ, etc. Also, an old name for the *clavichord*.
- Clef, Clé, Fr.** (klä.) A key; a character used to determine the name and pitch of the notes on the staff to which it is prefixed.
- Coda, It.** (kō-dä.) The end; a few bars added to the end of a piece of music to make a more effective termination.
- Commodo, It.** (kōm-mō-dō.) Quietly, composedly.
- Con, It.** (kōn.) With.
- Con calore, It.** (kōn kä-lō-rē.) With warmth, with fire.
- Con celerita, It.** (kōn tshā-lēr-ē-tä.) With celerity, with rapidity.
- Concerto, It.** (kōn-tshēr-tō.) A composition for a solo instrument with orchestral accompaniments.
- Concert pitch.** The pitch adopted by general consent for some one given note, and by which every other note is governed.
- Con delicatezza, It.** (kōn dēl-ē-kä-tät-sä.) With delicacy and sweetness.

- Con dolore, It.** (kõn dõ-lõ-rě.) Mournfully, with grief and pathos.
- Con eleganza, It** (kõn ã-lě-gãntsã.) With elegance.
- Con energico, It.** (kõn ã-něr-jě-kõ.) With energy and emphasis.
- Con espressione, It.** (kõn ãs-prěs-sě-õ-ně.) With expression.
- Con fuoco, It.** (kõn foo-õ-kõ.) With fire and passion.
- Con moto, It.** (kõn mõ-tõ.) With motion; not dragging.
- Con sordino, It.** (kõn sõr-dě-no.) *With the mute*; meaning that a mute or damper is to be affixed to the bridge of the violin, viola, etc. With the soft pedal.
- Con spirito, It.** (kõn spě-rě-tõ.) With spirit, life, energy.
- Contralto, It.** (kõn trãl-tõ.) The deepest species of female voice.
- Con variazione, It.** (kõn vã-rě-ã-tsě-õ-ně.) With variations.
- Corda, It.** (kõr-dã.) A string. *una corda*, one string; use the soft pedal.
- Corona, It.** (kõ-rõ-nã.) A pause or hold, ∩.
- Counterpoint. Point against point.** The art of adding one or more points or notes to a given theme or subject. Before the invention of notes, the various sounds were expressed by *points*. Melody against melody. The support of melody by melody instead of by chords.
- Crescendo, It.** (krě-shen-dõ.) A word denoting an increasing power of tone; is often indicated by the sign, \llcorner .
- Da Capo, It.** (dã kã-põ.) *From the beginning*; an expression placed at the end of a movement to indicate that the performer must return to the first strain.
- Da capo al fine, It.** (dã kã-põ ãl fě-ně.) Return to the beginning and conclude at the word *Fine*.
- Da capo al segno, It.** (dã kã-põ ãl sãn-yõ.) Repeat from the sign \S .
- Dal Segno, It.** (dãl sãn-yõ.) *From the sign, §*. A mark directing a repetition from the sign.
- Decrescendo, It.** (dã-krě-shãn-dõ.) Gradually diminishing in power of tone, \lrcorner .
- Delicato, It.** (děl-ě-kã-tõ.) Delicately, smoothly.
- Diatonic.** Through the tones. Scales composed of tones and half-tones. The natural scale of any key.
- Diminuendo, It.** (dē-mē-noo-ãn-dõ.) Diminishing gradually the intensity or power of the tone.
- Di molto, It.** (dē mōl-tõ.) *Very much*; an expression which serves to augment the meaning of the word to which it is applied.
- Dolce, It.** (dõl-tshě.) Sweetly, softly, delicately.
- Dolcissimo, It.** (dõl-tshěs-sě-mõ.) With extreme sweetness and delicacy.
- Dolente, It.** (dõ-lãn-tě.) Sorrowful, mournful, pathetic.
- Dolore, It.** (dõ-lõ-rě.) Grief, sorrow.
- Doloroso, It.** (dõ-lõ-rõ-zõ.) Dolorously, sorrowfully, sadly.
- Dominant.** The name applied to the *fifth* note of the scale.
- Dot.** A mark, which when placed *after* a note increases its duration one half.
- Double bar.** Two thick strokes drawn down through the staff, to divide one strain or movement from another.
- Double flat.** A character ($\flat\flat$) which, placed before a note, signifies that it is lowered two semi-tones.
- Double sharp.** A character (\times) which, placed before a note, signifies that it is raised two semi-tones.
- Dynamics.** This term in music has reference to expression and the different degrees of power to be applied to notes.

