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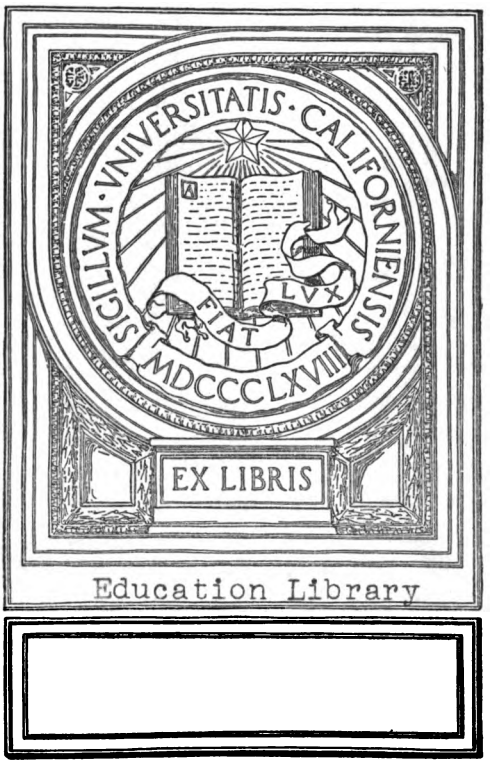

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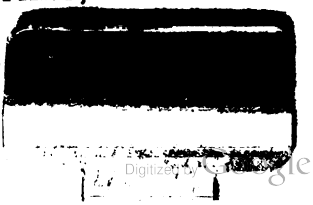

BURROWES'

PIANO-FORTE PRIMER,

CONTAINING THE

RUDIMENTS OF MUSIC.

CALCULATED

EITHER FOR PRIVATE TUITION, OR TEACHING IN CLASSES.

REVISED AND ENLARGED, WITH ADDITIONS AND ALTERATIONS,

By W. C. PETERS.

Price 50 Cents, Net.

PUBLISHED BY DITSON & CO.
BOSTON, NEW YORK, AND PHILADELPHIA.

PUBLISHERS' ADVERTISEMENT.

In presenting "Burrowes' Primer" in a new dress, revised, altered, and enlarged, the publishers desire to state the motives which have induced them to make the change alluded to.

Numerous requests have been made by our most experienced teachers, for the publication of a Piano-Forte Primer, containing a more simple and lucid explanation of the first principles of music, and the introduction of terms by which the length of notes, and their relative value to each other, could be more clearly understood. The additions in the two first chapters have been made to simplify the explanations in regard to the Staff, Clefs, length and value of notes, &c. The chapter on Time has been remodelled, and, it is hoped, the definitions given will be found more consonant with the latest and most approved method of teaching. In all other respects Burrowes remains unchanged.

In making the alteration, Mr. Peters has been assisted by the judicious advice of Messrs. E. W. Gunter, J. B. Smith, G. R. Hoffman, W. Jucho, John Candy, J. C. Cook, F. W. Ratliff, J. E. Jungman, J. C. F. Soloman, Henry Sofge, H. Kleber, C. H. Weber, Paul Schmidt, J. F. Wahl, and many other distinguished Teachers of Music, whose kindness is hereby acknowledged.

Entered according to the Act of Congress, in the year 1849, by Peters, Webb & Co., in the Clerk's Office of the District Court of the United States for the District of Kentucky.

NEW AND REVISED EDITION.

With Corrections and Additions by Wm. Dressler.

Entered according to Act of Congress, A. D. 1869, by J. L. Peters, in the Clerk's Office of the United States District Court for the District of New Jersey.

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Second Appendix.

Czerny's Letters to a Young Lady on Piano-forte Playing.

PREFACE.

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

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

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

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

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

Pupils of talent to be removed to the upper classes as soon as the master

finds them qualified, without waiting for those who are less rapid in their improvement.

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

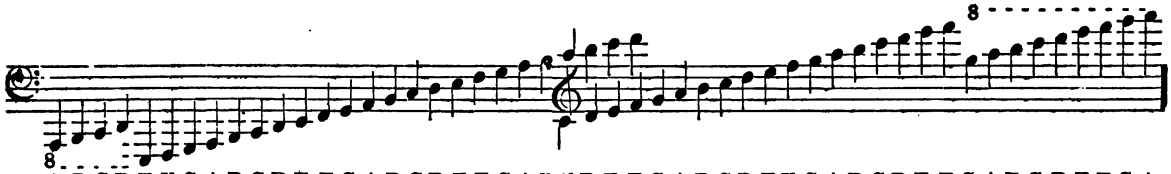
The classes to be held only during the time the master is giving his lessons at the piano-forte.

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

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

KEY-BOARD OF A MODERN SEVEN OCTAVE PIANO-FORTE 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 B C D E F G A B C D E F G A B C D E F G A



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FIRST OCTAVE.	SECOND OCTAVE.	THIRD OCTAVE.	FOURTH OCTAVE	FIFTH OCTAVE.	SIXTH OCTAVE.	SEVENTH 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 performed on the white keys, and are called *naturals*. The *flats* and *sharps* are performed on the black keys. In playing the chromatic scale upwards, the black key to right of C is called C♯, and is a semitone below D. In playing the chromatic scale downwards, the semitone below D is called D♭, therefore C♯ and D♭ should be struck on the same key, and thus throughout the scale.

THE

PIANO-FORTE PRIMER.

CHAPTER I.

OF THE KEYS, STAFF, ETC.

How are the keys of the piano-forte named?

From the first seven letters of the alphabet. The eighth, or octave, is a repetition of the first. Example: A, B, C, D, E, F, G, A, B, C, etc.

How are the letters applied to the keys?

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

Describe the situation of the others.

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

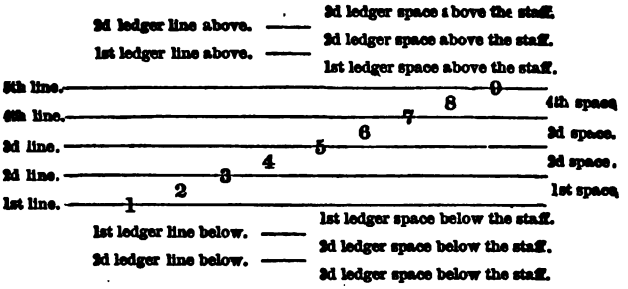
F is on the left of G, and B on the right of A.

What is a staff?

A staff consists of five lines and four spaces, upon which the notes are placed, and named regularly by degrees.

The five lines and four spaces make nine degrees. If you wish more degrees, how are they formed?

By using the space above or below the staff, or by making short lines called added or leger lines, on which, or the spaces between or above them, the notes are placed.



How many staffs are in general use?

Two: the treble and the bass staff.

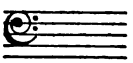
How are you to know the treble staff from the bass staff?

By the character placed at the beginning of each staff called a clef or key to the names of the notes.

What clef is generally used for the treble, or right hand?

The G or treble clef; viz.,— 

What clef is generally used for the bass, or left hand?

The F or bass clef; viz.,— 

In piano-forte music the two staffs are joined together by what is called a brace; thus,— 

Why is the treble clef note called G?

Because the note placed on the second line in the treble is called G, or the treble clef note.

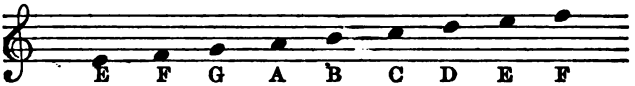
How are the names of the other treble notes named?

They are named from the clef note, proceeding regularly by degrees, both upwards and downwards.

As the note on the second line in the treble is called G, what will be the name of a note in the second space?

If the note on the second line in the treble is called G, the second space will be the next letter, which is A; the third line B; the third space C, etc.

Name the treble notes in the staff upwards and downwards. Point out the clef note.



Why is the bass clef note called F?

Because the note placed on the fourth line in the bass is called F, or the bass clef note.

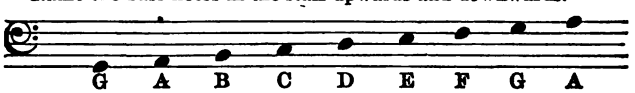
How are the names of the other notes determined?

In the same manner as the treble notes; viz., from the clef note, both upwards and downwards.

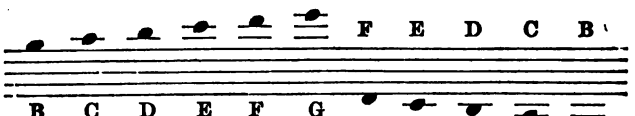
As the note on the fourth line in the bass is called F, what will be the name of a note in the fourth space?

If the note on the fourth line in the bass is called F, the fourth space will be the next letter, which is G; the fifth line, A; above the staff, B, etc.

Name the bass notes in the staff upwards and downwards.

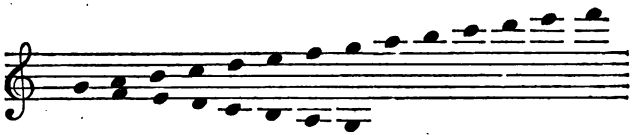


Describe the situation of the following notes.

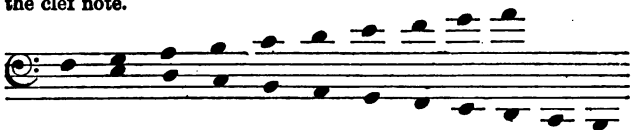


The pupil should give a clear description, and tell the name of each note in the treble and bass clefs.

Name the treble notes, upwards and downwards, beginning with the clef note.



Name the bass notes, upwards and downwards, beginning with the clef note.



How do you determine the situation of the clef notes on the piano-forte?

First, by finding the C which is nearest to the middle of the instrument, called middle C; the G, or treble clef note, is the first G above, or on the right hand side of it; the F, or bass clef note, is the first F below, or on the left hand side of middle C.

How are the situations of the other notes determined?

By going to the right for those above, and to the left for those below the clef notes.

Give an exercise for naming and striking some treble and bass notes.

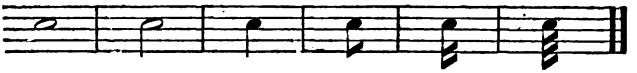
CHAPTER II.

OF THE LENGTH OF NOTES, RESTS, ETC.

How many different sorts of notes are in general use?

Six.

Describe and show their different forms.



Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

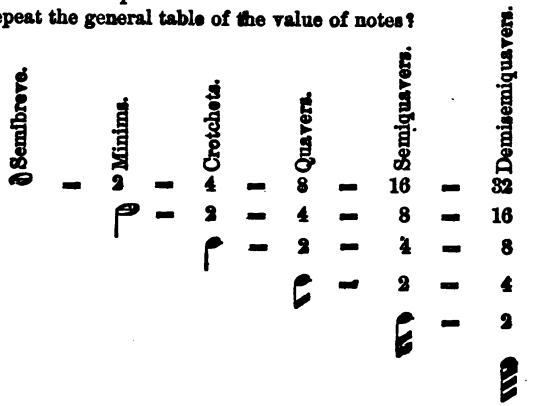
What proportion do they bear to each other?

Each note is only half the length of the one preceding; for example, a minim is only half the length of a semibreve; consequently, one semibreve is as long as two minims.

Suppose you should wish to know how many semiquavers are equal to a semibreve or minim, in what manner will you reckon them?

By beginning from any one, and proceeding in rotation, always doubling the number; for example, one crotchet is as long as two quavers, four semiquavers, or eight demisemiquavers.

Repeat the general table of the value of notes?



Name the half, the fourth, the eighth, the sixteenth of a semibreve; of a minim; crotchet; quaver, etc.

What are rests?

Marks for silence, corresponding with the different notes.

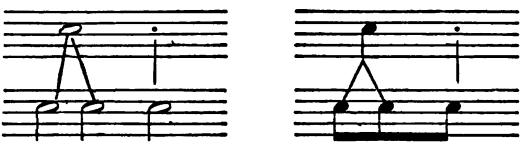
Describe and show them.

Semibreve Rest.	*Minim.*	*Crotchet.*	*Quaver.*	*Semiquaver.*	*Demisemiquaver.*
		or *			
Under a line.	Over a line.	Turned to the right.	Turned to the left.	With two heads.	With three heads.

* The second crotchet rest is mostly used in preference.

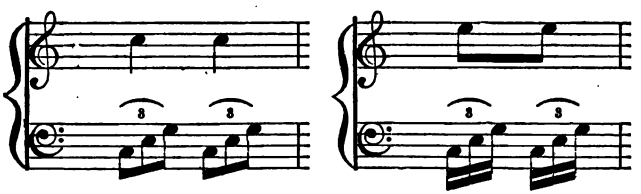
What is the use of a dot after any note or rest?

A dot is equal to half the preceding note; consequently, a semibreve with a dot is equal to three minims, or six crotchets, etc. A dotted crotchet is as long as three quavers, etc.



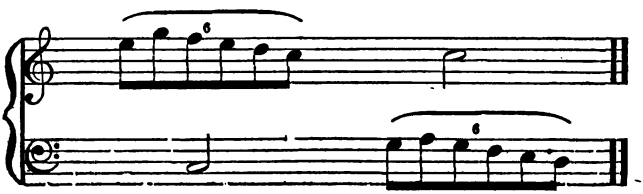
What is a triplet?

When *three* quavers, instead of *two*, are played to a crotchet, they are called a triplet; or three semiquavers, instead of two, to a quaver, and in the same proportion to all the other notes. Triplets are generally, but not always, marked with a figure of 3.



A figure of 6 is sometimes placed over six quavers or semiquavers, etc.: what does it signify?

It signifies that the six quavers are to be played in the time of four, or in the time of one minim.



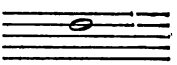
OF NOTES, RESTS, ETC., NEWLY EXPLAINED.

How many different kinds of notes are in general use?

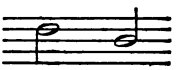
Six.

Describe and show their different forms.

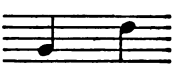
A *whole note* has a shape like an O; thus,—



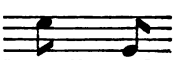
A *half note* is shaped like a whole note with a stem turned up or down; thus,—



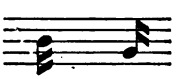
A *quarter note* has a black head with a stem; thus,—



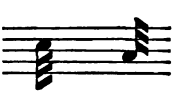
An *eighth note* has a black head with a stem and *one* hook; thus,—



A *sixteenth note* has a black head with a stem and two hooks; thus,—



A *thirty-second note* has a black head with a stem and three hooks; thus,—



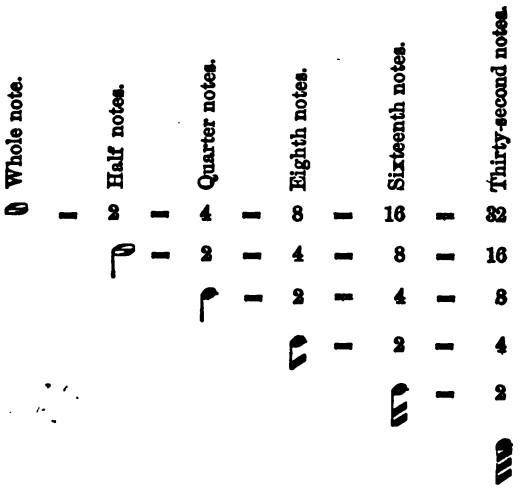
What proportion do the several notes bear to each other?

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

Suppose you wish to know how many sixteenth notes are equal to a whole note, or half note, in what manner would you reckon them?

By beginning from any one, and proceeding in rotation, always doubling the number; for example, one quarter note is equal to two eighths, four sixteenths, or eight thirty-second notes.

Repeat the general table of the value of notes.



Name the half, the fourth, the eighths, the sixteenths, etc., of a whole note; of a half note; of a fourth note; of a sixteenth note, etc.

What are rests?

Marks for silence corresponding with the different notes.

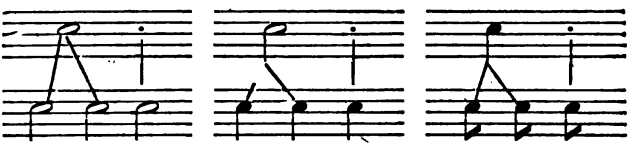
Describe and show them.

Whole note rest.	Half note rest.	Quarter note rest.	Eighth note rest.	Sixteenth note rest.	Thirty-second note rest.
		or			
Block under a line.	Block over a line.	Stem with a hook to the right.	Stem with a hook to the left.	Stem with two hooks to the left.	Stem with three hooks to the left.

What is the use of a dot after any note or rest?

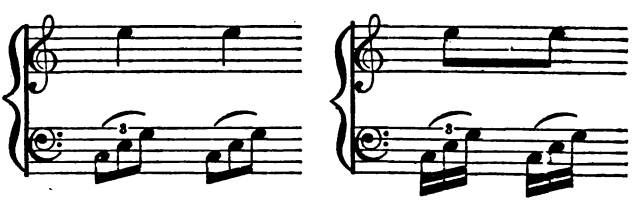
A dot is equal to half the preceding note; consequently, a whole note with a dot is equal to three half notes; a half note with a dot is equal to three quarter

notes; a quarter note with a dot is as long as three eighth notes; thus,—



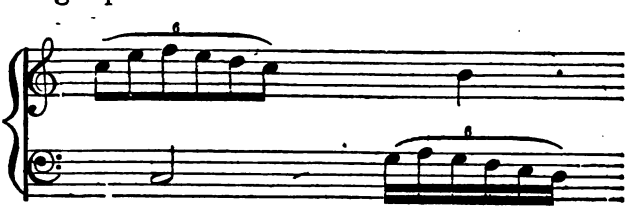
What is a triplet?

When *three* eighth notes, instead of *two*, are played to a quarter note, or *three* sixteenths, instead of *two*, to an eighth, they are called triplets; and in the same proportion to all other notes. Triplets are generally, but not always, marked with a figure of 3. The figure 3 is usually placed over the first group of notes only.



