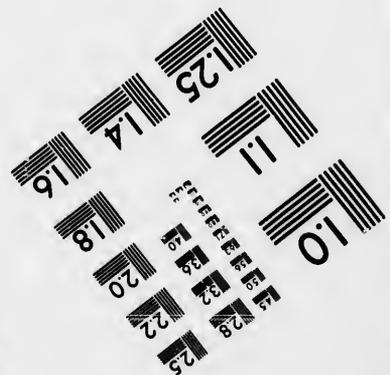
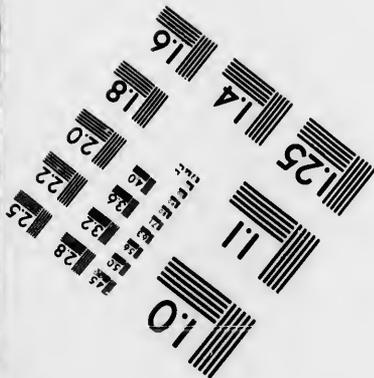
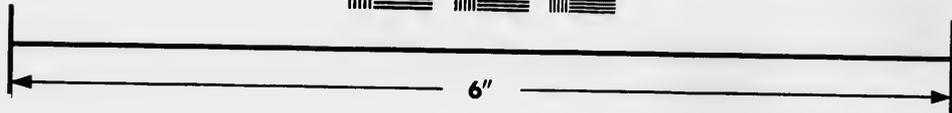
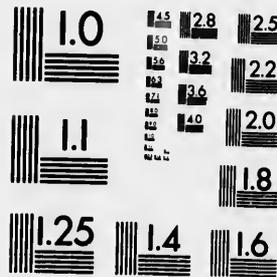


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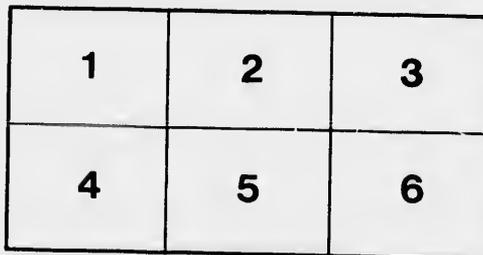
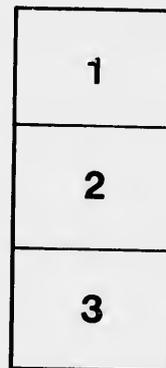
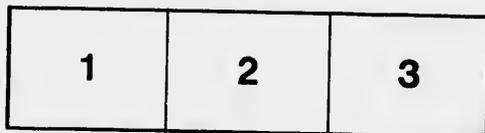
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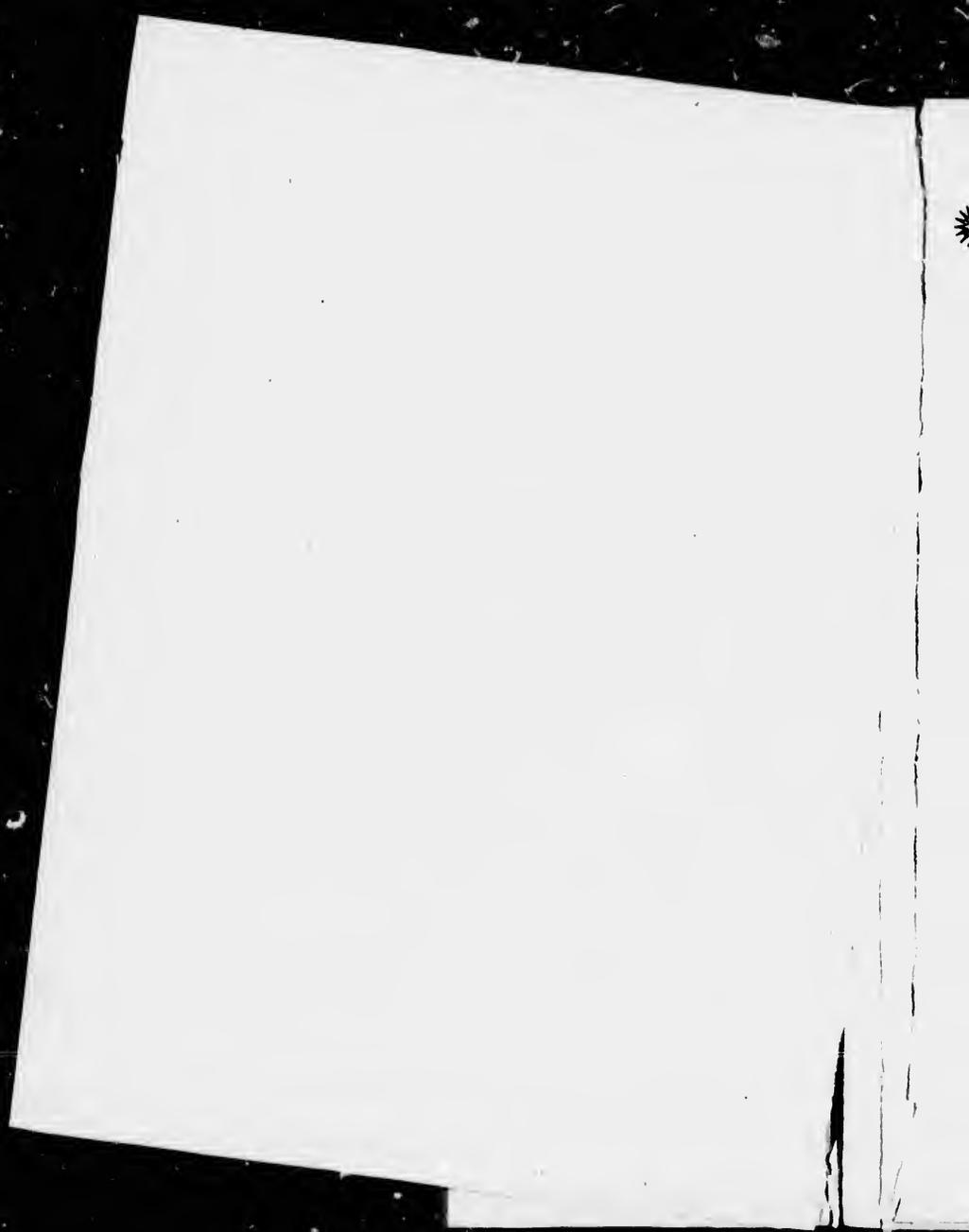
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Practical Hints

