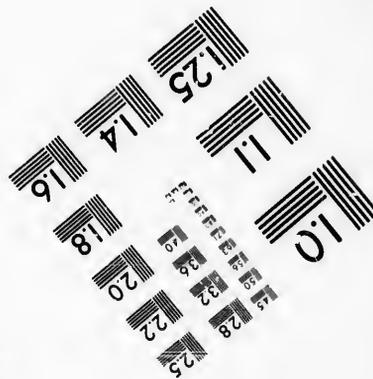
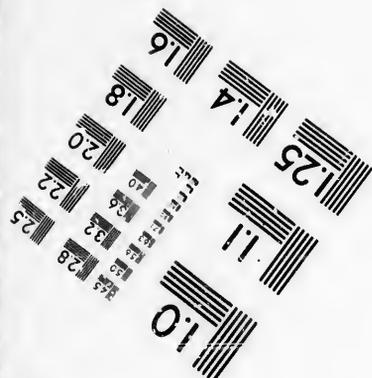
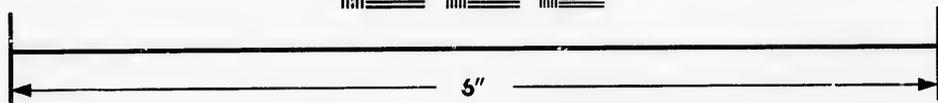
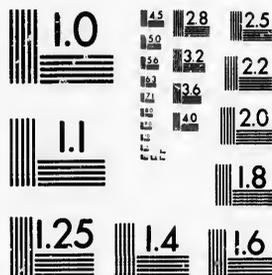


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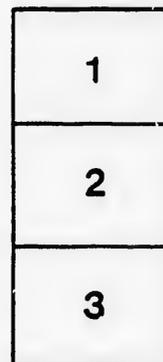
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BY LOUISA GIBSON,

Professor of Harmony and the Pianoforte.

C. GIBSON & SONS,

Toronto:

ROSE WELFORD PUBLISHING COMPANY.

MDCCLXXIX.

Kensington Palace,

July 25th, 1876.

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Kensington Palace,

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A FIRST BOOK
ON THE
THEORY OF MUSIC

(APPLIED TO THE PIANOFORTE),

BY

LOUISA GIBSON,

PROFESSOR OF HARMONY AND THE PIANOFORTE.

DEDICATED, BY PERMISSION, TO

H.R.H. The Princess Louise, Marchioness of Lorne.

Adopted at the South London Musical Training College,
and at various High Schools in Great Britain
and Ireland.

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PREFACE.

IT was at first only intended to explain within the limits of one small volume, that elementary knowledge of the Theory of Music which is indispensable to the Pianoforte player; but encouraged by the great success of this "FIRST BOOK," the Author (in compliance with the repeated requests of many teachers) has published "A SECOND," and "A THIRD BOOK ON THE THEORY OF MUSIC," in which she has endeavoured to convey, in simple language amply illustrated, sufficient knowledge to enable the student to grapple successfully with the more obtruse and comprehensive works of the great masters—*Professor Macfarren, Sir G. A. F. Ouseley, Dr. Day, etc., etc.*

The "Second Book" (second edition in the press) treats of Melodic and Harmonic Progressions, Triads, Cadences, Suspensions, etc.

The "Third Book"—Dissonant Harmony, Counterpoint, etc.

In these volumes the catechetical form has not been thought desirable; but the Author ventures to hope that those teachers who have found help in the "First Book," will find the remainder of the series not less clear and simple, and she earnestly hopes that her Theory of Music may be as successful in America, as it has been in England and Australia.

Ladies' School,

Brighton.

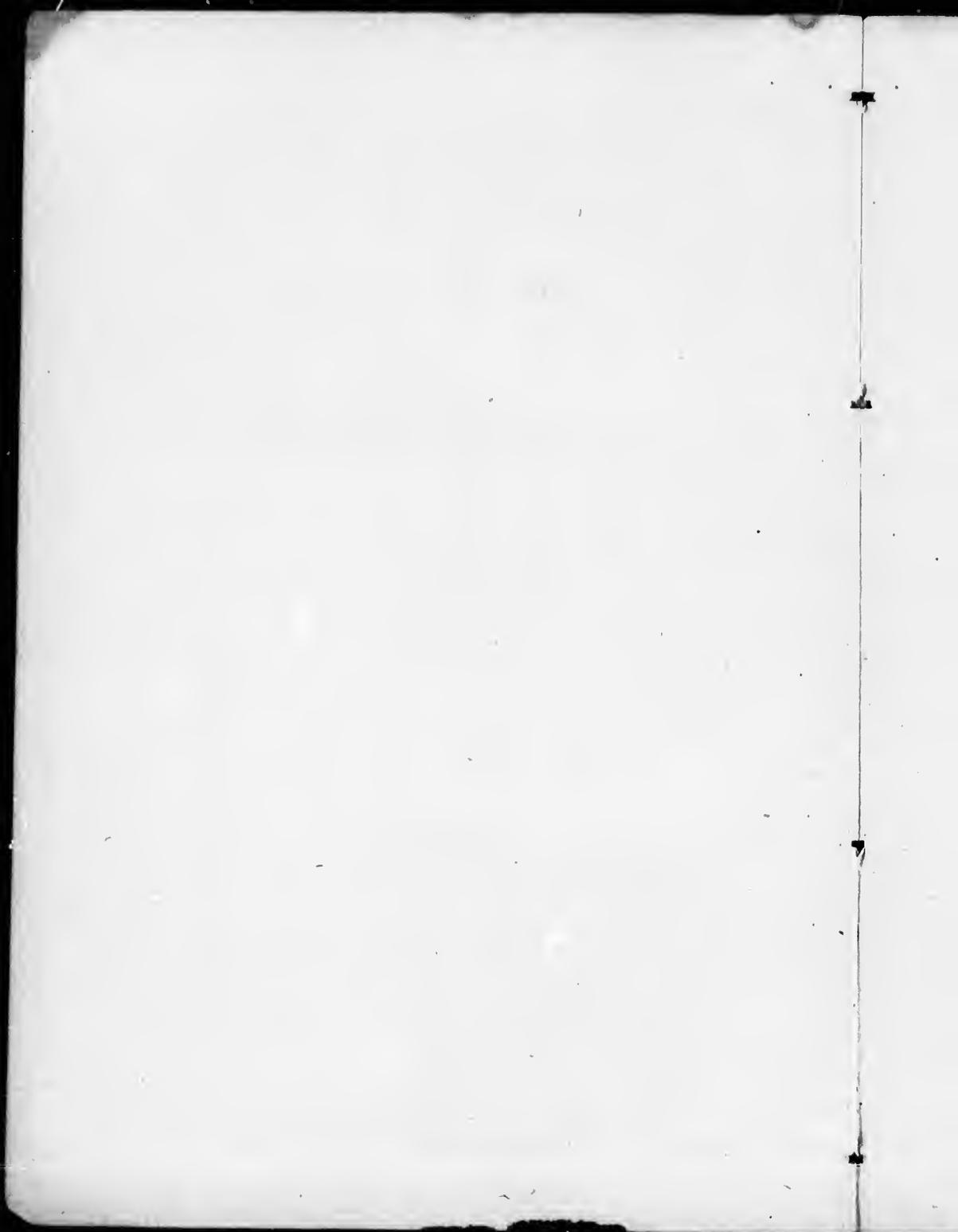


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CHAPTER I.

NOTES, STAFF, CLEFS.

How many notes are there in music?

There are seven; and they are called by the names of the first seven letters of the alphabet—A, B, C, D, E, F, G.

How are the various notes of the pianoforte distinguished?

The white keys are known by their position near the black keys which are divided into groups, composed alternately, of two and of three keys.

What note divides the group of two black keys?

D is placed between the group of two black keys. C is to the left of D, or next below it, thus:—C, D. E is to the right of D, or next above it, thus:—C, D, E.

What notes divide the group of three black keys?

Two white notes divide the group of three black keys, and these are G to the left, and A to the right, above G, thus:—G, A. F is placed to the

left of G, or next below it, thus:—F, G. A. B is placed to the right of A, or next above it, thus:—F, G, A, B; and so we have the regular succession of A, B, C, D, E, F, G.

The next note being the octave of A, the same process is repeated from the bottom to the top of the piano.

What is meant by an *octave*?

The word octave means eighth. Seven notes and a repetition of the first note form an octave.

What are the black keys called?

The black keys are called *sharps* or *flats*.

How is a *sharp* distinguished from a *flat*?

A black key is called a sharp when it is placed to the right of the note named, thus:—C, C sharp. A black key is called a flat when it is placed to the left of the note named, thus:—B flat, B.

The sharp is made thus:— \sharp , and the flat thus:— b .

How are notes indicated on paper?

By small characters also called notes, made thus:— &c., which are placed on the lines and in the spaces of the *staff*.

What is the *staff*?

The staff consists of five straight lines placed at equal distances one over the other, and the four

spaces between them. These five lines and four spaces are counted from the bottom upwards, thus:—

| | |
|----------|-----------|
| 5th Line | 4th Space |
| 4th Line | 3rd Space |
| 3rd Line | 2nd Space |
| 2nd Line | 1st Space |
| 1st Line | |

The staff, as formerly used, consists of eleven lines and their spaces, called the *great staff*.

How is the name of each note determined?

Each note receives a different name according to its place in the staff, and according to the *clef*.

How many *clefs* are there?

There are several different clefs used in music, but two only are necessary for the pianoforte, namely, the G or treble clef, and the F or bass clef.

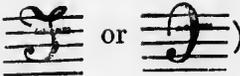
What is the sign of the *treble clef*?

The treble clef (formerly marked  or ) is now made thus  with the curl round the second line of the staff, which line is then called G.



Music written in the treble clef is generally played with the right hand, and comprises the middle and higher notes of the instrument.

What is the sign of the *bass clef*?

The bass clef (formerly marked )

is now made thus:—  with a dot on either side of the fourth line of the staff, which line is then called F.



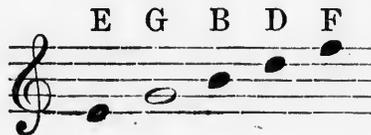
Music written in the bass clef is generally played with the left hand, and comprises some of the middle and all the lower notes of the instrument.

By this rule, what are the notes of the staff in the treble clef?

The notes of the staff in the treble clef are as follows:—

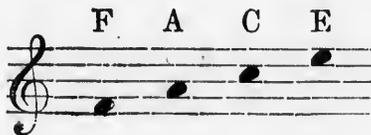
The lines are:—

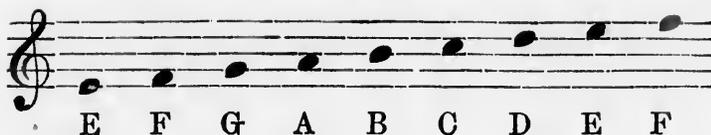
E on the 1st line,
G on the 2nd line,
B on the 3rd line,
D on the 4th line,
F on the 5th line.



The spaces are:—

F in the 1st space,
A in the 2nd space,
C in the 3rd space,
E in the 4th space.



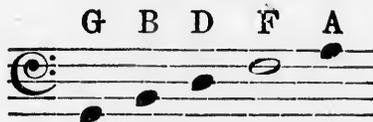


What are the notes in the bass clef ?

The notes in the bass clef are as follows :—

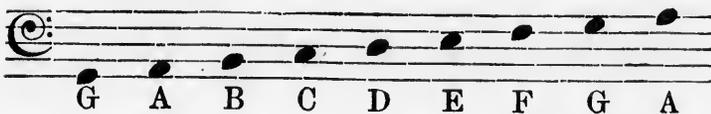
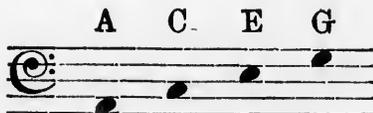
The lines are :—

G on the 1st line,
 B on the 2nd line,
 D on the 3rd line,
 F on the 4th line,
 A on the 5th line.



The spaces are :—

A in the 1st space,
 C in the 2nd space,
 E in the 3rd space,
 G in the 4th space.



G or treble clef represented on the great staff of eleven lines :—



F or bass clef represented on the great staff of eleven lines :—



Are the lines and spaces of the staff sufficient to indicate all the notes required in music ?

No ; the lines and spaces of the staff being insufficient, small lines are added above and below the staff.

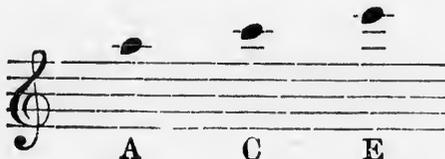
What are these additional lines called ?

These lines are called *leger lines* (from *leger*, light), and the spaces between them are also used.

What are the notes on the leger lines in the treble clef ?

The notes on the leger lines in the treble clef are as follows—above the staff :—

A on the 1st leger line above the staff,
 C on the 2nd leger line above the staff,
 E on the 3rd leger line above the staff, &c.

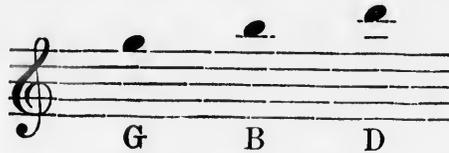


The notes in the spaces are :—

G above the staff,

B above the 1st leger line above the staff,

D above the 2nd leger line above the staff, &c.

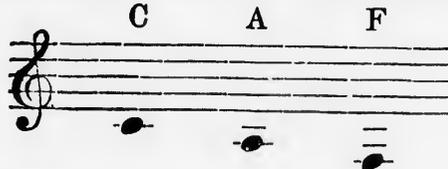


The notes on the lines below the staff are—in the treble clef :—

C on the 1st leger line below the staff,

A on the 2nd leger line below the staff,

F on the 3rd leger line below the staff, &c.



The notes in the spaces between these lines are :—

D below the staff,

B below the 1st leger line below the staff,

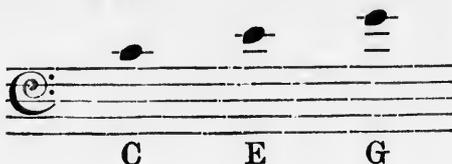
G below the 2nd leger line below the staff, &c.



What are the notes on the leger lines in the bass clef ?

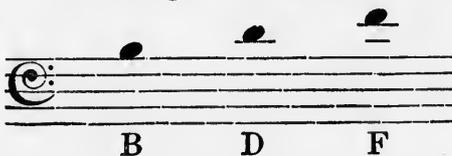
The notes on the leger lines in the bass clef are—
above the staff:—

C on the 1st leger line above the staff,
E on the 2nd leger line above the staff,
G on the 3rd leger line above the staff, &c.



The notes in the spaces between these lines are:—

B above the staff,
D above the 1st leger line above the staff,
F above the 2nd leger line above the staff, &c.