What is a double triplet?

It is called a double triplet, when *six* eighth notes are played in the time of *four*, or in the time of a half note; or when *six* sixteenth notes are played in the time of *four*, etc. The figure of 6 is usually placed over the first group of notes.



CHAPTER III.

OF TIME.

What are bars?

Short lines drawn across the staff to divide the music into equal portions; but the music between two of these is also called a bar or measure.

How many sorts of time are there?

Two: common time and triple time.

What is meant by common time?

An *even* number of parts in a bar; as two, four, six, or twelve.

What is meant by triple time?

An *odd* number of parts; as three or nine.

How is the time marked?

At the beginning of every piece of music; sometimes it is marked by a C, which signifies common time, and the bar then contains the value of a semibreve, but generally expressed four crotchets in a bar. The time is also occasionally marked by two figures, which have a reference to the semibreve.

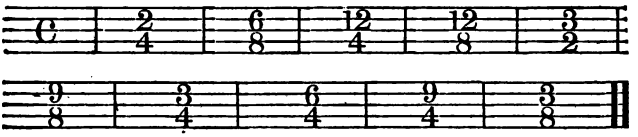
How do the figures refer to the semibreve?

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

Name the divisions of a semibreve?

A semibreve divided into two parts, will become minims; divided into four parts it will become crotchets; divided into eight parts it will become quavers; consequently, the figure of 2 represents minims; the figure of 4 represents crotchets; and the figure of 8 represents quavers.

Explain the following marks of time, pointing out which are common, and which are triple time.



How many sorts of common and triple times are there?

Two of each; viz., simple and compound.

How are they distinguished?

The easiest way is to remember, that if the number of notes expressed by the upper figure, or figures, is *less* than 6, it is simple; but if it is 6, or more than 6, it is compound.

Explain again all the marks of time, pointing out which are simple and which are compound.

Is it necessary to count the time exactly as expressed by the figures?

No: two crotchets may be counted as four quavers; three crotchets as six quavers, etc.

How is the time to be counted if the piece contains triplets?

It must be counted by the value of the triplet; for example, if there are three quavers to a crotchet, the time must be counted by crotchets; if there are three semiquavers to a quaver, it must be counted by quavers.

OF MEASURE, TIME, ETC., NEWLY EXPLAINED.

What are bars?

Short lines drawn across the staff to divide the music into measures.

What is a measure?

The quantity of music contained between two bars.

How many kinds of music are there?

There are four principal kinds of measure in general use; viz., *two-fold*, or *double; three-fold*, or *triple; four-fold*, or *quadruple:* and the *six-fold*, or *sextuple*.

What is meant by two-fold or double measure?

An even number of parts in a measure; as *two halves*, or *two quarters*. It is accented on the first part of the measure.

What is meant by three-fold or triple measure?

An *odd* number of parts in a measure; as *three halves*, *three quarters*, or *three eighths*. It is accented on the first part of the measure.

What is meant by four-fold or quadruple measure?

An *even* number of parts in a measure; as *four halves*, *four quarters*, or *four eighths*. It is accented on the first and third parts of the measure.

What is meant by six-fold or sextuple measure?

An *even* number of parts in a measure, each part containing an *odd* number; as *six quarters* divided into twice three, or *six eighths* divided into twice three. It is accented on the first or fourth part of the measure.

Are there any other measures used?

Yes: the nine-fold and twelve-fold are sometimes used.

What is meant by nine-fold measure?

An *odd* number of parts in a measure, each part containing an *odd* number; as *nine quarters*, or *nine eighths* divided into three times three. It is accented on the first, fourth, and seventh parts of the measure.

What is meant by twelve-fold measure?

An even number of parts in a measure, each part containing an odd number; as *twelve quarters*, or *twelve eighths*, divided into four times three. It is accented on the first, fourth, seventh, and tenth parts of the measure.

How is time marked?

The time is marked at the beginning of every piece of music, either by two figures, or by the letter C.

How is two-fold or double time expressed?

By the figures $\frac{2}{2}$, $\frac{2}{4}$; and sometimes $\frac{2}{1}$ or $\frac{2}{8}$.

How is three-fold or triple time expressed?

By the figures $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{3}{8}$.

How is four-fold or quadruple time expressed?

By the figures $\frac{4}{2}$, $\frac{4}{4}$; or by the sign C, which signifies common time.

How is six-fold or sextuple time expressed?

By the figures $\frac{6}{8}$ or $\frac{6}{4}$.

How is nine-fold and twelve-fold time expressed?

Nine-fold time is expressed by the figures $\frac{9}{8}$ or $\frac{9}{4}$, and twelve-fold time by the figures $\frac{12}{8}$ or $\frac{12}{4}$.

How do the figures refer to the whole note?

The *lower* figure shows into how many parts the whole note is divided, and the *upper* figure or figures show how many of those parts are to be in a measure.

CHAPTER IV.

POSITION OF THE HAND, AND MANNER OF PLAYING, ETC.

In what position should the hand and arm be held?

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

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

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

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

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

In what cases should the fingers be raised?

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

What is the meaning of playing *legato*?

It signifies playing smoothly, always keeping one key down till the next be struck.

What is playing *staccato*?

Separating the notes from each other, or raising the finger from one key before the other is down.

What is a slur?

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

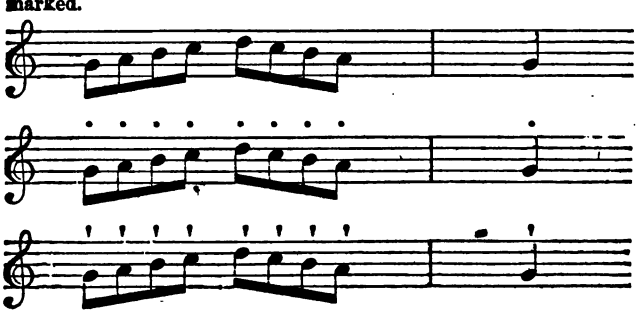
What is a tie or bind?

It is of the same form as a slur, but placed to two notes alike; it binds the second to the first, so that only the first is to be struck; but the finger must be held down the full time of both.

How are notes marked which are to be played staccato?

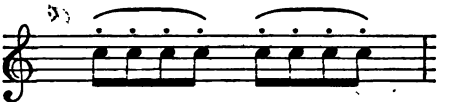
With round dots or pointed specks, above or below them; those with dots are to be played moderately staccato; those with specks very much so.

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

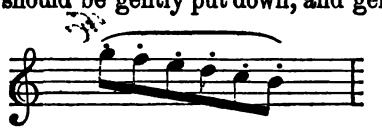


How are notes to be played which are marked with dots and slurs also?

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



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



CHAPTER V.

OF SHARPS, FLATS, ETC.

What is an interval?

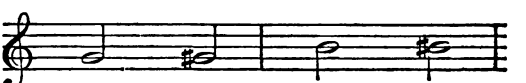
An interval is the difference or distance between two sounds.

What is the smallest interval?

A semitone, or half a tone. Each key of the pianoforte is a semitone from that which is *next* to it, whether it be a white key or a black one.

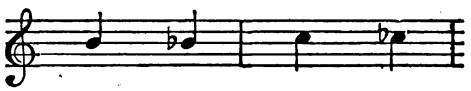
What is a sharp? ♯

A sharp placed before any note raises it one semitone, or to the next key on the right hand.



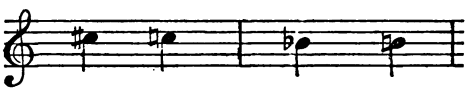
What is a flat? ♭

A flat placed before any note lowers it one semitone, or to the next key on the left hand



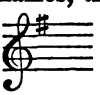
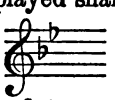
What is a natural? ♮

A natural brings a note that has been raised by a sharp, or lowered by a flat, to its former place again;



consequently, a natural sometimes raises and sometimes lowers a note.

Why are sharps or flats placed at the beginning of a piece of music?

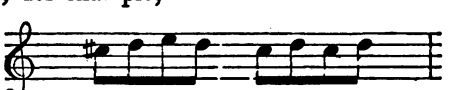
Any sharps or flats placed at the beginning affect all notes of the corresponding names, throughout the piece. For example, a sharp on  the fifth line signifies that all the F's are to be played sharp; and flats upon the third line and fourth  space signify that all the B's and E's are to be flat.

What are accidental sharps, flats, or naturals?

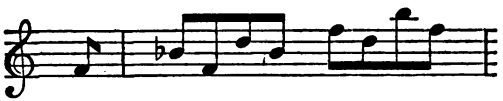
Accidentals are those which are not marked at the beginning of the piece.

How long does the influence of an accidental last?

An accidental affects all notes of the same name in the bar; for example,—



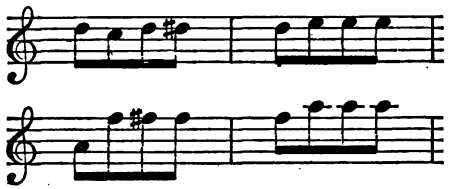
signifies that all the C's are to be sharp, though only the first is marked.



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

Do accidentals ever affect notes in the bar following?

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



The same is to be observed of flats and naturals.

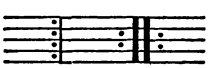
CHAPTER VI.

OF COMMON CHARACTERS USED IN MUSIC.

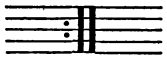
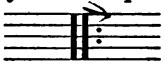
What is the use of double bars? 

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

What is the use of dots at a bar, or at a double bar?



They signify that that part of the music which is on the same side as the dots, is to be repeated: for example,

these dots being on  the left-hand side of the double bar, signify that the performer is to repeat the former piece; but  these dots being on the right-hand side, signify that the performer, after having played to the next dots, is to return to this place.

What is the use of a sign ? 𝄋

The second time it occurs in a piece of music, it is generally accompanied with the words "*Dal Segno*," which signify *from the sign;* consequently, the performer is to return to the first mark.

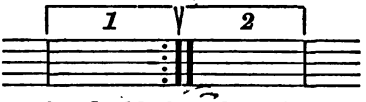
What is the meaning of *"Da Capo,"* generally abbreviated *D. C.*?

From the beginning.

What is the meaning of *"Da Capo al Segno"*?

From the beginning at the sign.

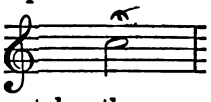
Why are the figures 1 and 2 sometimes placed at the double bar in the middle of a movement ?



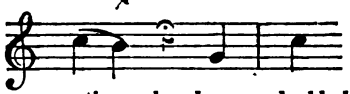
The dots at the double bar show that the piece is to be repeated; and the figures denote that the performer, in playing it through the second time, is to omit the bar marked 1, and play that which is marked 2, instead.

What is the use of a pause ? 𝄐

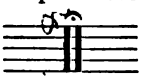
A pause placed over a note signifies that the finger is to be held down, and the performer is to pause as long as he thinks proper.



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



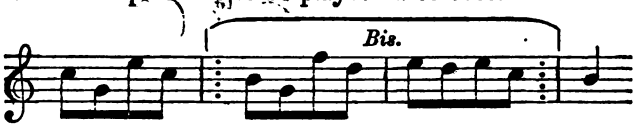
Why is a pause sometimes placed over a double bar?



A pause, or the words "*Il Fine*," placed at a double bar, shows that the piece is to end at that place, after the *Da Capo*.

What is the meaning of the word "*Bis*"?

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



What is the use of a *direct*?

It is placed at the end of a staff, or at the bottom of a page, to indicate the name of the following note.

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

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

What is the meaning of "*Ottava Alta*," generally marked 8*va*?

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

What is the meaning of "*Loco*"?

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

The pupil should now be exercised in naming the keys of the piano-forte without looking at the instrument, remarking that the black keys are occasionally called sharps, and occasionally flats (See Appendix, Exercise I.) The white keys, also, commonly called E, F, and B, C, frequently change their names, and are used as flats or sharps to their neighboring keys.

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

Name a chromatic semitone* above A, A♯, etc., etc.

A chromatic semitone above A is A♯; a chromatic semitone above A♯ is A×, etc., etc.

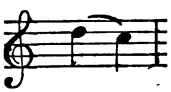
Name a diatonic semitone above A, B, etc. (See Appendix, Exercise XIII., page 55.)

Name a diatonic semitone below A, B, etc. (See Appendix, Exercise XIII., page 55.)

CHAPTER VII.

OF GRACES AND COMMON MARKS OF EXPRESSION.

What is an appogiatura?

It is a small note prefixed to a large one from which it generally takes half its time; for example, an appogiatura  before a minim, must be played as a crotchet;  consequently it does not lengthen the bar.

When an appogiatura is placed before a double note, is it to be played by itself, as it appears, or with the lower note?

The appogiatura is to be played instead of part of the upper note; consequently, the lower note must be played with it; for example,

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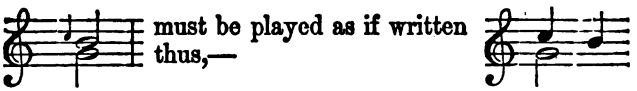
* For an explanation of the difference between a chromatic and a diatonic semitone, see page 45.



must be played as if written thus,—

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

No: they, as well as the other graces used in music, depend greatly on the taste and judgment of the performer; consequently, they can be best explained as they occur.

How is a turn ∾ to be made?

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

Should the lowest note of a turn be a tone, or a semitone, below the note written?

In most cases it should be a semitone.

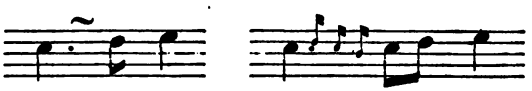
Supposing a turn be made upon A; is it immaterial whether it be called B, A, G♯, A, or B, A, A♭, A?

No: three different letters must be made use of in a turn; therefore, the lowest must be called G♯, and not A♭.

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

How is a turn made upon a dotted note?

By first striking the note itself, and making the turn afterwards.



What is an inverted turn?

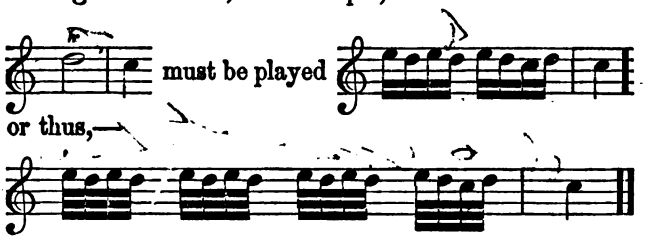
An inverted turn consists of the *same* notes as a turn; but beginning with the lowest, instead of the highest note.

Make an inverted turn upon A, B, C, D, E, F, G, etc.

How is a shake to be made?

A shake is made with the note above, and the note

which is written, beginning with the highest, and concluding with a turn; for example,—



the rapidity of the shake depending on the ability of the performer.

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

What is the meaning of *piano*?

Soft; generally abbreviated *pia.*, or *p.*

What is *pianissimo*?

Very soft; generally abbreviated *ppmo.*, or *pp.*

What is the meaning of *forte*?

Loud; generally abbreviated *for.*, or *f.*

What is *fortissimo*?

Very loud; generally marked *ffmo.*, or *ff.*

What is the meaning of *mezzo forte*, and *mezzo piano*?

Mezzo forte signifies moderately loud, and *mezzo piano* moderately soft; they are generally marked *mf.* and *mp.*

What is the meaning of *dolce*, or *dol*?

Softly or sweetly.

What is the meaning of *tenuto*, or *teno*?

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

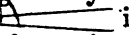
What is *forzando*, or *sforzato*?

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

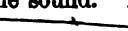
What is *rinforzando*?

It signifies that several notes are to be played strong; it is generally marked *rinf.* or *rf.*

What is the meaning of *crescendo*, or *cres.*?

Begin softly, and gradually increase the sound. The following mark  is also occasionally used, to signify that the performer is to play *piano* where it is small, and *forte* where it is large. If a small mark of this sort > is applied to one note, it has the same effect as *fz.*

What is the meaning of *diminuendo*, or *decrescendo*?

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

What is the meaning of *calando*, or *cal.*?

Gradually softer and slower.

What is the meaning of *perdendosi*?

It has the same meaning as *calando.*

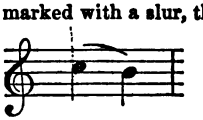
What is the meaning of *a tempo*, or *tempo primo*?

After having slackened the time at *calando*, it signifies that the original time is to be resumed?

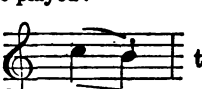
What is the meaning of *ad libitum*, or *ad lib.*?

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

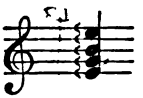
When two notes are marked with a slur, thus,—



in what manner are they to be played?

As if marked thus,—  that is to say, the first is to be pressed and held down, the second played softly and the finger raised immediately.

What is meant by a curved or waved line placed before a chord?



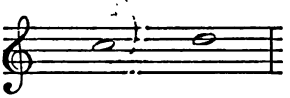
It signifies that the notes are not to be played quite together, but successively from the lowest upwards. Chords played in this manner are called spread.

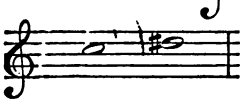
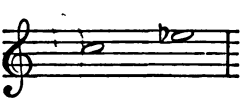
CHAPTER VII.

OF INTERVALS.

What is an interval?

An interval is the difference or distance between two sounds. It must be remembered that all intervals are called according to the degrees of the staff, or according to the number of letters they are distant from each other.

For instance,—  is a *second;*

 a sharp *second;* but if the same keys are struck, and called  the interval is then called a *third.*

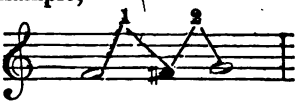
Are intervals to be reckoned upwards or downwards?

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

What is a tone?

