PINNOCK'S CATECHISMS.

A

CATECHISM

OF

MUSIC;

IN WHICH THE

FIRST PRINCIPLES OF THAT SCIENCE

ARE RENDERED

EASY TO BE UNDERSTOOD.

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PINNOCK'S CATECHISMS

OF THE ARTS and SCIENCES.

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N. B. SCHOOL AGENCY OFFICE.

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MUSIC.

Orpheus by the power of Music civilizing the Human Mind

Helen Tanner
1821

A

CATECHISM

OF

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ACCOMPLISHED SCIENCE

ARE RENDERED EASY TO BE UNDERSTOOD.

To which are added some Preliminary

INSTRUCTIONS FOR LEARNERS

ON THE

Piano Forte.

FOURTH EDITION.

BY A FRIEND TO YOUTH.

London:
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ADVERTISEMENT.

IF we take a retrospective view of the History of Music, we shall find that in all ages and in all countries, it has contributed in an eminent degree to the promotion of civilization, and the most celebrated poets and philosophers of antiquity, have bowed to the influence of its charms. In the Sacred Scriptures we find numerous testimonies in favour of this sublime art; nor was it possible to find means more efficacious for impressing on the mind of man the principles of morality, and of inspiring him with the love of virtue.

In the present day, this elegant science is cultivated by all true lovers of taste, who have either leisure or ability to pursue it; and it cannot be disputed that its prevalence has the most happy effects in soothing the passions and refining the manners of all classes of the community. No apology, therefore, for the introduction of this juvenile work can be required by the most fastidious. An elucidation of its elementary principles is the Author's only aim, and he ventures to express a hope that his time has not been misemployed.

CATECHISM

OF

MUSIC.

Introduction.

Question. WHAT is music?

Answer. Music is a science which teaches the nature and properties of sounds, and includes the art of combining them in a manner most agreeable to the ear.

Q. From what is it supposed to take its name?

A. The most generally received opinion is, that it is derived from the Latin word *Musa*, because the ancients

supposed it to have been invented by the Muses*.

Q. Of what does the science of music consist?

A. It consists of two parts; *theoretical* and *practical*.

Q. What does *theoretical* music comprehend?

A. It comprehends the knowledge of harmony and modulation, and the laws of that successive arrangement of sounds by which melody is produced.

Q. What is *practical* music?

A. Practical music is the art of disposing of these sounds in the most

* Some writers have asserted that the word Music is derived from the Egyptian, and, in support of their argument, produce proofs that this science was practised in Egypt previous to its introduction into Greece; but it does not thence follow that the Greeks borrowed the *name* as well as the *art* from them, particularly when we consider that it was a favourite system with them to attribute every honourable invention to their fictitious deities.

harmonious manner, which is called *composition;* and it also includes the performance of a piece, so as to give the musical composition its desired effect.

Q. What effect is intended to be produced from the association of musical sounds?

A. Melody and harmony.

Q. Are not the terms *melody* and *harmony* of the same signification?

A. No: though frequently used to express the same idea.

Q. Describe their difference.

A. By *melody* we mean the agreeable effect of different musical sounds heard in succession, but caused only by one single voice or instrument.

Q. What, then, constitutes harmony.

A. *Harmony* is the union of *several*

musical sounds heard at one and the same time, which together have an agreeable effect on the ear.

CHAP. II.

Q. To whom is attributed the invention of musical characters?

A. The honour of this invention is variously attributed, but the evidences are in favour of Terpander, a celebrated poet and musician, who lived 670 years before the birth of Christ.

Q. Are not the sounds in music known by the names of certain letters of the alphabet?

A. Yes.

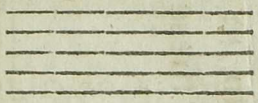
Q. What are they?

A. The first seven; namely, A, B, C, D, E, F, and G.

Q. How many lines are there to

write the notes on by which these letters are distinguished?

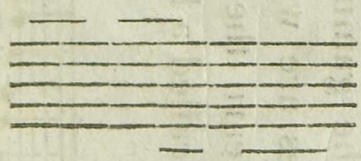
A. Five parallel lines and four spaces between the lines, which make a *stave*, thus



The lowest line is called the *first*, the next, the *second*, and so on, counting upwards.