The notes on the leger lines below the staff are:—

E on the 1st leger line below the staff,
C on the 2nd leger line below the staff,
A on the 3rd leger line below the staff, &c.

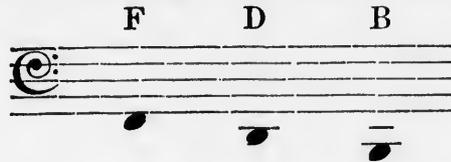


The notes in the spaces between the lines are :—

F below the staff,

D below the 1st leger line below the staff,

B below the 2nd leger line below the staff, &c.



(The pupil should be carefully taught the contents of this chapter before proceeding. It is most essential that every child should understand, at the commencement of his or her musical studies, the relative position of the G and F clefs on the great staff of eleven lines; and also, that the C on the first leger line below the staff in the treble clef, and the C on the first leger line above the staff in the bass clef, are the same note.)

NOTES IN THE TREBLE CLEF.

F G A B C D E F G A B

C D E F G A B C D E

NOTES IN THE BASS CLEF.

A B C D E F G A B C D

E F G A B C D E F G

NOTES ON THE GREAT STAFF.

C D E F G A B C D E F

G A B C D E F G A B C

CHAPTER II.

VALUE OF NOTES AND RESTS.

How many kinds of notes are there ?

There are six in general use, namely, the *semibreve*, *minim*, *crotchet*, *quaver*, *semiquaver*, *demisemiquaver*.

Describe these various notes.

A semibreve is a round white note, thus :—

A minim is a white note with a stem. 

A crotchet is a black note with a stem. 

A quaver is a black note with a stem and a thick stroke at the end of the stem. 

A semiquaver is a black note with a stem and two strokes. 

A demisemiquaver is a black note with a stem and three strokes. 

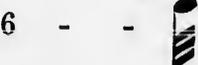
What is their relative value ?

Taking them in their proper order, each note is equal in value to two of the following, and to one half of the preceding note, thus:—a semibreve is equal to two minims; a minim is equal to two crotchets, but it is only equal to one half of a semibreve; a crotchet is equal to two quavers, or to one half of a minim; a quaver is equal to two semiquavers, or to one half of a crotchet; a semiquaver is equal to two demisemiquavers, or to one half of a quaver, &c.

By this rule what is the value of a semibreve expressed in other notes ?

| | | |
|--------------------------------|----|---|
| A semibreve— | 1 |  |
| is equal to two minims, | 2 | -  |
| or four crotchets, | 4 | -  |
| or eight quavers, | 8 | - -  |
| or sixteen semiquavers, | 16 | - -  |
| or thirty-two demisemiquavers. | 32 | - -  |

What is the value of a minim expressed in other notes ?

| | | |
|-----------------------------|----|---|
| A minim— | 1 |  |
| is equal to two crotchets, | 2 | -  |
| or four quavers, | 4 | -  |
| or eight semiquavers, | 8 | - -  |
| or sixteen demisemiquavers. | 16 | - -  |

What is the value of a crotchet expressed in other notes ?

| | | |
|---------------------------|---|--|
| A crotchet— | 1 |  |
| is equal to two quavers, | 2 | -  |
| or four semiquavers, | 4 | -  |
| or eight demisemiquavers. | 8 | - -  |

What is the value of a quaver expressed in other notes ?

| | | |
|------------------------------|---|--|
| A quaver— | 1 |  |
| is equal to two semiquavers, | 2 | -  |
| or four demisemiquavers. | 8 | - -  |

What is the value of a semiquaver expressed in other notes ?

| | | |
|----------------------------------|---|---|
| A semiquaver— | 1 |  |
| is equal to two demisemiquavers. | 2 | -  |

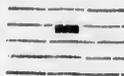
RESTS.

What are rests ?

Rests are small marks denoting silence. Each rest is equal in value to the note of the same name as itself, thus :—a semibreve rest denotes that the hand must be raised from the piano during the length of a semibreve, &c., &c.

How is a semibreve rest made ?

A semibreve rest (also a whole bar's rest), is a thick short stroke placed under a line of the staff, thus :—



How is a minim rest made ?

A minim rest is a thick short stroke placed over a line of the staff, thus :—



How is a crotchet rest made ?

A crotchet rest is a stem with a crook turned to the right, thus :— or 

How is a quaver rest made ?

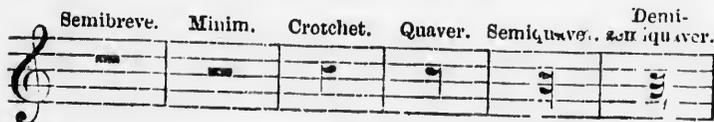
A quaver rest is a stem with a crook turned to the left, thus :—

How is a semiquaver rest made ?

A semiquaver rest is a stem with two crooks turned to the left, thus :—

How is a demisemiquaver rest made ?

A demisemiquaver rest is a stem with three crooks turned to the left, thus :—



Every additional crook to a rest decreases its value one half.

When notes are not placed at the beginning of a bar, how are they to be played?

Always at the beginning unless preceded by a rest.

| | |
|---|--|
| Written. | Played. |
|  |  |

What is the meaning of the word *semiquaver*?

Semi means *half*, therefore a *semiquaver* means half a quaver.

What is the meaning of *demisemiquaver*?

Demi also means *half*, therefore *demisemiquaver* means half a semiquaver or a quarter of a quaver.

When two or more quavers or notes of less value follow each other, they are often tied together,

thus :— 

(The pupil should frequently write the relative value of the different notes.)

CHAPTER III.

DOTTED NOTES.

Why is a dot sometimes placed after a note or rest ?

A small dot placed after a note or rest increases its value by one half, thus :—a semibreve is worth two minims, but a dotted semibreve is worth three minims, or their value in other notes.



| | | |
|------------------------------------|----|---|
| Therefore a dotted semibreve— | 1 |  |
| is equal in value to three minims, | 3 |  |
| or six crotchets, | 6 |  |
| or twelve quavers, | 12 |  |
| or twenty-four semiquavers, | 24 |  |
| or forty-eight demisemiquavers. | 48 |  |

What is the value of a dotted minim ?

A minim being equal to two crotchets, the dotted minim is equal to three crotchets, or their value in other notes.



| | | |
|---------------------------------|----|---|
| Thus a dotted minim— | 1 |  |
| is equal to three crotchets, | 3 | -  |
| or six quavers, | 6 | -  |
| or twelve semiquavers, | 12 | - -  |
| or twenty-four demisemiquavers. | 24 | - -  |

What is the value of a dotted crotchet ?

A crotchet being equal to two quavers, the dotted crotchet is equal to three quavers, or their value in other notes.



| | | |
|----------------------------|----|---|
| Thus a dotted crotchet— | 1 |  |
| is equal to three quavers, | 3 | -  |
| or six semiquavers, | 6 | -  |
| or twelve demisemiquavers. | 12 | - -  |

preceding note, the second dot is equal to one half the first dot, thus—a semibreve with two dots is equal to three minims and one crotchet, or their value in other notes.



A minim with two dots is equal to three crotchets and one quaver, or their value in other notes.



A crotchet with two dots is equal to three quavers and one semiquaver, or their value in other notes.

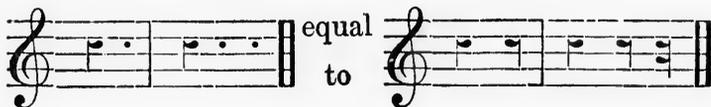


A quaver with two dots is equal to three semi-quavers and one demisemiquaver, &c.



What is the effect of a dot after a rest ?

A dot placed after a rest increases its value in the same proportion as the note represented by such rest, thus:—



In very old music the dot is sometimes placed in the bar following that containing the note to which it belongs; and sometimes even a note is divided by a bar-line, thus:—

Old Notation.



Modern.



CHAPTER IV.

POSITION OF THE HAND AND ARM, &c.

What is the proper position for a pupil at the piano ?

The pupil, however young, should always be seated when playing, and the seat should be sufficiently high for the hand to be a little above the keyboard.

How should the hand and arm be held ?

The hand and arm must be straight from the elbow to the middle joint of the fingers, particular attention being paid to the wrist, which must always be on a level with the arm and hand, and should never be either raised or lowered when the fingers move.

Why should the fingers be bent at the middle joint ?

The fingers should be bent at the middle joint in order to bring the tips even with the thumbs.

Should the fingers be rounded ?

No ; nothing spoils the touch of a pianoforte player so much as the habit of rounding the fingers, which is naturally acquired by every beginner if not carefully watched by the teacher.

What is meant by rounding the fingers ?

When the fingers are bent at the third joint as well as at the second ; the fingers must be, so to speak, square—that is to say, rather indented at the third joint instead of being curved outward.

What is the objection to rounded fingers ?

When the fingers are curved outwards from the third joint, the key is generally struck by the nail instead of by the soft part of the finger.

Why should the key be struck by the soft part of the finger ?

When the key is struck by the nail, the finger easily slips from it, and it is then impossible to obtain a smooth or firm touch ; but when, by indenting the third joint, the soft part of the finger touches the key, the player acquires perfect command over the note, and can either retain or modify the sound to any extent.

Should the fingers be kept very close together ?

When properly placed on the keyboard the knuckles will naturally separate a little. All stiffness must be carefully avoided.

How many keys should be covered by the hand?

Five; each finger being placed in the centre of a note, and as near as possible to the black keys, so that they may be reached with the least possible movement of the hand; care must be taken when striking a note, not to move the other fingers. This is difficult for beginners, but should be accomplished by frequently playing finger exercises (Herz's recommended). Each note must be kept down until the next be struck, and then raised immediately.

What is the best method of producing flexibility in the fingers?

Each finger must be made to work separately and independently of all the others. When practising, the finger, before touching the key, should be raised and extended as much as possible, the key should then be pressed and the finger gradually drawn back.

Why is this movement so important?

The effort required to raise and extend the fingers naturally strengthens them, and it is this constant exercise of the muscles which alone can give the fingers power and independence.

How is the wrist to be strengthened?

As soon as the hand can grasp an octave, the pupil should be made to practise octave passages daily, carefully raising the hand (not the arm)

before striking each octave. Without this movement of the wrist little good is obtained from the practice of octaves.

What object is gained by raising the hand from the wrist ?

The wrist becomes strong and pliant, and rapid octave passages are easily performed without fatigue. The movement from the wrist also prevents that very undesirable movement of the arm and shoulder, so often observable even in advanced players.

CHAPTER V.

TIME.

What is meant by *time* in music?

Time is the division of music into equal parts.

How is music divided?

By short lines called *bar-lines* drawn across the staff. The music between these lines is called a *bar* or *measure*, and each bar throughout the piece must contain the same number of minims, crotchets, quavers, or semiquavers, or their equivalent in other notes or rests.

How is the position of these bar-lines determined?

By the accents. (See chap. VI.)

How is time marked?

By means of figures, or a **C** (originally a semi-circle) placed at the beginning of every piece of music.

Explain the meaning of figures with regard to time.

Two figures are required to indicate the time, in music: the lower figure always represents the division of a semibreve; therefore, the figure 2, represents the half of a semibreve, that is—a minim; the figure 4, represents the fourth of a semibreve, that is—a crotchet; the figure 8, represents the eighth of a semibreve, that is—a quaver; the figures 16, represent the sixteenth of a semibreve, that is—a semiquaver; the upper figure shows how many of these notes there are in a bar.

How many sorts of time are there?

Two—*common time* and *triple time*.

Explain the difference between common time and triple time.

Common time always contains an even number of *beats* or *parts*, (in modern music)—two or four, in a bar. Triple time contains an uneven number of beats,—three, in a bar.

How are common and triple time both divided?

Common time is divided into *simple* and *compound* common time; and triple time is divided into *simple* and *compound* triple time.

Common time is also called *duple* when the bar contains two beats, and *quadruple* when the bar contains four beats.

What is the difference between simple time and compound time?

Time is called *simple* when the value of each beat is a simple note, that is—a minim, a crotchet, &c., thus:— $\frac{2}{4}$ indicates two beats, each of one crotchet, in a bar; $\frac{3}{4}$ indicates three beats, each of one crotchet, in a bar. Time is called *compound* when the value of each beat is a dotted note (compounded of three simple notes), thus:— $\frac{6}{4}$, indicates two dotted minims (six crotchets) in a bar: $\frac{9}{4}$, indicates three dotted minims (nine crotchets) in a bar.

COMMON TIME.

How is simple common time marked?

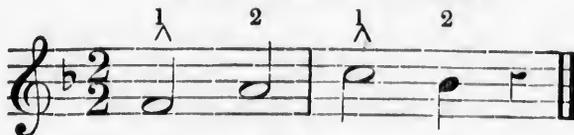
Simple common time is marked (in modern music) by C or $\frac{2}{2}$; $\frac{2}{4}$, or $\frac{2}{8}$; C or $\frac{4}{4}$.

Explain the meaning of C or $\frac{2}{2}$.

When simple common time is marked C or $\frac{2}{2}$, each bar contains two beats, and the value of each beat is a minim, or its equivalent in other notes or rests. This kind of time is called "*alla breve*," or "*tempo a capella*," and is much used in Church music. The old *alla breve*, four minim bar, also sometimes marked C , or C , is seldom used in modern music. Music marked C is played much quicker than when marked C .



Counted as two minims.



Counted as two minims.

Explain the meaning of $\frac{2}{4}$.

When simple common time is marked $\frac{2}{4}$, each bar contains two beats, and the value of each beat is a crotchet, or its equivalent in other notes or rests.



Counted as two crotchets.

Explain the meaning of **C** or $\frac{4}{4}$.

When simple common time is marked **C** or $\frac{4}{4}$, each bar contains four beats, and the value of each beat is a crotchet, or its equivalent in other notes or rests.



Counted as four crotchets.



Counted as four crotchets.

Simple common time marked $\frac{2}{8}$, is very rare.

COMPOUND COMMON TIME.

How is compound common time marked?

Compound common time is marked by 6, 12, or 24, thus:— $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$; $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$; $\frac{24}{16}$.

Explain the meaning of $\frac{6}{4}$.

When compound common time is marked $\frac{6}{4}$, each bar contains two beats, and the value of each beat is a dotted minim, or its equivalent in other notes or rests.



Counted as two dotted minims.

Explain the meaning of $\frac{6}{8}$.

When compound common time is marked $\frac{6}{8}$, each bar contains two beats, and the value of each

beat is a dotted crotchet, or its equivalent in other notes or rests.



Counted as two dotted crotchets.

Explain the meaning of $\frac{6}{16}$.

When compound common time is marked $\frac{6}{16}$, each bar contains two beats, and the value of each beat is a dotted quaver, or its equivalent in other notes or rests.



Counted as two dotted quavers.

Explain the meaning of $\frac{12}{8}$.

When compound common time is marked $\frac{12}{8}$, each bar contains four beats, and the value of each beat is a dotted crotchet, or its equivalent in other notes or rests.