It consists of two semitones. The interval between

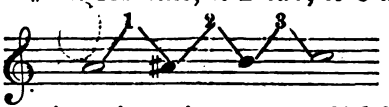
F and F♯ is one semitone; and between E♯ and G is another; for example,—



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

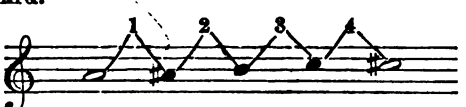
What is a minor or lesser third?

A minor third (sometimes improperly called a flat third) is three semitones from the note named; for example, the minor third of A, must be reckoned thus: from A to A ♯ *one* semitone, to B *two*, to C *three*.



How many semitones is a major, or greater third from the note named?

Four; this interval is sometimes improperly called a sharp third.



As the semitone above C may be called either C♯ or D♭, is it immaterial in reckoning the major third of A, whether you say C♯ or D♭?

No: the major *third* of A must be called C♯; for example, A, B, C is a *third*, and A, B, C, D, is a fourth.

Name, write, or play minor and major thirds† to A, B, C, D, E, F, G; to A♯, B♯, C♯, D♯, E♯, F♯, G♯; to A♭, B♭, C♭, D♭, E♭, F♭, G♭. (See Appendix, part of Exercise IV.)

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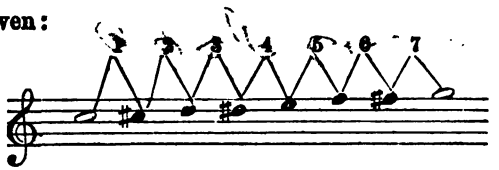
* The pupil should be required to *prove* all intervals by inserting (or counting) the semitones in this manner.

† In reckoning thirds, or any other intervals, the pupil is recommended first to fix upon the proper letter, and afterwards ascertain, by counting the semitones whether the letter fixed upon is to be natural, sharp, double sharp, flat, or double flat: for example, after having decided that the third of A must be C, it remains to be proved which of the five C's (viz., C♮, C♯, C𝄪, C♭ or C𝄫) is the one required. That C which is three semitones from A, is the minor third, and that C which is four semitones from A, is the major third.

How many semitones is a perfect fifth from the note named?

Seven:



but the easiest way is to remember, that every note, excepting one, has a fifth either sharp, flat, or natural, like itself; for example, the fifth of C is G, the fifth of C♯ is G♯, the fifth of C♭ is G♭.

What note has a fifth unlike itself?

B; the fifth of which must be raised a semitone to make it perfect; for example, the fifth of B is F♯, the fifth of B♯ is F×, the fifth of B♭ is F.

Name or write fifths to all the notes, beginning with F, and proceeding always a fifth higher.

F, C, G, D, A, E, **B**, F♯, C♯, G♯, D♯, A♯, E♯, **B♯**, F×, C×, etc.

Name fifths to flats now, commencing with F♭.

F♭, C♭, G♭, D♭, A♭, E♭, **B♭**, F𝄫, etc.

By way of exercise, now name the fifths below, and observe that in reckoning downwards, every note has a fifth like itself, excepting F, the fifth below which must be lowered a semitone; for example, the fifth below F is B♭, the fifth below F♭ is B♭♭, the fifth below F♯ is B.

B, E, A, D, G, C, **F**, B♭, E♭, A♭, D♭, G♭, C♭, **F♭**, B𝄫, etc.

Name the fifths below to the sharps, commencing with B♯.

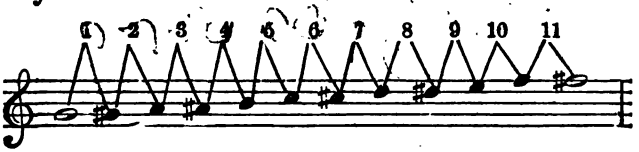
B♯, E♯, A♯, D♯, G♯, C♯, **F♯**, B𝄪, etc.

Name again the two letters which have fifths, not sharp, flat, or natural like themselves.

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

What is the *leading note*?

The leading note is the sharp *seventh* of the scale; it is seven semitones from the note named; but the easiest way is to reckon it one semitone below the octave.



As you say "*sharp seventh*," is the leading *note* always a sharp?

No: for example, the leading note of F is E♯; the leading note of A is G♯; and the leading note of C♭ is B♭.*

As the leading note is one semitone below the octave, is it immaterial whether the leading note of A be called G♯ or A♭?

No: for although A♭ is a semitone below the octave, it is the *eighth* letter or degree, and the leading note must be the *seventh*.

Name or write the leading note of A; of B, C, D, E, F, G; of A♯, B♯, C♯, D♯, E♯, F♯, G♯; A♭, B♭, C♭, D♭, E♭, F♭, G♭. (See Appendix, part of Exercise IV.)

Name or write minor thirds, major thirds, fifths, and leading notes to A, B, C, D, E, F, G; A♯, B♯, C♯, D♯, E♯, F♯, G♯; A♭, B♭, C♭, D♭, E♭, F♭, G♭. (See Appendix, Exercise IV.)

Name or write minor thirds, major thirds, fifths, and leading notes to A♭, B♯, C, D♭, E♯, F, G♭; A♯, B, C♭, D♯, E, F♭, G♯; A, B♭, C♯, D, E♭, F♯, G.

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* In naming intervals in general, it is sufficient to name the letter, if a natural be intended; thus, it is sufficient to say that the minor third of A is C, and not say C♮; but in naming or writing leading notes, it should be always expressed; thus, the leading note of B♭ is A♮; the leading note of E♭ is D♮, etc. This is recommended that the pupil may hereafter more readily find the leading notes of the minor keys which are already marked with an accidental, sharp, flat, or natural

CHAPTER IX.

OF THE SIGNATURE.

How do you determine what is the *tonic*, or *key note* of a piece of music?

Principally by the signature, or number of sharps or flats at the beginning.

What method have you of discovering the tonic?

Every tonic, or key note, is a fifth higher for every additional sharp, and a fifth lower for every additional flat, commencing always with C, which key has neither flat nor sharp.

Name the order of keys with sharps.

C has no sharp, G has one, D has two, A has three, E has four, B has five, F♯ has six, and C♯ has seven.

Name the order of keys with flats.

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

What key has two or more sharps or flats, etc.?

What is the signature, or number of sharps or flats, of the key of A; D♭; F♯; etc., etc.?

How many keys have the same signature?

There are *two* of each; for example, every tonic or key note has its relative minor.*

How is the relative minor of any key to be found?

The relative minor of every key is a minor third below; for example, the relative minor of C is A minor; the relative minor of B♭ is G minor.

Name the relative minor of C; of G, D, A, E, B, F♯, C♯; of C, F, B♭, E♭, A♭, D♭, G♭, and B♭. (See Appendix, part of Exercise V.)

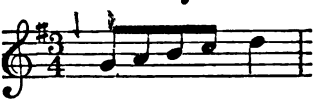
In what manner do you decide whether a piece is in the key which is indicated by the signature, or in its relative minor?

By looking for the leading note of the minor key alluded to, as the leading note of every minor key is marked

* The difference between major and minor keys will be more fully explained hereafter; the present is only given as the *readiest* way of enabling a pupil to ascertain what key any piece of music is in.

with an accidental sharp or natural; for example,—

Judging from the signature this may be either in C, or A minor, but as the first G is sharp, which is the leading note of A, the piece is in the key of A minor.



This piece, having one sharp at the signature, may be either in G, or E minor; but as the first D is not sharp, it cannot be in E minor; consequently, it is in the key of G.

Is this an invariable rule for ascertaining what key a piece of music is in?

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

Name or write the order of keys with sharps and flats; also the relative minor, and the leading note of the relative minor, to each key. (See Appendix, Exercise V.)

As the relative minor of any key is a minor third below, of course, the relative major of any minor key is a minor third above; same, therefore, the relative major of A minor, etc., etc. (See Appendix, Exercise V.)

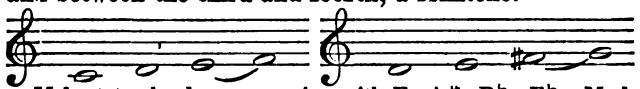
CHAPTER X.

OF THE FORMATION OF THE SCALE.

What is a tetrachord?

A tetrachord is composed of four sounds, placed at the intervals of two tones and one semitone; that is to say, the interval between the first and second sound

must be a tone; between the second and third, a tone; and between the third and fourth, a semitone.



Make tetrachords, commencing with F; A♯; B♭; F♭. Mark the semitones with a slur. (See Appendix, Exercise VI.)

Make descending tetrachords, commencing with A; B♭; F♭; B♭♭; and observe that the interval of the semitone must still be between the two highest sounds of the tetrachord. (See Appendix, Exercise VII.)

What is the diatonic scale?

The diatonic scale must consist of the seven letters or degrees, and the octave to the first, in regular succession, proceeding by tones and semitones.

How do you form the diatonic scale?

By making two tetrachords, leaving the interval of one tone between them, called the tone of disjunction.

Form the scale of C. Mark the semitones with a slur, and separate the tetrachords, at the tone of disjunction, by a bar.

Lower tetrachord. Upper tetrachord.

It is to be remarked, that the semitones are between the third and fourth, and between the seventh and eighth of the scale. In all major keys the ascending and descending scales are composed of the same notes.

Name every interval of the foregoing scale.

C is the tonic, or key note; D, the second; E, the third; F, the fourth, etc., etc.*

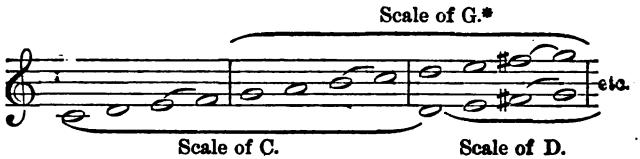
Make the scale of E♯; the scale of G♭. (See Appendix, Exercise VIII.)

Make the descending scale of A♭; F♯. (See Appendix, Exercise IX.)

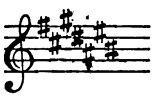
In what manner are scales to be formed so as to show their connection with each other, and to show the order of the seven sharps?

* The pupil should be required to name the intervals of every scale that is formed.

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



Make scales progressively; mark the first, and each succeeding sharp, upon a separate staff, until you have found the order of the seven sharps; viz.,—

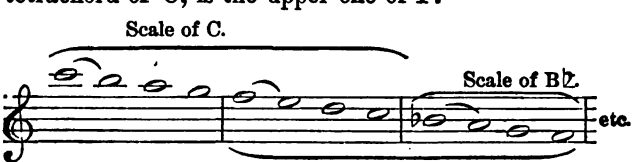


(See Appendix, Exercise X.)

After having found the order of sharps regularly, by making scales, the pupil will do well to remember, that F is the first, and that every succeeding sharp is a fifth higher.

In what manner are scales to be formed, so as to show the order of the flats?

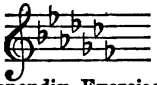
Exactly the reverse of the former; that is to say, the lower tetrachord of one scale must be taken for the upper tetrachord of the next; for example, the lower tetrachord of C, is the upper one of F.



* In order to avoid the inconvenience of the ledger lines, it will be necessary, in commencing the succeeding scales, to copy the notes of the alternate tetrachords an octave lower.

† In order to avoid the inconvenience of the ledger lines, it will be necessary, in commencing the succeeding scales, to copy the notes of the alternate tetrachords an octave higher.

Make scales progressively; mark the first and each succeeding flat upon a separated staff, until you have found the order of the seven flats; viz.,—



(See Appendix, Exercise XI.)

After having found the order of flats regularly, by forming the scales, the pupil will do well to remember that B is the first flat, and that every succeeding flat is a fifth lower.

What is meant by the dominant and subdominant?

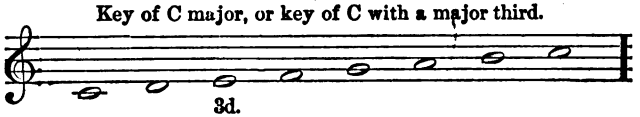
The dominant signifies the fifth above, and the subdominant the fifth below. Every scale is intimately connected with the scales of its dominant and subdominant.

Form the scale of ——— with its dominant and subdominant.

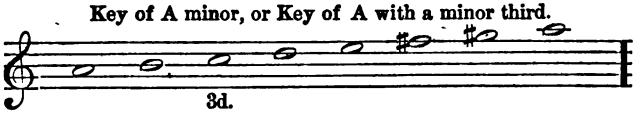
What is the difference between a major key and a minor key?

A major key signifies that the *third* of the scale is a major third from the tonic; and a minor key signifies that the *third* is a minor third from the tonic.

Key of C major, or key of C with a major third.

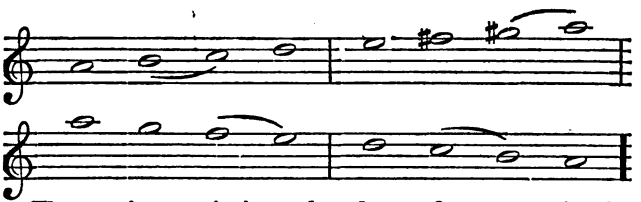


Key of A minor, or Key of A with a minor third.



What is the minor scale?

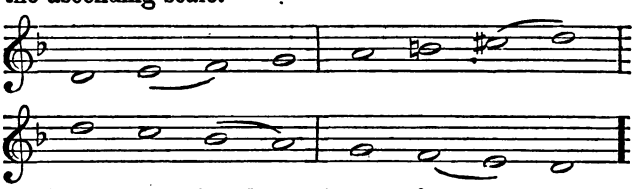
The minor scale consists of the same number of tones and semitones of the major; viz., five whole tones and two semitones, but differently disposed; the *ascending*, also, differs from the *descending* scale; for example, A is the relative minor of C, and has neither flat nor sharp at the signature.



The semitones, it is to be observed, are not in the same situations as in the major scale.

How is the minor scale to be formed?

The easiest way is to form it with the *same* flats or sharps as its relative major, remembering that the sixth and seventh of the ascending scale must each be raised a semitone by accidental sharps or naturals; for example, D is the relative minor of F; consequently, must have B♭ at the signature. The sixth and seventh, as has been before remarked, are raised by accidentals, in the ascending scale.



Why are the sixth and seventh notes of the ascending minor scale raised by accidentals?

The seventh is raised because every ascending scale must have a leading note, and the sixth is also raised that the interval between the sixth and seventh may not be greater than a tone; for the diatonic scale must consist of tones and semitones.

Repeat the method of making a minor scale.

First ascertain what is its relative major; secondly, write the signature; thirdly, write the scale ascending and descending; fourthly, raise the sixth and seventh of the ascending scale each one semitone.

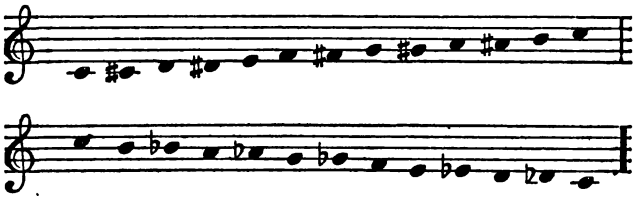
Write the scale of D minor; G minor; F♯ minor; B minor; C minor; etc. (See Appendix, part of Exercise XII.)

Write the scale of the relative minor of D; E; D♭; C♯; etc., etc. (See Appendix, part of Exercise XII.)

Write the scales of the *relative minors* to C; G; D; A; E; B; F♯; C♯; C; F; B♭; F♭; A♭; D♭; G♭; C♭. (See Appendix, Exercise XII.)

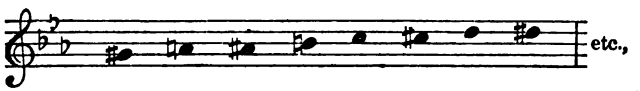
What is the chromatic scale?

The chromatic scale consists of semitones only.



Is it immaterial, in writing the chromatic scale, whether you write A♭, or G♯, and A♯, or B♭?

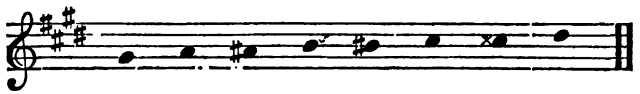
No: the signature must be attended to; for example, with three flats, you must not write



but every note should have its proper situation on the staff, according to the signature; thus,—

This renders fewer accidentals necessary.

By way of exercise, write the same passage as above with four sharps as the signature.



In order to draw the attention to the subject of fingering, it is now recommended that the pupil should write and finger all the scales, commencing with the scale of C, and going on progressively as far as the scale of C♯, and the scale of C♭, ascending and descending two octaves, both for the right hand and the left. These should be first written upon a slate, fingered, and when corrected by the master, copied into a book for daily practice. The major scales should be written on one side of the book, and their relative minors on the opposite page. The proper sharps or flats belonging to each scale should be placed as the signature at the beginning, and not as they occur in the scale, excepting, of course, the sixth and seventh of the minor scales, which require raising by accidentals in the ascending, and contradicting (on account of being written without bars) in the descending scale. (See Appendix, pages 56, 57, and 58.)

In fingering the scales the following remarks may be found useful:—

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

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

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

When the scale commences with a black key, commence with the first finger, and follow the foregoing rule as closely as the situation of the black keys will admit of, observing that neither the thumb nor the fourth finger must be placed upon a black key in fingering a scale.

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

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

The situation of the black keys will render it necessary to commence in some scales with the third, second, or first finger, instead of the fourth; but the foregoing rule is to be followed as closely as circumstances will admit of. (See Appendix, pages 56, 57, and 58.)

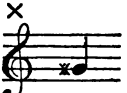
No scale should be practised till it has been inspected by the master.

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

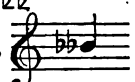
CHAPTER XI.

OF VARIOUS CHARACTERS USED IN MUSIC.

What is a double sharp? ×

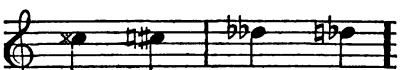
A double sharp raises  a note two semitones.

What is a double flat? 𝄫

A double flat lowers  a note two semitones.