On

Playing at Sight,

By

V. A. L. E.



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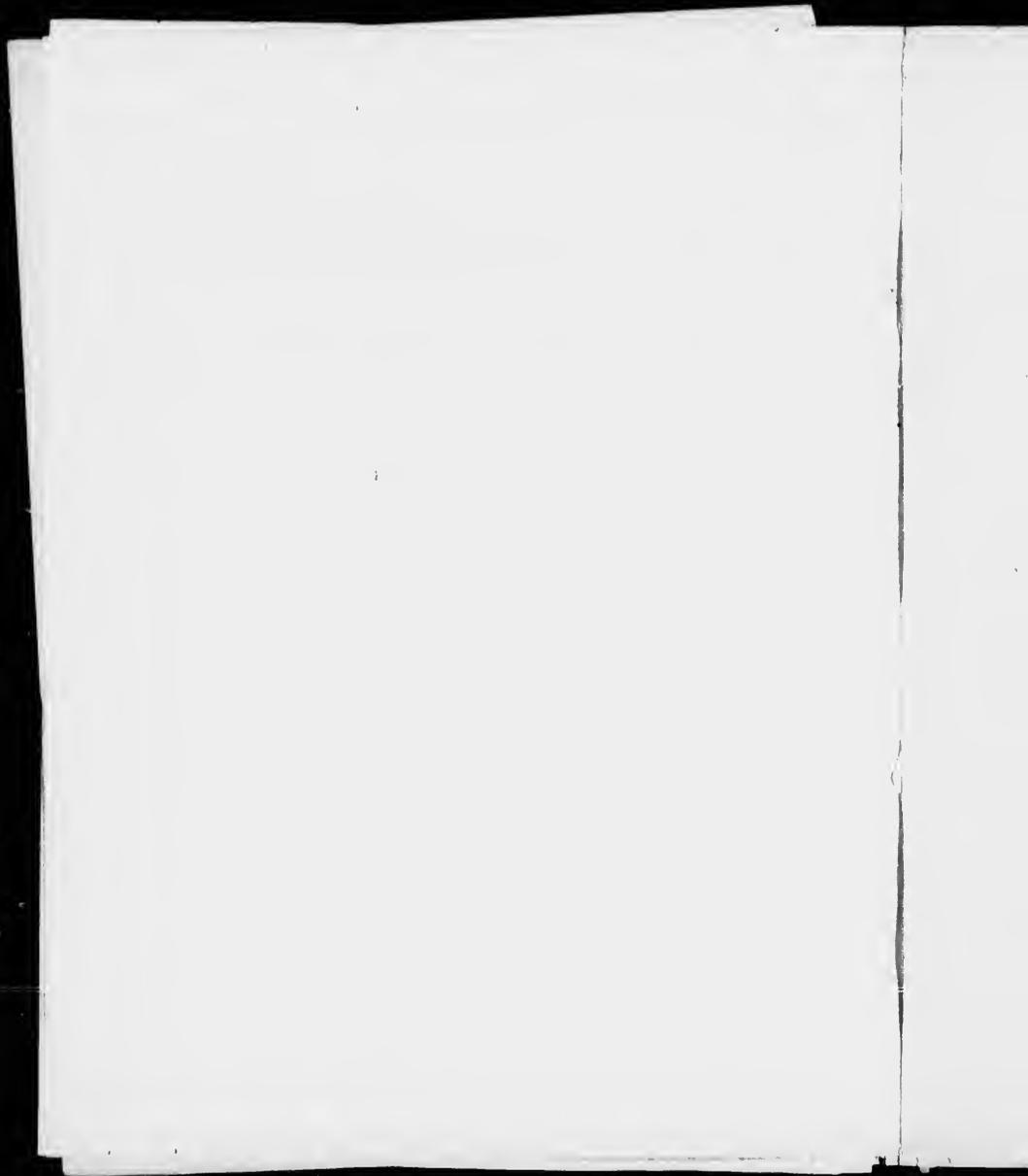