- Energico, It.** (ĕn-ār-jĕ-kō.) Energetic, vigorous, forcible.
- Enharmonic.** Enharmonic notes or chords are those that sound alike on the piano, but are expressed in different notation.
- Ensemble, Fr.** (ānh-sānh-bl.) Together, the whole; applied to concerted music when the whole is given with perfect smoothness and oneness of style.
- Espressione, It.** (ĕs-prās-sĕ-ō-nĕ.) Expression, feeling.
- Espressivo, It.** (ĕs-prās-sĕ-vō.) Expressive, to be played or sung with expression.
- Etude, Fr.** (ā-tūd.) A study, an exercise.
- Falsetto, It.** (fāl-sāt-tō.) A false or artificial voice; that part of a person's voice that lies above its natural compass.
- Fantaisie, Fr.** (fān-tā-zĕ.) }
Fantasia, It. (fān-tā-zĕ-ā.) }
Fantasia, Ger. (fān-tā-zĕ.) }
Fancy, imagination, caprice.
- Finale, It.** (fĕ-nā-lĕ.) Final, concluding, etc.
- Fine, It.** (fĕ-nĕ.) The end, the termination.
- Flat.** A character (b) placed before a note, to lower its pitch a semitone.
- Forte, It.** (fōr-tĕ.) Loud, strong.
- Fortissimo, It.** (fōr-tĕs-sĕ-mō.) Very loud
- Forzando, It.** (fōr-tsān-dō.) Forced, laying a stress upon one note or chord.
- Fuoco, It.** (foo-ō-kō.) Fire, energy, passion.
- Furioso, It.** (foo-rĕ-ō-zō.) Furious, vehement, mad.
- Gamut.** The scale of notes belonging to any key.
- Gavot, Eng.** (gā-vōt.) }
Gavotta, It. (gā-vōt-tā.) } A dance, consisting of
Gavotte, Fr. (gā-vōt.) } two light, lively strains, 'a common time.
- Giocoso, It.** (jĕ-ō-kō-zō.) Humorously, sportively.
- Giusto, It.** (joos-tō.) A term signifying that the movement indicated is to be performed in an equal, steady, and just time.
- Glissando, It.** (glĕs-sān-dō.) Slurred, smooth, in a gliding manner.
- Grandioso, It.** (grān-dĕ-ō-zō.) Grand, noble.
- Grave, It.** (grā-vĕ.) A slow and solemn movement; also, a deep, low pitch in the scale of sounds.
- Grazioso, It.** (grā-tsĕ-ō-zō.) In a graceful style.
- Gruppetto, It.** (groop-pā-tō.) A turn; also, a small group of grace, or ornamental notes.
- Gusto, It.** (goos-tō.) Taste, expression.
- Harmonic minor scale.** The ordinary minor scale.
- Impetuoso, It.** (ĕm-pā-too-ō-zō.) Impetuous, vehement.
- Impromptu, Fr.** (ānh-prōmp-too.) An extemporaneous production.
- In alt, It.** (en ālt.) Notes are said to be *in alt* when they are situated above F on the fifth line of the treble staff.
- In tempo, It.** (ĕn-tām-pō.) In time.
- Interval.** The distance, or difference of pitch between tones.
- Inversion.** A change of position with respect to intervals and chords; the lower notes being placed above, and the upper notes below.
- Key.** A series of sounds forming a scale, either major or minor. Also the mechanism which sets the hammers of the piano in motion.
- Key-board.** The keys of a piano or organ.
- Key-note.** The first note of the scale.
- Larghetto, It.** (lār-gāt-tō.) A word specifying a time not quite