Counted as four dotted crotchets.

Explain the meaning of $\frac{12}{16}$.

When compound common time is marked $\frac{12}{16}$, each bar contains four beats, and the value of each beat is a dotted quaver, or its equivalent in other notes or rests.



Counted as four dotted quavers.

Compound common time, marked $\frac{12}{4}$, containing four dotted minims, and $\frac{24}{16}$, containing eight dotted quavers, are seldom used in modern music.

TRIPLE TIME.

How is simple triple time marked?

Simple triple time is always marked 3, as—

$\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$.

Explain the meaning of $\frac{3}{2}$.

When simple triple time is marked $\frac{3}{2}$, each bar contains three beats, and the value of each beat is a minim, or its equivalent in other notes or rests.



Counted as three minims.

Explain the meaning of $\frac{3}{4}$.

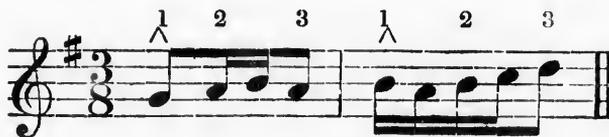
When simple triple time is marked $\frac{3}{4}$, each bar contains three beats, and the value of each beat is a crotchet, or its equivalent in other notes or rests.



Counted as three crotchets.

Explain the meaning of $\frac{3}{8}$.

When simple triple time is marked $\frac{3}{8}$, each bar contains three beats, and the value of each beat is a quaver, or its equivalent in other notes or rests.



Counted as three quavers.

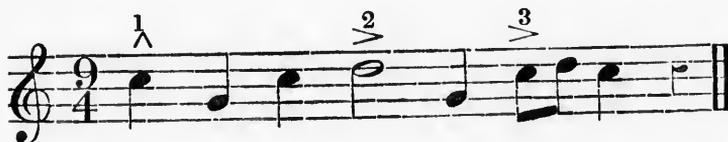
COMPOUND TRIPLE TIME.

How is compound triple time marked ?

Compound triple time is always marked by 9,
as— $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$.

Explain the meaning of $\frac{9}{4}$.

When compound triple time is marked $\frac{9}{4}$, each bar contains three beats, and the value of each beat is a dotted minim, or its equivalent in other notes or rests.



Counted as three dotted minims.

Explain the meaning of $\frac{9}{8}$.

When compound triple time is marked $\frac{9}{8}$, each bar contains three beats, and the value of each beat is a dotted crotchet, or its equivalent in other notes or rests.



Counted as three dotted crotchets.

Explain the meaning of $\frac{9}{16}$.

When compound triple time is marked $\frac{9}{16}$, each bar contains three beats, and the value of each beat

is a dotted quaver, or its equivalent in other notes or rests.



Counted as three dotted quavers.

(The pupil should write examples of the different sorts of time, and explain them,—whether common or triple, simple or compound, duple or quadruple. The author also strongly recommends the pupil to use Dr. W. H. Longhurst's Slate Exercises when studying the above chapter.)

| TABLE OF TIME SIGNATURES. | | | | | | |
|---------------------------|-------------------------------|---------------|---|---------------------------------|---------------|---|
| | Signature. | No. of beats. | Value of beat. | Signature. | No. of beats. | Value of beat. |
| | Simple | Common. | | Compound | Common. | |
| Duple. | C , or $\frac{2}{2}$ | 2 |  | $\frac{6}{4}$ | 2 |  |
| | $\frac{2}{4}$ | 2 |  | $\frac{6}{8}$ | 2 |  |
| | $\frac{3}{8}$ <i>rare.</i> | 2 |  | $\frac{6}{16}$ | 2 |  |
| Quadruple. | C | 4 |  | $\frac{12}{4}$ <i>rare.</i> | 4 |  |
| | $\frac{4}{4}$ | 4 |  | $\frac{12}{8}$ | 4 |  |
| | | | | $\frac{12}{16}$ | 4 |  |
| | | | | $\frac{24}{16}$ <i>rare.</i> | 8 |  |
| | Simple Triple. | | | Compound Triple. | | |
| | $\frac{3}{2}$ | 3 |  | $\frac{9}{4}$ | 3 |  |
| | $\frac{3}{4}$ | 3 |  | $\frac{9}{8}$ | 3 |  |
| | $\frac{3}{8}$ | 3 |  | $\frac{9}{16}$ | 3 |  |

CHAPTER VI.

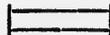
NOTES, RESTS, ACCENT, &c.

Which is the longest note?

The semibreve is the longest note used in modern music.

Why then is it called the *semi*, or half, breve?

There were formerly three notes of greater value than the semibreve: the *large*,



the *long*,



and the *breve*,



or ;

and these notes had the same relative value as the shorter ones; then came the semibreve, minim, crotchet, &c., &c. Some of these notes may still be seen in old Church music. In the old *alla breve* time, each bar contains the value of one breve or two semibreves.

Is the demisemiquaver the shortest note in use?

No; there are two shorter notes occasionally used, namely—the semi-demisemiquaver, the stem of

which takes four strokes— and which is equal to one half of a demisemiquaver; and the demi-semidemisemiquaver, the stem of which takes five strokes— and which is equal to one quarter of a demisemiquaver. Rests representing these notes are made respectively with four and with five crooks turned to the left— .

RESTS

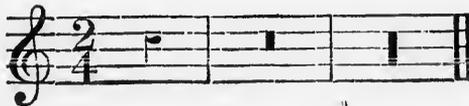
How should a rest for a whole bar be marked?

A rest for a whole bar is always made like a semibreve rest, whether the time be common or triple.



How are rests marked for more than one bar?

A rest for two bars is marked by a thick stroke from one line to the next. A rest for four bars is a stroke from one line to the next but one.



Some old writers also represent rests for six and even eight bars as below ; but a figure is generally placed over such bars, and when a large number of bars are to be counted and not played, figures only, or figures with dashes across the staff, are often used, thus :—



How should a rest for several bars be counted ?

Instead of commencing each bar by saying one, the number of each successive bar should be named ; a rest for six bars should be counted thus :—

One, two, three ;
 Two, two, three ;
 Three, two, three ;
 Four, two, three ;
 Five, two, three ;
 Six, two, three.

TRIPLETS.

What is meant by a *triplet* ?

A triplet in music means that three notes are to be played and counted as two notes of the same kind, thus :—a triplet of quavers would simply mean that

three quavers, instead of two, are to be played to a crotchet.

How is a triplet marked?

A triplet is generally, but not always, marked 3 with a curved line over or under it, thus— $\widehat{3}$, $\underset{\cdot}{3}$.



Are more than three notes ever treated in this way?

Yes; sometimes six notes are treated as four, and in that case a 6 and a curved line are placed over or under the notes, thus— $\widehat{6}$, $\underset{\cdot}{6}$.



Are notes ever divided in any other manner?

Yes; almost any number of notes may be occasionally played to a crotchet or a quaver, &c.; such notes of course lose their proper value, and

are generally marked with a figure denoting their number, thus:—



ACCENT.

What is meant by *rhythm* in music ?

Rhythm is the arrangement of musical ideas with regard to time and accent.

What is meant by *accent* in music ?

Accent in music implies that a particular stress is to be laid on a certain note.

Where should the accent fall in common time ?

In simple common time, when duple, the first beat only is accented in each bar ; when quadruple, the principal accent falls on the first beat, and a secondary accent on the third beat in each bar.

In compound common time, the principal accent falls on the first beat, and a secondary accent on each of the other beats ; but in quadruple time the third beat is more strongly accented than the second or fourth beat.

Where does the accent fall in triple time?

In simple triple time, the first beat only is accented.

In compound triple time the principal accent falls on the first beat, and a secondary accent on each of the other two beats.

Explain the difference between time marked $\frac{3}{4}$, and that marked $\frac{6}{8}$, as in both cases the bar may contain six quavers.

The figures $\frac{3}{4}$, indicate three beats and one accent in a bar; the figures $\frac{6}{8}$, indicate two beats and two accents in a bar. (See Examples chap. V.)

Does not the accent sometimes fall more frequently?

Yes; for example, in simple time the accent may fall on every crotchet in time marked C, $\frac{2}{4}$, or $\frac{3}{4}$, &c., but in that case the crotchet is subdivided into notes of less value, and these additional accents are indicated, in instrumental music, by the division of the notes into small groups tied together. The principal accent, however, always falls on the first beat in each bar. In vocal music the note or notes of each syllable are detached.

In chap. V. the principal accents are marked, thus :—^, and the secondary accents, thus :—>.

What is *emphasis*?

Emphasis is a stress placed on an unaccented part of the bar to produce a particular effect.



What is *syncopation*?

Syncopation, from *συν κοπῶ* (*sūn kopto*) to *cut off with*, is the sounding a note on an unaccented or weak part of a bar and prolonging it over the next accented or stronger part of the same bar, or even of the next bar. Example:—



A whole phrase is sometimes *syncopated*, thus:—



CHAPTER VII.

DOUBLE BARS, DA CAPO, PAUSE, SVA, &c.

Why are double bars used in music?

Double bars are used to indicate either the conclusion of the piece, or of some particular part of the piece.



Why are dots sometimes placed before or after the double bar?

Dots placed before a double bar indicate that the music is to be repeated from the beginning, or from some previous double bar.



Dots placed after a double bar indicate that the music is to be played as far as the next double bar, and then to be repeated from that place.



Why are the figures 1 and 2, with a curved line, sometimes placed at a double bar?



The figure 1—indicates that when playing the music for the first time, the bar or bars marked 1, should be played; but when repeating the music, the bar or bars marked 2—should be played, and those marked 1—should be omitted.

What is the meaning of “*da capo*”?

“*Da capo*,” or D.C., means that the music is to be repeated from the beginning.

What is the meaning of :S?

The sign :S: indicates that the music is to be repeated from the first :S:. The words “*dal segno*” mean *from the sign*.

What is the meaning of “*da capo al segno*”?

These words are used when the :S: is placed very near the beginning of the piece, and mean—*near the beginning at the sign*.

What is meant by a *pause*, thus—?

A pause is a lengthened rest or repose.

What is the meaning of a pause over a note?

A pause over a note indicates that it should be prolonged or



held down longer than its actual value. A crotchet with a pause, is generally played as a minim, and a minim with a pause, as a semibreve; but the length of the note is left entirely to the taste of the player.

What is the meaning of a pause over a rest?

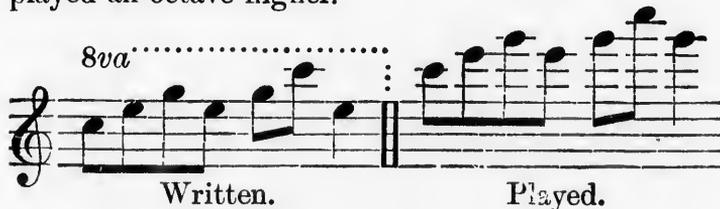
A pause over a rest, thus—  has the same meaning as a pause over a note; only instead of keeping the finger down, it is to be raised from the key.

What is the meaning of a pause placed over a double bar?

A pause over a double bar, thus—  signifies that the piece is to end there, after the “*da capo*.” Sometimes the word “*fine*” (or “*al fine*”) is used instead of a pause at a double bar.

What is the meaning of *8va* when placed over or under music?

Ottava, alta, or *8va* means that the music is to be played an octave higher.



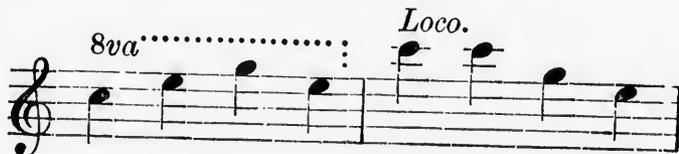
When *octava bassa*, or *8va* is written *under* a passage, the music is to be played an octave lower

than written. The figure 8, or *8ve under* music, indicates that the octave *below* is to be added to the note or passage.

| | |
|---|---|
| Written. | Written. |
| Played. | Played. |
|  |  |
| <i>8va bassa.</i> | 8..... |

What is the meaning of the word *loco*?

Loco (meaning “at the place”) contradicts the *8va*, and means that the music is no longer to be played an octave higher or lower.



What is the object in using *8va*?

It simplifies music by avoiding the use of a great number of ledger lines, which are somewhat difficult to read at sight.

What is the meaning of a direct *w* sometimes marked at the end of a page, thus:—



The direct *w* is used to indicate the first note on the following page. This character is seldom used in modern music.

CHAPTER VIII.

LEGATO, SLUR, TIE, STACCATO, CHORD, ARPEGGIO,
&c.

What is meant by playing *legato* ?

Legato signifies a smooth, connected style of playing, each note being carefully kept down until the next be struck.

Is any particular sign used to indicate the *legato* passages ?

Yes ; the slur.

What is a slur ?

A slur is a curved line, thus—  used in music to indicate a smooth style of playing.



How are notes played when two only are marked with a slur ?



When the slur is marked over two notes only, the first is to be accented and held down, and the second is to be played *staccato* and unaccented, thus :—



Is this curved line  always called a slur ?

No ; it is sometimes called a tie or bind.

Explain the *tie* or *bind*.

A tie is made like a slur, the distinction being, that—whereas a slur may be placed over or under several different notes, the tie is placed over two notes of the same name. The first only is struck, but it is held down the full length of both notes.



STACCATO.

What is meant by playing *staccato* ?

The word *staccato* indicates that the notes are to be played short, distinct, and separated from each other.

How are notes marked when they are to be played staccato ?

Either with round dots or pointed dashes.

Explain these dots and dashes.

Dots placed over or under notes indicate that they are to be played moderately staccato ; when pointed dashes are used, the notes are to be as short and crisp as possible. (Dashes somewhat similar to these are used by some old writers instead of $>$ or \wedge to indicate an accent, but such dashes are very rarely met with.)



How are these marks sometimes modified ?

By a slur added to the dots ; and when such marks occur together, the notes, although separated, must be played with the least possible movement of the fingers. This is called *slurred staccato*.



CHORD, ARPEGGIO.

What is a *chord*?

A chord is the union of several sounds heard at one time.

What is an *arpeggio*?

An *arpeggio* is a spread or broken chord. When the chord is written with a curved or waved Line placed at the side, the notes are to be played as quickly as possible one after the other, beginning with the lowest.



Are all *arpeggios* to be played as quickly as possible?

No; the chord is sometimes broken to form an accompaniment; it is then written, thus:—



Why are notes sometimes written as semibreves or minims with the stem of a quaver, semiquaver, or demisemiquaver?



They indicate a contraction, and when written as above, the notes with a quaver stem should be repeated eight times, because a semibreve is equal to eight quavers; the notes with a semiquaver stem should be repeated eight times, because a minim is equal to eight semiquavers; and the note with a demisemiquaver stem should be repeated sixteen times, because a minim is equal to sixteen demisemiquavers; composers however frequently write music in a contracted form, thus:—



As there cannot be sixteen quavers in a bar of **C** time, when written as above, only the number of notes which make up the bar, must be played.