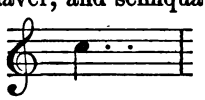
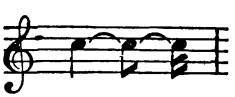
How is a single sharp or flat replaced after a double one?

By means of a natural and sharp, or a natural and flat.



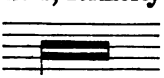
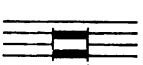
As a dot after a note makes it half as long again, what is the use of a second dot?

The second dot is equal to half the first; consequently, a crotchet with two dots is equal to a crotchet, quaver, and semiquaver.

 is equal to 

As *semi* signifies half, and *breve*, short, why is the longest note called a semibreve?

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

long,  and a breve, 

What proportion does a semibreve bear to them?

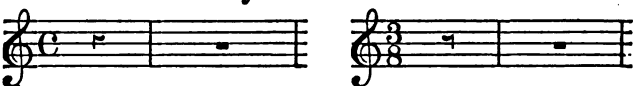
A long is equal to two breves, or four semibreves; consequently, a semibreve is equal to half a breve, or a quarter of a long.

Is a demisemiquaver the shortest note?

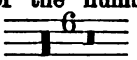
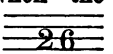
No: there is one called a half demisemiquaver, made thus,—  and its rests thus,—  sixty-four of these are equal to one semibreve.

In what manner is a whole bar rest marked?

In the same manner as a semibreve rest, be the value of the bar what it may.

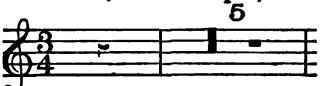


In what manner are rests for more than one bar marked?

A rest for two bars is made from one line to the next;  for four bars, from one line to the next but one,—  but a figure, expressive of the number of bars, is frequently placed over,—  and when the number is very great, figures only are used,— 

In what manner do you count several bars' rest?

By naming the number, instead of the word "one," on the first of each bar; for example,—



These five bars' rest should be counted,—

1, 2, 3, | 2, 2, 3, | 3, 2, 3, | 4, 2, 3, | 5, 2, 3.

instead of always "one, two, three."

What is melody?

A melody is a succession of sounds.

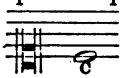
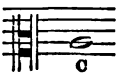
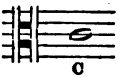
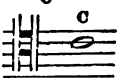
What is harmony?

A combination of sounds.

Are there any more clefs than the treble and the bass?

Yes: the C clef,—  This clef is occasionally placed upon either of the four lowest lines of the staff,

and gives the name of C to all notes on the same line as itself; the other notes are, of course, named by degrees from it. Its situation on the piano-forte is the middle C.

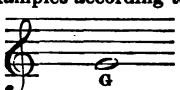
When this clef is placed upon the first line it is called the soprano clef;  when upon the second line, the mezzo soprano clef;  when upon the third line, the alto or viola clef;  and when upon the fourth line, the tenor clef; 

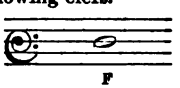
Name all the degrees of the staff according to these clefs.

Do the treble and bass clefs ever change their situations on the staff?

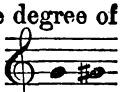
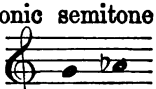
Yes: in very old music; but all notes on the line with the treble clef are called G; and all notes on the line with the bass clef are called F.

Give examples according to the following clefs.





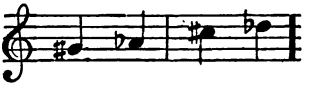
What is the difference between a chromatic and a diatonic semitone?

A chromatic semitone remains on the same degree of the staff, and is called by the same letter; as  whereas a diatonic semitone changes its degrees and name; thus,— 

What is the meaning of enharmonic?

The harmonic diesis, or quarter tone, is the difference between two following notes, one of which is raised and the other lowered a chromatic semitone. This interval

cannot be expressed on the piano-forte, from its construction; but the same keys must be struck for the sharp of the lowest note, and the flat of the highest.



CHAPTER XII.

OF THE COMMON TERMS RELATING TO TIME, ETC.

Explain some of the words which are prefixed to pieces of music, to express the time and manner they are to be performed in.

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

Grave,	In the slowest manner.
Adagio,	Very slow.
Largo,	Slow.
Larghetto,	Rather less slow than *largo.*
Moderato,	In moderate time.
Cantabile,	In a singing and a graceful style.
Andante,	In a marked and distinct manner
Andantino,	In a flowing style.
Pastorale,	In a pastoral style.
Maestoso,	Majestically.
Allegro,	Quick.
Allegretto,	Not so quick as *allegro.*
Vivace,	Lively.
Presto,	Very quick.
Prestissimo,	As quick as possible.

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

APPENDIX.

EXERCISE I.

Name the keys of the piano-forte?

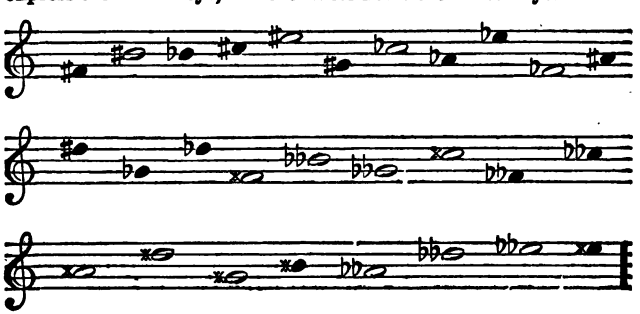
C, C♯ or D♭, D, D♯ or E♭, E, F, F♯ or G♭, G

G♯ or A♭, A, A♯ or B♭, B, C.

EXERCISE II.

Is F♯ (or B♭, C×, etc., etc.) a black key, or a white one?

N. B.—In the following example the black notes are used to express the black keys, and the white notes the white keys.

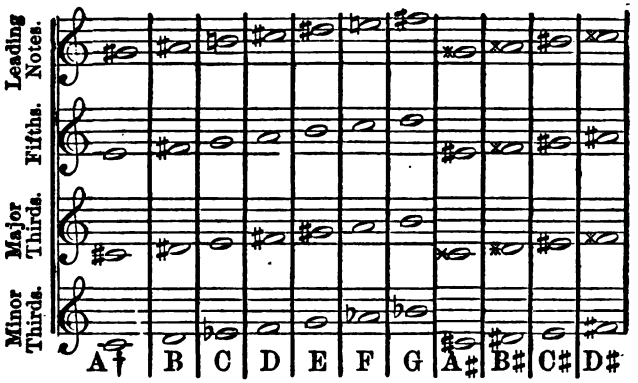


EXERCISE III.

TURNS.

A turn upon	A	must be made with	B,	A, G♯, A.
"	B	" "	C,*	B, A♯, B.
"	C	" "	D,	C, B, C.
"	D	" "	E,	D, C♯, D.
"	E	" "	F,	E, D♯, E.
"	F	" "	G,	F, E, F.
"	G	" "	A,	G, F♯, G.
"	A♯	" "	B,	A♯, G×, A♯.
"	B♭	" "	C,	B♭, A, B♭.
"	C♯	" "	D,	C♯, B♯, C♯.
"	D♯	" "	E,	D♯, C×, D♯.
"	E♭	" "	F,	E♭, D, E♭.
"	F♭	" "	G♭,	F♭, E♭, F♭.
"	G♭	" "	A♭,	G♭, F, G♭.

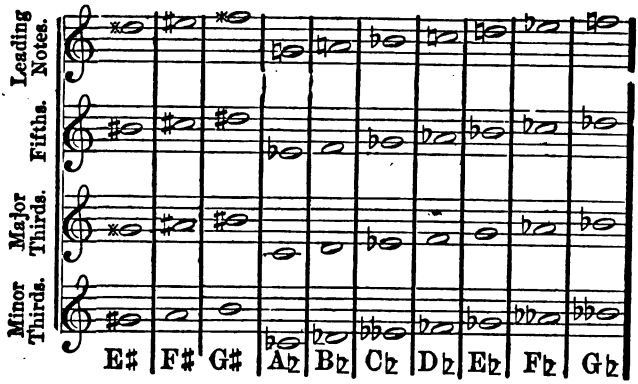
EXERCISE IV.



* The signature, viz., the sharps or flats at the beginning of the piece of music, will determine whether the *upper* note of the turn is to be sharp, flat, or natural, therefore, in the present exercise, the *letter* only of the upper note need be named.

† The intervals are to be reckoned from these letters.

EXERCISE IV.— CONCLUDED.



EXERCISE V.

Relative minor of	C	is A	minor:	leading note of A is	G♯.
"	G	is E	minor:	" "	D♯.
"	D	is B	minor:	" "	A♯.
"	A	is F♯	minor:	" "	E♯.
"	E	is C♯	minor:	" "	B♯.
"	B	is G♯	minor:	" "	F×.
"	F♯	is D♯	minor:	" "	C×.
"	C♯	is A♯	minor:	" "	G×.
"	C	is A	minor:	" "	G♯.
"	F	is D	minor:	" "	C♯.
"	B♭	is G	minor:	" "	F♯.
"	E♭	is C	minor:	" "	B♮.
"	A♭	is F	minor:	" "	E♮.
"	D♭	is B♭	minor:	" "	A♮.
"	G♭	is E♭	minor:	" "	D♮.
"	C♭	is A♭	minor:	" "	G♮.

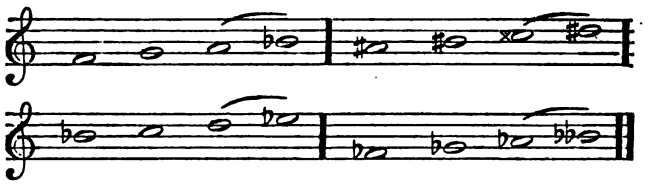
When the pupil is thoroughly acquainted with the foregoing table, the question should be reversed; thus,

What is the relative major of A minor? etc., etc.

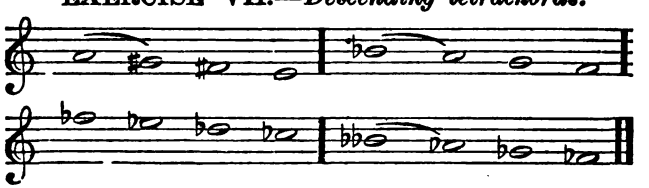
Or, in other words,

Of what is A minor the relative?

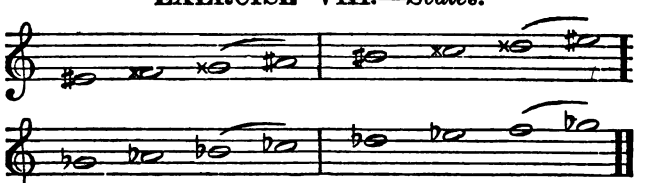
EXERCISE VI.—*Tetrachords.*



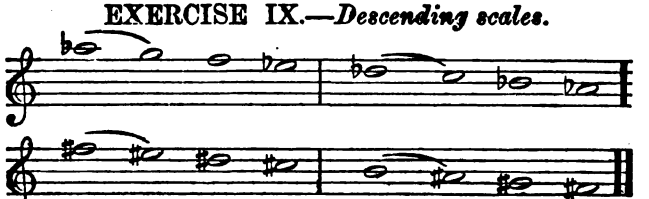
EXERCISE VII.—*Descending tetrachords.*



EXERCISE VIII.—*Scales.*

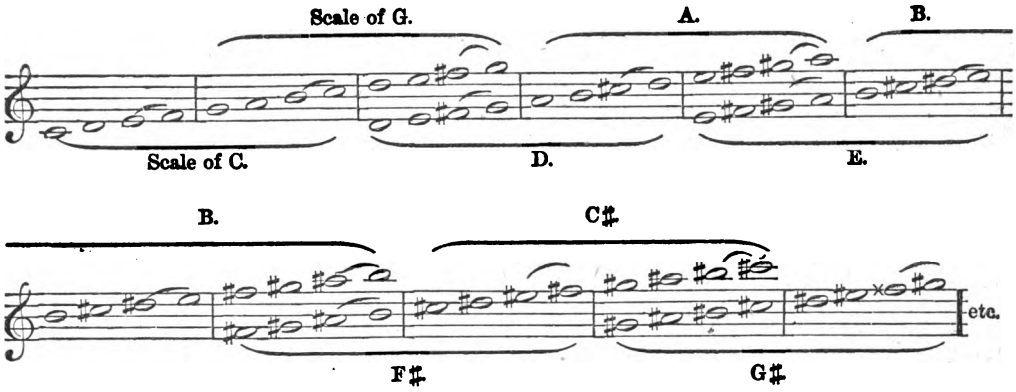


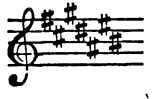
EXERCISE IX.—*Descending scales.*



EXERCISE X.

ORDER OF KEYS WITH SHARPS.

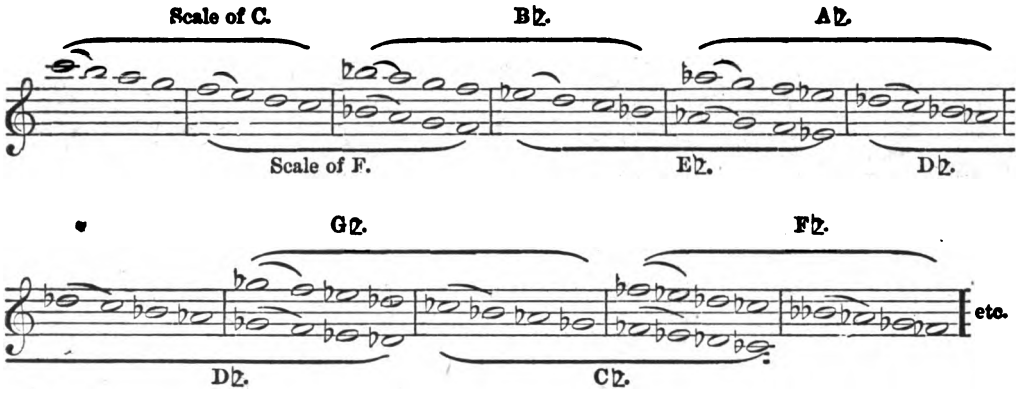


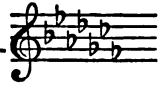
Order of sharps,— 

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

EXERCISE XI.

ORDER OF KEYS WITH FLATS.



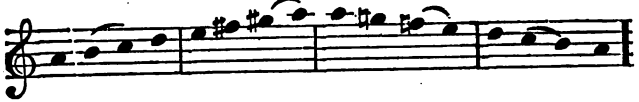
Order of flats,— 

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

EXERCISE XII.

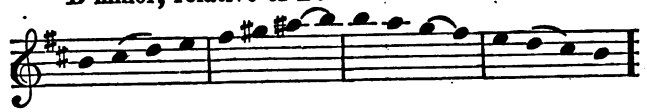
MINOR SCALES.

A minor, relative of C.

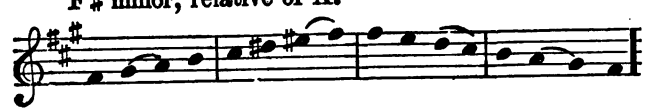


E minor, relative of G.

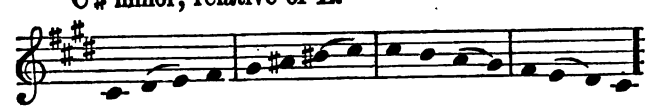
B minor, relative of D.



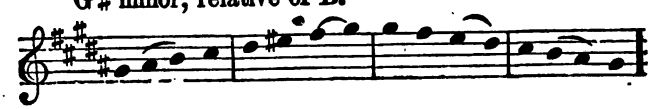
F♯ minor, relative of A.



C♯ minor, relative of E.



G♯ minor, relative of B.

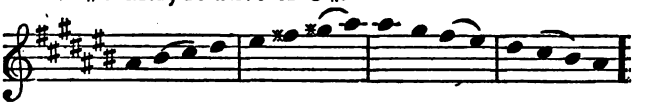


EXERCISE XII. — CONTINUED.

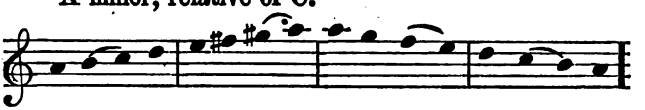
MINOR SCALES.

D ♯ minor, relative of F ♯.

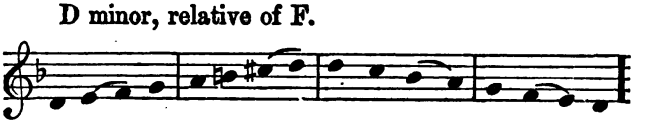
A ♯ minor, relative of C ♯.



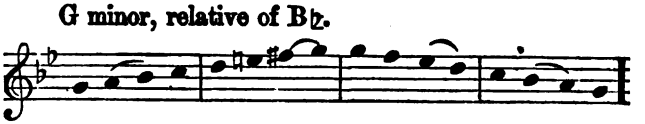
A minor, relative of C.



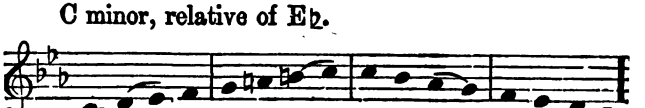
D minor, relative of F.



G minor, relative of B♭.



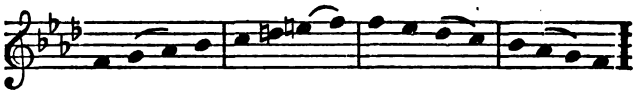
C minor, relative of E♭.



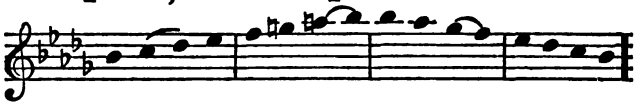
EXERCISE XII.—Concluded.

MINOR SCALES.

