

J.H. 1825

A
COMPANION
TO THE
MUSICAL ASSISTANT;
CONTAINING
ALL THAT IS TRULY USEFUL TO THE
THEORY AND PRACTICE
OF THE
PIANO-FORTE

EXPLAINING, BY THE MOST EASY METHOD, THE USE OF EVERY MUSICAL
CHARACTER NECESSARY FOR THE INFORMATION OF YOUNG
PERFORMERS ON THAT FASHIONABLE INSTRUMENT;

ALSO,
A COMPLETE DICTIONARY OF WORDS,
AS ADOPTED BY THE BEST MODERN MASTERS.

Designed, particularly for the Use of Schools,

BY
JOSEPH COGGINS.

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ADVERTISEMENT.

THE distinguished patronage with which "*The Musical Assistant*" has long been honoured, induced the publisher to give the work in its present form as a *Companion*, with a view to preserve the piano-forte edition from being torn and defaced by the younger pupils, as it has been accurately revised by the author, for the purpose of being studied in conjunction.

The publisher hopes it will be found equally deserving the high encomiums passed on the piano-forte editions by some of the ablest critics of the present day.

"It is but justice to say, that Mr. Coggins has acquitted himself well, by inserting every thing necessary, and nothing superfluous; and we strongly recommend this work to the notice of schools and musical families in general."— *Monthly Magazine*.

"Mr. C.'s present labours will prove a powerful recommendation with those to whose superintendence the musical practice of young ladies is so generally intrusted."—*British Lady's Magazine*.

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" A pupil who has gone through the Musical Assistant with attention, will, we doubt not, be found extremely well grounded in the most necessary parts, for Mr. C. has omitted every thing that is not absolutely essential. The capital recommendation of the work is, that the road is made as clear as possible to the scholar."—*Quarterly Musical Magazine and Review.*

PREFACE

TO THE FIRST EDITION.

IN submitting the present work to the notice of the musical world, and particularly to that respectable part of it who are intrusted with the superintendence of youth in private families and schools, the author hopes the following method will be found to save much time and trouble, to do which, practice has led him to believe that the ~~easiest~~ easiest and best way is by question and answer.

As his design is only to convey what is actually requisite for young performers, he has carefully avoided using any abstruse words or examples, which are not necessary for the information of those who wish only to attempt the practical part of music.

The whole of the dialogue, it is presumed, is rendered so easy, that any person, who has but a slight knowledge of music, may teach it in the absence of the master with great accuracy ; for if the first prin-

ciples be well grounded, the pupils will acquire a more general knowledge, with pleasure to themselves and satisfaction to their friends. This is too generally neglected for want of proper means, particularly at schools, owing to the shortness of time allowed for the pupils' lessons.

The author recommends the teacher to commence with the dialogue, by giving the pupils as much as shall be thought adequate to be retained by memory, according to their abilities ; and if one quarter of an hour be allowed twice in the day, he is certain that the whole of the dialogue may be attained by any moderate capacity in a very short period, without interfering with other studies, and with less trouble to the teacher than is generally required.

ADVERTISEMENT.

TO THE PRESENT EDITION.

THE author begs to state that the present edition is designed for the use of classes in schools, or pupils at home. By reducing the *sections* to weekly portions, and these portions to daily lessons, the pupils have always before them a progressive plan to unite *theory* with *practice*.

As a knowledge of the *theory* is now considered indispensably necessary for young performers on the *piano-forte*, the author has increased the sections, and accompanied them with occasional exercises in an Appendix, which he trusts will be of essential service to those pupils who may hereafter wish to study *Thorough Bass* and *Harmony*; for unless the first principles be well ingrafted on the memory, like the loss of a link in a chain, there will be a want of union between the first *rudiments* and the *theory*.

It is for the above reason the author has endeavoured to render the following pages as extensively useful as the prescribed limits of the undertaking would permit, which, he trusts, will be no less acceptable to the assistant teacher, than to the pupil, to whom it is respectfully dedicated.

JOSEPH COGGINS.

Thistle-grove, Brompton,
1824.

A

COMPANION

TO THE

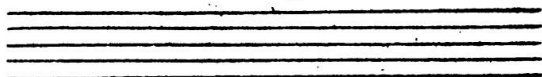
MUSICAL ASSISTANT.

SECTION I*.—*Of the Stave†.*

TEACHER. What is a *stave* ?

PUPIL. Five parallel lines, and their intermediate spaces.

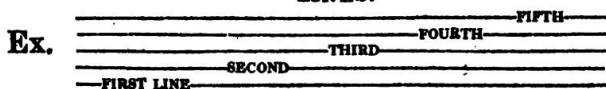
Example.



T. Which is the first line of the *stave* ?

P. The bottom line is the first, and so on ascending.

LINES.



* In schools and families, where assistant teachers are employed to superintend in the absence of the master, they are advised to form the pupils in class (at least once a day), the best performer to take the precedence in the first instance, but if any hesitation or mistake arises, then the next pupil that may be perfect to take the place.

The sections are recommended to be said in order, and occasionally with promiscuous questions from the Appendix.

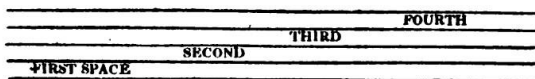
† Opinion being divided as to the best of the following terms, STAVE and STAFF, the author has been guided by the majority of authors, who are decidedly in favour of the former.

T. Which is the first *space*?

P. The space between the first and second lines.

SPACES.

Ex.

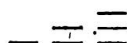


T. Are there any other *lines* and *spaces* beside those used in the *stave*?

P. Yes: small lines are used above and below, which are called *ledger*, or *added* lines.

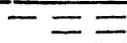
Ex.

Added lines above



Ex.

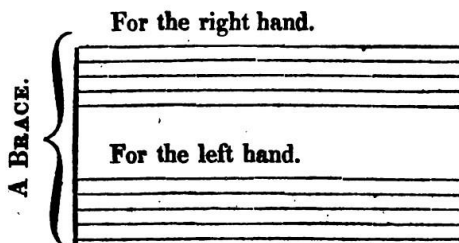
Added lines below



T. How many *staves* are made use of for the *piano-forte*?

P. Two: which are united by a *brace*; the upper *stave* for the right hand, and the lower *stave* for the left hand.

Ex.



T. What are the names of the *straight lines* drawn through the *stave*?

P. If single, they are called *bars*; but if two together,

they are called *double bars*, which are seldom used but at the end of a strain, or whole piece of music.



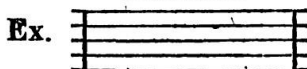
T. Explain the use of the single *bars*?

P. They divide the music into equal measures.

T. What do you comprehend by the term *measure**?

P. The distance from one bar to another.

A Measure.



T. Why are the *double bars* sometimes dotted?

P. The dots are used on both sides to show the performer that the parts must be repeated, but if only on one side, that part alone is to be repeated.



* The term Bar, is too frequently substituted for Measure, but to prevent confusion, the author has adopted the above terms, as used in CALLCOTT'S Grammar. A measure does not always contain notes of the same duration, but whatever be their number, they must never exceed the length required by the time marked, to which they must be equal, and in exact proportion.

SECTION II.

Notes and Clefs.

TEACHER. How many letters of the alphabet are used for the *notes*?

PUPIL. Seven.