CHAPTER IX.

THE APPOGGIATURA, ACCIACCATURA, TURN,
SHAKE.

What is the *appoggiatura*?

The *appoggiatura* from "*appoggiare*" to *lean*, implies a note on which particular stress should be laid.

How is the *appoggiatura* written?

The *appoggiatura* is generally written, as a small note placed before a principal note, from which it takes half the value. The *appoggiatura* should be written of the length it is intended to last; for instance, a crotchet before a minim; a quaver before a crotchet.

The image shows two musical examples on a treble clef staff. The first example, labeled "Written.", shows two measures. The first measure has a small eighth note (labeled (1)) followed by a larger eighth note (labeled (2)). The second measure has a larger eighth note (labeled (2)) followed by a smaller eighth note (labeled (1)). The second example, labeled "Played.", shows two measures. The first measure has a larger eighth note (labeled (1)) with an accent (>) followed by a smaller eighth note (labeled (2)). The second measure has a smaller eighth note (labeled (2)) with an accent (>) followed by a larger eighth note (labeled (1)).

It will be observed in the above example that the small note is played as written, namely—a crotchet (1), and a quaver (2).

How is the appoggiatura played when placed before a dotted note?

When placed before a dotted note, the appoggiatura generally takes the value of the principal note, and to the principal note is given the value of the dot.



Sometimes however in a slow movement it would be tedious to prolong the appoggiatura; hence the importance of writing the small note the length it is intended to last.

When two small notes are placed before a principal note, how are they played?

When two small notes are placed before a principal note, they have no determined value, but are usually played short. They may be written in various ways.



When a small note is placed before a chord, how is it played ?

When placed before a chord, the small note displaces the upper note of the chord, and is played thus :—



ACCIACCATURA.

What is the *acciaccatura* ?

The *acciaccatura*, from "*acciaccare*" to *crush*, is also a small note placed before a principal note ; but it should have a dash across the hook of the stem, thus—, to distinguish it from the *appoggiatura*. The *acciaccatura* is played so closely to the principal note, that the two are almost, but not quite, played together.



Are the *appoggiatura* and *acciaccatura* always written as described above ?

No ; modern composers usually write the *appoggiatura* (or accented note, not belonging to the harmony), as a large note, and take its value from the principal note ; so that the *acciaccatura* is really the

only small note now used, except in the works of the old masters. The acciaccatura however is frequently erroneously called an appoggiatura, and modern engravers, disregarding the distinction between them, print the one for the other. It is, therefore highly important that every musician should fully understand the difference between these grace notes.

TURN.

What is the *turn*?

The turn is composed of three notes—the principal note, the note above, and the note below the principal note.

How is the turn marked?

The turn is marked thus— \sim , but sometimes it is expressed in notes.



Should the notes forming a turn be at the distance of a tone or a semitone from the principal note?

The notes used to form a turn must depend upon the signature. Three different notes or degrees must be used as above—D, C, B.

When accidentals are required to form the turn, how are they written?

If the upper note require an accidental, it is written thus— $\overset{\#}{\sim}$; if the lower note require the accidental, it is marked thus— $\underset{\#}{\sim}$; and if both notes require accidentals, they are marked as follows— $\overset{\flat}{\underset{\#}{\sim}}$.
Example:—

Written.

Played.

How is a turn made upon a dotted note?

When a turn is made upon a dotted note, the note itself is first struck, and then the turn is made, thus:—

What is an inverted turn?

An inverted turn, sometimes marked, thus— $\underset{\sim}{}$, is made with the same notes as the other turn, only beginning with the lowest instead of the

highest note. The turn always ends on the principal note.



Like all other embellishments, the manner of playing the turn depends greatly upon the passage in which it occurs, and upon the taste of the performer.

SHAKE.

Describe the *shake*?

The shake, made thus—*tr* ~~~~~ consists of an upper appoggiatura and a principal note, both of which are repeated in rapid succession the whole length of the principal note. There are three ways in which a shake may begin: with the principal note, with the note above, and with the note below. A long shake ends with a turn.



In a succession of shakes it is better to begin with the principal note, and the turn is of course omitted in descending but not in ascending passages.

Is the shake always indicated as above?

No; it is often written as in Example 1, and in Chopin's music, when the shake should commence on the lower note, it is indicated thus:—Ex. 2.

Ex. 1 Written. Ex. 2 Played.

How is a very short shake indicated?

A very short shake, sometimes called a trill or beat, consists of three notes with an accent on the last; it is written and performed thus:—

What is a double shake?

A double shake is made upon two notes at once, thus:—

The beauty of a shake depends upon the rapidity and smoothness with which it is performed.

CHAPTER. X.

TERMS AND MARKS OF EXPRESSION.

When any particular expression is marked, how long is that kind of expression to continue?

Marks of expression generally affect the whole passage unless contradicted by some other mark.

What is the meaning of the word *piano-forte*?

Piano-forte, from *piano*, *soft*; and *forte*, *strong*. It is so called from its capability of producing soft and loud tones. The pianoforte was introduced into England in 1776 by Zumpe.

What is the meaning of *pedal* or *ped.*, followed by a star, thus—*?

The word *pedal* or *ped.* means that the foot is to press the open or right-hand pedal, and the * indicates that the foot is to be raised from the pedal. The words *senza sordini*, *without mutes* or *dampers*, are sometimes used instead of *ped.*, and

they are contradicted by the words *con sordini*, with mutes. (*Sonata XII., Beethoven.*)

What effect is produced by pressing down the open pedal?

The dampers are prevented from touching the strings; the vibration therefore continues, and the sound is prolonged.

Is the open pedal ever employed in soft passages?

Yes; and it produces a very beautiful effect when judiciously used with the soft pedal in *pianissimo* passages. When *ped.* and *con sordini* occur together, both pedals are intended to be used.

How is the soft or left-hand pedal indicated?

Generally by the words *una corda*.

What is the meaning of *una corda*?

Una corda or *une corde* means *one string*, and is used to indicate the soft pedal, because when it is pressed down, the hammers do not touch all the strings; therefore the sound produced is very soft. The words *tre corde* or *trois cordes*, *three strings*, are used to show that the soft pedal is to be discontinued. Both pedals require very judicious management, and should only be used by advanced players; great care being taken that the foot be pressed down and raised, precisely at the place indicated by the marks. The left pedal is very

seldom used; the performer should acquire the habit of playing the softest passages without the aid of the pedal.

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

Ad libitum or *ad lib.* signifies *at pleasure*, and means that the passage may be played according to the taste of the performer.

What is the meaning of *crescendo* or *cresc.*?

Crescendo or *cresc.* signifies that the player is to begin softly and gradually increase the sound. The following mark has the same meaning— 

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

Decrescendo, *diminuendo*, and their abbreviations, *decresc.*, *dim.* mean that the player is to begin the passage loudly, and gradually decrease the sound. The following mark has the same meaning— 

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

A tempo or *tempo primo* signifies that the original time is to be resumed after a *rallentando* or *accelerando*.

The following are the words generally used to mark expression in music :—

| | |
|---|------------|
| <i>Piano</i> , <i>pia.</i> or <i>p.</i> | Soft. |
| <i>Pianissimo</i> , <i>ppmo.</i> or <i>p p p.</i> | Very soft. |
| <i>Mezzo</i> | Moderate. |

| | | |
|--|----|--|
| <i>Mezzo piano</i> , or <i>mp.</i> | .. | Moderately soft. |
| <i>Mezzo forte</i> , or <i>mf.</i> | .. | Moderately loud. |
| <i>Forte</i> , <i>for.</i> or <i>f.</i> | .. | Loud. |
| <i>Fortissimo</i> , <i>ff.</i> or <i>fff.</i> | .. | Very loud. |
| <i>Forzando</i> , or <i>fz.</i> | .. | That a particular note is to be played with force. |
| <i>Sforzata</i> , or <i>sf.</i> | .. | |
| <i>Rinforzando</i> , <i>rf.</i> or <i>rinf.</i> | .. | With additional tone and emphasis applied to certain notes. |
| <i>Rinforzato</i> , " " | | |
| <i>Ritardando</i> , <i>ritar.</i> or <i>rit.</i> | .. | A keeping back, a gradual slackening of the time and diminution of tone. |
| <i>Ritenuto</i> , or <i>riten.</i> | .. | |
| <i>Tenuto</i> , or <i>ten.</i> | .. | That the notes are to be kept down. |
| <i>Dolce</i> , or <i>dol.</i> | .. | Softly and sweetly. |
| <i>Calando</i> , or <i>cal.</i> | .. | Gradually softer and slower, a dying away of the sound. |
| <i>Perdendosi</i> , or <i>perden.</i> | .. | |
| <i>Cantabile</i> | .. | In a graceful, singing style. |
| <i>Pastorale</i> | .. | In a simple, pastoral style. |
| <i>Maestoso</i> | .. | Majestically. |
| <i>Accelerando</i> , or <i>accel.</i> | .. | Gradually quicker. |
| <i>Rallentando</i> | .. | Gradually slower. |
| <i>Grave</i> | .. | The slowest time. |
| <i>Adagio</i> | .. | Slow and pathetic. |
| <i>Largo</i> | .. | In a large, grand style. |
| <i>Lento</i> | .. | Slow. |
| <i>Larghetto</i> | .. | Not too slow. |

| | | | | |
|----------------------|----|----|----|---|
| <i>Moderato</i> | .. | .. | .. | In moderate time. |
| <i>Andante</i> | .. | .. | .. | } Moderately slow and very distinct. |
| <i>Andantino</i> | .. | .. | .. | |
| <i>Allegretto</i> | .. | .. | .. | Cheerful, but not too quick. |
| <i>Allegro</i> | .. | .. | .. | Quick. |
| <i>Allegro assai</i> | .. | .. | .. | Moderately quick. |
| <i>Vivace</i> | .. | .. | .. | Lively. |
| <i>Presto</i> | .. | .. | .. | Very quick. |
| <i>Prestissimo</i> | .. | .. | .. | As quick as possible. |
| <i>Con fuoco</i> | .. | .. | .. | With fire. |
| <i>Con spirito</i> | .. | .. | .. | With spirit. |
| <i>Con brio</i> | .. | .. | .. | With brilliancy. |
| <i>Un poco</i> | .. | .. | .. | A little. |
| <i>Piu</i> | .. | .. | .. | More. |
| <i>Meno</i> | .. | .. | .. | Less. |
| <i>Non troppo</i> | .. | .. | .. | Not too much. |
| <i>Molto</i> | .. | .. | .. | Much, or very. |
| <i>Assai</i> | .. | .. | .. | Rather, sufficiently. |
| <i>Quasi</i> | .. | .. | .. | Like, as, almost. |
| <i>Mosso</i> | .. | .. | .. | Quick, stirring. |
| <i>Piu-mosso</i> | .. | .. | .. | Rather quicker. |
| <i>Tutti</i> | .. | .. | .. | All. |
| <i>Tutti corde</i> | .. | .. | .. | Upon all the strings. |
| <i>Tempo</i> | .. | .. | .. | Time. |
| <i>Sostenuto</i> | .. | .. | .. | Sustained. |
| <i>Segue</i> | .. | .. | .. | As follows. |

| | | |
|--|---|---|
| <i>Risoluto</i> | } | With boldness and resolution. |
| <i>Religioso</i> | | In a devotional manner. |
| <i>Patetico</i> | | Pathetically. |
| <i>Parlando</i> | | In a speaking manner. |
| <i>Giocoso</i> | | Sportively. |
| <i>Giusto</i> | | Just, exact. |
| <i>Giusto-tempo</i> | | Exact time. |
| <i>Energico</i> | | With energy. |
| <i>Ad libitum</i> or <i>Ad lib.</i> .. | | At will or pleasure. |
| <i>Alla breve</i> | } | A quick kind of common time. |
| | | (Strictly) A cadence or close. |
| <i>Cadenza</i> | } | At the end of a song or movement in a piece of music, it often indicates some fanciful passage which is generally written in small notes. |
| | | |

CHAPTER XI.

THE SHARP, FLAT, NATURAL, SIGNATURE, &c.

What is a *sharp*?

A sharp, made thus:—♯, placed before any note, raises it one semitone; therefore C♯ is played on the black key next above C, and B♯ is played on the same key as C♮. Ex. (1).

What is the effect of a double sharp?

A double sharp, made thus:—×, raises a note two semitones, and C× is played on the same key as D♮, two semitones higher. Ex. (2).



What is a *flat*?

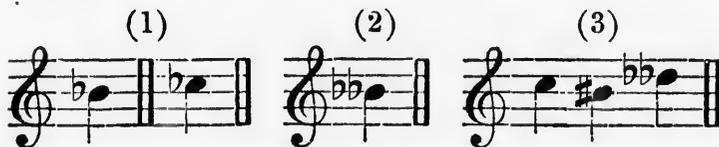
A flat, made thus:—♭, lowers a note one semitone; therefore B♭ is played on the black key next below B, and C♭ is played on the same key as B♮. Ex. (1).

What is a double flat?

A double flat, made thus:—♭♭, lowers a note two

semitones, and $B\flat\flat$ is played on the same key as $A\sharp$, two semitones lower. Ex. (2).

Every key on the pianoforte may therefore receive two or three different names, and the same key may be either $C\sharp$, $B\sharp$, or $D\flat\flat$. Ex. (3).



(The above examples should be explained on the pianoforte.)

What is the use of a natural?

A natural, made thus:— \natural , contradicts either the sharp or double sharp, flat or double flat; consequently a natural *lowers* a note one semitone when it contradicts a single sharp, and two semitones when it contradicts a double sharp; but a natural *raises* a note one semitone when it contradicts a single flat, and two semitones when it contradicts a double flat.

Are not the double sharp and double flat sometimes contradicted by a $\sharp\sharp$ or $\flat\flat$?

Yes; but modern writers generally use a natural when the original note is meant, and a sharp or flat (without the natural) when the note is intended to be a semitone above or below the original note.



SIGNATURE.

What is meant by *signature* in music?

The signatures are marks placed at the beginning of the staff. The first is the clef; the second the sharps or flats required to indicate the key (see Chap. XIII.); and the third indicates the time by figures or a C, &c. (Chap. V.)



What is meant by the key?

Music is said to be written in a certain key when the number of sharps or flats at the signature correspond with those required to form the scale of the same name.

Why are sharps and flats placed at the signature?

To avoid the frequent use of accidentals.

When placed at the signature, how do flats and sharps affect notes?

Flats and sharps, when placed at the signature, affect every note of the same name throughout the piece; thus—F# at the signature, would mean that every F should be played as F# throughout the piece, unless it be contradicted by a natural. Bb placed at the signature, would mean that every B should be played as Bb throughout the piece, unless it be contradicted by an accidental.