Q. What means are used when it is necessary to go above or below the lines in writing music?

A. By drawing additional or leger lines when such high or low notes occur—thus



CHAP. III.—*Of the Gamut.*

Q. WHAT is the gamut?

A. The gamut is the name given to the *scale*, or table on which the notes are written, which is necessary to be well understood; and to learn the names and situations of these notes constitutes what is called a knowledge of the gamut.

CHAP. IV.

The Names of the Notes.

Q. By what names are the different notes known when applied to *time?*

A. They are called semibreves, minims, crotchets, quavers, semiquavers, and demisemiquavers.

Q. Which is the longest.

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

Q. What character denotes a semibreve?

A. A semibreve is a mark nearly

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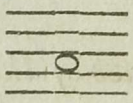
* A note called a *breve* was formerly used, which, as it is seldom wanted, is now generally expressed by two semibreves.

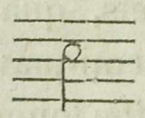
similar to the letter o, when lying on its side, thus



and is equal to two minims.

Q. How is the minim described?

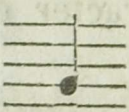
A. By the same oval mark with an ascending or descending line, thus



and is equal to two crotchets.

Q. How is a crotchet known?

A. A crotchet is distinguished from a minim by being *black* instead of *open*, thus

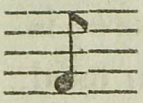


It is equal in length to two quavers.

Q. What difference is there between a quaver and a crotchet?

A. The quaver is known by having

a sloping line drawn on the side of the upright line, thus



and is equal to two semiquavers.

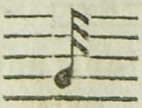
Q. Does not the semiquaver nearly resemble the quaver?

A. The only difference is, that instead of one, it has *two* sloping lines, thus

Its length is equal to two demisemiquavers.

Q. How is the demisemiquaver marked?

A. By having *three* sloping lines attached to the upright line, thus



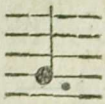
Q. Is there no shorter division of time known to musicians?

A. Yes. There is another note, though not often used, which expresses half the time of a demisemiquaver, sixty-four of which are of course equal to a semibreve. It is marked by *four* sloping lines, thus

CHAP. V.

Q. WHAT is the use of a *dot* added to a note?

A. A dot added to a note, thus



makes it half as long again; therefore a dot after a crotchet makes it equal

to three quavers; and it lengthens all other notes to which it is affixed in the same proportion.

Q. Are not *two dots* sometimes placed after a note?

A. Yes; and the second dot makes the first half as long again; thus the two dots added together are equivalent to three-fourth parts of the preceding note.

CHAP. VI.

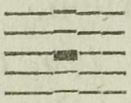
Of various Musical Characters.

Q. WHAT is a *rest?*

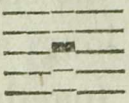
A. A mark, signifying that silence is to be kept as long as the note would take that it represents.

Q. How are these marks known?

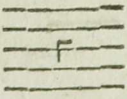
A. A semibreve rest is placed under the line, thus



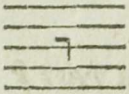
A minim rest upon the line, thus



A crotchet rest is made with an upright mark and a crook to the *right*, thus



A quaver rest has a similar mark to the *left*, thus



Two crooks to the left distinguish a semiquaver rest; and *three*, that of a demisemiquaver.

Q. What does the term *sharp* denote in music?

A. It implies, that the note which it stands against is to be played or sung half a tone higher; and when it is placed at the beginning of a line or space, shews that all the notes in that line or space are to be played or sung half a note higher than they would be, if such mark were not there.

Q. What character is used to represent it?

A. Two lines, crossed by two other lines, thus

♯

Q. What is meant by a *flat?*

A. A flat makes a note half a tone lower; and operates by making all notes half a tone lower, in the same degree that a sharp does by making them higher.