T. Name them.

P. A, B, C, D, E, F, G.

T. How are the names of the *notes* known when placed on the *stave*?

P. They derive their names from the *clefs*.

T. How many *clefs* are used for piano-forte music*?

P. Two.

T. What are they called?

P. The *treble clef* and the *bass clef*.

T. Explain what you comprehend by the *treble clef*?

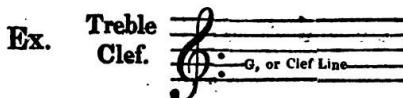
* There is another clef, called the C clef, which is placed on different lines of the *stave*, but it is seldom used except in vocal music or in score: when found on the first line it is called the *soprano*; on the third line, the *counter-tenor*; on the fourth line, the *tenor*; on whatever line it is placed it represents the C, between the bass and treble clefs commonly called middle C. It would be proper here to remark, that the author has used dots on each side of the clef line throughout the work.



N.B. The middle C of the piano-forte represented by the different clefs.

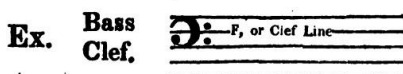
† By some authors spelt *base*.

P. The *treble clef* represents the letter G, and is placed on the second line of the stave for the use of the right hand.



T. What is the *bass clef*?

P. The *bass clef* represents the letter F, and is placed on the fourth line of the stave, for the use of the left hand.



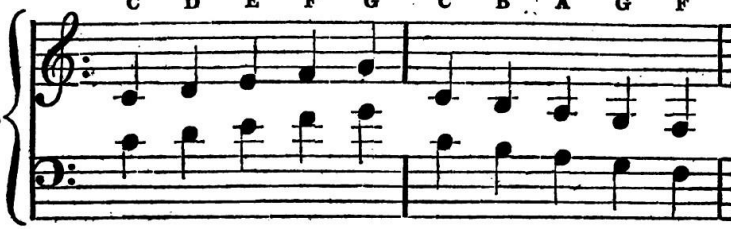
T. Why are those clefs sometimes substituted for each other?

P. The treble clef is used instead of the bass when the notes ascend high above the stave, and the bass clef is used for the treble when the notes descend much below the stave.

In the following Ex. the same keys of the piano-forte are represented in the treble and bass clefs.*

Ascending. Descending.

C D E F G C B A G F

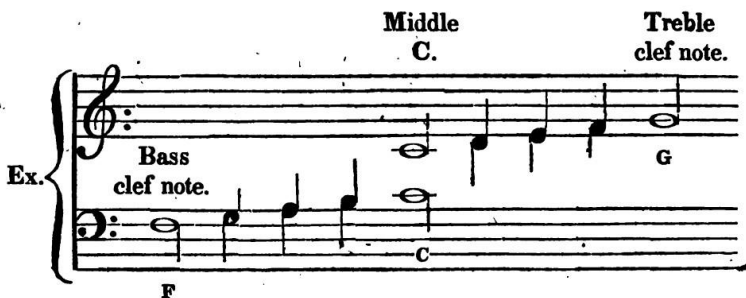
Ex. 

C D E F G C B A G F

* Having observed that young pupils find considerable difficulty in understanding how the same keys can be expressed by different clefs, it is necessary that they should frequently be exercised in the examples given in the Appendix, in both clefs, and then point out the notes on the instrument.

T. Which are the *keys* of the *piano-forte* the two clefs represent?

P. The treble clef represents the G, next above middle C; and the bass clef the F, next below middle C*.



SECTION III.

Keys of the Piano-Forte.

Sharp.

#

Flat.

b

Natural.

♮

TEACHER. What are the white and black *keys* of the *piano-forte* called?

PUPIL. The white *keys* are called *naturals*, and the black *keys* *sharps* or *flats*.

T. How are you to know when to play the *sharps* and *flats*?

* The middle C cannot be too strongly enforced on the mind of the pupil, as it will be of essential service in reading the different clefs, and it should be particularly pointed out in the great scale given in the *piano-forte* part of this work, page 3.

P. By their being marked at the clef, or placed before the notes ; a *sharp* raises the natural to the adjoining black key above, and the *flat* lowers the natural to the adjoining black key below.

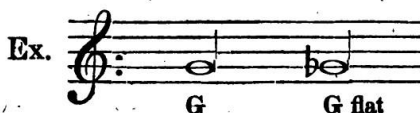
T. What is the name of the *black key* above G, that is represented by the treble clef ?

P. If taken instead of G, it is called G sharp.



T. What is the name of the *black key* below G ?

P. If taken instead of G, it is called G flat.



T. I observe that there is no *black key* between E, F, and B, C. Suppose you want E sharp, or F flat, must you take a black key ?

P. No : it is a general rule that the *sharp* or *flat* to any note must be the adjoining key above or below, and if there is no black key between the two naturals, the adjoining white key becomes the *sharp* or *flat* *.

T. What is the order of sharps † ?

* In order to guide pupils in the application of the *sharps* and *flats*, they should be frequently exercised by the scale and key-board in the piano-forte edition, page 3.

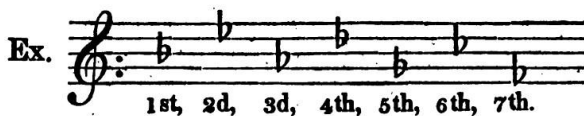
† It will be necessary to observe, that there are *double sharps*, and as they proceed in the same order as the single, the pupil will find but little difficulty in applying them ; they raise the single sharp a chromatic semitone higher, consequently F double sharp becomes the same key which is used for G natural. (See Appendix.)

P. F *sharp*, the first, C \sharp the second, G \sharp the third, D \sharp the fourth, A \sharp the fifth, E \sharp the sixth, and B \sharp the seventh.



T. Repeat the order of *flats**.

P. B *flat*, the first, E \flat the second, A \flat the third, D \flat the fourth, G \flat the fifth, C \flat the sixth, and F \flat the seventh.



T. What is the use of the sign called a *natural* \natural ?

P. The *natural* represents the white keys, and is used to make the sharp or flat a natural key.

T. What are accidental *sharps* and *flats*?

P. Those *sharps* and *flats* that occur during a lesson that are not marked at the clef.

T. Does the accidental *sharp* or *flat* affect other notes, beside those which they are placed before?

P. Yes: they affect all notes of the same name throughout the measure, unless contradicted by a natural.



* The *double flats* proceed in the same order as the single, which they lower a chromatic semitone, viz., B double flat is the same key as A natural. The double sharp is made thus (\times); when it becomes a single sharp, these characters are used ($\sharp\sharp$). The double flat thus ($\flat\flat$); when it becomes single, thus ($\sharp\flat$).

T. Is there any other rule to be observed respecting *accidentals*?

P. Yes: if the last note of a measure is affected by an *accidental*, and the first note of the following is on the same degree, it is continued unless such note is marked to the contrary.



SECTION IV.

The Duration, Names, and Description of the different Notes now in use.

TEACHER. How many different sort of notes are now in use?







PUPIL. Six.

T. Repeat their names according to their *length* or *duration* *.

P. *Semibreve*, the longest note; *minim*, or half a semi-breve; *crotchet*, or half a minim; *quaver*, or half a crotchet; *semiquaver*, or half a quaver; and *demisemi-quaver*, or half a semiquaver.


* The author is induced to deviate from the piano-forte edition, by adopting *duration* for *value* in the comparative time of the notes —“ a very common, but a very unnecessary, synonym.”—Quart. Mus. Mag. and Review, No. V. p. 103.



T. What are their *different shapes*?





P. The *semibreve* is a white open note without a tail ; the *minim* is a white note with a tail ; the *crotchet* a black note with a tail ; the *quaver* a black note with a hook ; the *semiquaver* a black note with two hooks ; and the *demisemiquaver* a black note with three hooks .









T. What is the division of the *semibreve*, in notes less its duration*?
















P. A *semibreve* is equal to two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers.






















Ex. A semibreve  is equal to

two  or 





four     or

eight         or


16                or



32                     





T. What is the division of the *minim*, in notes less its duration?









* In old music the *breve* is sometimes used (it is made thus  or ), in duration it is double the semibreve. There are also notes which are called the *half-demisemiquaver*  and the *quarter-demisemiquaver*  which in duration are the half and quarter of the demisemiquaver.
