ACCIDENTAL.

What is meant by an *accidental*?

When a sharp, flat, or natural is placed in the course of a piece instead of at the signature, it is called an accidental, because it does not belong to the key.

How long does the influence of an accidental last?

To the end of the bar; therefore a note made sharp or flat, although not contradicted by any sign, would be played as a natural in the following bar.

Is this an invariable rule?

No; there is one exception. When the note that has been made sharp or flat occurs at, or continues to, the end of a bar, if the next bar begin with the same note, in that case the effect of the accidental continues. Many modern writers however repeat the accidental, a practice much to be regretted, as it perplexes the student.

| | | |
|---|-----|---|
| Written. | | Played. |
|  | &c. |  |

CHAPTER XII.

INTERVALS.

What is an *interval*?

An interval is the difference or distance between any two sounds.

What is the smallest interval called?

On the pianoforte, the smallest interval is called a *semi-tone* or *half-tone*. Every key is at the distance of a semitone from the next, whether it be black or white; thus—from B to C is a semitone, and from C to C \sharp is also a semitone.

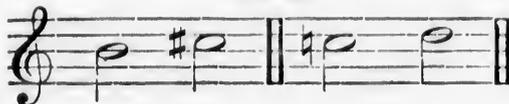
Semitones.



What is a *tone*?

A tone consists of two semitones; thus—from B to C \sharp is a tone, and from C to D is a tone.

Tones.

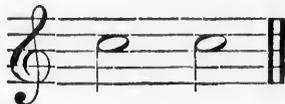


Are tones and semitones the only intervals used in music?

No; there are several other intervals, which are named according to the number of alphabetical degrees required to form them. They are as follows: the *unison* or *first*, the *second*, the *third*, the *fourth*, the *fifth*, the *sixth*, the *seventh*, and the *eighth*, or *octave*.

Describe these intervals.

The *unison*, C C, is not strictly speaking an interval, although it is generally treated as such in harmony. As its name implies, the word *unison* means the *same sound* produced by two or more instruments or voices; thus—C C.



When two letters or degrees of the staff are required to form the interval, as C to D, it is called a *second*.

In counting intervals the first and last notes are both included.



When three letters or degrees are required to form the interval, as C to E, it is called a *third*.



When four letters or degrees are required to form the interval, as C to F, it is called a *fourth*.



When five letters or degrees are required to form the interval, as C to G, it is called a *fifth*.



When six letters or degrees are required to form the interval, as C to A, it is called a *sixth*.



When seven letters or degrees are required to form the interval, as C to B, it is called a *seventh*.

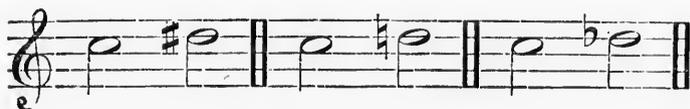


When eight letters or degrees are required to form the interval, as C to C, it is called an *eighth* or *octave*.



Do accidentals affect the numerical name of the interval?

No; the name of the interval depends entirely upon the number of alphabetical degrees required to form it, and is quite independent of any addition or diminution by accidentals, thus: from C to D \sharp is a 2nd, C to D \natural is a 2nd, and C to D \flat is also a 2nd.



How are intervals reckoned?

Intervals are always reckoned from the lower note upwards; unless the contrary be specified.

Do intervals ever extend beyond the octave?

Yes; but for all purposes of harmony, intervals beyond the octave are regarded as the intervals of 2nd, 3rd, 4th, &c., in a compound form, whether the distance between the two notes forming the interval be really at the distance of a 2nd, 3rd, 4th, &c., or whether one or more octaves intervene, thus: any E above C is regarded as the 3rd of C.



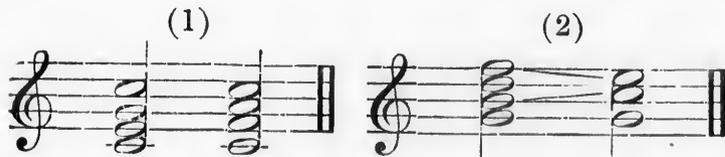
The interval of 9th, and according to some eminent theorists, the 11th and 13th, are exceptions to this rule, and are sometimes treated as independent intervals, and sometimes as the compound 2nd, 4th, and 6th.

What is a *consonant* interval?

A *consonance*, or *consonant* interval is one that does not require to be followed by any other harmony in order to satisfy the ear. Chords composed of consonant intervals are called *concord*s. Ex. (1).

What is a *dissonant* interval?

A *dissonance*, or *dissonant* interval is one that requires to be followed by some consonant harmony called its resolution. A chord containing one or more dissonant intervals is called a *discord*. Ex. (2).



All augmented and diminished intervals are dissonances, as are also all intervals formed of two notes alphabetically next each other as C, D.

What is a *perfect* interval?

A perfect interval is one which cannot be augmented or diminished without being changed from consonant to dissonant. The perfect intervals are—the unison or 1st, the 8ve, 5th, and the 4th.

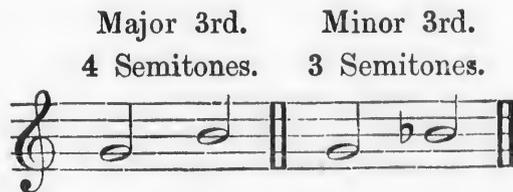
The two notes forming a perfect interval are always alike, either sharp, flat, or natural, except the 5th of B and the 4th of F.



(According to some theorists the 4th may be augmented, and the 5th diminished without becoming dissonant.)

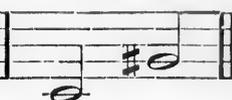
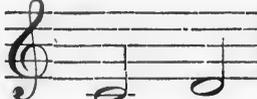
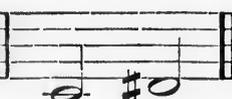
Why are intervals called *major* and *minor*?

The word major means greater, and the word minor means smaller; a major interval is greater (by one semitone) than a minor interval of the same name. Major and minor intervals remain in both forms, either consonant or dissonant.



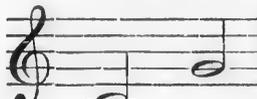
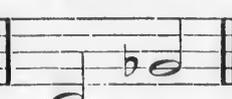
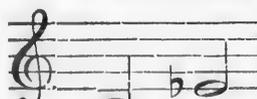
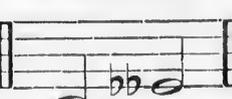
What is an *augmented* interval?

An augmented interval is an interval greater than major, and greater than perfect. The augmented 4th and 5th are sometimes called *pluperfect*; the augmented 4th is also called *tritone*, because it consists of three tones.

| | | |
|------|---|---|
| | Perfect. | Augmented. |
| | 7 Semitones. | 8 Semitones. |
| 5ths |  |  |
| | Major. | Augmented. |
| | 2 Semitones. | 3 Semitones. |
| 2nds |  |  |

What is a *diminished* interval?

A diminished interval is an interval smaller than minor, and smaller than perfect.

| | | |
|------|---|---|
| | Perfect. | Diminished. |
| | 7 Semitones. | 6 Semitones. |
| 5ths |  |  |
| | Minor. | Diminished. |
| | 3 Semitones. | 2 Semitones. |
| 3rds |  |  |

All intervals may be augmented or diminished; but the 2nd and 6th are oftener augmented and the 3rd and 7th oftener diminished.

How are intervals inverted?

Intervals are inverted either by placing the lower note above the higher, or the higher below the lower.



How many semitones are there in an octave?

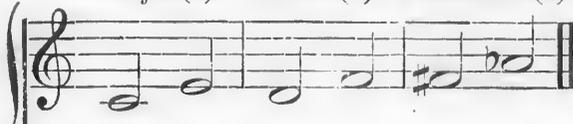
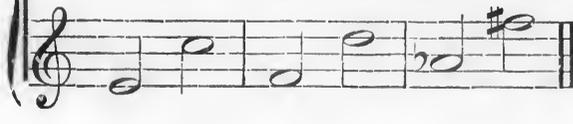
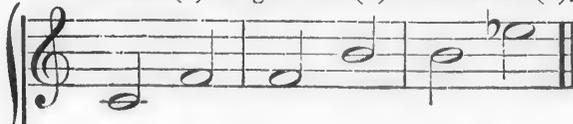
Twelve; therefore the number of semitones contained in any interval, with the number contained in its inversion, is always twelve, thus: a perfect 4th contains five semitones, and its inversion, the perfect 5th, contains seven. The number of any interval, with the number of its inversion, is always nine, thus: a 2nd inverted produces a 7th. Therefore the inversion of an interval may be found by simply adding to it, the number which will make nine.

Does inversion change the character of the interval?

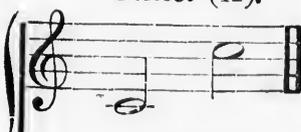
All perfect intervals, when inverted, produce perfect intervals; but major intervals inverted, produce minor, and minor major; augmented intervals inverted, produce diminished, and diminished augmented.

TABLE OF INTERVALS, WITH THEIR INVERSIONS, IN
THE KEY OF C.

(The figures indicate the number of semitones in each interval.)

| | | |
|------|----------------------|---|
| | | Major (2). Minor (1). Augmented (3). |
| 2nds | Their Inversions. |  |
| 7ths | | Minor (10). Major (11). Diminished (9).  |
| | | Major (4). Minor (3). Diminished (2). |
| 3rds | Their Inversions. |  |
| 6ths | | Minor (8). Major (9). Augmented (10).  |
| | | Perfect (5). Augmented (6). Diminished (4). |
| 4ths | Their Inversions. |  |
| 5ths | | Perfect (7). Diminished (6). Augmented (8).  |

Perfect (12).

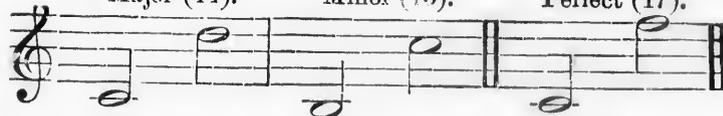
8ths 

8ths 

INTERVALS BEYOND THE OCTAVE.

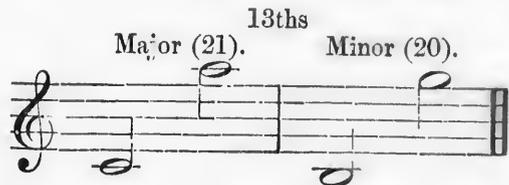
9ths 11th

Major (14). Minor (13). Perfect (17).



13ths

Major (21). Minor (20).



What are *diatonic* intervals?

Diatonic intervals are so called, because they may be formed in some part of every diatonic scale without the help of accidentals. All major and minor and perfect intervals are diatonic, as are also the augmented 4th and the diminished 5th.

What are *chromatic* intervals?

Chromatic intervals can never be formed without

the help of an accidental from the chromatic scale. All augmented and diminished intervals are chromatic, except the augmented 4th and the diminished 5th. (Diatonic and Chromatic, see Chap. XIII.)

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

A diatonic semitone occurs between two notes of different names, as C to D \flat , E to F; a chromatic semitone occurs between two notes having the same name, as C to C \sharp , E to E \sharp .

Diatonic Semitones.



Chromatic Semitones.



What is meant by the term *enharmonic*?

The term *enharmonic* defines an interval smaller than a semitone, thus: from C \sharp to D \flat , from E \flat to D \sharp , &c. On the pianoforte the same key is used for both notes of the enharmonic interval.

CHAPTER XIII.

SCALES.

What is a *scale*?

A scale is formed of a series of eight sounds.

How many kinds of scales are there in common use?

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

Describe the *diatonic* scale?

The diatonic scale, from *δια* (*dia*) *through*, *τονος* (*tonos*) *a tone, through-tones* or *sounds*, is a regular succession of tones and semitones. It consists of seven different sounds and the octave to the first; thus—C, D, E, F, G, A, B, C.

Are the notes or degrees of the scale distinguished by any special names?

Yes; the first degree is called the *tonic*, or *key-note*, because it gives its name to the scale or key.

The second degree is called the *supertonic*, or above the tonic.

The third degree is called the *mediant*, because it is midway between the tonic and the dominant.

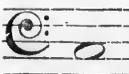
The fourth degree is called the *subdominant*, because it governs the key, after the dominant.

The fifth degree is called the *dominant*, because it governs or determines the key.

The sixth degree is called the *submediant* because it is midway between the subdominant and the octave to the tonic.

The seventh degree is called the *leading note*, because it leads strongly up to the tonic.

The eighth (or octave) is also called the *tonic*.

| Tonic. | Super- tonic. | Mediant. | Sub- dominant. | Dominant. | Sub- mediant. | Leading note. |
|---|---|---|---|---|---|--|
|  |  |  |  |  |  |  |
| 1st degree. | 2nd deg. | 3rd deg. | 4th deg. | 5th deg. | 6th deg. | 7th deg. |

How is the tonic or key-note determined?

By the signature, or number of sharps or flats placed at the beginning of the staff, which indicate that the music is in either the major or minor key of the same name as the scale which requires such sharps or flats.

Are all diatonic scales formed in the same manner?

No; they are said to be divided into two modes, from *modus—form*; the *major mode*, and the *minor mode*.

What is meant by the words major and minor, as applied to scales?

The *major scale* is so called, because the interval

of 3rd (and sometimes the 6th) from the tonic, is *greater* by one semitone, than the same interval in the minor scale; and the *minor scale* is so called, because the interval of 3rd (and sometimes the 6th) from the tonic, is *smaller* by one semitone, than the same interval in the major scale; thus—C is the tonic of two scales; in the major scale, the 3rd from C to E contains four semitones; in the minor scale, the 3rd from C to E \flat contains but three. In the major scale the 6th from C to A contains nine semitones; in the minor scale the 6th from C to A \flat contains but eight.

Major 3rd. Minor 3rd. Major 6th. Minor 6th.



(In the major scale all intervals counted from the tonic, are either major or perfect. Some theorists call them all major. In the minor scale the 7th degree ascending is always major; the 6th is sometimes major; the 3rd is always minor.)

MAJOR SCALE.

Describe the *major scale* more fully.

Every major scale is known by its major 3rd (four semitones) from the tonic. It consists of five tones

and two semitones placed at regular intervals; two tones and a semitone, and three tones and a semitone; thus—

| | |
|--------------------|--------------------|
| C to D—a tone. | F to G—a tone. |
| D to E—a tone. | G to A—a tone. |
| E to F—a semitone. | A to B—a tone. |
| | B to C—a semitone. |

It will be observed that in the ascending major scale, the semitones fall between the 3rd and 4th, and between the 7th and 8th degrees.

| | | | | | | | |
|--|-------|-----------|------|-------|-------|-----------|------|
| | | Semitone. | | | | Semitone. | |
|  | | | | | | | |
| 1st. | 2nd. | 3rd. | 4th. | 5th. | 6th. | 7th. | 8th. |
| | Tone. | Tone. | | Tone. | Tone. | Tone. | |

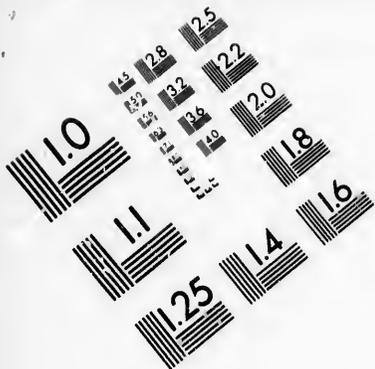
What is a *tetrachord*?