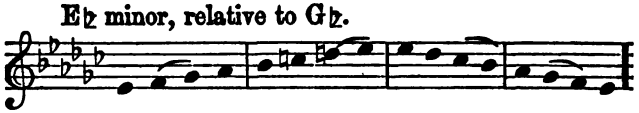
F minor, relative of A♭.



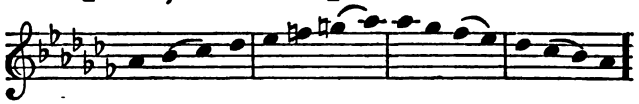
B♭ minor, relative of D♭.



E♭ minor, relative to G♭.



A♭ minor, relative of C♭.



This diatonic minor scale is also called the melodic minor.

THE HARMONIC MINOR SCALE.

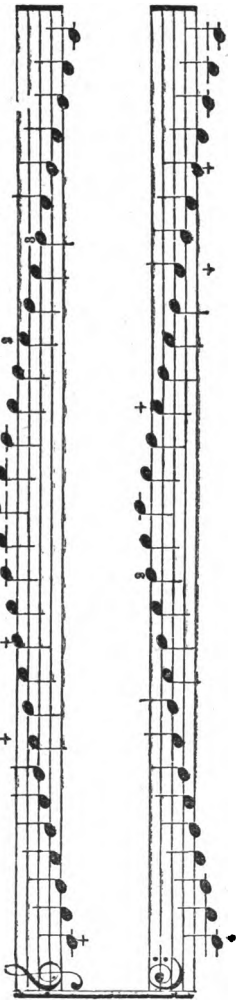
The minor scale appears also with a change in its construction; namely, that the sixth is not raised, contrary to the rule of the formation of the diatonic minor scale, where it is found necessary to raise both the sixth and seventh notes ascending (page 88). With this alteration the minor scale ceases to be a diatonic scale, for we have learned (see Chapter X.) that the diatonic scale, major or minor, consists of five whole tones, and two semitones, whereas, our new minor scales will consist of three whole tones, and three semitones, and a sharp second, which is an interval of three semitones; the latter occurs between the sixth and seventh. The scale remains the same ascending and descending. There seems something harmonious in the new interval, and the scale is therefore called the harmonic minor scale. It is much used in minor passages and modulations. Both scales are freely used, separately, and intermixed. Examples, page 50.

EXERCISE XIII.

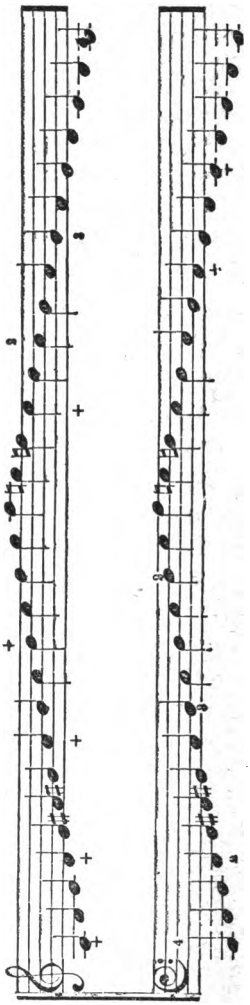
A diatonic semitone above	A	is B♭.	A diatonic semitone below	A	is G♯,
" "	B	is C.	" "	B	is A♯.
" "	C	is D♭.	" "	C	is B.
" "	D	is E♭.	" "	D	is C♯.
" "	E	is F.	" "	E	is D♯.
" "	F	is G♭.	" "	F	is E.
" "	G	is A♭.	" "	G	is F♯.
" "	A♯	is B.	" "	A♯	is G×.
" "	B♯	is C♯.	" "	B♯	is A×.
" "	C♯	is D.	" "	C♯	is B♯.
" "	D♯	is E.	" "	D♯	is C×.
" "	E♯	is F♯.	" "	E♯	is D×.
" "	F♯	is G.	" "	F♯	is E♯.
" "	G♯	is A.	" "	G♯	is F×.
" "	A♭	is B𝄫.	" "	A♭	is G.
" "	B♭	is C♭.	" "	B♭	is A.
" "	C♭	is D𝄫.	" "	C♭	is B♭.
" "	D♭	is E𝄫.	" "	D♭	is C.
" "	E♭	is F♭.	" "	E♭	is D.
" "	F♭	is G𝄫.	" "	F♭	is E♭.
" "	G♭	is A𝄫.	" "	G♭	is F.

MAJOR SCALES AND THEIR RELATIVE MINORS.

Scale of C.

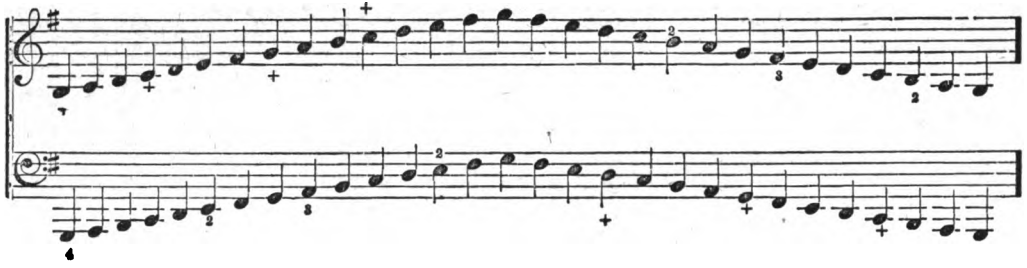


Scale of A minor.

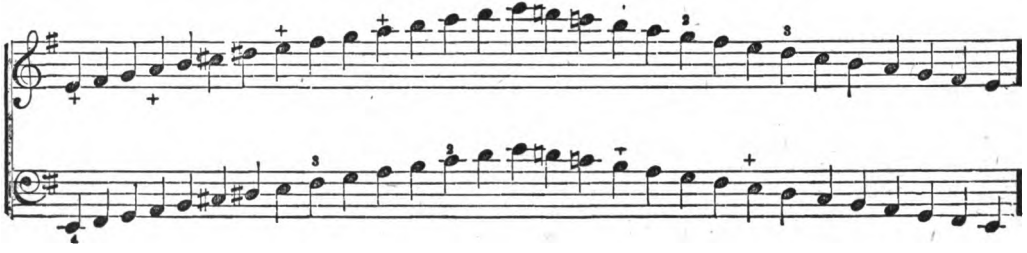


MAJOR SCALES, ETC. — CONTINUED.

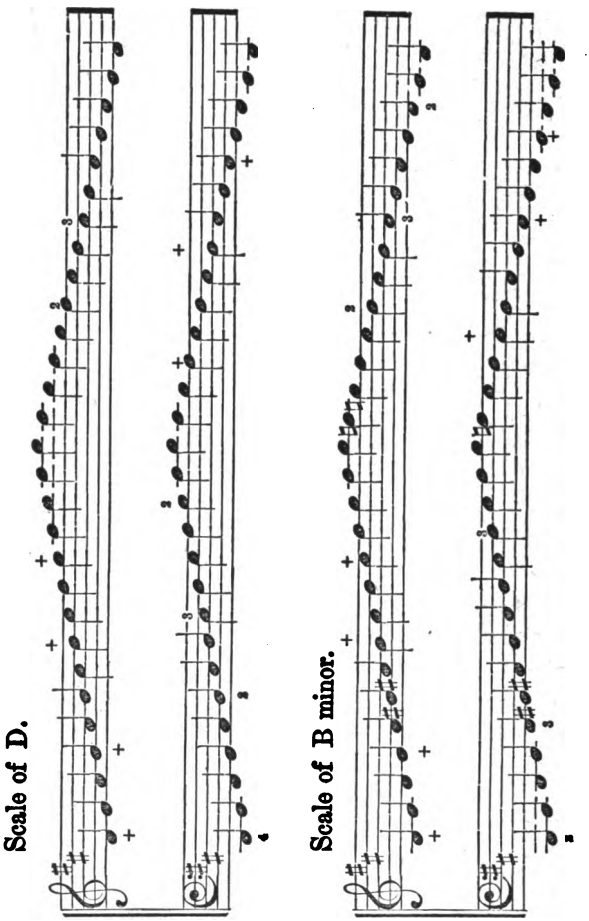
Scale of G.



Scale of E minor.



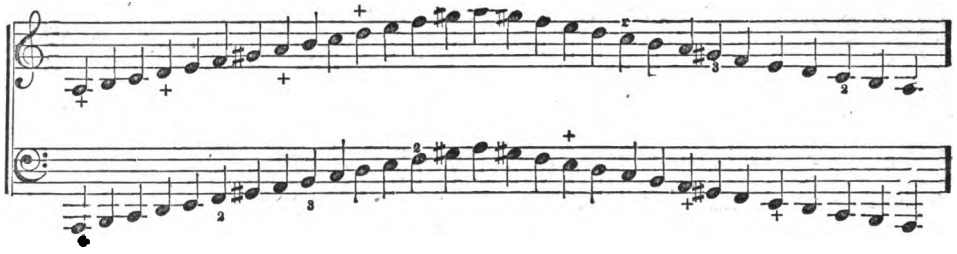
MAJOR SCALES, ETC.—CONCLUDED.



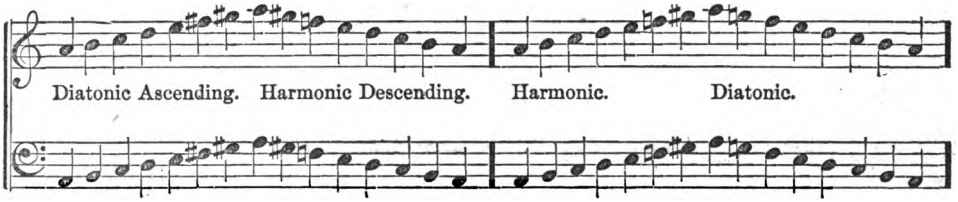
The foregoing will be sufficient to show the general form of writing the scales, the number of finger-marks which are requisite, the accidentals which are required in the minor scales; also, one instance in which the scale for the left hand cannot be commenced with the fourth finger.

HARMONIC MINOR SCALE.

Scale of A.



HARMONIC AND DIATONIC MINOR INTERMIXED.



Form and play the harmonic minor scale in all minor keys; also intermixed with the diatonic minor scale.

In the harmonic minor scale the seventh only is raised, ascending as well as descending, as explained on page 54.

A chord is the union of several harmonizing sounds. If the notes of a chord are not played together, but in succession, they are called broken chords or arpeggios.

BROKEN CHORDS.

Common chord, first position; base on the key-note, or tonic, called the TRIAD or TRI-CHORD. (§)

C major.

C minor.

The common chord has three positions; each of the three notes may be used as the bass note. Play the exercise in all major and minor keys.

The principal, or foundation of all chords is the common chord; it consists of the key-note (tonic), the major or minor third, and the perfect fifth (dominant).

BROKEN CHORDS.

Second position of the common chord or first inversion. Bass on the third called CHORD of the SIXTH. (6)

C major.

C minor.

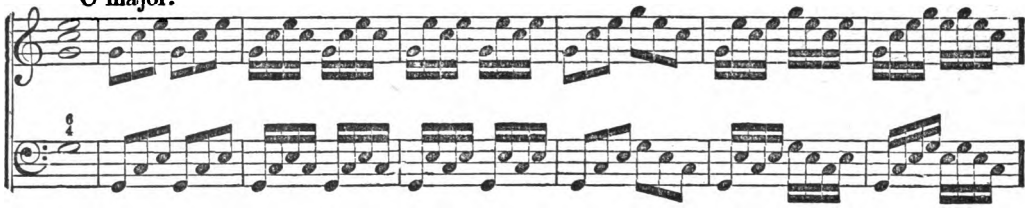
The same in all major and minor keys.

The right hand may take any position of the chord, without really changing it; as long as the left hand retains the same bass note, the chord is the same.

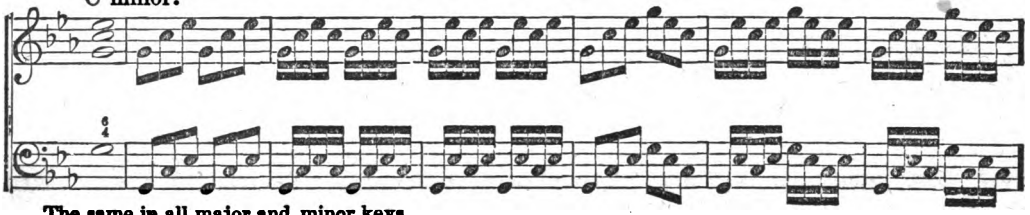
BROKEN CHORDS.

Third position of the common chord or second inversion. Bass on the fifth note called the CHORD of the FOURTH and SIXTH. (⁶₄)

C major.



C minor.



The same in all major and minor keys.

BROKEN CHORDS.

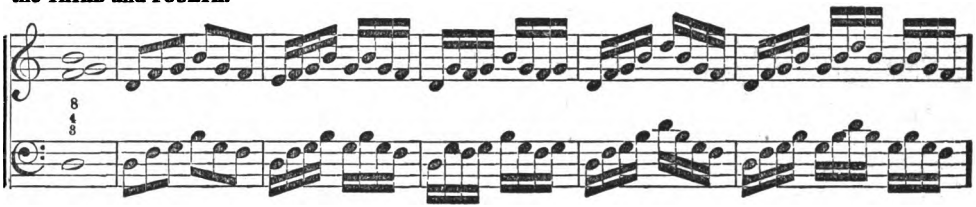
Chord of the minor seventh. First position (bass on the first note) called CHORD of the SEVENTH. (7)

Second position, or first inversion (bass on the second note), called CHORD of the FIFTH and SIXTH. (6/5)

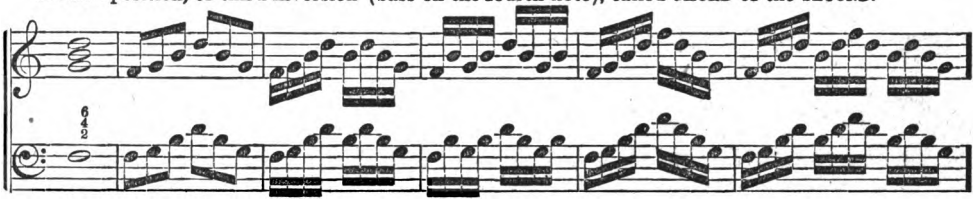
The chord of the minor seventh is the fundamental discord. It is formed by adding to the common chord the minor seventh, consists of four notes, and has, therefore, four positions or three inversions

BROKEN CHORDS.

Third position, or second inversion, of the minor seventh chord (bass on third note), called CHORD of the THIRD and FOURTH.



Fourth position, or third inversion (bass on the fourth note), called CHORD of the SECOND.

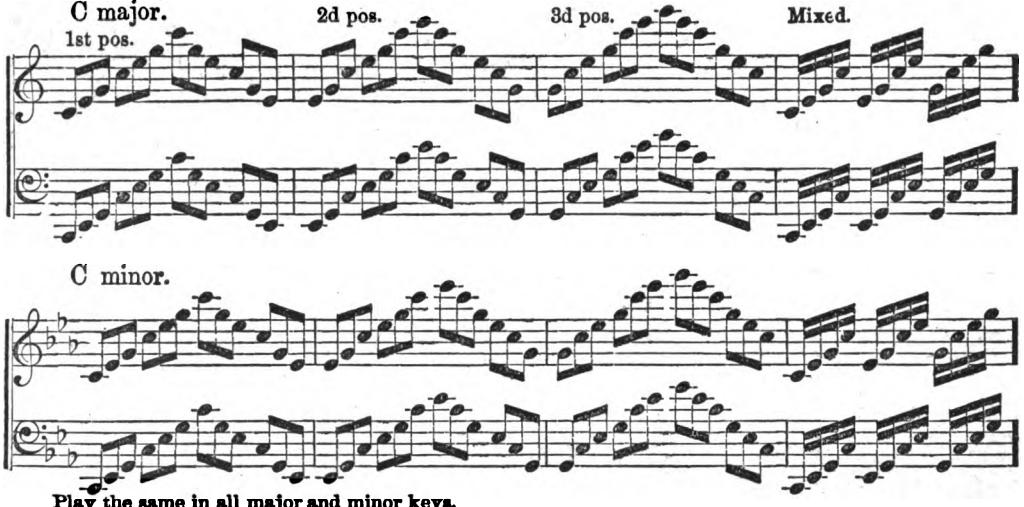


There is also a diminished seventh chord, which rather takes the places of a minor. It is but the same chord with the first note raised a semitone. The foregoing examples may be used by playing G sharp instead of G. That is the chord of the diminished seventh.

This seventh chord is neither called major or minor, as it is a discord which must resolve itself into a common chord.

ARPEGGIOS

Common major and minor chord and inversions.

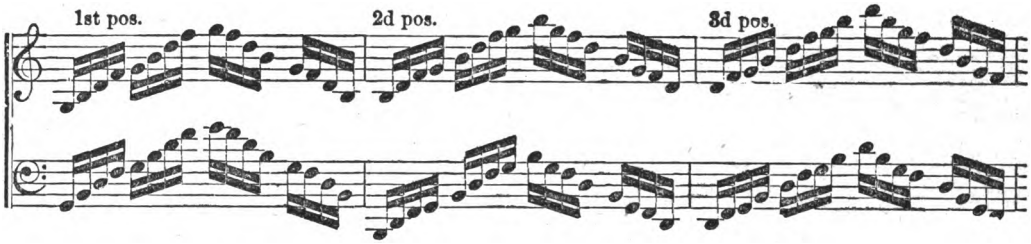


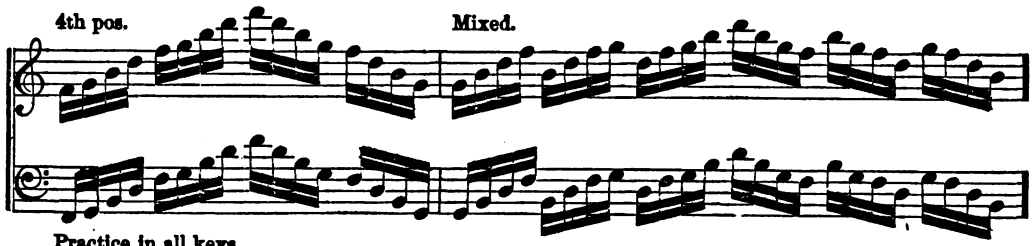
Play the same in all major and minor keys.