- so slow as that denoted by *largo*, of which word it is the diminutive.
- Largo, It.** (*lär-gō.*) A slow and solemn degree of movement.
- Leading note.** } The major seventh
Leading tone. } of any scale; the
semitone below the key note.
- Legatissimo, It.** (*lë-gä-tës-së-mō.*) Exceedingly smooth and connected.
- Legato, It.** (*lë-gä-tō.*) In a close, smooth, graceful manner; the opposite to *staccato*. It is often indicated by a sign called a slur.
- Leger lines.** Short lines added above or below the staff, to give the position of notes that could not be shown on the five-line staff.
- Leggiero, It.** (*lëd-jë-ä-rō.*) Light, swift, delicate.
- Lento, It.** (*län-tō.*) Slow.
- Loco, It.** (*lō-kō.*) *Place*; a word used in opposition to *sva*, signifying that the notes are to be played just as they are written.
- Ma, It.** (*mä.*) But. *Andante ma non troppo*; slow, but not too much so.
- Maestoso, It.** (*mä-ës-tō-zō.*) Majestic, stately, dignified.
- Main, Fr.** (*mānh.*) The hand.
- Main droite, Fr.** (*mānh drwät.*) Right hand.
- Main gauche, Fr.** (*mānh gōsh.*) The left hand.
- Major.** Greater, in respect to intervals, scales, etc., in contrast to the like minor intervals, etc.
- Mano, It.** (*mā-nō.*) The hand.
- Mano dritta, It.** (*mā-nō drët-tä.*) The right hand.
- Mano sinistra, It.** (*mā-nō sē-nēs-trä.*) The left hand.
- Manual.** The key-board; in organ music it means that the passage is to be played by the hands alone without using the pedals.
- Marcato, It.** (*mär-kä-tō.*) Marked, accented, well pronounced.
- Measure.** The space between two bars.
- Mediant.** The third note of the scale; the *middle note* between the tonic and the dominant.
- Melodic minor scale.** A variation of the usual minor scale.
- Meno, It.** (*mā-nō.*) Less.
- Metronome, Gr.** (*mët-rō-nō-më.*) A machine invented by John Maëzel, for measuring the time or duration of notes by means of a graduated scale and pendulum, which may be shortened or lengthened at pleasure.
- Mezzo, It.** (*met-tsō.*) Medium, in the middle, half.
- Mezzo forte, It.** (*met-tsō fore-të.*) Moderately loud.
- Mezzo piano, It.** (*met-tsō pë-ä-nō.*) Moderately soft.
- Mezzo soprano, It.** (*met-tsō sop-prä-nō.*) A female voice of lower pitch than the soprano or treble, but higher than the contralto.
- Minor.** Lesser, in contrast to major, or greater.
- Misterioso, It.** (*mës-tër-ë-ō-zō.*) Mysteriously; in a mysterious manner.
- Moderato, It.** (*möd-ë-rä-tō.*) Moderately; in moderate time.
- Modulation.** Changing from one key to another.
- Molto, It.** (*mōl-tō.*) Much, very much.
- Morendo, It.** (*mō-rän-dō.*) Dying away, expiring; gradually diminishing the tone and the time.
- Mosso, It.** (*mōs-sō.*) Moved, movement, motion.
- Motif, Fr.** (*mō-tëf.*) Motive, theme, subject.
- Moto, (mō-tō.)** Motion, movement; *con moto*, with motion, rather quick.
- Movement.** The speed of a performance. One of the divisions of a symphony or other composition.
- Natural.** A character (♮), used to contradict a sharp or flat. The white keys on a piano.