The word tetrachord, from *τετρα* (tetra) four, *χορδη* (chordè) a string, means *four strings*. A tetrachord is therefore composed of four sounds, including two tones and one semitone, or one half of a diatonic scale; thus—

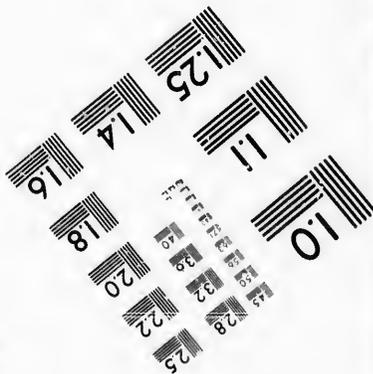
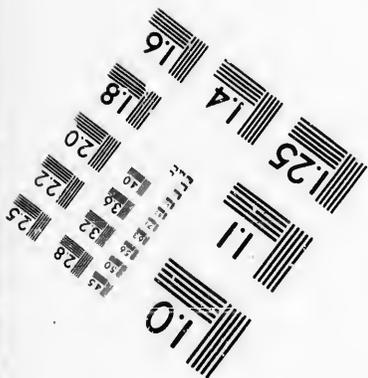
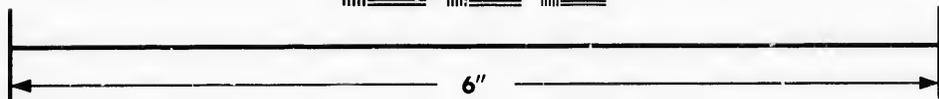
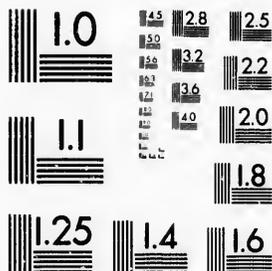
| | |
|--------------------|--------------------|
| C to D—a tone. | G to A—a tone. |
| D to E—a tone. | A to B—a tone. |
| E to F—a semitone. | B to C—a semitone. |

It will be observed that the two tetrachords





**IMAGE EVALUATION
TEST TARGET (MT-3)**



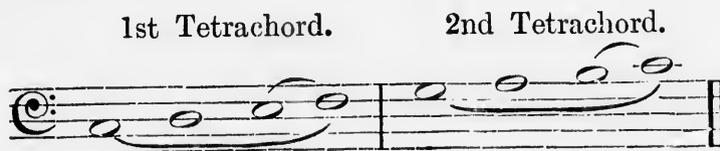
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forming the major scale are precisely similar, that is to say, the tones and semitones fall in the same order. The fifth tone, from F to G, separates the two tetrachords, and is called the tone of disjunction.

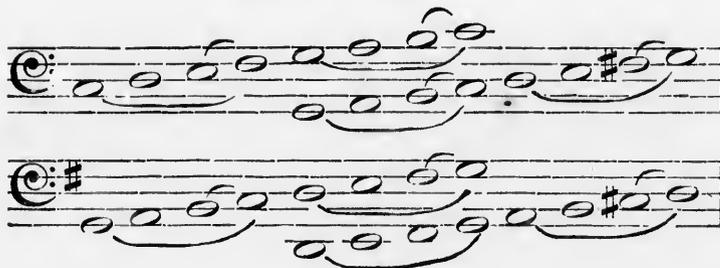


How are new tonics found for other major scales?

By fifths *ascending*, thus :—starting from C, the model scale, every new tonic is found a fifth above the last tonic; therefore the *upper* tetrachord of each scale forms the *lower* tetrachord of the following scale. Every succeeding scale requires an additional sharp to bring the semitone between the seventh and eighth degrees

How are these sharps found?

The seventh degree of the scale always requires to be raised, therefore the new sharp for every succeeding scale is found a fifth above the last sharp, for example :—the scale of C requires no sharp, the scale of G (fifth above C) requires one sharp, F \sharp ; the scale of D (fifth above G) requires two sharps, F \sharp and C \sharp ; the second sharp being a fifth above the first sharp.



What is the order of scales with sharps ?

C has no sharp.

G, fifth above C, has 1 sharp, F#.

D, fifth above G, has 2 sharps, F#, C#.

A, „ „ D, „ 3 „ F#, C#, G#.

E, „ „ A, „ 4 „ F#, C#, G#, D#.

B, „ „ E, „ 5 „ F#, C#, G#, D#.

A#.

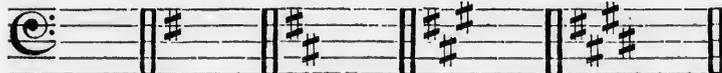
F#, fifth above B, has 6 sharps, F#, C#, G#, D#, A#, E#.

C#, fifth above F#, has 7 sharps, F#, C#, G#, D#, A#, E#, B#.

How are the signatures of the above scales written ?

The signatures of the scales with sharps are written in both modes as follows :—

C major. G major. D major. A major. E major.
A minor. E minor. B minor. F# minor. C# minor.

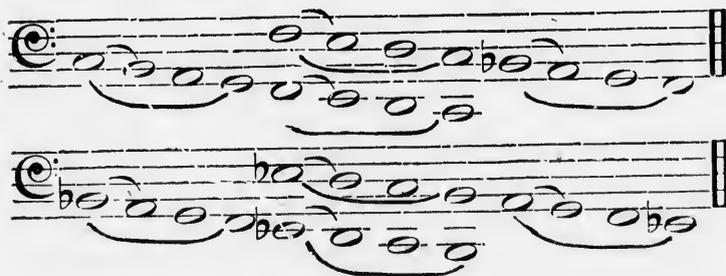


| | | |
|-------------------|-------------------|-------------------|
| B major. | F \sharp major. | C \sharp major. |
| G \sharp minor. | D \sharp minor. | A \sharp minor. |



When formed with flats how are the tonics of scales found ?

The simplest manner of forming the scales with flats is by fifths *descending*; thus—starting from C each new tonic is found a fifth lower for every additional flat; therefore the first or *lower* tetrachord of the preceding scale forms the *upper* tetrachord of the following scale. The fourth degree requires to be lowered by a flat in order to bring the semitone between the third and fourth degrees. Every additional flat is found a fifth below the last flat; thus—the scale of C requires no flat, the scale of F (fifth below C) requires one flat, B \flat ; the scale of B \flat (fifth below F) requires two flats, B \flat and E \flat ; the second flat being a fifth below the first flat.



What is the order of the scales with flats ?

C has no flat.

F, fifth below C, has 1 flat, B♭.
 B♭ „ „ F, has 2 flats, B♭, E♭.
 E♭ „ „ B♭, „ 3 „ B♭, E♭, A♭.
 A♭ „ „ E♭, „ 4 „ B♭, E♭, A♭, D♭.
 D♭ „ „ A♭, „ 5 „ B♭, E♭, A♭, D♭,
 G♭.

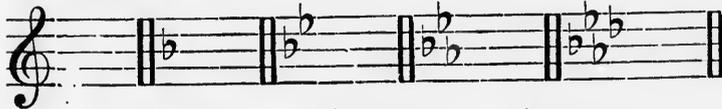
G♭, fifth above D♭, has 6 flats—B♭, E♭, A♭, D♭,
 G♭, C♭.

C♭, fifth above G♭, has 7 flats—B♭, E♭, A♭, D♭,
 G♭, C♭, F♭.

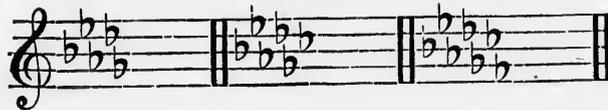
How are the signatures of the above scales written?

The signatures of the scales with flats are written
 in both modes as follows:—

C major. F major. B♭ major. E♭ major. A♭ major.
 A minor. D minor. G minor. C minor. F minor.



D♭ major. G♭ major. C♭ major.
 B♭ minor. E♭ minor. A♭ minor.



Is there any other method of finding the tonics of the scales with
 flats?

Yes; by changing the key of F♯ (with six sharps)
 into its enharmonic, G♭ (with six flats), the tonics of
 these scales may also be found by a continuation of

fifths *ascending*; only in that case, each succeeding scale with flats requires one flat *less* (instead of one sharp *more*) at the signature, until at last the original scale of C completes what is called the *circle of fifths*. The tonics of scales formed in the circle of fifths will be in the following order:—C, G, D, A, E, B, F \sharp (or G \flat), D \flat , A \flat , E \flat , B \flat , F, and the last fifth, is the original C.

It will be observed that the number of flats belonging to any key, added to the number of sharps belonging to the key in its enharmonic change, and *vice versa*, will always be twelve; thus—the enharmonic of F \sharp , with six sharps, is G \flat , with six flats; the enharmonic of C \sharp , with seven sharps, is D \flat , with five flats; &c., &c.

(The pupil should learn to form the scales with flats, both by fifths ascending and by fifths descending.)

MINOR SCALE.

Describe the *minor scale*.

The minor scale is known by its minor 3rd (three semitones) from the tonic. The minor scale, according to its signature, is formed of the same notes as its relative major, but the semitones do not occur in the same order. The seventh degree in the minor scale requires to be raised by an accidental. The

sixth degree is major or minor according to the manner of writing the scale, whether it be the *harmonic* or the *arbitrary* minor scale.

Why should the seventh degree be raised in the minor scale?

Because every ascending diatonic scale ought to have a leading note.

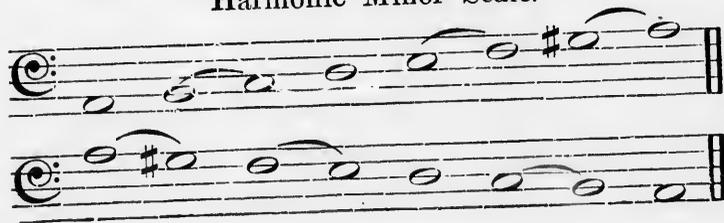
What is meant by a *leading note*?

When the seventh note of the scale is at the distance of one semitone from the octave to the tonic, it is called a *leading* (or *sensitive*) note, because it leads strongly up to the tonic. The seventh degree in the minor scale, being a tone below the octave to the tonic, it must be raised in order to form a leading note.

How is the harmonic minor scale formed?

The harmonic minor scale is formed with the seventh degree only raised, but that note is raised both in the ascending and in the descending scale; (the 3rd and 6th are minor.) In the study of harmony the minor scale is written thus:—

Harmonic Minor Scale.

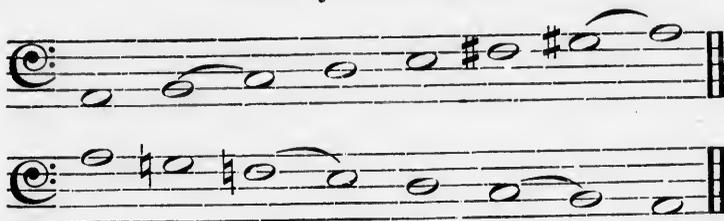


How is the *arbitrary* minor scale formed?

In order to obviate the interval of augmented 2nd between the sixth and raised seventh degrees in the minor scale, the sixth and seventh degrees are sometimes both raised; but in that case they are not raised in the *descending* scale. (The 3rd is minor.)

Example:—

Arbitrary Minor Scale.

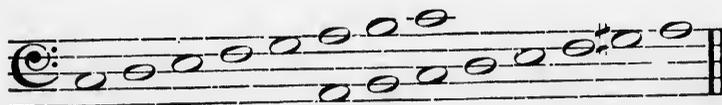


What is meant by the terms *relative major* and *relative minor*?

The terms *relative major* and *relative minor* mean, a major scale or key, and a minor scale or key, both of which have the same signature.

How is the relative minor tonic of a major key found?

The relative minor tonic of any major key is found on the sixth degree *ascending*; thus—A (sixth degree ascending) is the relative minor of C major.

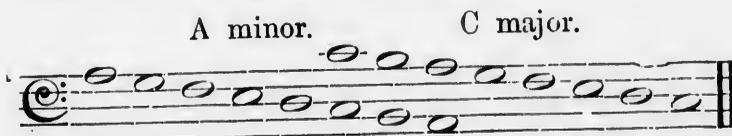


C major.

A minor.

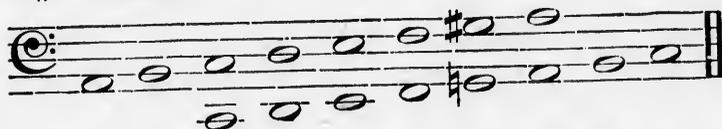
How is the relative major tonic of a minor key found?

The relative major tonic of any minor key is found on the sixth degree *descending*; thus—C (sixth degree descending) is the relative major of A minor.



As the relative major and minor scales both have the same signature, how is the true tonic to be discovered?

If the leading note (seventh degree) of the supposed minor scale, or the dominant (fifth degree) of the supposed major scale, be raised by an accidental, the key is almost always minor; thus—in the key of C major the dominant is G, and in the key of A minor (relative of C major) the leading note is G#. Example:—



The minor key is also known by its minor 3rd (from the tonic), and generally speaking, every piece begins and ends on the tonic chord; there are however exceptions to this rule.

(The pupil should form all minor scales with seventh degree raised, ascending and descending; and with sixth and seventh degrees both raised, ascending only.)

CHROMATIC SCALE.

What is the *chromatic* scale?

The chromatic scale from *χρῶμα* (*chrōma*) colour, is formed entirely of semitones, and comprises the twelve sounds contained within an octave.

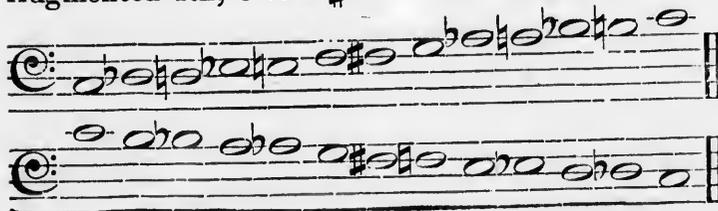
How is it written?

The chromatic scale is frequently written with sharps ascending, and with flats descending, due regard being paid to the signature; the fifth is *never* lowered, and the fourth is *always* augmented. Accidentals are used to contradict the signature, if necessary.