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PRACTICAL HINTS  
ON  
PLAYING AT SIGHT.

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A well-known musical authority has said, "*You must fix your eyes carefully on the notes and not trust to the memory, otherwise you will never learn to play at sight.*"

The training of the eye should therefore go hand in hand with technical development, as it is in the ability to take quickly an account of stock that success in the art in large measure depends.

Musical students as a rule trust to the memory (rather than to the eye), after a due amount of familiarity with a study has been obtained, hence, altho' the piece may be before the pupil, it is probable not more than  $\frac{1}{10}$  of the notes is observed, the performance being for the most part mainly an affair of the memory.

To overcome this tendency (which is the basis of failure in sight reading), the author has in his own experience found an invaluable aid in an extended analysis of intervals; and trusts that the few suggestions herein offered may prove equally as advantageous to those into whose hands this little manual may fall.

## INTERVALS.

“Intervals, or the distances between notes are reckoned, ‘Inclusively,’ and by the number of names of notes they contain.”

By “inclusively” is meant counting in both limits, thus,—C to D is a Major second, because both notes are counted in the interval.

C	to	E	is	a	Major	third.
C	to	F	“	“	fourth.	
C	to	G	“	“	fifth.	
C	to	A	“	“	sixth.	
C	to	B	“	“	seventh.	
C	to	C	“	“	eighth or octave.	

NOTE.—“If the upper note is in the *Major scale* of the lower note, the interval is Major,” *e. g.*, G to B would be a Major third, because B would be the third degree of the scale of G, B to E would be a Major fourth because E would be the fourth degree of the scale of B, and so on.

An interval a semitone less than Major is called *Minor*, thus—

C	to	D $\flat$	is	a	minor	second.
C	to	E $\flat$	“	“	third.	
C	to	F $\flat$	“	“	fourth.	
C	to	G $\flat$	“	“	fifth.	
C	to	A $\flat$	“	“	sixth.	
C	to	B $\flat$	“	“	seventh.	
C	to	C $\flat$	“	“	octave.	

An interval a semitone greater than Major is called augmented, thus,—

C to D $\sharp$	is an augmented second.
C to E $\sharp$	" " third.
C to F $\sharp$	" " fourth.
C to G $\sharp$	" " fifth.
C to A $\sharp$	" " sixth.
C to B $\sharp$	" " seventh.

An interval a semitone less than Minor is called diminished. The most important diminished interval is the diminished 7th.

N. B.—Let the student write out intervals for practice in all the various keys.

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## INTERVALS—Their Appearance.

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Even numbered intervals, *i. e.*, 2nds, 4ths, 6ths and 8ths, are *dissimilarly* placed, *i. e.*, if the first note of the interval is on a line, the next will be on a space, and if the first note is on a space the next will be on a line.

Odd numbered intervals, *i. e.*, 3rds, 5ths and 7ths are *similarly* placed, *i. e.*, if the first note of the interval is on a line, the next will be on a line also, and if the first note is on a space the next will be on a space.