- Non troppo, It.** (nõn trõp-põ.) Not too much, moderately.
- Notation.** The signs which represent music to the eye.
- Obligato,** necessary to performance.
- Octave.** An interval of eight diatonic sounds or degrees; also the name of an organ stop.
- Ottava alta, It.** (õt-tä-vä ä-l-tä.) The octave above, an octave higher; marked thus: 8va.
- Ottava bassa, It.** (õt-tä-vä bäs-sä.) The octave below, an octave lower; marked 8va bassa.
- Perdendo, It.** (pair-dën-dõ.) }
Perdendosi, It. (pair-dën-dõ-sI.) }
 Gradually decreasing the tone and the time; dying away.
- Pesante, It.** (pë-zän-të.) Heavy, ponderous.
- Phrase.** A short musical sentence; a musical thought or idea.
- Piacere, It.** (pë-ä-tshä-rë.) Pleasure, inclination, fancy; a *piacère*, at pleasure.
- Pianissimo, It.** (pë-än-ës-së-mõ.) Extremely soft.
- Piano, It.** (pë-ä-nõ.) Soft, gentle.
- Piu, It.** (pë-oo.) More.
- Piu lento, It.** (pë-oo lën-tõ.) More slowly.
- Piu mosso, It.** (pë-oo mõs-sõ.) With more motion.
- Plagal cadence.** The cadence in which the final chord on the tonic is preceded by the subdominant chord.
- Poco, It.** (põ-kõ.) Little.
- Poco a poco, It.** (põ-kõ ä põ-kõ.) By degrees, little by little.
- Portamento, It.** (põr-tä-män-tõ.) Gliding the voice from one note to another.
- Precipitato, It.** (prä-tshë-pë-tä-tõ.) In a precipitate manner, hurriedly.
- Prelude.** A short introductory composition.
- Prestissimo, It.** (prës-tës-së-mõ.) Very quickly, as fast as possible.
- Presto, It.** (präs-tõ.) Quickly, rapidly.
- Prima, It.** (prë-mä.) First, chief, principal.
- Prima volta, It.** (prë-mä võl-tä.) The first time, in reference to playing repeated passages.
- Quasi, It.** (quä-zë.) In the manner of, in the style of.
- Rallentando, It.** (räl-lën-tän-dõ.) The time gradually slower and the sound gradually softer.
- Recitativo, It.** (rë-tshë-tä-të-võ.) Recitative.
- Resolution.** The movement of a dissonant note or collection of notes into a concordant group of tones. The name is also given to the chord into which the movement resolves.
- Rinforzando, It.** (rën-fõr-tsän-dõ.) Strengthened, re-enforced.
- Rit.** }
Ritard. }
Ritardando, It. (rë-tär-dän-do.) }
 Retarding, delaying the time gradually.
- Ritenuito, It.** (re-të-noo-tõ.) *Detained*, slower, kept back; the effect differs from *ritardando*, being done at once, while the other is effected by degrees.
- Rubato, It.** (roo-bä-to.) *Robbed, stolen*; taking a portion of the duration from one note and giving it to another.
- Scale A.** succession of eight sounds.
- Scherzando, It.** (skër-tsän-dõ.) Playful, lively, sportive, merry.
- Seconda volta, It.** (së-koon-dä võl-tä.) The second time, in reference to repeated passages.
- Semplice, It.** (säm-plë-tshë.) Simple, pure, plain.
- Sempre, It.** (säm-prë.) Always.
- Senza, It.** (sän-tsä.) Without.
- Sforza, It.** (sfor-tsä.) Forced; with force and energy.
- Sforzando, It.** (sfõr-tsän-dõ.) *Forced*; one particular chord or