According to some of our most eminent modern theorists, the intervals forming the chromatic scale, ascending and descending, are as follows:—

INTERVALS IN CHROMATIC SCALE, KEY OF C.

| | |
|----------------------------------|------------------------------|
| Minor 2nd, C to D \flat . | Perfect 5th, C to G. |
| Major 2nd, C to D \sharp . | Minor 6th, C to A \flat . |
| Minor 3rd, C to E \flat . | Major 6th, C to A \sharp . |
| Major 3rd, C to E \sharp . | Minor 7th, C to B \flat . |
| Perfect 4th, C to F. | Major 7th, C to B \sharp . |
| Augmented 4th, C to F \sharp . | Perfect 8ve, C to C. |



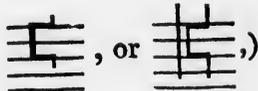
CHAPTER XIV.

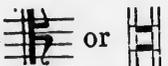
CLEFS, TRANSPOSITION, FINGERING, &c.

Are the treble and bass clefs the only ones used in music?

No; there is also the C clef.

Describe the C clef.

The C clef (formerly marked )

is now made thus:—, and may be placed on either of the five lines of the staff. It is called the C clef because it gives the name of C to the note placed on the line which passes through its centre.

What is the C clef called, when placed on the various lines of the staff?

When placed on the first line of the staff, it is called the *soprano* clef. When placed on the second line, it is called the *mezzo-soprano* clef. When placed on the third line, it is called the *alto*, or *contralto* clef. When placed on the fourth line, it is called the *tenor* clef. When placed on the fifth line, it is called the *baritone*.

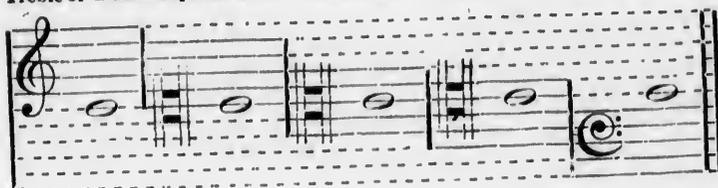
The following example shows all the above clefs compared with the treble and bass clefs:—

SCALE OF G MAJOR.

The image displays the G Major scale (G-A-B-A-G-F-E-D-C) written in seven different clefs, each with a 'C' time signature above it. The clefs are: 1. Treble clef (C1), 2. Bass clef (C2), 3. Alto clef (C3), 4. Tenor clef (C4), 5. Soprano clef (C5), 6. Contralto clef (C6), and 7. Contrabass clef (C7). The notes are written as half notes on a five-line staff. The key signature is one sharp (F#) for all staves. The word 'or' is written between the sixth and seventh staves, indicating an alternative clef for the sixth staff.

The clefs in general use, indicated on the great staff of eleven lines.

Treble or G clef. Soprano clef. Alto clef. Tenor clef. Bass or F clef.



The C clef on the second line (mezzo soprano), and on the fifth line (baritone) is seldom used in modern music. (Some writers place the G clef on the first line for high soprano.)

TRANSPOSITION.

What is *transposition*?

Transposition means changing the key of a piece of music, so that it may become higher or lower in pitch to suit different voices.

How is this effected?

By placing every note at the same relative distance from the *tonic* of the new key, as are the original notes from the original tonic.



In the above example the first note is the fifth degree of the scale of G, the second and third notes are the third degree, the fourth and fifth notes are the 2nd degree, and the last note is the tonic itself. If this example be transposed into the key of E major, the first note will be B, the second and third notes will be G, the fourth and fifth notes will be F, and the last note E. Example :—



The tonic E, being a third below the original tonic G, all the notes must be a third below the original notes. Transposition by thirds is much easier than by seconds or fourths, but a little practice soon enables any musician to transpose at sight into almost any key.

FINGERING.

Are there any rules for *fingering* on the pianoforte?

It may be held as a safe rule that all passages should be fingered so as to cause the least possible movement of the hand. The old masters strictly prohibited the use of the thumb on a black key; but modern professors of music allow such fingering whenever, by so doing, the mechanical difficulty of the passage may be simplified.

In octave passages the *third* finger should be used on the black keys.

What is the rule for fingering chords and arpeggios ?

When composed of three notes, as C, E, G, the *second* finger is used if the third note is more than one degree (a third) distant from the octave to the first note; but if the third note be separated from the octave by one degree only, then the *third* and *not the second* finger should be used. Ex. (1). If a chord be composed of four notes the second and third fingers are both required. Ex. (2).

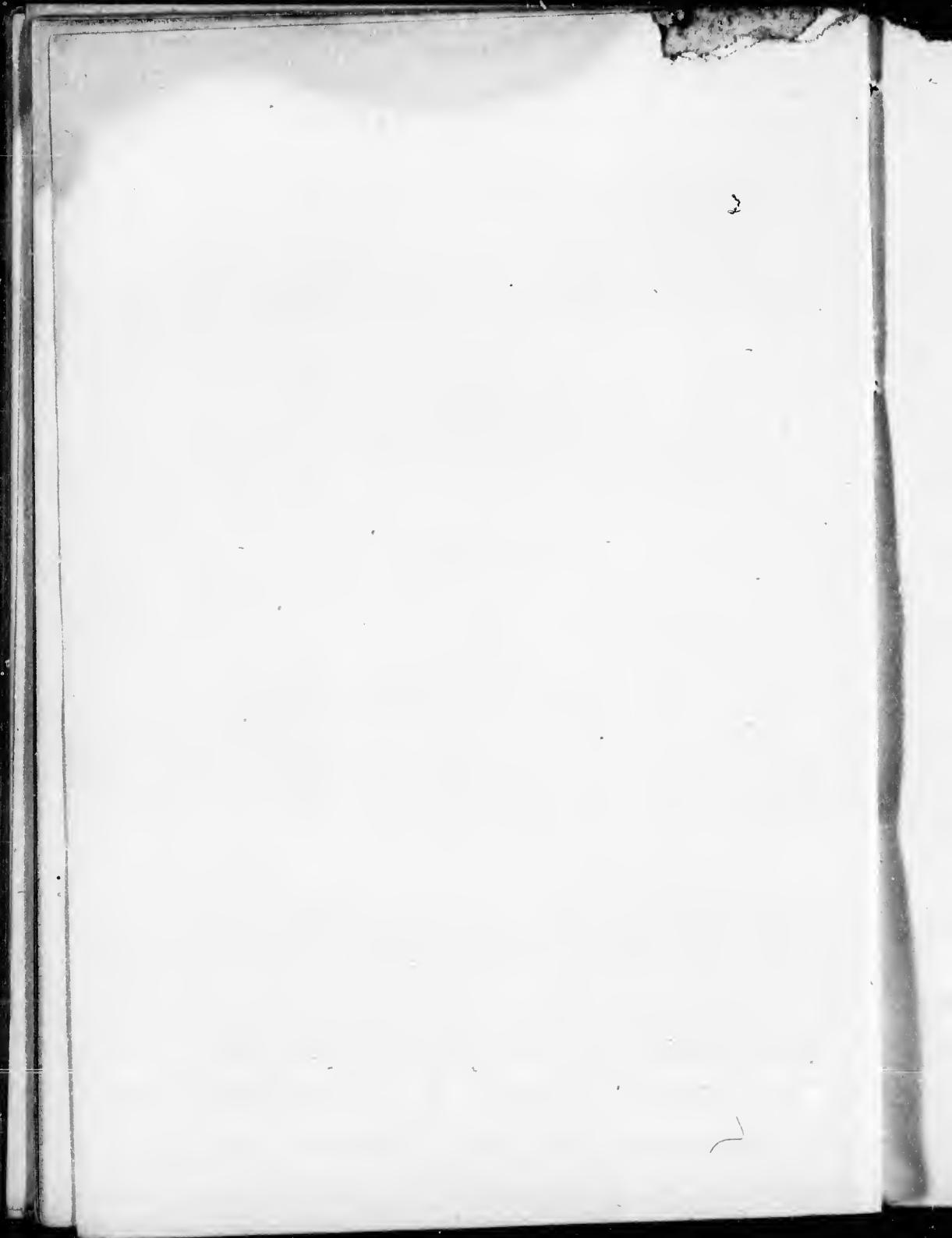
The Germans, and others, use the figures, 1, 2, 3, 4, 5, instead of +, 1, 2, 3, 4.

Ex. (1.)

Example (1) shows a scale in treble and bass clefs. The treble clef staff has a key signature of one flat (B-flat) and a time signature of 3/4. The notes are B-flat, C, D, E, F, G, A, B. Fingerings are indicated by numbers 1, 2, 3, 1, 2, 3, 1. German and English fingering notations are shown: '+' for the first finger, '1' for the second, '2' for the third, and '3' for the first finger. The bass clef staff has a key signature of one flat and a time signature of 3/4. The notes are B-flat, C, D, E, F, G, A, B. Fingerings are indicated by numbers 4, 3, 2, 1, 3, 2. German and English fingering notations are shown: '+' for the first finger, '1' for the second, '2' for the third, and '3' for the first finger. The notation ends with '&c.' and 'Eng. Ger.'

Ex. (2.)

Example (2) shows a scale in treble and bass clefs. The treble clef staff has a key signature of one flat and a time signature of 3/4. The notes are B-flat, C, D, E, F, G, A, B. Fingerings are indicated by numbers 1, 2, 3, 3, 1, 2, 3. The bass clef staff has a key signature of one flat and a time signature of 3/4. The notes are B-flat, C, D, E, F, G, A, B. Fingerings are indicated by numbers 4, 3, 3, 2, 1, 3, 3. The notation ends with '&c.'



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G. A. MACFARRAN.

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Madam,—I have read your little "Book on the Theory of Music" with great interest, and believe it will be very successful in schools and for private teaching, the rules being clearly expressed and facilitating thereby the task of both professors and pupils.

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MY DEAR MISS GIBSON,—I am much obliged to you for letting me see your book. It cannot but prove a great help to all who teach music to beginners. Its clearness and simplicity makes it most valuable, and I am sure I shall have to congratulate you on its great success as soon as it becomes more widely known to the profession.—With kindest regards, believe me.

CHARLOTTE H. SAINTON.

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My dear Miss Gibson,—I have great pleasure in testifying to the merits of your excellent little book, and am very pleased to find that this second edition is so soon called for by an appreciative public. Your manner of imparting knowledge to the pupil, the lucid explanations, and the examples given, render the work extremely useful, and I should earnestly recommend many so-called *teachers* to study the work well as they would derive immense benefit from its perusal. In conclusion, I shall feel I am only doing justice to the work by strongly recommending it to my pupils.—Believe me, yours sincerely,

W. H. LONGHURST, Mus. Doc., &c., &c.

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DR. CHIPP has much pleasure in recommending the little work on the "Theory of Music," by LOUISA GIBSON.

From EDWIN BARNES, Esq., Prof. Mus., School for the Blind; Org. Lon., W.

Dear Madam,—I am quite delighted with your book, and shall certainly use it whenever such a book is required. I think I know all books of the kind that are out, and can safely say it is a *multum in parvo*, not one word too many, and, on the other hand, not one useful explanation left out. You are perfectly at liberty to use my opinion in any way you please.—With many thanks, sincerely yours,

EDWIN BARNES.

From HERR KUHE, Professor of Music, Brighton.

Dear Madam,—In a former letter, evidently mislaid, I wrote to say that I was greatly pleased with your little work, and shall have much pleasure in helping to make it known should I ever have the opportunity. Pray make any use you wish, of my testimony to the excellency of your publication.—With compliments, I remain, yours truly,

W. KUHE.

From F. B. JEWSON, Esq., Professor, Royal Academy of Music, London.

Dear Madam,—I have read with much pleasure your little work entitled "A First Book on the Theory of Music." I think so highly of it that I would advise every young student beginning Music to study your book, and shall certainly recommend it to such whenever an opportunity offers.—I remain, yours truly,

FREDERICK BOWEN JEWSON.

From E. BUNNETT, Esq., Mus. Doc., Cantab, Cathedral Organist, Norwich.

Dear Miss Gibson,—I have read through your "First Book on the Theory of Music" with very great pleasure, the simple, but clear manner in which each chapter is explained, and the various examples, will convey at once to the student a thorough knowledge of the subject which, from my own experience in teaching, so many are deficient. I shall have no hesitation in recommending it, and using it myself.—Yours faithfully,

EDWARD BUNNETT.

From LINDSAY SLOPER, Esq., Professor of Music, London.

I have much pleasure in stating my opinion that in "First Book on the Theory of Music," MISS LOUISA GIBSON has explained her views with great clearness, and, above all, that she exhibits a capacity for teaching which is innate and cannot be acquired.

LINDSAY SLOPER.

From BENNETT GILBERT, Esq., Mem. R.A.M., Lon , and Conserv., Leipzig.

Dear Miss Gibson,—I am sure all teachers ought to thank you for bringing your "master mind" to bear on a matter which is a constant stumbling block to—not only young beginners—but to tolerably advanced manipulators. Your little work contains a vast amount of most useful information, and your method of explanation is particularly happy; indeed, I am perfectly charmed with the book, and shall recommend it as *a duty*.—Believe me, yours truly,

BENNETT GILBERT.

From HERR WILHELM GANZ, Professor, London Academy of Music, &c.

Dear Madam,—I have read through your "First Book on the Theory of Music," and find it very clearly written and thoroughly understandable for children beginning to learn the pianoforte. The questions and answers are a great help to young students, and I have no doubt that when your little work becomes known, it will be the means of imparting a good deal of useful knowledge. I shall have much pleasure in recommending it.—I remain, dear Madam, yours faithfully,

WILHELM GANZ.

From SIR FREDERICK GORE OUSELEY, Bart., Prof. Music, Univer., Oxford.

SIR FREDERICK OUSELEY presents his compliments to MISS GIBSON, and has read through her "First Book on the Theory of Music" with great satisfaction. It shall not lack his good word and recommendation.

From SIGNOR BRIZZI, Professor of Singing, London.

Dear Miss Gibson,—Many thanks for the present of your book on the "Theory of Music." With such an opinion as you have had from DR. MACFARRAN (one of the best Counterpointists in England), mine will go but a very little way; but I will mention your book to my pupils, as after reading it through, my opinion perfectly coincides with that of DR. MACFARRAN, and I think its clearness will be most advantageous to young pupils in harmony.—With compliments, I am, yours very sincerely,

F. S. BRIZZI.

From BRINLEY RICHARDS, Esq., Prof. Royal Academy, London.

Dear Madam,—I have looked through your little work on Music, and shall certainly recommend it. Your book is an excellent one, and will be of great service to musical students—especially as the information is conveyed in a manner which adds to its value. You are quite welcome to make use of my name and any remarks concerning your book in any way likely to be of service.—With kind wishes, I remain truly yours,

BRINLEY RICHARDS.

From E. J. CROW, Esq., Mus. Bac., Cathedral Organist, Ripon.