P. A *minim* is equal to two crotchets, or four quavers, or eight semiquavers, or sixteen demisemiquavers.

Ex. A minim  is equal to

two  or 


four     or



eight         or





sixteen               









T. What is the division of the *crotchet*, in notes less its duration?

P. A *crotchet* is equal to two quavers, or four semiquavers, or eight demisemiquavers.

Ex. A crotchet  is equal to


two  or 



four     or





eight        

T. What is the division of the *quaver*, in notes less its duration?

P. A *quaver* is equal to two semiquavers or four demisemiquavers.



Ex. A quaver  is equal to

two  or 

four    

T. What is the division of the *semiquaver*, in notes less its duration?

P. A *semiquaver* is equal to two demisemiquavers.

Ex. A semiquaver  is equal to
two 

T. Why are the lines used to unite *quavers*, *semiquavers*, or *demisemiquavers*?

P. To prevent mistaking their number; the single line is used to unite *quavers*, the double lines for *semiquavers*, and the triple lines for *demisemiquavers*.

Ex. 

T. Are the notes the same in *duration* whether the tails turn up or down?

P. Yes: the *duration* is the same, but it is customary in copying to draw the tails down from the middle line and upwards, and turn them up from all below the middle line.

Ex. 

Note The author has been explicit in the foregoing Section, but as the duration of notes ought to be well fixed in the mind of the pupil, he thinks that assistant teachers cannot be too minute in the explication of the examples given in the Appendix.

SECTION V.

Common and Triple Time.

TEACHER. What are the principal species of *time**?

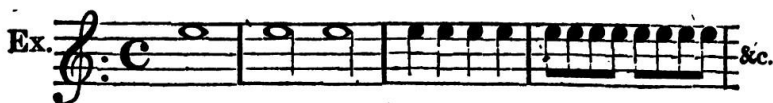
PUPIL. *Time* is of two species; *common time* dividing each measure into two or four equal parts, and *triple time* dividing each measure into three equal parts.

T. How are the *marks of time* distinguished?

P. By *signs* or *figures* placed after the clefs at the beginning of every piece of music.

T. How is *common time* known†?

P. The *sign* that represents *common time* is a character made similar to the letter C, which signifies that each measure is to contain a semibreve, or its equivalent in other notes.



T. How is *triple time* known?

P. By figures placed over each other; the principal are $\frac{3}{4}$ and $\frac{3}{8}$.



* The *time* or *duration* of the notes cannot be precisely fixed but by comparative proportion, as common or triple-time may be slow or quick according to the direction of the composer, who generally affixes at the beginning of his composition *terms* or *words* expressive of the time in which the music is to be played.

† When the mark of *common time* has a line drawn through it (thus C), it signifies that the time is faster.

T. Explain what you comprehend by the use of those *figures*?

P. The *upper figure* gives the number of notes, or their equivalent contained in each measure, and the *lower figure* how many are equal to the semibreve; 2, represents minims; 4, represents crotchets; 8, represents quavers; and 16, represents semiquavers.

T. How do you know whether a lesson is to be played *slow* or *quick*?

P. By *words* placed at the beginning.

T. Repeat the principal words that are used to represent the *slowest time*?

P. *Grave, Adagio, Largo, and Lento.*

T. What are they for movements continued in following gradation from the *slowest*?

P. *Larghetto, Andante, Andantino, Moderato, Maestoso, and Allegretto.*

T. Repeat the principal used for *quick movements*?

P. *Allegro, Con Spirito, Brillante, Vivace, Presto, and Prestissimo.*

OBS.—A strict observance of the rules, enumerated in the preceding Section on the marks of *time*, will enable the pupil to apply them to all others. For Examples, see Appendix.

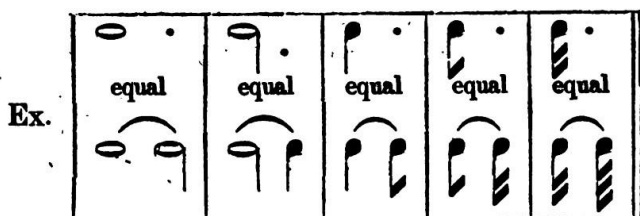
SECTION VI.

Dot of Time, Rests, &c.

TEACHER. What is the use of the *dot*, when placed after a note?

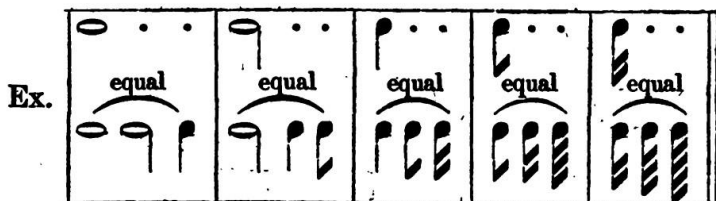
PUPIL. A dot, used after a note adds half its own duration; consequently, a *dotted semibreve* is equal to a semi-

breve and minim, a dotted *minim* is equal to a minim and crotchet, a dotted *crotchet* is equal to a crotchet and quaver, a dotted *quaver* is equal to a quaver and semiquaver, a dotted *semiquaver* is equal to a semiquaver and demisemiquaver.



T. Sometimes there are *two dots*, what is their signification?

P. The *two dots* added together are equal to three-fourth parts of the preceding note.



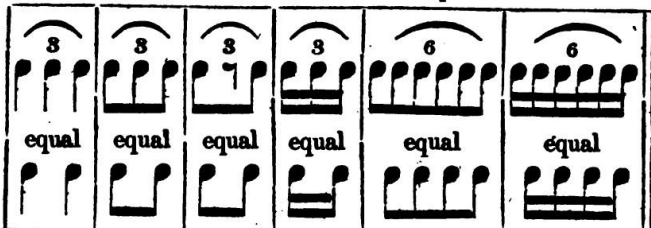
T. When the figures 3 or 6 are placed over the same number of notes, what is their meaning*?

P. That the *three notes* are only equal in duration to

* It sometimes happens that the figures are omitted, in that case nothing but a knowledge of the time can distinguish them.

Other figures are occasionally used, showing the number of notes that are to be played, but the time must be strictly kept. The most usual are 5, 7, 9, 10, 12, &c.

two of the same kind, and the *six* only equal to four ; consequently, they are played faster.

Ex. 

T. What are *rests* ?

P. Signs indicating silence of different lengths, proportionate to the notes which they represent.

T. Are the *dots* used after *rests* ?

P. Yes : when so used they mean the same as when placed after a note of the same *duration*.

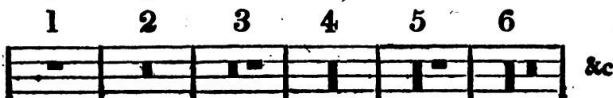
T. Describe the *rests* with their *different forms*.

P. The *semibreve rest* is made under a line, the *minim rest* above a line, the *crotchet rest* turns to the right, the *quaver rest* to the left, the *semiquaver* the same way with two marks, and the *demisemiquaver* the same way with three marks.

Ex. 

T. Are there any other *rests* ?

P. Yes : there are *rests* which represent the duration of a measure, and sometimes of several measures, but the number is generally marked to them.

Ex.  &c.

SECTION VII.

Graces, used for Embellishment and Expression.

TEACHER. What are the names of the principal *graces*?*

PUPIL. The *appoggiatura*, *shake*, *turn*, and *beat*.

T. Explain the use of the *appoggiatura*†.

P. It is a small note placed on the adjoining line or space before an ordinary note, from which it generally borrows half its duration.