The difference between broken chords and arpeggios is, the latter is the rapid succession of the notes of a chord in regular order, ascending or descending to any distance; whereas, in broken chords, the succession of the notes is various.

ARPEGGIOS.

Chord of the minor seventh and inversions.

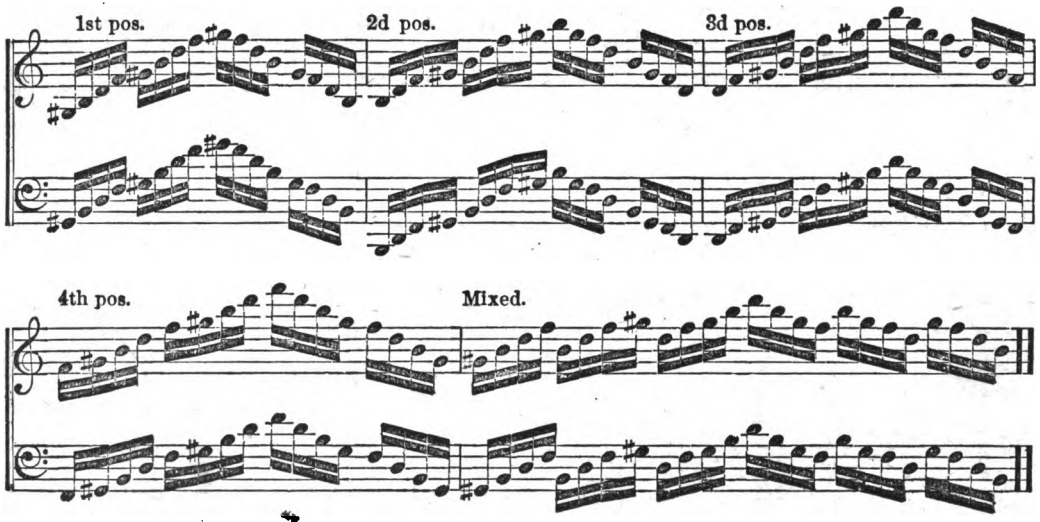




Practice in all keys.

ARPEGGIOS.

Chord of the diminished seventh and inversions.



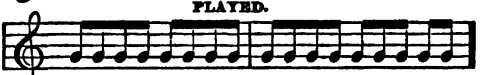
Practise in all keys.

ABBREVIATIONS.

A dash over a whole note, or through the stem of any other note, signifies that the note is to be divided into eighths.

WRITTEN.

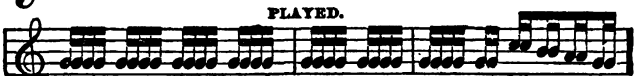
PLAYED.



A double dash over a whole note, or through the stem of any other note, signifies that the note is to be divided into sixteenths.

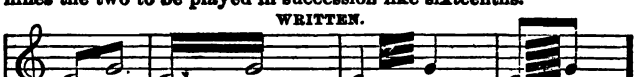
WRITTEN.

PLAYED.



One stroke across two half notes signifies the two to be played in succession like eighth notes; two strokes across two half notes signifies the two to be played in succession like sixteenths.

WRITTEN.



PLAYED.

If the word *tremulando* or *trem* is added, they are to be played as quickly as possible, in the manner of a *trill*.

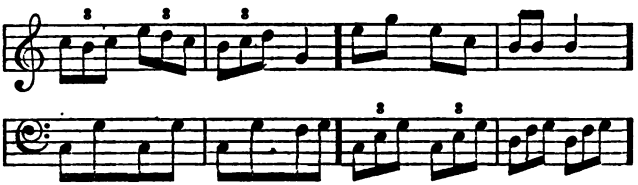
A dash after a group of notes signifies the same to be repeated. A dash in a whole measure signifies that the previous measure is to be repeated.

WRITTEN. PLAYED. WRITTEN. PLAYED.

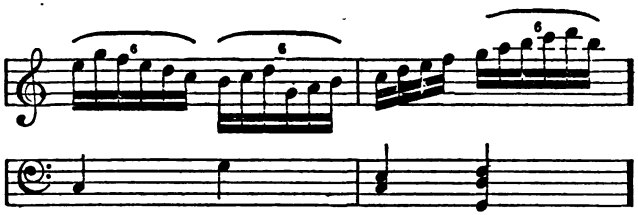
WRITTEN. PLAYED.

ON SOME LICENSES.

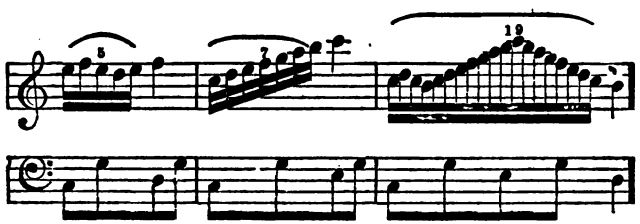
The figure 3 placed over or under three quarters, eighths, sixteenths, or any other kind of notes, signifies that they must be played in the same time of two of the same species, of course a little quicker.



When the figure 6 is placed over or under six eighths, or sixteenths, or any other kind of notes, it signifies that the 6 must be played in the time of four of the same species.



The composer takes also sometimes the license of writing 5, 7, 9, or any number necessary to complete a passage or run within a certain time.



In cadenzas or cadenza-like passages, the composer also may take the liberty of giving far more notes than the time of the measure allows.

CZERNY'S LETTERS TO A YOUNG LADY.

LETTER I.

FIRST RUDIMENTS OF THE PIANO.

My Dear Miss:—When, some years ago, I had the pleasure of being personally acquainted with your family, I discovered in you so decided a talent for music, that I am exceedingly rejoiced to hear you are now really about to devote yourself to the delightful art of playing the piano-forte. Your memory, at that time, easily retained any agreeable melody which you heard; you manifested a natural feeling for time and musical expression; and, added to this, your delicate fingers and hands possessed all the natural qualities so necessary for playing the piano-forte—flexibility, quickness of movement, and lightness without being either too weak or too stiff.

So decided a disposition and inclination for this fine art could not, in truth, remain long dormant; for no art is more noble, nor more surely indicative of general mental cultivation, than music; and you know that *piano-forte playing*, though suitable to every one is yet more particularly one of the most charming and honorable accomplishments for young ladies, and, indeed, for the female sex in general. By it we can command, not only for one's self, but for many others, a dignified and appropriate amusement; and, where great progress has been made, we also insure a degree of distinction in the world which is as agreeable to the amateur as to the professional artist.

As, on account of the distance of your residence, I cannot, alas! satisfy the wish of your honored parents by undertaking your instruction in person, I with pleasure impose it on myself, as a duty, to urge you from time to time, by letters, to still greater diligence; and also to direct your attention, according to my own views, to all that may facilitate your tuition, and accelerate your *progress*; though, on the part of the very respectable master to whom your instruction is confided, all will unquestionably be done to cultivate your talent in a way equally tasteful and solid.

I beg of you, therefore, to look upon my remarks merely as an *explanatory repetition* of what will have already been delivered to you, either verbally or in my *Piano-forte School;* and my end will be fully attained if by this means your zeal is augmented, and the time and labor of learning abridged and facilitated.

The first principles, namely, a knowledge of the keys and the notes, are the only really tedious and unpleasant points in learning music. When you have once conquered them, you will every day experience more and more amusement and delight in continuing your studies.

Consider the matter as if you were for a time compelled to wend your way among somewhat tangled and thorny bushes, in order to arrive at last at a charming prospect and a spot always blooming in vernal beauty.

The best remedy against this disagreeable necessity is, to endeavor to fix these preliminary subjects on your memory as firmly and quickly as possible. Such pupils as manifest, from the very outset, a desire and love for the thing, and who strongly and rationally apply their memories to the matter, will acquire a perfect knowledge of the keys and notes in a few weeks; while others, frightened at the apparent tediousness of the acquisition, often lose several months in attaining the same object. Which, then, of these two ways is the better?

Before anything else, I earnestly entreat you to acquire a graceful and appropriate position, when sitting at the piano-forte. The seat which you use must be just so high that the elbows, when hanging down freely, may be a very little less elevated than the upper surface of the keys; and if your feet should not reach the ground, have a dwarf stool, or ottoman, made of a proper height, to place them upon. You must always seat yourself exactly facing the middle of the key-board, and at such a distance from it that the tips of the elbows may be a little nearer to the keys than the shoulders.

Equally important is a graceful position and carriage of the head and upper part of the chest; it must neither be stiff nor bent. Some of my former little pupils, whom I used to tease with the reproach of *making a cat's back* — that is, sitting with their backs bent and oblique — have, in later days, thanked me for the strictness which I showed in this particular.

It is not merely that an awkward position is disagreeable and ridiculous, but it also impedes, if not prevents, the development of a free and elegant style of playing.

The fore part of the arm (from the elbows to the fingers) should form a perfectly straight, horizontal line; for the hand must neither rise upward like a ball nor be bent so as to slope downward.

The fingers are to be so bent that the tips of them, together with that

of the thumb, when extended outward may form one right line, and so that the keys may always be struck with the soft and fleshy tips of the fingers, and that neither the nails nor the flat surface of the fingers shall touch the keys. In striking the black keys, the fingers must be stretched out a little more; but even in this case they must always remain sufficiently bent.

The percussion on the keys is effected solely by the fingers, which, without any actual blow, must press each key firmly down; and in doing this, neither the hand nor the arm must be allowed to make any unnecessary movements. The thumb should always strike the key with the external narrow surface, and in so doing it must be but very little bent.

The white keys are to be struck on the middle of their anterior broad surfaces, and the black keys pretty close to their nearest extremities or ends.

You must take great care that you do not strike any key sidewise or obliquely; as otherwise a contiguous and wrong key may chance to be touched, and in music nothing is worse than *playing wrong notes.*

While one finger strikes, the other fingers must be kept close to the keys, but always bent, and poised quite freely in the air; for we must not touch any key before the moment in which it is to be struck.

The most important of the fingers is the *thumb;* it must never be allowed to hang down below the key-board; but, on the contrary, it should always be held *over* the keys in such a way that its tip may be elevated a little higher than the upper surface of the black keys; and it must strike from this position.

To observe all these rules exactly, it is requisite that the elbows should never be too distant from the body; and that the arms, from the shoulder downward, should hang freely, without being pressed against the body.

The necessity of all these rules you will not be able to comprehend till a further period.

The knowledge of the notes is a mere affair of memory; and for every note you must endeavor to find and strike the proper key, on an instant, and without the least hesitation. In music this constitutes what is called *reading the notes;* and when you shall have acquired this readiness, you will have overcome the most difficult thing which elementary objects in music will be likely to present to you.

At first you will naturally learn only the notes in the treble clef; and for this purpose we may employ the following means:

First. When you look at a note, you must name it aloud, and then seek for and strike the key which belongs to it.

Secondly. When you strike at hazard any white key on the treble side

of the key-board, you must name it aloud, and seek directly for the note belonging to it.

Thirdly. After having struck any white key at hazard, you must describe aloud, in words, on what line or in what space the note belonging to it must be written.

Fourthly. You must often play through, slowly, some of the easiest pieces for beginners, note by note, and with great attention, naming each note as you proceed.

Fifthly. I must also recommend you to adopt the following expedient: since you are already much advanced in writing, as it becomes a young female of education to be, you must learn to write music. The little trouble that this will cost you will find amply recompensed by great advantages. Notes are much easier to write than letters; and, if you daily devote a short quarter of an hour to this task, in a couple of weeks you will become sufficiently expert at it.

Your teacher will give you the instructions requisite for this purpose; and when you have been in this way accustomed to place the notes as they come, exactly on or between the lines, copy out daily one of the easiest elementary lessons, and then write in letters over each note its proper denomination; after which, play the piece over slowly.

When, in this way, you have learned to know perfectly all the notes in the treble clef, and are able to play slowly but correctly, with both hands, all those little pieces in my *School* which are written for both hands in the treble clef, then take the base notes, and proceed with them just in the same manner.

You must practice each piece paying the strictest attention to the fingering indicated, till you are able to execute it without stopping or stumbling. Each day you should read through a couple of fresh little pieces, to accustom the eye and the fingers to the various and ever new passages which are formed by means of the notes.

At first, after each note, we must also look at the key which is to be struck; but afterward, when we have attained a tolerable certainty in finding the keys, it is better to fix the eyes on the notes, rather than on the keys.

And now allow me in this letter to offer this last very important remark: the best knowledge of the notes avails us very little, if, *at the same time*, the fingers do not begin to develop that degree of flexibility which is requisite for striking the keys, and for playing in general. I therefore most earnestly recommend you to practise daily, with untiring diligence and the greatest attention, all the five-finger exercises, in both hands, which you will find at the beginning of my *Piano-forte School*, and which your instructor will explain to you, in order that your small

and delicate, though still sufficiently powerful fingers, may speedily acquire that pliability, independence, and volubility which are absolutely necessary to playing.

Do not be alarmed at the little trouble and application that this may require; try three or four times every day, for at least a quarter of an hour each time, to play through the exercises with attention. In fact, it is as impossible to play the piano-forte well with stiff and untractable fingers as to dance well with stiff and untractable feet. *Volubility of finger is one of the chief requisites in piano-forte playing.*

It is very proper that your teacher gives you an hour's lesson every day. If, in addition to this, you daily dedicate another hour — or, if possible, two hours — to practising by yourself, you will in a few months have forever conquered all that is difficult or tedious in the elementary branches of playing; and you will each day see augmented the pleasure which the delightful art of music so richly bestows on its votaries.

And now, farewell; and rejoice me soon with the intelligence of your progress. Yours, etc.

LETTER II.

TWO MONTHS LATER. — ON TOUCH, TONE, AND THE MODE OF TREATING THE PIANO-FORTE.

My Dear Miss: — I have just received your welcome letter, and learn from it that you have already made considerable progress in reading the notes, and that you are able to play several of the first and easiest little pieces, somewhat slowly, perhaps, but still intelligibly.

Continue daily to decipher a couple of new little pieces, and at the same time to practise still more those which you have already learned, so that these latter ones may go off quicker and quicker, and that you may each week study at least two fresh pieces. For, as you have an earnest wish to attain to a high degree of excellence in piano-forte playing, you must look upon all that has been given to you as yet only as a *means to that end*, and, indeed, as that means which will conduct to this end *as quickly and as agreeably as possible.*

I could not refrain from laughing a little, if I may be allowed to tell you so, at your complaining to me how much your master vexed and tormented you with finger-exercises, with rules relating to touch, to the position of the hands, to clearness, volubility, etc., etc.

"Ah!" exclaim you, in a manner quite touching, "must all this really be so?"

Yes, such is indeed the case; and here I cannot assist you. Your worthy teacher is quite right in being so strict as to all these points, and

I will explain the reason why. From every musical instrument we may produce either a fine tone or a detestable one, *according as we handle it.* The same excellent violin which, in the hands of a clever player, sounds so delightfully, will, when handled by a clumsy person, yield as disagreeable sounds as if a number of kittens were squalling. It is the same with the piano-forte. If it is not properly handled by the player, or if we merely thump and bang the keys, the best instrument will sound hard and unpleasant. On the other hand, if we employ too little force, or do not know how to use this power in a proper manner, the tone will be poor and dull, and the performance unintelligible, and without soul or expression.

The interior mechanism of the keys is such that the strings will only sound well when we—

First. Strike each key perpendicularly; that is, straight downward and exactly in the middle, and therefore not sidewise and obliquely.

Secondly. When, after the percussion, each key is so firmly pressed down as to cause the full tone of the instrument to be audible.

Thirdly. When, before the percussion, we do not raise the finger too high; as otherwise, along with the tone there will be heard the blow on the key.

Fourthly. When the hand and arm, even when striking with considerable force, do not make any jumping, chopping, or oscillating movement; for you will find that the fingers cannot possibly play pleasantly and tranquilly when the hands and arms are unsteady.

Fifthly and lastly. When the player observes all these rules in rapid runs, or even in skips and extensions, as strictly as in slow and quiet passages.

All the finger-exercises, and particularly the *scales*, have no other end than to accustom the fingers to the application of these rules so thoroughly that the player shall practise all that he studies in future strictly according to the principles we have given.

"*Ah! the scales,*" you write to me; "*that* is truly a tedious story! Are these things then really as necessary as my teacher says?"

Yes, my dear Miss, these scales are the *most necessary point of all*, not only for beginners, but even for pupils who are much advanced: and, indeed, the most expert players do, and must, constantly have recourse to and practise them. Permit me to demonstrate this to you, as I know that you have a good understanding and are fond of reflecting.

You know already that the passing of the thumb *under* the other fingers, and of the three middle fingers *over* the thumb, is absolutely necessary, and that it is the only means by which we are enabled to strike a long series of keys quickly one after the other.

But this passing of the thumb and fingers, even in the most rapid passages, must be effected in a manner so natural, equal, and unlabored, that the hearer shall not be able to distinguish the smallest interruption or inequality. This, however, is almost the greatest difficulty in pianoforte playing; and it is possible only when neither the arm nor the hand makes the smallest movement upward or sidewise, and when the joints of all the fingers attain gradually and by long practise so great a degree of flexibility and address, that in a rapid run over the key-board one is almost tempted to think that the player has at least fifty fingers on each hand. To attain this highly necessary property, there is no other means than the most diligent, uninterrupted daily practice of the scales in all the keys.