- note is to be played with force and emphasis.
- Sharp.** A character (#) placed before a note, to raise its pitch a semitone.
- Signature, Eng.** (*sig-nā-tshūr.*) Sharps or flats placed at the beginning of a piece to indicate the key.
- Slentando, It.** (*slĕn-tān-dō.*) Equivalent in meaning to *ritardando*.
- Slur.** A curved line over two or more notes, to show that they must be played smoothly.
- Smorzando, It.** (*smōr-tsān-dō.*) Extinguished, put out, gradually dying away.
- Soprano, It.** (*sō-prā-nō.*) The treble, the highest kind of female voice; a treble or soprano singer.
- Sostenuto, It.** (*sōs-tĕ-noo-tō.*) Sustaining the tone.
- Sotto voce, It.** (*sōt-tō vō-tshĕ.*) Softly, in a low voice, in an undertone.
- Spiritoso, It.** (*spĕ-rĕ-tō-zō.*) Lively, animated, brisk, spirited.
- Staccato, It.** (*stāk-kā-tō.*) Detached, distinct, separated from each other. Indicated also by dots over the notes.
- Staff.** The five horizontal and parallel lines on and between which the notes are written.
- Stave.** Name formerly given to the staff.
- Step.** A degree upon the staff. Americans use the terms *step* and *half-step* in place of *tone* and *semitone*.
- Stretto, It.** (*strā-tō.*) *Pressed, close, contracted.* In fugue writing, that part where the subject and answer succeed one another.
- Stringendo, It.** (*strĕn-gān-dō.*) Pressing, accelerating the time.
- Sub, Lat.** (*sūb.*) Under, below, beneath.
- Subdominant.** The fourth note of any scale or key.
- Subito, It.** (*sōo-bĕ-tō.*) Suddenly, immediately.
- Submediant.** The sixth tone of the scale.
- Subtonic.** Under the tonic; seventh of the key.
- Suite, Fr.** (*swĕt.*) A series, a succession; *une suite de pièces*, a series of lessons or pieces.
- Supertonic.** The note next above the tonic or key note; the second note of the scale.
- Syncopation.** The temporary displacement of the accent by having a note fall upon a weak beat and continuing it through a strong beat.
- Tacet, Lat.** (*tā-sĕt.*) *Be silent.*
- Tema, It.** (*tā-mā.*) A theme, or subject; a melody.
- Tempo, It.** (*tām-pō.*) Time; the degree of movement; a *tempo*, in time.
- Tempo giusto, It.** (*joos-to.*) In exact time.
- Tempo I, It.** } (*tĕm-pō prĕ-*
Tempo primo, It. } (*mō.*) The original speed of a composition or movement.
- Tenor.** That species of male voice next above the baritone; the highest male voice.
- Tenuto, It.** (*tā-noo-tō.*) Held on, sustained.
- Thema, Lat.** (*thā-mā.*) A theme, or subject.
- Thorough-bass.** Figured bass; a system of harmony which is indicated by a figured bass.
- Tonic.** The key note of any scale; the chief, fundamental ground-tone, or first note, of the scale.
- Tranquillo, It.** (*trān-quĕl-lō.*) Tranquillity, calmness, quietness.
- Transposed.** Removed, or changed into another key.
- Treble clef.** The G clef.
- Tre corde, It.** (*trā-kōr-dĕ.*) *Three strings;* in pianoforte music this means that the pedal which moves the keys, or action, must no longer be pressed down.
- Tremolando, It.** (*trĕm-ō-lān-dō.*) }
Tremolo, It. (*trā-mō-lō.*) }

- Trembling, quivering*; a note or chord reiterated, producing a tremulous kind of effect.
- Triad.** The common chord, consisting of a note sounded together with its third and fifth.
- Trill.** The rapid reiteration of the note written and the note above.
- Triplet.** A group of three notes, played in the usual time of two similar ones.
- Troppo, It. (trōp-pō.)** Too much; *non troppo allēgro*, not too quick.
- Turn.** An embellishment. See *Gruppetto*.
- Tutta la forza, It. (too-tā lä fōr-tsä.)** The whole power, as loud as possible, with the utmost force and vehemence.
- Tutte, It. (too-tě.)** } All, the entire
- Tutti, It. (toot-tē.)** } band or chorus; in a solo or concerto it, means that the full orchestra is to come in.
- Un, It. (oon.)** }
Una, It. (oo-nā.) } A, an, one.
Uno, It. (oo-nō.) }
- Unison.** An accordance or coincidence of sounds; together; on the same tone.
- Veloce, It. (vē-lō-tshě.)** Swiftly, quickly.
- Velocissimo, It. (vē-lō-tshēs-sēmō.)** Very swiftly, with extreme rapidity.
- Vivace, It. (vē-vā-tshě.)** Lively, briskly, quickly.
- Voce, It. (vō-tshě.)** The voice.
- Volante, It. (vo-län-tě.)** *Flying*; a light and rapid series of notes.
- Volti, It. (vōl-tē.)** Turn over.
- Vox humana, Lat. (vōx hū-mā-nā.)** *Human voice.* An organ stop.

RULES FOR YOUNG MUSICIANS.

ROBERT SCHUMANN.

I.

✓ The most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. The bell, the window-pane, the cuckoo, — seek to find what tones they each give out.

II.

You must sedulously practise scales and other finger exercises. But there are many persons who imagine all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A-B-C as fast as possible, and always faster and faster. Use your time better.

III.

“Dumb pianofortes,” so-called, or keyboards without sound, have been invented. Try them long enough to see that they are good for nothing. You cannot learn to speak from the dumb.

IV.