* The *graces* should be sparingly used by beginners, as taste and experience are a better guide than rules for determining their proper introduction.

† When the *appoggiatura* is placed before double-notes it is performed as in the following example: *



T. Explain the *shake*.

P. The *shake* consists of an alternate repetition of the note above, and generally ends with a turn from the note below; the number of notes are not decided, but they must be proportionate to the duration of the note that bears it.

Ex. *Written.*

Turned shake. *Played.* Passing shake, or trill.

THUS OR THUS

The 'Written' example consists of two staves. The top staff shows a 'Turned shake' (a single note with a trill symbol) and a 'Passing shake, or trill' (a series of notes with trill symbols). The bottom staff shows the 'Played' version of these ornaments, with the notes written out in detail.

T. Explain the *turn*.

P. The *turn* consists of three notes, *the note above, the primitive note, and the note below*, and terminates on the note to which the *turn* is marked.

Ex. *Written.*

Natural turn. Inverted turn. When a black key is required.

Played.

The 'Written' example consists of two staves. The top staff shows a 'Natural turn' (a note with a natural turn symbol), an 'Inverted turn' (a note with an inverted turn symbol), and a note with a black key requirement (a note with a sharp symbol and the text 'When a black key is required.'). The bottom staff shows the 'Played' version of these ornaments, with the notes written out in detail.

T. Explain the *beat**.

P. The *beat* is the passing shake reversed, beginning with the adjoining key below.

* This grace is commonly used in the bass, as in the following Ex.

thus or thus

The 'beat' example is shown in the bass clef. It consists of two staves. The top staff shows a 'beat' (a note with a beat symbol) and a 'beat' (a note with a beat symbol). The bottom staff shows the 'Played' version of these ornaments, with the notes written out in detail.

Ex. *Written.*

Played.

OBS. All small notes, not found on the adjoining line or space, before the ordinary notes, are always performed with quickness, as in the following example*.

Ex. I.

Ex. II.

OBS: The small notes in the above example are sometimes called a glide.

Having observed that pupils find great difficulty in the application of the graces, particularly the shake and turn, it will be found a useful exercise to practise them on every note of the octave.—(See Appendix.)

* See Lesson 26, Piano-forte Edition, page 32.

SECTION VIII.

Characters, Signs, &c.

TEACHER. What is the use of the *pause*?*


PUPIL. The *pause*, placed over or under a note or rest, signifies that the time is to be delayed on that part of the measure.

Ex.



T. What is a *repeat*?

P. A *repeat* is a character made similar to the letter S, and is employed to show the place to which the performer is to repeat from.

Ex.  or thus :S:

T. What is the meaning of the words *Da Capo*?

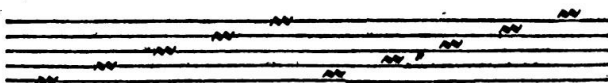
P. They mean from the beginning, and are sometimes joined with *al segno*, which addition signifies that the performer must repeat from where the *sign* is placed. :S:

Ex. D. C. Al Seg.

T. What is a *direct*?

P. A small character made similar to a w, and is used at the end of a stave, on a line or space, to point out the note at the beginning of the next.

Ex.



* The *pause* is sometimes introduced at the end of a song or piece with *ad. lib.* affixed, to show the performer that a *cadenza*, or extempore flourish, may be added.

T. What is the use of the *arch*, called the *tye*, or *bind* *?

P. When drawn from one *note* to another, on the same *degree*, it means that the first note only is to be struck, and held down during the time of the second.

Written.

Ex. Effect produced.

T. What is a *slur*?

P. It is a similar arch to the *tye*, and is used when the notes change their lines and spaces, to show the performer that they are to be played as smooth and united as possible.

Ex.

T. What is a *dash*?

P. A small mark placed over or under notes, signifying they must be played short and separated.

Written.

Ex. Effect produced.

* It is necessary to observe that many authors use the term *dégré* for a line or space; viz., a staff contains nine degrees—five lines and four spaces.

Written.

Ex. Effect produced.

T. What is the use of the *dot* when placed over or under notes?

P. The *dot* is used to produce an effect between the *slur* and the *dash*; the fingers are not kept on, as in the *slur*, nor raised as in the *dash*, but the notes must be short and distinct.

Written.

Ex. Effect produced.

T. What is the meaning of *legato**?

P. *Legato* is used to show the performer that the whole or part of a lesson so marked, must be played smooth and united.

T. What is the meaning of *staccato*†?

P. *Staccato* is used in opposition to *legato*, and signifies that the whole, or part of a lesson, so marked, must be played the same as when the dash is used.

* Sometimes spelt *legate*, or *legati*.

† *Sciolto* is a term sometimes used to express a *free style*, between the *legato* and *staccato*.

SECTION IX.

Terms, Abbreviations, &c.

TEACHER. What are *syncopated notes* *?

PUPIL. *Syncopated notes* are those which strike against the *time* in one part; while the other continues in good *time*, consequently the notes are played alternately.



T. What is *arpeggio* †?

P. *Two, three, four*, or more notes played, successively, either in ascending or descending, or in both.

Ascending.

Two notes.



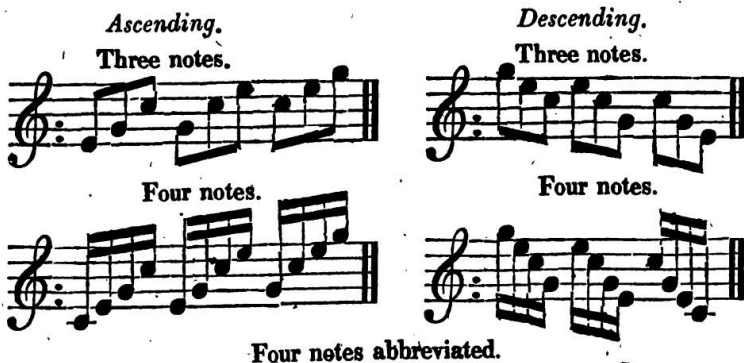
Descending.

Two notes.



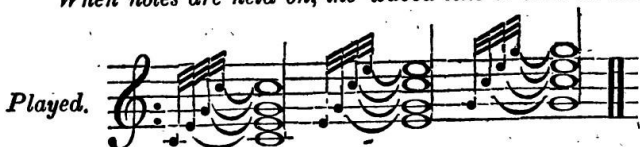
* *Syncopation, syncope, or driving-notes*, are terms occasionally used to express the same meaning.

† Sometimes spelt *harpeggio*, signifying in the *harp style*. When the notes are written over each other, a curved line is used as an abbreviation, to show the performer that the notes must be played in succession.



Written.

When notes are held on, the waved line is used as above*.



The following Example is sometimes called sprinkling a chord.



OBS. When the arpeggio style is to be introduced, without the foregoing marks, the composition is generally marked at the beginning with the Italian term *arpeggiato*.

T. Why are *lines* sometimes used over or under the semibreve, or through the tails of the minim or crotchet?

P. It is an abbreviation, used in copying music; the single line divides the semibreve, minim, or crotchet, into

* It sometimes occurs that an oblique line is drawn through a chord; in that case, it means that an additional note is to be introduced that is not written in the preceding chord belonging to the line or space through which the line passes. See Appendix.

quavers, the double lines into semiquavers, and the three lines into demisemiquavers.

Ex. *Abbreviated.*

Played in quavers.

Ex. *Abbreviated.*

Played in semiquavers.

Ex. *Abbreviated.*

Played in demisemiquavers.

Ex. *Played in demisemiquavers.*

OBS. If the dot is placed after a note, the division of notes must be proportionate to the duration of the dotted note.