## 1ST MODE OF ANALYSING.

### THE RELATION OF NOTES TO EACH OTHER.

Select any study (preferably one with which you are not familiar), in which there are a number of skips, thirds, fifths, etc.

Suppose, e.g., a bar to contain these notes :—C, E, G, C, F, A, G.

Proceed by analysing thus :—C to E (a third), E. to G. (a minor third), G to C (a fifth), and so on.

In this way each note is struck and considered twice in its relation to the note preceding and the note following.

On reaching the end of the stave (which will furnish a convenient stopping place), play the music *backward* to the beginning, analysing the relation between the notes as you proceed.

After practising in this way a few times, repeat *the music as written* without consciously analysing, playing as rapidly as possible.

N. B.—In analysing in this way forwards and backwards, *each hand is to be played separately.* See Note 6.



## 2ND MODE OF ANALYSING.

### THE RELATION OF NOTES TO THEIR KEY-NOTE.

Commence with the Major scale, taking each one in connection with its Relative Minor (*i. e.* the Minor scale built on the *sixth* degree of the Major).

Taking, e. g., the scale of C, proceed as follows :—  
C (1), D (2), E (3), F (4), and so on, naming first the note, next the degree of the scale to which it belongs.

In analysing in the Minor mode, proceed as if reading in the Major with same key signature. (See Curwen in "How to Read Music.")

Thus, in the scale of A Minor relative Minor to C Major, you would proceed in this manner ;—

A (6), B (7), C (1), D (2), E (3), F $\sharp$  (sharp 4), G $\sharp$  (sharp 5), A (6).

NOTE.—When the sharp 4th and 5th of the Relative Major are taken, it forms what is called the Melodic Minor (generally used in ascending).

The Harmonic form has the sharpened 5th and Major 4th used in descending.

When the scales have been practised as directed, select any studies, *analysing the relation of every note to its key-note.*

Play slowly at first (each hand separately), analysing as you proceed, then rapidly, both hands together, but without consciously analysing. (See Note 6, also Note 3), also ¶ 5, page 4.)

## THE CHROMATIC SCALE.

The Chromatic Scale ascends by sharps, descends by flats.

Analyse thus, C (1), C $\sharp$  (sharp 1), D 2, D $\sharp$  (sharp 2), etc. In descending, C (1), B (7), B $\flat$  (flat 7) and so on.

NOTE.—The first degree of any scale is analysed as (1), whether in the higher or lower octaves.

The analysis of the degrees of the Chromatic Scale furnishes an excellent preparation for the meeting of accidentals when they occur in music.

## 3rd MODE OF ANALYSING.

### THE RELATION BETWEEN NOTES ON BASS AND TREBLE STAVES.

This exercise is one of the most important, in that it assists the pupil in moving the eyes quickly, and *keeping both staves in view*.

Suppose, e. g., the note in the Bass stave be the second space (C), that in the Treble, the first line (F), glance at note for left hand first, then *running the eye*

up take in the note for right hand. Strike both together, analysing thus an *octave* and a *third* and so on.

NOTE.—In analysing the relation between notes in Bass and Treble Clefs, both hands are played together.

Intervals greater than an Octave, such as tenths, twelfths, fifteenths, etc., are best analysed as an Octave and third, an Octave and a fifth, etc., which gives a more definite idea regarding the distance.

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## NOTES.

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- 1 In polyphonic music, such as Fugues, etc., pick out each individual voice for practice.
- 2 Hymn tunes and anthems written in full score (see "Dulcimer," "Bradbury's Anthem Book"), are excellent training for the eye. Commence with Bass, adding on successively Tenor, Alto and Soprano voices.
- 3 In playing both hands together, always read *from the Bass stave up to the Treble*. This rule is *important and must be strictly observed*.
- 4 Always endeavor to keep the eye and mind in advance of the fingers.
- 5 A good practice will be found in looking at a bar or two attentively, then close the eyes and endeavor to see in the mind's eye the music as it appears on paper.

6. The objective point in all these exercises being the training of the eye, students may practice analysing the relation between notes when not at the instrument. In time, and with practice, the eye will be unconsciously impressed by the relations existing between the notes without any conscious analysis taking place.

7. If any error is made in the performance of any passage (*i.e.*, in reading exercise), do not stop to correct it, the object being to go forward.

8. Practice skipping about the page, as e. g., playing the first bar of a stave, then the last bar—second bar and the first of the following stave, and so on.

9. Finally, let the student remember that these exercises are but the means to an end—the end being the ability to use the eyes (if I may so express it), which is of such importance if one would acquire the art of “Playing at Sight.”



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