But these scales have many other various uses. There are few musical compositions in which they are not introduced by the author in some shape or other. In every piece, whether written to-day or one hundred years ago, they are the principal means by which every passage and every melody is formed. The diatonic scales, or the chords broken into arpeggios, you will everywhere find employed innumerable times.

You will now easily imagine what an advantage it gives a player when he is perfectly acquainted, in all the keys, with these FUNDAMENTAL PASSAGES, from which so many others are derived; and what a command over the entire key-board, and what an easy insight into any musical piece, he gains thereby.

Further, no property is more necessary and important to the player than a well-developed *flexibility, lightness, and volubility* of the fingers. This cannot be acquired in any way so quickly as by the practise of the scales. For, if we were to try to attain those qualities by the merely studying of different musical compositions, we should spend whole years to accomplish our purpose. Many beautiful pieces require to be executed in a very quick degree of movement, and with great volubility of finger. But how tiresome and detestable would not these same pieces sound if played slow, stiff, and unequal! And even those compositions which are slow on the whole, still contain many occasional runs and embellishments which require great rapidity of finger. All these he has *already* conquered who is able to play the scales well and with sufficient quickness.

At present you cannot form an idea of the beauty and effect which is produced by a pure, clear, rapid, and *strictly equal* execution of such runs; they are musical rows of pearls; and many great artists are more particularly distinguished on account of their peculiar excellence in the performance of them. You will no doubt have already remarked that correct *fingering* is a very important part of piano-forte playing, and one which costs every pupil a good deal of labor. Now, the scales contain all

the principal rules of fingering, and they are in themselves sufficient, in almost all cases, to show the pupil the right path. What do you say to all these advantages? Is it not well worth the while to occupy yourself seriously with these same tiresome scales?

I must now tell you in what way you ought to proceed to do this. For, *if studied in a wrong manner*, the scales may prove as injurious as they are capable of being serviceable when properly practised. You know that the five fingers are by no means equal to each other in natural strength. Thus, for example, the thumb is much stronger than any of the other fingers; the first finger is much stronger than the little finger; and the third finger, on the contrary, is, with almost every person, the weakest of all. The *pianist*, however, must know how to employ these various degrees of power, so that in playing the scales all the fingers may strike their appropriate keys *with perfect equality of strength*; for the scales sound well only when they are played in every respect *with the most exact equality*.

This equality is *threefold*; namely:

First. Equality of strength.

No one note ought to sound, in the smallest degree, louder than another, whether it be struck with the thumb, or the first, second, third, or little finger.

Secondly. Equality in point of quickness.

Each note must follow the preceding one strictly in the same degree of movement, whether we play the scales slow or quick.

Thirdly and lastly. Equality in holding the notes down.

No key must be held down for a longer or shorter time than the rest; that is, each finger must only keep its key pressed down till the following one is struck, and it must then be taken up exactly at the very moment that the next finger comes in contact with its key. This must, of course, also be observed in *passing the thumb under* the middle fingers, or in passing the latter *over* the thumb.

If we offend even against only *one* of these three principal rules the equality and beauty of the run is destroyed, and the utility of the practise lost. Each scale, therefore, must be practised first with the right hand only, and then with both hands, and, *at first, extremely slow*, always consulting the judgment of your teacher, or taking the counsel of your own good ear, as to whether the fingers sufficiently observe all the rules.

From week to week you must increase the degree of rapidity, till at last all the fingers are in a condition to fly over the keys with lightness, firmness, and distinct and beautiful execution. Every day, when you seat yourself at the piano-forte, let the *scales* be, for one half-hour the

first thing which you attack; as by his means the fingers will be got in readiness for everything else.

But I will not torment you longer to-day, for I hope soon again to receive intelligence of your further progress, and I remain,

Yours, etc.

LETTER III.

TWO MONTHS LATER.—ON TIME, SUBDIVISION OF THE NOTES, AND FINGERING.

My Dear Miss: The intelligence of your further progress rejoiced me very much.

Your fingers already begin to develop a well-regulated flexibility; your touch and execution are no longer heavy and sluggish; the finger-exercises, the runs, and scale-passages go off tolerably quick, light, and equal; and lastly, you already play several dozen little pieces without faults, and generally without stumbling. You see that a reasonable degree of diligence and obedience to the precepts of your teacher will soon be rewarded by the most pleasing results.

The difficulty which the observance of the ♯, ♮, ♭, 𝄪, and ♭♭ still causes you, will soon disappear, if you firmly apply your memory to this point, and if you constantly take good notice of, and learn quickly to retain, the marks of transposition which are indicated at the beginning of each piece, as well as those which occur accidentally in the bar.

But the time, and the *subdivision of the notes*, cause you, as you write to me, still much trouble; and we will therefore treat a little on this subject to-day

The *subdivision of the notes* in music is a thing so certain and so positively determined that we cannot well commit a fault against it, *if we give to each note and rest its exact value, and if, in so doing, we consult the eye rather than the ear.* For the eye always sees aright when it is supported by the memory; but the ear by itself may very often be deceived, particularly in beginners.

The duration of the notes is, as you know, expressed by the fingers being *held down* on the keys; that of the rests, on the contrary, by the fingers being *kept off the keys, and free;* and we must take care not to confound these two things; for each note must be held exactly as long as its prescribed value requires, and the key must not be quitted either sooner or later. Simple and easy as this rule appears, it is often sinned against by much better players than yourself. This arises from the circumstance that most persons are neglectful on this head when they are

first taught; partly out of carelessness, and partly, also, because the holding down of the keys appears tiresome and inconvenient; or, on the contrary, sometimes because the fingers are too unapt and sluggish to quit the key at the right moment.

Those who hold down the keys *too long*, accustom themselves to a fingering, adhesive, indistinct, and often discordant manner of playing Those who quit the keys *too soon*, fall into an unconnected, broken style of playing, which is without melody, and which, at last, degenerates into mere hacking and thumping the keys. That both modes will conduct us into the wrong path, I need not further explain to you.

The art of subdividing the notes consists in introducing the quicker notes, exactly at the right moment, among the longer ones.

But as groups of notes occasionally occur which must be played *very quick*, if we are to observe the exact movement and the length of the bar, you will see how necessary it is that the fingers should early be accustomed to play with readiness and rapidity. For without this, even with the best knowledge of the subdivision of notes, we are at every moment in danger either of lagging behind in the time, or of scrambling over these quicker notes in any way we best can.

You perceive here, again, that the diligent practise of finger-exercises and scales is of the highest importance; for the quick *perception* of the different values of the notes requires not only a practiced eye, while for the rapid and correct *execution of them* we also require a well-practised finger.

It is of great advantage to you that, in every piece, your worthy teacher either counts aloud each separate bar, or beats the time with a pencil or bit of stick, by which you are compelled to continue always in the right time.

Equally useful is it, that you have already studied several easy pieces as duets for four hands, occasionally playing the lower, or base part.

The two following capital points are most essential, and must not be overlooked.

First. Strictness in taking the right notes.

For every false note is also a dissonant note, which generally sounds very disagreeably, and strikes as unpleasantly on the ear as a spot of ink on a white frock does on the eye.

Secondly. Correctness in keeping time.

For, without time, music is unintelligible, and lost on the hearer.

To *correctness in playing* belong attention, tranquillity, a good position of the hands, correct fingering, and the requisite habit of striking every key in the middle of its breadth, so as not to touch any contiguous key.

To *keeping time* belong also the following points:

At the first deciphering of a new musical piece the beginner cannot, of course, easily play in time; since he must bestow great attention on *taking the notes correctly*, and on the fingering, and must stop at each wrong-taken key, to set himself right. As soon, however, as this is amended, he must endeavor to play through the piece; at first slowly, indeed, and then continue to practise it till he can go through it as quickly as the composer has indicated.

If you can accustom yourself, while playing, to count *aloud*, it will be exceedingly advantageous to you. But this is difficult to manage, because, by so doing, freedom of playing is apt to be impeded; and, besides, we easily fall into the error of *counting unequally*. When you practise alone, therefore, it will be best only to *count in idea*, and to consult your ear with great attention, in order to recall to your mind how the piece sounded while your teacher was present. Beating the time with the foot cannot well be recommended, because it often settles into a bad habit.

When long rests occur in both hands, counting mentally, or aloud, is exceedingly necessary; for you know that, in every musical composition, each bar must occupy exactly the same portion of time as the rest, whether it consists of notes or rests.

Hitherto, I have only spoken of that sort of keeping time in which we neither come to a standstill, nor omit, nor pass over anything. But there is another sort of keeping time, in which we may observe all this very correctly, and yet commit errors against time.

These faults consist in this; that, in the course of the piece, we either continually play *quicker and quicker*, or *slower and slower;* or else, that we sometimes play too quick, and then again too slow.

Into the error of *accelerating* the time, just such young and lively persons as yourself are most apt to fall; and who knows whether I have not guessed right when I imagine that you sometimes begin a piece which goes off pretty fluently at first, very quietly and sagely; but then, becoming excited as you go on, you play quicker and quicker, and at last finish with such rapidity as if your fingers were holding a runaway pony? Have I not guessed right?

To avoid this you must practise even those pieces *which you already play well* as composedly and as attentively as when you first began to study them; and in so doing you must not allow the fingers to indulge their own fancies, or to be in the least degree inattentive. For the fingers are little disobedient creatures, if they are not kept well reined in; and they are apt to run off like an unbroken colt, as soon as they have gained some degree of fluency.

The opposite fault of *hanging back*, or dragging in the time, generally

proceeds from our having begun too fast; and by that means stumbling against difficulties which we cannot overcome in that quick degree of movement.

Hence this capital rule: *Never begin a piece quicker than you can with certainty go on with it to the very end.*

There are exceptions to this rule, which you will be taught by and by, when you learn the higher branches of expression and execution.

You will already have remarked how necessary correct fingering is in playing. A single ill-chosen finger may often cause the complete failure of a whole passage, or at least make it sound coarse, unequal, and disagreeable. As doubtless you have studied all the elementary pieces exactly with the fingering indicated, your fingers are, to a certain degree, already accustomed to a regular system of fingering. But as, in other compositions, you may, by and by, be often in doubt on this head, I will impart, by the way, a few rules on this subject as to what must be *observed* or *avoided* in every regular system of fingering.

First. When several keys are to be played, one after another, either in ascending or in descending, and that five fingers are not sufficient for this purpose, the four longer fingers must never be turned over one another; but we must either pass the thumb *under*, or pass the three middle fingers *over* the thumb.

Secondly. The thumb must never be placed on the black keys.

Thirdly. We must not strike two or more keys one after another with the self-same finger; for each key must always retain its own finger.

Fourthly. In runs, the little finger should never be placed on the black keys.

Fifthly. In chords and wide extensions, however, the thumb, as well as the little finger, may occasionally fall upon the black keys.

Sixthly. The fingering given for the scales must be resorted to every where, and as much as possible.

Seventhly. At each note that we strike, we must consider whether, for the following notes, the apppropriate fingers stand in readiness.

In general, that mode of fingering must be chosen by which we may most easily and naturally be able to maintain a tranquil and fine position of the hands, a firm and perpendicular percussion, as well as a correct holding down of the keys and a beautiful and connected performance of the melody and of the scales and runs.

I am so convinced that an exact observance of what I have hitherto laid down will, in a short time, enable you to conquer all elementary difficulties, that I trust, in my next intelligence from you, to receive the assurance of this being the case; and, in [illegible] anticipation, I remain,

Yours, etc.

LETTER IV.

THREE MONTHS LATER. — ON EXPRESSION, AND GRACES OR EMBELLISHMENTS.

HAVE I not already told you, my industrious little girl, that the zealous practise of all the finger-exercises, and the quickly studying of a good many musical pieces, would soon bring you very forward? You write to me that your fingers have already acquired very considerable facility and certainty; that you now begin to study pieces of more importance, development, and difficulty; that you are already able to play, at sight, many short, easy movements intelligibly and without stopping; and that even keys with a good many sharps or flats do not easily confuse you. Allow me to assure you that I did not expect less from your industry and talent, and from the well-directed endeavors of your very respectable teacher.

You are now arrived at the epoch where the art begins to proffer you true, noble, and intellectual pleasures, and in which the new and continually more and more beautiful compositions with which you will now become acquainted, will give you an idea of the inexhaustible riches and variety in music.

But do not neglect to still continue practising, with equal or even greater zeal, the finger-exercises, and especially the scales in all the keys.

The utility of this accessory practice is infinite; and, in particular, the diatonic and chromatic scales possess peculiar properties, which even the most skillful players have yet to fathom. I also request you most earnestly, while you are studying new pieces, not by any means to forget those already learned, not even the earliest ones.

New pieces serve but little if, on their account, the preceding ones are forgotten.

For the adroitness and expertness of the fingers, the eyes and the ears must of necessity repose firmly and fundamentally on the experience which we have already gained; while these qualities are to be enlarged and refined by new acquisitions. If, for example, you forget a piece which it took you three weeks to learn, these three weeks are as good as lost. You should therefore retain as a sort of absolute property, all the pieces you have ever learned; keep them safely, and never lend or give them away.

"Yes," say you, "if it did not take up so much time to continue practising what I have already learned, and also to study new pieces."

My dear Miss, you cannot imagine what may be effected in one single day, if we properly avail ourselves of the time.

If, with a fixed determination to excel on the piano-forte, you dedicate to it *daily only three hours*, — of which about half an hour shall be appropriated to the exercises, as much more to playing over the old pieces, and the remaining time to the study of new compositions, — this will assuredly enable you, by degrees, to attain a very commanding degree of excellence, without necessarily obliging you to neglect your other pursuits.

Your instructor has already accustomed you to observe, in general, the marks of expression, as, *forte*, *piano*, *legato*, *staccato*, etc. The more you begin to overcome all the mechanical difficulties of piano-forte playing, the greater the attention you must give to this important subject, *expression*.

Expression, feeling, and sensibility are the soul of music, as of every other art. If we were to play a piece of music with exactly the same degree of *forte* or *piano* throughout, it would sound as ridiculous as if we were to recite a beautiful poem in the same monotonous tone in which we are used to repeat the multiplication table.

In every composition, the marks of expression, *f.*, *p.*, *cres.*, *dim.*, *legato*, *staccato*, *acceler.*, *ritard.*, etc., are so exactly indicated by the composer that the performer can never be in doubt where he is to play loud or soft, increasing or decreasing, as to tone, connected or detached, hurrying onward in the time or holding it back.

The same exactitude with which you are obliged to observe the notes, the marks of transposition, the fingering, and the time, you must likewise employ with regard to the marks of expression.

But the most difficult part of the business is *always to observe the proper medium* at each mark of expression; for you already know that there is great diversity in the shades and degrees of *forte*, *piano*, *legato*, *staccato*, *accelerando*, and *ritardando*.

The utmost *fortissimo* should never degenerate into mere hammering and thumping, or into maltreating the instrument.

Similarly, the most gentle *pianissimo* ought never to become indistinct and unintelligible.

You possess an excellent piano-forte, by one of our best makers; and you will already have remarked that the most gentle pressure of the finger on a key produces a perceptible alteration and modification in the tone; and that we may play with great power without any excessive exertion, and without using any unnecessary and ridiculous movements of the hands, arms, shoulders, or head. For, unhappily, many, even very good pianists, are guilty of these and similar contortions and grimaces, against which I must warn you.

Many, too, have the detestable habit, when they wish to strike a note with peculiar emphasis, of elevating their knuckles so much that the hand seems to form waves, like troubled waters.

Others endeavor to manifest their feelings by widely jerking out their elbows; or they mark the commencement of every bar by making a low bow with their head and chest, as if they were desirous of showing reverence to their own playing. Others, after every short note, suddenly take up their hands as far from the keys as if they had touched a red-hot iron Many, while playing, put on a fierce and crabbed countenance; others, again, assume a perpetual simper, etc. One of the worst faults is carrying to excess the *ritardando* and *accelerando*, so that we are often several minutes without knowing whether the piece is written in triple or in common time. This produces nearly the same effect as if some one were addressing us in a strange and unintelligible language.

To all these faults we may accustom ourselves, in the zeal of practice, without knowing it; and when, to our mortification, we are made to observe them, it is often too late wholly to leave them off.

Do not suppose, however, that you are to sit at the piano as stiff and cold as a wooden doll. Some graceful movements are *necessary* while playing, it is only the excess that must be avoided.

When we have to play in the highest or lowest octave, a gentle inclination of the body is at once necessary and appropriate. When we have to play difficult passages, chords struck loud or short, or skips, the hands are and must be allowed a moderate degree of movement. As we must sometimes look at the notes, and sometimes at the hands, a slight movement of the head is, if not necessary, at least very excusable. Still, however, you should accustom yourself to look rather at the notes than at the fingers.

But the elegant deportment of polished life must always be transferred to the art; and the rule applies, generally, "that every movement which conduces really and essentially to our better playing is allowed;" here, however, we must avoid all that is unnecessary and superfluous.

At present, it would be too early to direct your attention to certain more refined rules of expression. In the meantime, I beg of you to observe, in the strictest manner, all that each composer has indicated on this head in his works; and to try to execute each piece in a pure and flowing manner, and in the time indicated by the author. Toward effecting this last object, Maelzel's metronome will afford you very great assistance in most modern compositions.

The *graces* — namely, the shake, the turn, the appoggiatura, etc. — are the flowers of music; and the clear, correct, and delicate execution of them embellishes and exalts every melody and every passage. But when

they are played stiff, hard, or unintelligibly, they may rather be compared to blots of ink or spots of dirt.

The shake is particularly important; and to a pianist the elegant, equal, and rapid execution of it is as much an ornament and a duty as the equal and purly execution of the scales. In the right hand, at least, it ought to be played alike well *with all the fingers*. The equality of the shake can only be attained by lifting up both fingers to an equal height, and striking the keys with equal force. You ought to devote a few minutes daily to this particular practice.