T. What is the signification of the word *segue**?

P. *Segue* signifies that the notes, or passage which follow, must be played the same as the preceding are written.

Ex. *Abbreviated.*

Segue. *Segue.*

Played.

This example shows two staves. The top staff, labeled 'Abbreviated.', contains two measures of music. The first measure has a quarter note followed by a 'Segue.' symbol. The second measure has a quarter note followed by another 'Segue.' symbol. The bottom staff, labeled 'Played.', shows the full notation for these measures, including all notes and rests.

Abbreviated. Segue.

Played.

This example shows two staves. The top staff, labeled 'Abbreviated. Segue.', contains two measures of music. The first measure has a quarter note followed by a 'Segue.' symbol. The second measure has a quarter note followed by another 'Segue.' symbol. The bottom staff, labeled 'Played.', shows the full notation for these measures, including all notes and rests.

OBS. The abbreviations in this section may be considered as a musical short-hand; and as they are now frequently introduced in MSS. music, as well as in foreign printed music, it is highly useful that pupils be acquainted with their use in copying music. See Appendix.

* *Segue*, or *simile*, are terms used to express the same meaning.

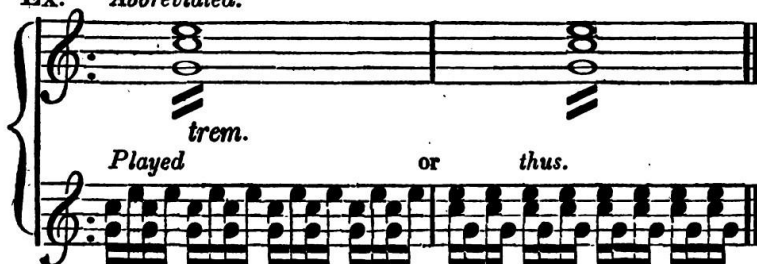
SECTION X.

Different Touches, Fingering, &c.

TEACHER. What is the meaning of the term *Tremando**?

PUPIL. It signifies that the chord to which it is affixed must be divided into two portions, and played with rapidity.

Ex. *Abbreviated.*



T. What is the meaning of *Tremolo* or *Tremolato*?

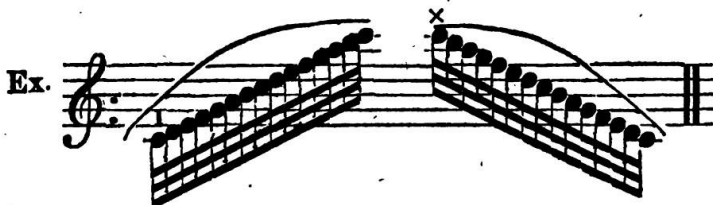
P. A whimsical touch, expressed by playing the same key with different fingers.



T. What is the meaning of *Sdruciolato*?

P. A whimsical touch performed on the natural keys only, by sliding the nail of the first finger in ascending, and the nail of the thumb in descending.

* A chord, so marked, may be performed as divided in Example, or otherwise, at the option of the performer.



T. What *figures* are used to represent the *fingers**?

P. The cross is used for the thumbs, 1 for the first fingers, 2 for the middle fingers, 3 for the third fingers, and 4 for the little fingers.



T. What are *double notes*?

P. Notes placed over each other and struck together.



* It is necessary to observe, that, in foreign music, the following figures are sometimes met with, which correspond with the figures used in England, as in the following Example:



T. What is the meaning of *diatonic**?

P. Music which proceeds chiefly by *tones*; it is generally applied to the major and minor scales, to distinguish them from the chromatic scale.

T. What is the meaning of *chromatic*?

P. Music which proceeds chiefly by *semitones*; it is generally applied to the *scale*, which consists of semitones only.

Obs. The best masters employ sharps in ascending the chromatic scale, and flats in descending: but pupils should be occasionally exercised with ascending by flats and descending by sharps, as $\widehat{C D \flat}$, $\widehat{D E \flat}$, &c., as the practice will give them a correct knowledge of the diatonic and chromatic semitones. See Appendix.

N. B. The diatonic semitone always changes to the next degree, as,



The chromatic semitone never changes, but always retains its name and degree, as,



The semitones will be distinguished throughout this work as marked above, the capital S for the diatonic, and the small s for the chromatic.

* For a further explanation of *diatonic*, see major and minor scales.

SECTION XI.

The Teacher will be pleased to take notice, that the Author has sub-joined the successive Sections with all due regard to the Pupil's progress. In doing this, he has carefully selected the remaining dialogue from the piano-forte edition (with occasional additions), continued in the form of question and answer, which, aided by promiscuous examinations, is recommended with the idea of its being most favourable to perspicuity, and to the sustaining of the attention.

Position, Fingering, &c.

TEACHER. Describe the *position for sitting at the piano-forte.*

PUPIL. The body must be upright, and apt for gentle flexure on either side, so that the hands may freely reach any of the keys.

T. Inform me the best position for the *hands and arms.*

P. The wrists must be in a line with the highest knuckles, so that the keys may be struck with the ends of the fingers, and the nails not seen.

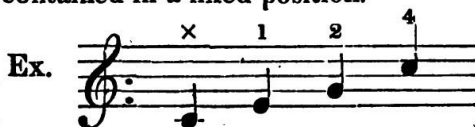
T. What is a *fixed position*?

P. Five successive notes played with the thumb and four fingers.

Ex.

T. What is meant by *extensions*?

P. When the fingers are extended to reach notes which are not contained in a fixed position.



T. What is meant by *contractions* *?

P. When a series of notes follow in succession beyond a fixed position, it is necessary to change by placing the thumbs underneath the fingers, or using the fingers over the thumbs.



OBS. The notes marked with the asterisk, is where the contractions occur.

T. Are the *fingers* permitted to cross each other?

P. No; it is a general rule never to cross one finger over or under another; but if a tied-note occurs, the performer is at liberty to change a finger without striking, or if two notes are found on the same degree that are not tied, the second may be struck with a different finger.



* As numerous examples of *extensions* and *contractions* are to be met with in the pupil's lessons, it will be unnecessary to insert more in the Section, as the Teacher can best point out all the varieties necessary for the Pupil's practice.

T. What is the principal *rule* to be remembered in *legato* playing?

P. That every key must be held down until the following is struck.

T. What is the principal *rule* to be remembered in *staccato* playing?

P. That every key must be played distinct and pointed.

T. How are the distinctions made in the performance of *legato* and *staccato*?

P. In *legato* playing, the hand and wrist must be used with as little motion as possible, and in the *staccato*, the motion must proceed from the wrist only.

T. If notes are introduced in a lesson for one hand to cross the other, how are they marked?

P. With the letters R or L; R signifies that the right hand must be used over the left, and L signifies that the left hand must be used over the right.

. OBS. Although the Author has used his best endeavours to give none but certain rules; founded upon the best authorities, nevertheless, it may be necessary that the Teacher should occasionally exercise the Pupils in the *fingering* of their own lessons.

As the Pupil's proficiency in *fingering* depends in a particular manner on the first position and formation of the hands, too much attention cannot be bestowed on their practice of the *fixed positions* and *scales*, as given in the piano-forte edition; in the performance of which, should they contract a bad *fingering*, it will be found more difficult to divest them of it, than it was at first to teach them in disposing of the *fingers* in a natural and apt manner.

As *accent*, *emphasis*, and a neat *execution*, depend much on a just use of the fingers, without the aid of the arm, the Author is induced to insert the following simple method, which he has practised with much success: a trial will convince the Teacher, that it is preferable to any machinery hitherto invented, as it leaves the fingers perfectly free either in *fixed positions*, *contractions*, or *extensions*.