✓ Play in time! The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

V.

Learn betimes the fundamental laws of Harmony.

VI.

✓ Be not frightened by the words Theory, Harmony; Counterpoint, etc. ; they will meet you amicably if you meet them so.

VII.

✓ Never dilly-dally over a piece of music, but attack it briskly ; and never play it only half through !

VIII.

Dragging and hurrying are equally great faults.

IX.

Strive to play easy pieces well and beautifully ; it is better than to render difficult pieces only indifferently well.

X.

Always insist on having your instrument perfectly tuned.

XI.

You must not only be able to play your little pieces with the fingers ; you must be able to hum them over without a piano. Sharpen your imagination so that you may fix in your mind not only the melody of a composition, but also the harmony belonging to it.

XII.

You must carry the development of mental hearing so far that you can understand a piece of music upon paper.

XIII.

Accustom yourself, even though you have but little voice, to sing at sight, without the aid of an instrument. The keenness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time, but cultivate it, and consider it the fairest gift which Heaven has lent you.

XIV.

When you are playing, never trouble yourself about who is listening.

XV.

Always play as conscientiously, however, as if a master heard you.

XVI.

If any one lays a composition before you for the first time, for you to play, first read it over mentally.

XVII.

Have you done your musical day's work, and do you feel exhausted? Then do not constrain yourself to further labor. Better rest than work without joy or freshness.

XVIII.

As you grow, play nothing which is merely fashionable. Time is precious. One must have a hundred lives if he would acquaint himself only with all that is good.

XIX.

Children cannot be brought up on sweetmeats and confectionery to be sound and healthy. As the physical, so must the mental food be simple and nourishing. The masters have provided amply for the latter; keep to that.

XX.

A player may be very glib with finger-passages; they all in time grow commonplace and must be changed. Only where such facility serves higher ends is it of any worth.

XXI.

You must not countenance nor give currency to poor compositions; on the contrary, you must do all you can to suppress them.

XXII.

You should neither play poor compositions nor even listen to them, if you are not obliged to.

XXIII.

Never try to acquire facility in what is called *Bravura*. Try in a composition to bring out the impression which the composer had in his mind; to attempt more than this would be caricature.

XXIV.

Consider it monstrous to alter or leave out anything, or to introduce any new-fangled ornaments in pieces by a good composer. That is the greatest outrage you can offer Art.

XXV.

In the selection of your pieces for study, ask advice of older players ; it will save you much time.

XXVI.

You must gradually make acquaintance with all the more important works of all the great masters.

XXVII.

Be not led astray by the dazzling popularity of the so-called great virtuosi. Think more of the applause of artists than that of the multitude.

XXVIII.

Every fashion grows unfashionable again ; if you persist in it for years, you find yourself a ridiculous coxcomb in the eyes of everybody.

XXIX.

It is more injury than profit to you to play a great deal before company. Have a regard for other people, but never play anything which, in your inmost soul, you are ashamed of.

XXX.

Omit no opportunity, however, to play with others in duos, trios, etc. It makes your playing fluent, spirited, and easy. Accompany a singer when you can.

XXXI.

If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

XXXII.

Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers ; that the highest manifestations in music are through chorus and orchestra combined.

XXXIII.

As you progress, have more to do with scores than with virtuosi.

XXXIV.

Practice industriously the fugues of good masters, above all those of JOHN SEBASTIAN BACH. Make the "Well-tempered Clavichord" your daily bread. Then you will surely be a thorough musician.

XXXV.

Seek among your associates those who know more than you.

XXXVI.

For recreation from your musical studies, read the poets frequently. Walk also in the open air !

XXXVII.

Much may be learned from singers, men and women ; but do not believe in them for everything.

XXXVIII.

Beyond the mountains there live people, too. Be modest ; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you have to share with others.

XXXIX.

The study of the history of Music, supported by the actual hearing of the master compositions of the different epochs, is the shortest way to cure you of self-esteem and vanity.

XL.

A fine book on music is Thibaut "On Purity in the Musical Art." Read it often as you grow older.

XLI.

If you pass a church and hear the organ playing, go in and listen. If it happens that you have to occupy the organist's seat yourself, try your little fingers, and be amazed before the omnipotence of Music.