Q. How is a flat marked?

A. The sign of a flat is very similar to a small Roman b, thus

♭

Q. What is a *natural?*

A. A natural consists of two upright lines, one ascending the other descending, joined together by two horizontal lines, and is thus marked

♮

Q. What is its use?

A. Whenever it occurs, it displaces either a flat or a sharp, and reduces the note to its natural tone.

CHAP. VII.

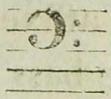
Of the Nature and Use of the Clefs.

Q. WHAT means are used to determine the *pitch* of musical notes,

A. Certain signs, called *clefs* or *cliffs*, have been invented for that purpose, and are set at the beginning of the staves.

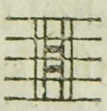
Q. How many clefs are there? how placed? and what are they called?

A. There are five: the *bass* clef, placed on the fourth line, thus marked



the *tenor* clef, on the fourth line, thus

the *counter tenor* clef on the third line, thus



the *soprano* clef on the first line, thus

and the *treble* clef on the second line, thus

Q. In what way do the clefs operate?

A. By determining, raising, or lowering the pitch of the piece of music to which they are affixed.

Q. What is the bass clef called?

A. The bass clef is called the F clef, as its shews by its position where the note F lies.

Q. What are the tenor, counter-tenor, and soprano clefs called?

A. They are called C clefs, because they determine the situation of the note C.

Q. It appears then, that the situation of the notes are transposed by the use of the three last-mentioned

clefs. Explain their different operations.

A. By the tenor clef it is seen that the tenor notes must be played or sung *one-fifth higher* than the bass notes.

Q. How are the notes affected by the application of the counter tenor clef?

A. The counter-tenor clef raises the notes *one-seventh* higher than the bass.

Q. Does the soprano clef also raise the notes?

A. No: the soprano clef is used to lower the note one-third *below* the treble.

Q. What is the treble clef called?

A. The G clef, as it is placed on the line where that letter is found.

Q. If we take the treble or G clef for a rule, what letters are under-

stood by the notes made on the five lines.

A. The note on the first (or lowest) line is E; on the second line, G; on the third, B; on the fourth, D; and on the fifth, F.

Q. What notes are those which are written in the spaces between the lines?

A. In the first (or lowest) space is F; in the second space, A; in the third, C; and in the fourth (or uppermost) space is E.

Q. What are those on the additional lines *below?*

A. On the lowest additional line is A, and on the upper one is C.

Q. What notes are written in the spaces below?

A. In the lowest space of the additional lines is G; in the next is B; and in the upper space is D.

Q. What notes are represented on the additional lines *above?*

A. On the first line above is A; on the second is C; and on the third, E.

Q. What ones are written in the spaces above?

A. In the fourth space above is G; the second, B; the third, D; and the fourth, F.

CHAP. VIII.

The Divisions of Time.

Q. WHAT is a bar?

A. A bar is an upright line drawn across the stave, and divides a musical composition into equal portions of time.

Q. How many sorts of time are there?

A. Two; *common* and *triple*, each of which has either simple or compound.

Q. How is simple common time known?

A. Simple common time is marked thus

and denotes that each bar contains either a semibreve, or such notes as are equal in length to it.

Q. Does it always contain a semibreve or its equivalent in each bar?

A. No: when marked with the treble clef, and the figure $\frac{2}{4}$ after it, thus

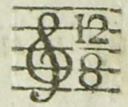
it contains only what is equal to a minim.

Q. How many sorts of *compound* common time are there?

A. Four; but the two last are not often used in modern music.

Q. What is the first?

A. The first sort contains twelve quavers in a bar, or that which is equal to it, and is distinguished by the figures $\frac{12}{8}$ placed at the beginning of the stave, thus



Q. How is the second known?

A. By having the figures $\frac{6}{8}$ prefixed to it, and containing 6 quavers in a bar, or their equivalent.

Q. How do you ascertain the third sort?

A. By observing that the figures $\frac{12}{4}$ are placed after the treble clef. It contains 12 crotchets, or other notes equal to it in each bar.

Q. How is the fourth distinguished?

A. The fourth is known by containing 6 crotchets in a bar, and has the figures $\frac{6}{4}$ prefixed to it.

CHAP. IX.

The Divisions of Time (continued.)