Method. The Teacher should be provided with several counters, half pence, or other pieces of money, as may be convenient. In the first place, the Pupil's hands should be placed in a fixed position,

which done, the Teacher must place a counter or piece of money on the back of each hand, immediately behind the middle knuckles, great care being taken that the fingers do not recline to each other, and that they cover their corresponding keys before and after they are struck. If in performance the hands fall into a bad position, the counters will slip off; in that case the Teacher should have others in readiness. When the Pupil can perform the *fixed positions* with the counters, they should proceed with the scales and lessons, as the Teacher may direct.

N. B.—The Teacher need not despair by the counters slipping off at first, as the Author can assert he has witnessed many of the *Studios of Cramer* performed by the *method* recommended.

The following Exercises are added for occasional practice by the above *method*.

EXERCISE I.

Right hand.



EXERCISE II.

Left hand.



The above Exercises may be practised with both hands together and the key occasionally changed.

SECTION XII.

Of Counting Time, Accent, Emphasis, &c.

TEACHER. What is the use of *counting** ?

PUPIL. *Counting* enables the performer to divide every measure of a lesson into equal portions, as directed by the *figures* or *mark of time* placed at the beginning.

T. To play in correct *time*, what rule is necessary to be remembered † ?

P. That the *counting* be equal, and in exact duration throughout the entire performance of a lesson.

T. As it sometimes occurs that a piece of music begins with only part of a measure, what is the best guide in that case for commencing the *counting* ?

P. If a lesson begins with only part of a measure the deficiency will be found at the following double bar ; consequently, the two parts together must complete a measure, equal in duration with the others.

* Various inventions have lately been introduced for the assistance of young performers in *counting* and *keeping time*, among the principal are the *Chronometer* by Smart, the *Metronome* by Maelzel, the *Time-keeper* by Chancellor, and the *Pendulum* as recommended by Dr. Crotch.

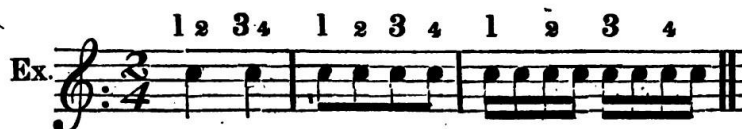
† Beginners should not be permitted to count with their lessons alone, until they have gained a perfect knowledge of the names and comparative duration of the notes, for they more frequently count to their playing (which is rarely in *time*) than play to their *counting*, which ought to be in strict *time*. The difficulty of remedying this defect is the greater, as the cure of one of these mistakes has a tendency to promote the other, except pupils have the aid of the teacher's counting (or beating), or the regular beating of a *time-keeper*.

T. Is it a general rule to commence *counting* with *one*, when the lesson begins with a perfect measure?

P. Yes: *one* is always *counted* at the beginning of a measure throughout a lesson, either in common or triple time.

T. Which are the *accented parts* of the measure in *common* and *half common time*?

P. The *accented parts* of the measure in *common time*, are the first and third *countings* by crotchets, and in *half common time* the first and third quavers.



T. Where is the *accent* placed in *triple time*?

P. The principal *accent* in *triple time* is on the first note of each measure.

T. What is *emphasis*?

P. *Emphasis* is a term signifying that a particular *stress* or *force* must be made on the note or notes that are so marked, which generally occurs on the unaccented part of a measure.

T. What are the principal terms used for *emphasis*?

P. They are principally contractions from the following terms: *sforzato*, *sforzando*, *rinforzando*, or a small angle \angle .

* Where the *contractions* are not given in the dialogue, they will be found by referring to the Dictionary at the end.

T. What are the principal terms used when a lesson, or part, is to be played soft, and with a delicate touch ?

P. They are *pianissimo*, very soft ; *piano*, soft ; and *dolce*, in a soft and singing style.

T. What are the terms used to signify a gradual increase of sound by the touch from soft to loud ?

P. *Crescendo*, or its contractions, also the *angle*, when the lines extend to the right,

Ex.



T. What are the terms used, when a lesson or part is to be played *loud* ?

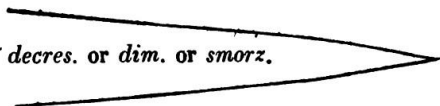
P. They are *fortissimo*, very loud ; *forte*, loud ; or their contractions.

T. When it is wished to decrease from *loud* to *soft* in the touch, what are the terms used ?

P. *Decrescendo*, *diminuendo*, *smorzando*, or their contractions : also the *angle* when the lines extend to the left,

Ex.

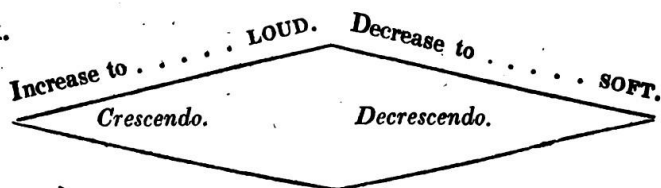
decres. or dim. or smorz.



T. If a passage is to be gradually increased in *loudness*, and then diminished in *sound*, what are the terms used ?

P. *Crescendo* and *decrescendo*, or the union of the two angles.

Ex.



T. Are there any other terms used to express a distinction between *piano* and *forte*?

P. Yes: *mezzo-piano*, softer than *piano*, and *mezzo-forte*, not so loud as *forte*.

T. What are the principal terms used, to signify that the *time* of a lesson is to be gradually decreased for the purpose of expression?

P. The most usual *terms* are *calando*, *rallentando*, *ritardando*, *slentando*, or their contractions.

T. What are the principal terms used to signify that the *time* of a lesson is to be gradually increased in quickness?

P. The most usual are *accelerando*, *piu anima*, *piu allegro*, *piu brillante*, and *piu vivace*.

T. If the composer wishes the *first time* to be resumed, after any of the foregoing terms have been used, how does he express it?

P. By marking, *a tempo*, *tempo*, or *tempo primo*.

OBS.—The terms enumerated for accent, emphasis, &c. are the most common; but there are many others which cannot be marked or described accurately without the assistance of an experienced master, as they greatly depend on the rhythm and character of the music to be performed.

SECTION XIII.

Of the Scales.

TEACHER. What is a *SCALE*?

PUPIL. A regular series of sounds from any note to its octave, which may be extended to an indefinite length either in ascending or in descending.

T. Which are the principal *scales*?

P. The *diatonic* and *chromatic*.

T. What difference is there betwixt the *diatonic* and *chromatic scales*?

P. The *diatonic scale* proceeds chiefly by *tones*, and the *chromatic scale* by *semitones* only.

T. How many *diatonic scales* are there?

P. *Twenty-four*: twelve of which are major and twelve minor.

T. Explain the terms *major* and *minor*, as applied to the *scales*.

P. *Major* is applied to every scale, where the *third* in ascending from the primitive note contains two tones; and *minor*, when the *third* contains a tone and diatonic semitone.

T. Why is the term *relative* applied to the scales.

P. Because the signatures correspond.

T. Explain what you comprehend by the term *signature*.

P. The *sharps* or *flats* marked at the beginning.

T. Is the term *signature* applied to the scales of C *major* and its relative A *minor*?

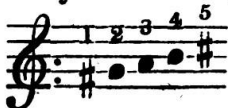
P. Yes: the term *signature* is applied to all the diatonic scales; but C major and A minor, having no sharps or flats, they are called scales with a *natural signature*.

T. How are the *major scales* formed, when they augment by sharps*?

P. By taking the fifth note (of the scale of C, which is G) for the primitive note, it will produce the scale of G with

* It will be necessary to show pupils that the sharps are five notes distant from each other, their order may be formed by the

following Example, $\overset{1}{F}\sharp, \overset{2}{g}, \overset{3}{a}, \overset{4}{b}, \overset{5}{C}\sharp$.



one sharp, and by taking the fifth note of the scale of G for the primitive note, it will produce the scale of D with two sharps.