Dear Madam,—I have to thank you for your admirable little book on the rudiments of music. I think so highly of it that I have adopted it in my own family, and shall have much pleasure in introducing it to my pupils.—Believe me faithfully yours,

E. J. CROW.

From HERR LICHTENSTEIN, Professor of Music, Edinburgh.

This is a good elementary work, and might, with advantage to beginners, be introduced even in larger schools where Music cannot be made a special study, and where a compendium, not voluminous, should be always before the eyes of the pupil. Being written in a simple and clear style, I can well recommend it.

GEORGE LICHTENSTEIN.

From J. F. BARNET, Esq., Prof. of Harmony, Lon. Acad. of Music, London.

I have looked through the "First Book on the Theory of Music," by LOUISA GIBSON, and have much pleasure in being able to recommend it as an excellent elementary treatise, and one that will be of great use to all who are commencing the study of Music.

JOHN FRANCIS BARNET.

From R. A. ATKINS, Esq., Cathedral Organist, St. Asaph.

Dear Miss Gibson,—The perusal of your little work on the "Theory of Music" has afforded me much pleasure and satisfaction. The Catechetical method which you have adopted will prove a valuable aid to young students commencing the study of its subject matter. I shall, therefore, have much pleasure in recommending your work.—I am, faithfully yours, R. A. ATKINS.

From F. ILIFFE, Esq. Mus. Bac., New College, Oxford.

Dear Madam,—I have read your "First Book on the Theory of Music," and like it immensely. In many so-called "valuable primers" I could mention, a great deal of useless matter is introduced to the pupil in the beginning of his musical existence, if I may so term it. You have wisely shorn off this matter, and, as your Book throughout is wonderfully clear and explicit, a pupil studying it has a two-fold advantage: 1st, of studying a thoroughly sound and well-ordered book; and 2nd, he is spared the precious time which is too often wasted in wading through much that is little or no good. I am exceedingly delighted with the way in which you go at once to the root of the matter in every section you treat of.

FREDERICK ILIFFE, Mus. Bac.

From WILLIAM H. WALE, Esq., Mus. Bac., F C O., Leicester.

Mr. William H. Wale presents his compliments to Miss Gibson, and begs to thank her for the copy of "A first Book on the Theory of Music" which she so kindly forwarded. A perusal of it has given him no small satisfaction, and he sincerely hopes that so praiseworthy an effort on her part will meet with the success, both pecuniary and artistic, which it undoubtedly deserves.

From GORDON SAUNDERS, Esq., M.B., Prof. Music, Trin Col, London

Dear Madam,—I am very glad to make the acquaintance of your Book; it is the best of the kind I know of. There can be no doubt that all Students of Music, whether it be vocal or instrumental, should, at least, study the elements of the theory; but till general ignorance of the subject prevails I shall be only doing a duty in recommending a Book so clear, simple, and cheap.—I am, dear Madam, yours obediently, GORDON SAUNDERS, M.B.

From C VILLIERS STAMFORD, Esq., B A, Org. Trin. College, Cambridge.

Dear Madam,—I have much pleasure in adding one to your many well-deserved testimonials. Your little book is most useful, and was much needed by both masters and pupils. I shall have much pleasure in recommending its use.—Yours faithfully, C. VILLIERS STAMFORD, B.A.

From A H. MANN, Esq., M.B., Oxon, Fellow College of Organists

Dear Madam,—After having carefully perused your work on the Theory of Music I have come to the conclusion that it is indeed a splendidly written and highly instructive Book. It thoroughly deserves the good opinions it has received from the most eminent musicians in the kingdom.—I am, yours truly, A H. MANN, M.B., Oxon, F C O.

From THOMAS RAWSON, Esq., Professor of Music, Manchester.

Dear Miss Gibson,—My candid opinion of your "First Book of Theory" is that it is an exceedingly clever and useful little work.—With best regards, yours very truly, THOS. RAWSON.

From EDWARD BARTLETT, Esq., (late Ass. Org., at Chichester Cathedral.)

Dear Madam,—I wish to convey my best thanks for your excellent little book, which I intend to introduce among my pupils.—Yours truly,
EDWARD BARTLETT.

From J. K. G. KOZE, Esq., M.B., L., Mus., T.C.L., P. Har., Trin. Col., Dublin.

Dear Madam,—Pray accept my thanks for the little volume you so kindly sent me. I have read it carefully and am much pleased with the plan of the work, which is simple, as well as complete, in every respect. * * * * *
—With best wishes, I remain, dear Madam, yours faithfully,

J. K. G. KOZE, Mus. Bac., L., Mus. T.C.L.

From F. H. COWEN, Esq., Professor of Music, London.

Madam,—Many thanks for the copy of Your "Book on the Theory of Music" which you have been kind enough to send me. I consider the work admirable in every respect, and with it all the success it certainly merits —
Yours truly,
FREDERICK H. COWEN.

From JACOB BRADFORD, Esq., M.B., Oxon; Prin. S. Lon. Training Col.

Dear Madam,—I have much pleasure in adding my testimony to the praiseworthy object you have had in view, and the satisfactory attainment thereof, by the publication of "A first Book on the Theory of Music" I invariably use a Musical Catechism with my junior pupils, to whom I shall certainly introduce your work, for I must say that it quite surpasses all others of the kind with which I am acquainted. Your book also contains much that is useful to advanced students; I can therefore conscientiously recommend it.—I am dear Madam, yours faithfully,
JACOB BRADFORD.

From the late ALFRED ANGEL, Esq., Cathedral Organist, Exeter.

Madam,—I have carefully read through your little work, which, I think, cannot fail to accomplish your proposed object. Your explanations are concise and perspicuous, and their accompanying illustrations excellently chosen.—I am, yours faithfully,
ALFRED ANGEL.

From J. M. W. YOUNG, Esq., Cathedral Organist, Lincoln.

Dear Madam,—I have read your excellent little work—"A First Book on the Theory of Music" with much satisfaction. It contains a great amount of information, and the rules are clearly and concisely expressed. I shall have much pleasure in making the work known.—Believe me, faithfully yours,
JOHN M. W. YOUNG.

From H. E. FORD, Esq., Cathedral Organist, Carlisle.

Madam,—I have looked through your book entitled "A First Book on the Theory of Music." I think it will be found very useful to those engaged in instruction, and I shall have much pleasure in using it and recommending it.—Believe me to remain, yours faithfully,
H. E. FORD.

From G. B. ARNOLD, Esq., Mus. Doc., Cathedral Organist, Winchester.

DEAR MADAM,—I have examined your work on the "Theory of Music," and can bear testimony to its excellence. It is my intention to recommend it to my pupils, to whom it cannot fail to be useful.—(Signed)
GEORGE ARNOLD, Mus. Doc., Oxon.

OPINIONS OF
"SECOND" & "THIRD BOOK."

From GEORGE C. MARTIN, Esq., Mus. Bac., Sub-Org. St. Paul's, London.

Dear Miss GIBSON,—Your books on the "Theory of Music" thoroughly deserve *all* that has been said of them, and I trust they will be very generally used.—Yours sincerely,
 GEORGE C. MARTIN.

From F. H. COWEN, Esq., Comp., &c., London.

Dear Madam,—Your last two books are in every way equal to the others, and I hope will meet with the same success and public approval.—I remain,
 yours in haste,
 FRED. H. COWEN.

From Sir F. G. OUSELEY, Bart., Prof. Mus., University, Oxford, etc.

Dear Madam,—I am obliged to you for the copy of your "Second" and "Third Books" which you have kindly sent me. I have carefully looked at them, and like them *very much*.
 FREDERICK GORE OUSELEY.

From GORDON SAUNDRES, Esq., Prof. Har., Trinity College, London.

Dear Madam,—Though very much pleased with your "First Book," I am even more pleased with your "Second" and "Third Books on the Theory of Music," which are, in my opinion, so admirably adapted to the end in view that they cannot miss their aim. Wishing you the success you so well deserve.—Yours faithfully,
 GORDON SAUNDRES.

From CHARLES STEGGALL, Esq., Organist, St. Paul's, Mus. Doc., Cantab.

Dear Madam,—I have perused with much interest your little books on "The Theory of Music," and can fully endorse the expressions of approval which your very clever work has elicited from so many musicians, whose commendations are of the highest value.
 CHARLES STEGGALL.

From BRINLEY RICHARDS, Esq., Prof., Royal Academy of Music, London.

Dear Madam,—I have carefully perused your "Second" and "Third Books on the Theory of Music." They confirm the favourable opinion I formed of the "First," and I shall have much pleasure in recommending them.
 BRINLEY RICHARDS.

From H. G. B. HUNT, Esq., M.A., Mus. Bac., Warden, Trinity Col., London.

Dear Madam,—From what I have seen of your "Books on the Theory of Music" they appear to be admirably adapted for School study, and I trust the series will be well employed to assist in the further spread of musical knowledge throughout the Kingdom.
 H. G. B. HUNT.

From ARTHUR O'LEARY, Esq., Professor, Royal Academy of Music; and National Training School for Music.

Madam,—Your efforts to simplify the teaching of harmony deserve the warmest commendations. Allow me to congratulate you on your succeeding so well. Your work will no doubt lead many to interest themselves in the subject who otherwise would find difficulty in the comprehension of its principles.
 ARTHUR O'LEARY.

From JAMES TURPIN, Esq., F.C.O.

Dear Madam,—I have to thank you for the copies of a "Second" and "Third Book on the Theory of Music." To a large number of teachers and students they will no doubt be valuable. They appear to be compiled with care and perspicuity, and I am sure will receive a large and merited acceptance. I consider your books a very useful addition to the number of elementary hand-books on the Theory of Music we possess in the English language.
 JAMES TURPIN.

From F. R. COX, Esq., Professor of Music, Royal Academy of Music:

Dear Madam,—I have had a great deal of pleasure in reading carefully your two excellent little books on Harmony, etc.; very clear, very concise, and always to the point. I think they cannot fail of being most useful to all beginning this interesting study.

F. R. COX.

From J. K. G. JOZE, Esq., Mus. Doc., T.C.D., Prof. Har., Trin. Col., London.

Dear Madam,—Thank you very much for the copies of your "Second" and "Third Books," which I have gone through with no little pleasure. I have nought but praise to bestow on the manuals, which are worthy successors to the one you first published. I shall not fail to introduce them to the notice of my friends and pupils.

J. K. G. JOZE.

From F. P. DE PRINS, Esq., Professor of Harmony, Dublin

Dear Madam,—One of my first occupations on my return home is to write to thank you for the two books you kindly sent me. I do not know of any work on the "Theory of Music" in English which explains matters more clearly than your books do; they will prove a very valuable work to the musical student. I hope, for their sake, they will make it their *vade mecum*.

F. P. DE PRINS.

From HERR KUHE, Professor of Music, and Composer, Brighton.

Dear Madam,—I have to thank you for the "Second" and "Third Book" of your "Theory of Music." They are admirable, and I shall not fail to take every opportunity of introducing them to my pupils.

W. KUHE.

From G. F. WEST, Esq., Professor of Music, and Composer, London.

Having already expressed a most favourable opinion of Miss LOUISA GIBSON'S "First Book on the Theory of Music," I can only add that the "Second" and "Third Books" are also evidently the works of a cultivated musician, and I would earnestly recommend them to all students of harmony.

G. F. WEST.

From HERR LICHTENSTEIN, Professor of Music, Edinburgh.

Dear Madam,—Your "Second" and "Third Books" are a valuable compendium for the study of harmony in schools. These two volumes are excellent followers of the first elementary book, and will be very useful to teachers as a practical and clear *exposé* of all necessary rules in harmony, etc., etc., for beginners in music.

GEORGE LICHTENSTEIN.

From FREDERICK ILIFFE, Esq., Mus. Bac., Oxon.

Dear Madam,—I have read your books, "Second" and "Third," with great pleasure. They are written in an interesting manner, and I am glad to see you have avoided the introduction of useless matter, and have exercised moderation in introducing some few points which are somewhat intricate. Your books contain wonderfully clear explanations of essential elementary musical matters, and ought to be in the hands of every pianist or vocalist who aims at anything beyond mediocrity, and who is anxious to learn "to build up music" by laying good foundation.

FREDERICK ILIFFE.

From C. W. LAVINGTON, Esq., Cathedral Organist, Wells.

Dear Madam,—I have read your three books on the "Theory of Music" with very much pleasure, and thank you for them. I consider them exactly adapted for the purpose intended, and one of their chief excellencies is the clearness and perspicuity of their style. I shall most certainly recommend them.

C. W. LAVINGTON.

THE fault of those well-meaning but mis-directed authors who seek to guide the young intellect through the mazy intricacies of the science of music, generally lies in their want of moderation and lack of discernment. Seeking to do too much, they end by encompassing little or nothing, and, instead of helping the student along the thorny path, they place positive obstructions in his way—fresh difficulties having to be encountered at each turn, which ought not to be met at all in a preliminary course. Miss Louise Gibson has discovered where others have erred, and her "First Book" contains nothing but what is absolutely essential to a general and comprehensive understanding of the subject in its primitive form; everything is clearly and definitely stated, and the facts are left unencumbered by useless matter, argumentative or reflective. Perhaps the one weak point in the booklet is the fact of its being cast in a catechetical form. This may be all very well, and appropriate enough, for the juveniles for whom the work is ostensibly written; but a treatise of such excellence should have a wider sphere of usefulness, and appeal to those children of a larger growth who have not been taught to "lisp in numbers." In the *Theory of Music* we have a compilation of facts, the knowledge of which is indispensable to the pianist, the vocalist and the general scholar. In fourteen short chapters able explanation is given of the notes and their value; rests; dotted notes and rests; the various clefs; the position of the hands, arm and fingers when playing on the pianoforte; the separate kinds of time, and tables of signatures; triplets, rhythm, accent, emphasis, and syncopation; ornamentation and embellishment such as the *appoggiatura* and *acciaccatura*, turn and shake; marks of expression; intervals consonant and dissonant, major and minor augmented and diminished, and table of intervals with their inversions, diatonic and chromatic; scales, transposition, fingering, melody, and harmony. We may point to the chapter on clefs as a very simple and excellent elucidation of one of the subjects which has hitherto formed a stumbling-block in the way of aspiring young musicians; but, indeed, what is true of this section, applies with no inconsiderable degree of force to the whole work. We see that it has already been adopted at the South London Musical Training College, and at other schools for girls in London and the provinces, and we see no reason why its value as an educating medium should not be still more widely recognised. Miss Gibson does not let the subject rest here, and her second and third books, treating of melodic and harmonic progression, sequences, suspensions, &c., and dissonant harmony, or chords of the 7th and 9th, &c., will doubtless be found quite as worthy of commendation. A couple of shillings could not be better disposed of than in the purchase of Miss Gibson's *Theory of Music*.

D. L. R.