XLII.

Improve every opportunity of practising upon the organ ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition, or in playing, as the organ. ✓

XLIII.

Sing frequently in choruses, especially on the middle parts. ✓
This makes you musical.

XLIV.

What is it to be musical ? You are not so, if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end. You are not so, if, when some one turns over two pages at once, you stick and cannot go on. But you are musical, if, in a new piece, you anticipate pretty nearly what is coming, and in an old piece, know it by heart ; in a word, if you have Music, not in your fingers only, but in your head and heart.

XLV.

But how does one become musical ? Dear child, the main thing, a sharp ear and a quick power of comprehension, comes, as in all things, from above. But the talent may be improved and elevated. You will become so, not by shutting yourself up all day like a hermit, practising mechanical studies, but by a living, many-sided musical intercourse, and especially by constant familiarity with orchestra and chorus work.

XLVI.

Acquire in season a clear notion of the compass of the human voice in its four principal classes ; listen to it particularly in the chorus ; ascertain in what interval its highest power lies, and in what other intervals it is best adapted to the expression of what is soft and tender.

XLVII.

Listen attentively to all songs of the people ; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations. ✓

XLVIII.

Exercise yourself early in reading music in the old clefs. Otherwise, many treasures of the past will remain locked against you.

XLIX.

Reflect early on the tone and character of different instruments: try to impress the peculiar coloring of each upon your ear.

L.

Do not neglect to hear good operas.

LI.

Revere the old, but meet the new also with a warm heart. Cherish no prejudice against names unknown to you.

LII.

Do not judge of a composition on a first hearing; what pleases you in the first moment is not always the best. Masters should be studied. Much will become clear to you for the first time, in your old age.

LIII.

In judging of compositions, distinguish whether they belong to the artistic category, or only aim at dilettantish entertainment. Stand up for those of the first sort, but do not worry yourself about the others.

LIV.

“Melody” is the watchword of the dilettanti, and certainly there is no music without melody. But understand well what they mean by it; nothing passes for a melody with them but one that is easily comprehended or rhythmically pleasing. But there are other melodies of a different stamp; open a volume of Bach, Mozart, or Beethoven, and you see them in a thousand various styles. It is to be hoped that you will soon be weary of the poverty and monotony of the modern Italian opera melodies.

LV.

If you can find out little melodies for yourself on the piano, it is all very well. But if they come of themselves, when you are not at the piano, then you have still greater reason to rejoice, for

then the inner sense of music is astir in you. The fingers must make what the head wills, not vice versa.

LVI.

If you begin to compose, plan it all in your head. When you have got a piece all ready, then try it on the instrument. If your music came from your inmost soul, if you have felt it, then it will take effect on others.

LVII.

If Heaven has bestowed on you a lively imagination, you will often sit in solitary hours spellbound to your piano, seeking expression for your inmost soul in harmonies; and all the more mysteriously will you feel drawn into magic circles as it were, the more misty the realm of harmony as yet may be to you. The happiest hours of youth are these. Beware, however, of abandoning yourself too often to a talent which may tempt you to waste power and time on phantoms. Mastery of form, the power of clearly molding your productions, you will only gain through the sure token of writing. Write, then, more than you improvise.

LVIII.

Acquire an early knowledge of directing; watch good directors closely, and form a habit of directing with them silently and to yourself. This will clarify your perception.

LIX.

Look about you well in life, as also in the arts and sciences, other than music.

LX.

The moral laws are also those of Art.

LXI.

By industry and perseverance you will never fail to carry your Art higher.

LXII.

From a pound of iron, bought for a few pence, many thousand watch-springs may be made, whereby the value is increased a hundred-thousand fold. The pound which God has given you, improve it faithfully.

LXIII.

Without enthusiasm nothing *real* comes of Art.

LXIV.

Art is not for the end of getting riches. Only become a greater and greater artist, the rest will come of itself.

LXV.

Only when the form is entirely clear to you, will the spirit become clear.

LXVI.

Perhaps only genius understands genius fully.

LXVII.

Some one maintained that a perfect musician must be able, on the first hearing of a complicated orchestral work, to see it as in bodily score before him. That is the highest that can be conceived of.

LXVIII.

There is no end of learning.