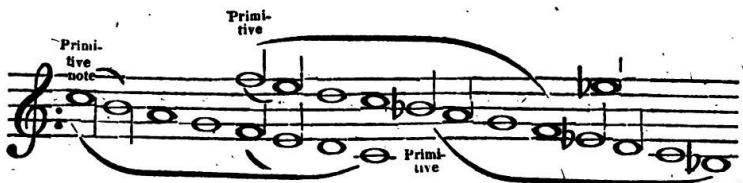
OBS.—The other scales with sharps are produced by the same progression.



T. How are the *major scales* formed that augment by flats*?

P. By taking the fifth note of the descending scale of C for the primitive note, it will produce the scale of F with one flat, and by taking the fifth note of F in descending it will produce the scale of B \flat with two flats.

OBS.—The other scales, augmenting with flats, are produced by the same progression.



T. How are the *minor scales* formed, augmenting by sharps?

P. By taking the fifth note of the scale of A minor in ascending for the primitive note, it will produce the scale

* The flats augment by fifths in descending, as Example, B \flat ,
 2 3 4 5
 a, g, f, E \flat .

of E with one sharp; and by taking the fifth note of the scale, of E, it will produce the scale of B with two sharps.

OBS.—The other scales are produced by the same progression.



T. How are the *minor scales* formed, augmenting by flats?

P. By taking the fifth note of the scale of A minor in descending for the primitive note, it will produce the scale of D minor with one flat, and taking the fifth note of the scale of D in descending, it will produce the scale of G with two flats.

OBS.—The other scales are produced by the same progression.



T. How many *tones* and *semitones* are there in a *major scale*?

P. Every *major scale* contains five *tones* and two *semitones* in every octave.

T. What is there worthy of particular notice in the formation of the *major* and *minor scales*?

P. In the *major scales* the *semitones* must be formed between the *third* and *fourth* notes, and between the *seventh* and *eighth* notes ascending, and in the same places descending; and in the *minor scale* between the *second* and *third* notes, and the *seventh* and *eighth* notes ascending.

and in descending between the *sixth* and *fifth* notes and the *third* and *second* notes.

T. How is the *chromatic scale* formed?

P. The chromatic scale ascends and descends with semi-tones only.

EXAMPLE I*.

The principal way.

Ascending by sharps.

Descending by flats.



EXAMPLE II.

Ascending by flats.

Descending by sharps.



SECTION XIV.

Of the Major and Minor Keys.

TEACHER. What do you comprehend by the term *key* or *key-note*.

PUPIL. The principal or fundamental *note* of any piece of music.

T. How many *keys* are there?

P. Twelve *major* and twelve *minor*.

T. What rule is necessary to prove whether a piece of music is in the *major* or *minor* key?

P. By taking the *last* or *lowest note* with which it terminates in the *bass*, and reckoning to the *third* above; if it

* The best masters prefer ascending by sharps and descending by flats, as Ex. I.

contains two tones it is *major*, but if only a tone and semitone it is a *minor*.

T. Describe the *key* by the above rule, taking each note separately in the octave of C *major*, without the aid of sharps or flats.

P. From C to E two tones, *major*; from D to F a tone and semitone, *minor*; from E to G, *minor*; from F to A, *major*; from G to B, *major*; from A to C, *minor*; from B to D, *minor*.

T. If the *third* is not used at the termination, how is the *key-note* ascertained?

P. By observing the *signature*, which, in modern music, will always decide the *third* to be major or minor.

T. Why is the term *relative* applied to the *keys*?

P. Because there are the same number of sharps and flats, used for the signature in the minor keys as in the major.

T. What is the rule for finding the *relative* major or minor?

P. If the key is major, the relative minor is a *lesser third* below the key-note; and if the key is minor, the relative major will be a *lesser third* above*.

T. Enumerate the *major keys* augmenting by sharps, beginning with C.

P. The order of *major keys* by sharps are C, G, D, A, E, B, F \sharp , and C \sharp .

T. Enumerate their *relative minors*.

P. They are, A, E, B, F \sharp , C \sharp , G \sharp , D \sharp , and A \sharp .

T. Enumerate the *major keys* augmenting by flats.

P. They are, F, B \flat , E \flat , A \flat , D \flat , G \flat , and C \flat .

T. Repeat their *relative minors*.

P. They are, D, G, C, F, B \flat , E \flat , and A \flat .

* *Lesser third* and *minor third* are synonymous terms.

T. As you have enumerated more than *twenty-four* major and minor keys, what is there worthy of particular notice as the keys augment in *signature*?

P. Any key whose *signature* is more than *six sharps* or *six flats*, may be changed into another *signature* with a less number by altering the name of the *key-note*.

T. Describe how the change of C *sharp major* with seven sharps is effected*?

P. By substituting D flat, with five flats, it will produce exactly the same keys on a *keyed instrument*†.

T. Describe how the change of C *flat major*, with seven flats is effected?

P. By taking B with five sharps, the keys will exactly correspond.

SECTION XV.

Of Intervals.

TEACHER. What is an *interval*?

PUPIL. An *interval* is the distance of one note, or sound, from another, both extreme notes being included: they are always counted upwards, unless expressly specified to the contrary.

T. What are the names given to the *diatonic intervals* of an octave‡?

* This change in harmony is called *Enharmonic*, or *Enharmonic transition*, as the interval consists of a *quarter tone*, or *enharmonic semitone*, sometimes called *Diesis*.

† Keyed instrument, the piano-forte or organ.

‡ Dr. Crotch, in his excellent work on Thorough Bass, has substituted the Italian names for the notes: as Ex.,

(C, D, E, F, G, A, B, C.
Do, Re, Mi, Fa, Sol, La, Si, Do.

P. They are *key-note* or *unison*, *second*, *third*, *fourth*, *fifth*, *sixth*, *seventh*, and *eighth*.

T. Do they always retain the names you have enumerated?

P. No: technical terms are sometimes substituted, which are called *tonic*, *supertonic*, *mediant*, *sub-dominant*, *dominant*, *sub-mediant*, *sub-semitone*, and *octave*.

T. How are *intervals* distinguished?

P. Intervals are distinguished as *major* and *minor*, *sharp* and *flat*, *perfect* and *imperfect*, *superfluous* and *diminished*.

T. Which are the *intervals*, to which those terms are generally applied?

P. *Major* and *minor* are mostly applied to the *second*, *third*, *sixth*, *seventh*, and their octaves; *perfect* and *imperfect* to the *unison*, *fourth*, *fifth*, *eighth*, and their octaves.

T. Suppose an *interval* to exceed the *major* or *perfect* state, what is the term used?

P. It is then called *sharp*, *extreme sharp*, or *superfluous*.

T. If an *interval* is less than *perfect* or *minor*, what is it called?

P. It is then called *flat*, *extreme flat*, *imperfect*, or *diminished*.

T. In what way are *intervals* generally expressed*.

P. They are mostly represented by *figures*, marked above or below the notes in the bass.

T. Inform me what *figures* are commonly used?

P. They are 2, 3, 4, 5, 6, 7, 8, and 9.

T. What are *simple intervals*?

P. The intervals contained within an octave.

T. What are *replicate intervals*?

* In thorough bass, the *sharp*, *flat*, and *natural*, are used when the note that is represented by the figure is to be so played, which, together with the figures, are comprehended under the general term *Signatures*.