Therefore, continue firm in your present diligent course, and reckon always on the best-meant counsel from Yours, etc.

LETTER V.

TWO MONTHS LATER. — ON THE KEYS, ON STUDYING A PIECE, AND ON PLAYING IN THE PRESENCE OF OTHERS.

You are now well acquainted with all the twenty-four keys, and with the scales and chords belonging to them, and it is with pleasure I learn that you even now daily play through all the scales and passages in them, as diligently as you formerly did those in the twelve major keys; and that you acknowledge the many advantages of these exercises, by which also you save yourself the labor of wading through so many tedious *études* or professed studies.

One of the most necessary acquirements for a pianist is to be *equally practised and ready in all the keys*. There are many who are as much startled at a piece having four or five sharps or flats for its signature as though they saw a spectre. And nevertheless, to the fingers all keys are in reality of equal difficulty; for there are as difficult compositions in C major as in C sharp major. Only that the *eye* and the *memory* must be early accustomed to this great number of marks of transposition.

As, in such unusual keys, the black keys must be principally employed, and as they are narrower than the white ones, and therefore less certain as to the striking of them, it is absolutely requisite, on the part of the player, that he should keep his hand particularly firm, and somewhat higher than usual over the keys, and employ a very decided touch, in order to acquire the same degree of certainty as on the white keys.

You complain that the studying of difficult pieces still costs you much time and labor. There is a certain remedy against this, which I may call

the *art of studying*, and which I impart to you, as far as it can be done in writing.

There are pupils who study such compositions attentively enough, it is true, but so slow and with such frequent interruptions that these pieces become tedious and disagreeable to them before they have half learned them. Such pupils often take half a year to learn a few pieces tolerably; and by this wasteful expenditure of time always remain in the background.

Others, on the contrary, try to conquer everything by force; and imagine that they shall succeed in this by practising for hours, laboriously indeed, but in an inattentive and thoughtless manner, and by hastily playing over all kinds of difficulties innumerable times. Those persons play till their fingers are lamed; but how? Confusedly, overhastily, and without expression; or, what is still worse, *with a false expression*.

We may escape all this by keeping the right medium between these two ways. When, therefore, you begin to learn a new and somewhat difficult piece, you must devote the first hours to deciphering the notes strictly and correctly, in a slow time. You must also fix upon the fingering to be employed, and gain a general insight over the whole. This, in a single piece, can at most require but a few days. Then the whole piece must be played over quietly and composedly, but at the same time attentively, and without any distraction of ideas, till we are enabled to execute it without trouble, and in the exact time indicated by the author.

Single passages of great difficulty may be practised apart. Still, however, they ought to be often repeated in connection with the rest of the piece.

All this, too, may be completed in a few days. But now begins the time when we must also learn to *play it with beauty and elegance*.

Now all the marks of expression must be observed with redoubled attention; and we must endeavor to seize correctly on the character of the composition; and to enforce it in our performance according to its total effect.

To this belongs the very important quality, *that the player should know how to listen properly to himself, and to judge of his own performance with accuracy*. He who does not possess this gift, is apt, in practising alone, to spoil all that he has acquired correctly in the presence of his teacher.

But I must once more remind you that we can only study new pieces quickly and well when we have not forgotten those already learned There are, alas! many pupils, (female pupils too,) who play only that piece well which they have just been taught. All those acquired before

are neglected and thrown aside. Such pupils will never make very great progress. For you must own, that those persons who play fifty pieces well are much more clever than those who, like a bird-organ, can only play two or three pieces in a tolerable manner; and that the first, by a proper employment of our time, is very possible, I believe I have already said to you.

Your worthy teacher has acted very properly in early accustoming you to play occasionally before others. At first this, as you write to me, was very disagreeable to you, and you felt much frightened in so doing. "But now," say you, "I think nothing of it; nay, it generally gives me great pleasure, particularly when all goes off well." And there you are quite right. To what purpose do we learn but to give pleasure, not only to ourselves, but also to our beloved parents and our worthy friends? And assuredly there is no higher satisfaction than in being able to distinguish one's self before a large company, and in receiving an honorable acknowledgment of one's diligence and talent.

But, to bring matters to this point, we must be thoroughly sure of our business; for want of success is, on the contrary, as vexatious as it is tormenting and disgraceful. Above all, you must select, for this purpose, such compositions as are fully within your powers, and respecting the good effect of which you can entertain no doubt. Every difficult piece becomes doubly difficult when we play it before others, because the natural diffidence of the performer impedes the free development of his abilities.

Many half-formed players imagine that everything will be right if they do but step forward at once with a difficult piece by some celebrated composer. But by this means they neither do honor to the composition nor to themselves; but merely expose themselves to the danger of exciting *envisi*, and, at best, of being applauded from politeness and compassion, and therefore of being blamed and laughed at behind their backs. For, even with regard to amateurs, persons avail themselves of the right to blame when they have not received any pleasure; and in fact, who can take their doing so in bad part?

Many otherwise very good players have in this manner, by an unsuitable choice of pieces, lost both their musical reputation and all future confidence in themselves.

When playing before others, you should particularly endeavor to execute your *well-studied* piece with tranquility and self-possession, without hurrying, without allowing your ideas to wander, and *more especially without coming to a standstill;* for this last is the most unpleasant fault which we can commit before an audience.

Before you commence, the fingers must be kept quite warm; you must

avoid any inconvenient mode of dress; and you should, if possible, always play on a piano-forte with which you are well acquainted; for an instrument of which the touch is much lighter or much heavier than that which one is accustomed to, may very much confuse a player.

But, besides professedly playing before others, it may often happen that you are suddenly required, in the company of intimate acquaintances, to play over some trifle to them.

It is very necessary, therefore, that you should study and commit to memory a good number of little, easy, but tasteful pieces; so that, on such occasions, you may be able to play them *by heart;* for it appears rather childish to be obliged, for every trifle, to turn over one's collection of music; or, when in a strange place, to be always obliged to draw back with an excuse "that you cannot play anything by heart."

I have no doubt, my dear Miss, that you have been so situated; is it not so?

For this purpose, short rondos, pretty airs with variations, melodies from operas, nay, even dance-tunes, waltzes, quadrilles, marches, etc., etc., are perfectly suitable; for *everything does credit to the player which is well played.*

As it is very proper to let a little prelude precede any musical composition, you must have by heart a number of this sort of pieces, in all the keys.

The playing before others has also the great advantage that it compels one to study with unusual zeal; for the idea that we must play before an audience spurs us on to a much greater measure of diligence than if we play only to ourselves or to four senseless walls.

I shall therefore close this letter with the request that you will not neglect any proper occasion of exhibiting your fine talent to the world; and I remain, Yours, etc.

LETTER VI.

ON THE SELECTON OF COMPOSITIONS MOST SUITABLE FOR EACH PIANIST.

You wish to know, my dear Miss, what compositions you are chiefly to play, so that you may learn all that are good, as far as that is possible, and that too in a natural and and progressive order; and it does credit to your taste that you are desirous not only of studying the favorite pieces of the present day, but likewise the most striking works of the earlier and more ancient masters.

Your worthy teacher has already recommended to you the admirable studies of Bertini, Cramer, etc., as also my *Grand Scale Exercises;* and I cannot but rejoice that you have also had the goodness and patience to occupy yourself with some other of my own contributions toward furthering volubility of execution — such as my *School for Virtuosi* — of *Graces and Embellishments* — of *Legato and Staccato*, etc.

The studies just named have, for the greater part, a merely practical aim; but, in the present day, there frequently appear, under the same titles, grand and difficult pieces by Chopin, Hiller, Hummel, Henselt, Kalkbrenner, Liszt, Potter, Thalberg, and many others, which I shall recommend you to study at some future time, when your execution shall have reached a very high degree of excellence; for most of these pieces are splendid bravura compositions, intended rather for highly-cultivated players and for public performances than for the instruction of those who, like yourself, have still to climb many steps to arrive at perfection. Useful as these studies are, in general, we must not lose sight of the fact that every piece, be it a sonata, a rondo, an air with variations, a fantasia, etc., is also a study, in its way; and that, for example, we may draw from a concerto, or a set of brilliant variations, equally as much advantage in regard to rapidity of finger, or from a sentimental adagio equally as much improvement in regard to expression, as we can from the practise of any set of studies whatever.

The authors which you have chiefly studied as yet were well adapted to the purpose; for at first, pupils require such compositions as combine pleasing and intelligible melody and modern taste with passages naturally calculated for preserving a fine position of the hands; as, for example, the easier works of Bertini, Herz, Hunten, Kalkbrenner, Moschelles, etc., etc.

But you have now arrived at an epoch when the *more difficult works* of the above-named masters, as also of Hummel, Cramer, Dusseck, Ries, Steibelt, and the easier ones of Beethoven, are very suitable and proper for you.

In the course of the ensuing year, with the same industry and zeal, you may easily arrive at that degree of advancement that you will be enabled to study by yourself, and with the best results, the difficult works of the present as well as of the past times; such as those of Chopin, Thalberg, Liszt, Field, etc., as also the concertos of Hummel, Kalkbrenner, and Moscheles, and, lastly, the best compositions of Mozart, Clementi, Beethoven, Cramer, Dusseck, Prince Louis Ferdinand of Prussia, etc.

In the choice of musical pieces, we should always bear in mind the following points:

1*st*. That we ought always to proceed from the more easy to the more difficult as to execution.

2ndly. That, as far as possible, we should make ourselves acquainted with the works of all the great composers, and not by any means tie ourselves down to any favorite author.

3dly. That, by degrees, we should also thoroughly learn the classical and truly valuable works of the earlier composers.

Every distinguished composer requires to be played in a style peculiar to himself. With many, there predominates a brilliant, showy, and strongly marked manner; with others, an expressive, quiet, connected, and gentle style of playing is most generally called for; others, again, require a characteristic, impassioned, or even fantastic or humorous expression; and, in many compositions, a tender, warm, playful, and pleasing mode of execution is most suitable. Lastly, there are pieces which include all these different styles, and which therefore compel the player to adopt corresponding alterations of manner in his performance. Thus, for example, Hummel's compositions require an extraordinary and pearl-like mode of execution, which is produced by a light dropping of the keys, as I have explained to you in my *Piano-forte School.* In Beethoven's works, this style will seldom be suitable; as, in them, great characteristic energy, deep feeling, often capricious humor, and a sometimes very *legato*, and at others a very marked and emphatic style of playing are requisite.

A piece which is played too fast or too slow loses all its effect, and becomes quite disfigured. Where the time is not marked according to Maelzel's metronome, the player must look at the Italian words which indicate the degree of movement, as, *allegro, moderato, presto*, etc., and likewise to the character of the composition, and gradually learn by experience to know their real significations.

No less important is the proper mode of treating the pedals. By a proper employment of the *forte*, or damper pedal, the player is enabled to produce effects which would seem to require that he should have two pairs of hands at his command. But, used at an improper time, this pedal causes an unpleasant and unintelligible noise, which falls on the ear as disagreeably as writing on wet paper falls on the eye.

I have already explained how important to the pupil is a gradual and easy progression, as to difficulty, in the selection of pieces intended for him; and I shall now add a few words more on this head. Every composer, as well as ever player, founds his art and his science on what his predecessors have already done; adding to that the invention of his own talent. By these natural steps in advance, it is evident that the compositions of the present distinguished pianists are in many respects much more difficult than those of times gone by; and that whoever desires to study them

must already possess great knowledge of music, and a very considerable degree of execution.

Many pupils, however, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practise for years studies and easy and appropriate pieces, have the presumption to attempt Hummel's *concertos* or Thalberg's *fantasias*.

The natural result of this over-haste is, that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the true cause why, although so many talented young folks devote themselves to the piano-forte, we are still not so over and above rich in good players, as, beyond all doubt, was the case formerly; and why so many, with the best dispositions, and often with enormous industry, still remain but mediocre and indifferent performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner, often coming to a standstill on false and discordant harmonies, missing the time, etc., etc.

You have no doubt frequently been placed in this situation, and perhaps you have sometimes impatiently thrown aside a piece which did not much promise to please you. In this manner you must, in the sequel, have often lost that exquisite enjoyment which the ingenious and elaborate works of the great masters offer to you, if you have the patience to overcome the difficulties generally inseparable from them.

Here more particularly belong compositions in what is called the *strict style*; as, for example, the works of Handel, Bach, and other masters of this stamp. For the execution of such pieces, generally written in several parts, and in the *fugue* style, and of such single passages in the same style as we often meet with in the most modern compositions, there are required a strict *legato*, and a very firm and equal touch; and also a clear enunciation of each single part; and for the attainment of all this, the employment of a peculiar mode of fingering, which, in general, deviates very much from the usual one, and which chiefly consists in quickly and adroitly substituting one finger for another on the same key, while it is held down, and without sounding it anew.

By this substitution, the five fingers are in a manner multiplied *ad infinitum*, and we are enabled to play each of the four parts of which

such passages in general consist as smoothly, connectedly, and in as singing a manner as though we had so many hands!

I have now once more put your patience to the test. But I beg of you to recollect that much of what I now write to you is calculated for a future period; and therefore, that reading over these remarks by and by will prove of still more particular service to you.

In the meanwhile, I subscribe myself, Yours, etc.

Chapters VII., VIII., and IX. give a short treatise on thorough-bass.

LETTER X.

ON EXTEMPORANEOUS PERFORMANCE.

You are aware that music is in some measure a species of language, by which may be expressed those passions and feelings with which the mind is burdened or affected. It is also known to you that we are able to play on any musical instrument, and more particularly on the pianoforte, much which has neither been written down before, nor previously prepared or studied, but which is merely the fruit of a momentary and accidental inspiration. This is called *extemporizing*.

Such extemporaneous performances cannot naturally, and indeed, ought not to assume the strict forms of written compositions; nay, the very freedom and inartificial nature of such productions give them a peculiar charm; and many celebrated masters, such as Beethoven and Hummel, have particularly distinguished themselves in this art.

Although, for this purpose, and indeed for music in general, a certain share of natural talent is required, still extemporizing may be studied and practised according to certain principles; and I am convinced that anybody who has attained to more than moderate skill in playing, is also capable, at least to a certain degree, of acquiring the art of playing extemporaneously. But for this purpose it is requisite to commence this sort of practise at an early period, (which, alas! most players neglect,) and that we should learn to indefatigably apply the experience which we have gained by studying the compositions of others to our own extemporaneous performances.

At present, as your execution is so considerably formed, and as you are beginning to make a progress in thorough-base, you should attempt,

sometimes when alone, sometimes in the presence of your teacher, to connect together easy chords, short melodies, passages, scales, arpeggioed chords, or, which is much better, leave it to your fingers to effect this connection, according to their will and pleasure; for extemporizing possesses this singular and puzzling property, that reflection and attention are of scarcely any service in the matter. We must leave nearly everything to the fingers and to chance.

At first this will appear difficult to you; what you play will seem unconnected, or even incorrect; you will lose that courage and confidence in yourself which are so necessary to this purpose. But if you do not allow yourself to be frightened by this, and will repeat these attempts day after day, you will perceive that your powers will become more developed from week to week; and with a more extended knowledge of thorough-base, you will soon learn to avoid faults against harmony.

At first you must attempt to extemporize only short movements, somewhat similar to preludes, or cadences. By degrees you must endeavor to extend these, by interweaving longer melodies, brilliant passages, arpeggioed chords, etc. If, in default of ideas of your own readily offering themselves, you should avail yourself of such as you have learned from other compositions, such assistance is always very excusable.

The scale-passages, and the chords of transition which connect them, are a good means of filling up any little chasm when no melodious ideas happen to strike the player.

You know that all music may be reduced to simple chords. Just so simple chords conversely serve as the groundwork on which to invent and play all sorts of melodies, passages, skips, embellishments, etc.

When you have devoted a considerable time to a rational practise in the way here pointed out, you will feel astonished at the great improvement, and the variety of applications of which the talent for extemporizing is capable.

You will find that nearly all the forms usual in composition are applicable to extempore playing. Thus:

We may extemporize variations on themes chosen by ourselves or given for the purpose.

We may put together very interesting potpourris, or fantasias from favorite motives, combining them with brilliant passages, so as to form a striking *ensemble*.

We may also distinguish ourselves by extemporizing in strict four part composition, or in the fugue style, etc., etc.

But for all this are required:

Great and highly cultivated facility and rapidity of finger, as well as a

perfect command of all the keys, and of every mechanical difficulty; for you may easily imagine that the happiest talent avails nothing when the fingers are incapable of following and obeying its dictates. Besides this, it only requires an intimate acquaintance with the compositions of all the great composers; for only by this means can one's own talent be awakened, cultivated, and strengthened, so as to enable us to produce music of our own invention.

To this, as you know, must be added a thorough knowledge of harmony, and lastly — as I repeat once more — our own indefatigable and rationally applied industry.

Therefore, exercise yourself cheerfully and courageously in this very honorable branch of the art. If the labor is great, the pleasure and reward which you may gain thereby are still greater.

I now close the correspondence with which I have so long troubled you, and look with satisfaction toward the moment in which I shall be enabled, in person, to admire the unquestionably perfect cultivation of your very distinguished talent.

Vienna, etc., C. CZERNY.

Chord Music, and How to Play It,

ON THE PIANO OR ORGAN.

When one plays, on the piano, the letters C, D, E, F, G, A, B, C, that constitutes a *Scale.* But if one plays, skipping every other letter, as G—B—D—F—A, that is an Arpeggio; and if one plays three or more letters of an Arpeggio at once, that makes a *Chord;* so called because the letters *chord* well, or sound well together. If we play *three* of these letters at once, that makes a *Triad.* G B D, or B D F, or D F A, are Triads. If we play four letters at once, as G B D F, that is a *Chord of the Seventh;* and if we play five letters at once, as G B D F A, that is a Chord of the Seventh and *Nin*

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