P. The octaves to the simple intervals, as the *ninth*, *tenth*, &c.

T. What are *intervals in melody*?

P. When the notes are used in single progression.

T. What are *intervals in harmony*?

P. Two or more notes heard at the same time?

T. What are *compound intervals*?

P. When the intervals exceed their simple state, by taking their octaves above or below.

T. By what means are *intervals inverted*?

P. By changing their position, in placing the lower interval above, or the upper interval below.

T. What will the *diatonic intervals* of an octave become by *inversion* *?

P. A second, inverted, becomes a seventh.

A third - - - - - a sixth.

A fourth - - - - - a fifth.

A fifth - - - - - a fourth.

A sixth - - - - - a third.

A seventh - - - - - a second.

T. Do *minor intervals* remain so when inverted?

P. No: minor intervals inverted become major, and major intervals inverted become minor.

T. What are *chromatic intervals*?

P. Intervals which proceed in a chromatic progression.

T. What are *enharmonic intervals*?

P. Intervals that are expressed by different letters or degrees, but which are played by the same key of the piano-forte.

T. Inform me which are the most usual notes which form *enharmonic intervals*?

P. From C \sharp to D \flat , from D \sharp to E \flat , from G \sharp to A \flat , and from A \sharp to B \flat .

* The *ninth* is never inverted.

SECTION XVI.

Of Transposition.

T. WHAT is *transposition*?

P. Changing a piece of music from one major key to another, or from one minor key to another higher or lower in pitch.

T. What is the general use of *transposition*?

P. A knowledge of *transposition* renders the performer capable of accommodating a voice or instrument, by playing a piece of music in a different key.

T. What is the principal rule to be observed in *transposing* any piece of music?

P. The intervals throughout must be in exact proportion to the *key-notes* of the primitive key and the transposed key.

T. Which are the keys usually required in *transposition*?

P. The most usual keys are those nearest to the primitive key, higher or lower.

T. Suppose you were required to transpose a piece of music from the key of C *major* ascending diatonically, what would be the names of the new keys and their signatures?

P. D, with two sharps; E, with four sharps; F, with one flat; G, with one sharp; A, with three sharps; and B, with five sharps.

T. As the notes, in *descending* from C, in *diatonic progression*, will produce the same keys and signatures you

have before enumerated, inform me what are the *intermediate keys* with their signatures*.

P. C *sharp*, with seven sharps, or D *flat*, with five flats ; D *sharp*, with nine sharps, or E *flat*, with three flats ; F *sharp*, with six sharps, or G *flat*, with six flats ; G *sharp*, with eight sharps, or A *flat*, with four flats ; A *sharp*, with ten sharps, or B *flat*, with two flats.

T. Suppose you were required to *transpose* a piece of music from the *key of A minor*, ascending diatonically, what keys and signatures would be produced ?

P. B, with two sharps ; C, with three flats ; D, with one flat ; E, with one sharp ; F *sharp*, with three sharps ; and G *sharp*, with five sharps.

* The following Example will show pupils why the keys, with a smaller signature, are preferred in the intermediate keys by authors in modulation.

Intermediate Major Keys enharmonically compared.

The musical notation consists of three staves, each showing a pair of enharmonically equivalent keys. The first staff shows C# (7 sharps) and Db (5 flats). The second staff shows F# (6 sharps) and Gb (6 flats), and G# (8 sharps) and Ab (4 flats). The third staff shows A# (10 sharps) and Bb (2 flats). Notes marked with an asterisk indicate the preferred key signature.

N. B.—The notes marked with the asterisk are the keys and signatures generally preferred by composers.

T. As the notes in descending differ in the *minor key* from ascending, inform me what *keys* and *signatures* would be produced by *transposing lower*?

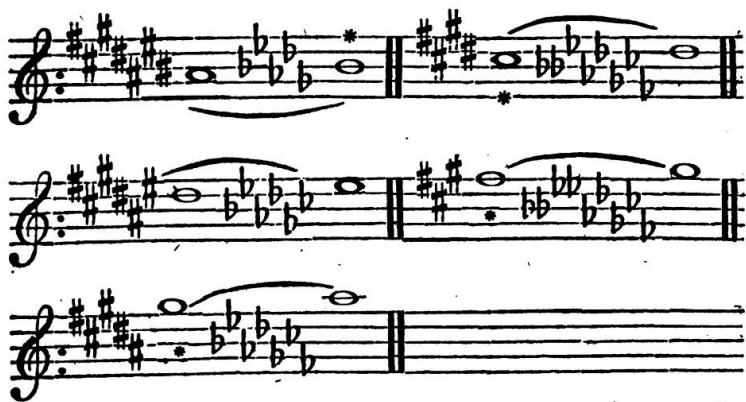
P. G, with two flats; F, with four flats; E, with one sharp; D, with one flat; C, with three flats; and B, with two sharps.

T. What are the names of the *intermediate keys*, which you have not enumerated, belonging to the *minor keys**?

P. A *sharp*, with seven sharps, or B *flat*, with five flats; C *sharp*, with four sharps, or D *flat*, with eight flats; D *sharp*, with six sharps, or E *flat*, with six flats; F *sharp*, with three sharps, or G *flat*, with nine flats; G *sharp*, with five sharps, or A *flat*, with seven flats.

Obs.—Although the enharmonic change may be produced by a *lesser signature*, it is necessary to observe that the *intervals* in *Transposition* are always different, viz., from C to C sharp, is a *superfluous unison*; but from C to D flat, is a *minor second*; from C to D sharp, a *sharp second*; but from C to E flat, a *minor third*; from C to F sharp, a *sharp fourth*; but from C to G flat, a *flat fifth*, &c. &c.

* Intermediate Minor Keys enharmonically compared.



N. B.—The notes marked with the asterisk are the keys and signatures generally preferred by composers.

SECTION XVII.

Of various useful Terms.

TEACHER. Which notes of the *diatonic scale* have the appellation of *characteristics*?

P. The *leading note*, which is a diatonic semitone lower than the octave, and the *subdominant* or *fourth*.

T. Which notes of the *diatonic scale* have the appellation of *governing notes*?

P. The *tonic* or *key-note*, and *dominant* or *fifth*.

T. Which notes of the *diatonic scale* have the appellation of *attendant keys*?

P. The *subdominant* and *dominant*.

T. What is *melody*?

P. A succession of single sounds, arranged in proper progression.

T. What is *harmony*?

P. The union of two or more sounds.

T. What is the signification of the term *mode*?

P. *Mode* is an ancient term, for which key is mostly substituted?

T. What is a *chord*?

P. A proper union of sounds, struck together, or in arpeggio.

T. What is a *common chord*?

P. The union of the *third*, *fifth*, and *eighth*, to any given note.

T. What is a *triad*?

P. A technical term sometimes substituted for common chord.

T. What is a *concord* ?

P. The union of sounds that are satisfactory and agreeable to the ear.

T. What is a *discord* ?

P. A *discord* is so named in opposition to *concord*, as it contains some discordant or inharmonious sound.

T. What is the meaning of *music in score* ?

P. *Music in score* signifies that the vocal and instrumental parts are so combined, that the performer may see at one view the whole construction and design of the harmony.

T. What is *modulation* ?

P. *Modulation* is the art of changing the key of any piece of music.

T. What is the difference betwixt *transposition* and *modulation* ?

P. In *transposition* the key can only be changed in pitch, always retaining the original melody ; but in *modulation* the performer is at liberty to change the key, major or minor, agreeable to the rules of harmony.

T. What is understood by the term *transition* ?

P. *Transition* is applied when the key is changed a chromatic semitone, as from C to C *sharp*, is called a *chromatic transition* ; and from C *sharp* to D *flat*, is called an *enharmonic transition* or *diesis*.

T. What is *composition* ?

P. *Composition* is that part of music which teaches how to make use of the *concords* and *discords*, according to the established rules of *modulation* and *harmony*.