Q. In what way is *simple triple time* distinguished?

A. Simple triple time is known by having either of the figures $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{3}{8}$, placed after the treble clef at the beginning of the stave.

Q. Are not these figures intended to represent different quantities of time?

A. Yes; when $\frac{3}{2}$ precedes the music, it is understood that there are three minims in a bar; $\frac{3}{4}$ denotes that each bar contains three crotchets, and $\frac{3}{8}$ signifies three quavers.

Q. Is *compound triple time* easily ascertained?

A. Yes; the figures $\frac{9}{4}$ and $\frac{9}{8}$ denote it. In the former, nine crotchets are contained in a bar, and in the latter, nine quavers. It is, however, but little used in modern music.

CHAP. X.

The Divisions of Time (continued).

Q. WHAT do these various figures refer to, which you have described in the two last chapters.

A. All the figures placed to mark the time, have a reference to the semibreve; the *lower* figure showing into how many parts the semibreve is divided, and the *upper* figure, how many of such parts is contained in a bar.

Q. Give me an example.

A. Suppose $\frac{2}{4}$ to be placed at the beginning of the stave; it indicates that the semibreve is divided into four crotchets, and that two of them are taken for each bar.

Q. What is the use of the *double bar?*

A. The double bar finishes a strain,

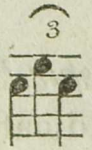
and is made by drawing two thick lines across the staves, thus

Q. How do you divide the time in each bar?

A. Common time, either simple or compound, may be divided either into four, or into two equal parts; and in triple time, into three equal parts.

Q. When the figure 3 is placed over three notes, what does it mean?

A. The figure 3, when put over three notes, thus



signifies that the *three* notes are to be performed in the same time that two would be, without such distinction. It is called a *triplet*.

CHAP. XI.

Of certain Musical Characters, and the Names by which they are known.

Q. WHAT is a *pause?*

A. A pause, marked thus

renders the note over which it is placed *longer at pleasure;* and when placed over a rest, lengthens the silence at pleasure.

Q. What is a *slur?*

A. The slur indicates that the notes over which it is placed are to be played in a smooth, or gliding manner. It is marked thus

Q. What is a *repeat?*

A. A repeat is in appearance similar to the letter S with a line drawn through it, and saves the trouble of writing or printing the strain twice over, which is intended to be repeated.

Q. Is no other character made use of to express repetition?

A. Yes; the double bar when dotted on each side denotes that the foregoing and following strains are to be repeated; but when the bar is dotted on one side only, the strain on the dotted side only is to be repeated.

Q. What is the meaning of the words *Da Capo*, or D. C. abbreviated?

A. Da Capo means to begin again, and end with the first part.

Q. What is a *bind*, and how represented?

A. A bind or tie is a curved line, in

shape something like a *slur*, and when placed over two notes of the same pitch, it signifies that the first note is to be continued the length of both, and that the second note is not to be struck.

CHAP. XII.

Of the Graces.

Q. Are not certain characters in music called *graces?*

A. Yes.

Q. What are their names?

A. The *shake*, the *beat*, the *turn*, and the *appoggiatura*.

Q. Of what use is the *shake?*

A. It is used as an embellishment, and is made by shaking the tone or half tone *above* along with the principal note.

Q. What is a *beat?*

A. A beat is a light grace note, struck immediately before the note it is intended to ornament, and is placed half a note *below* it.

Q. What is a *turn?*

A. A turn is an embellishment consisting of the note on which the *turn* is made, the note above it, and the half tone below it. There is also the *invented turn*, which commences on the note *below*.

Q. What is the *appoggiatura?*

A. It is a note of smaller size than the other principal note which follows it, and is intended as a grace or embellishment to it; and as it is not reckoned in the *time*, whatever length is given to it, must be taken away from the notes which it precedes.

CHAP. XIII.

Musical Terms explained.

Q. WHAT is the meaning of *legato?*

A. The term *legato* signifies that the notes over which it is placed, must be played or sung in a smooth and close manner; and a curved line over the notes is used to express it.

Q. What is understood by the term *staccato?*

A. Staccato signifies that the notes over which it is written are to be performed in a *short* and *distinct* manner, and is represented by short strokes marked over each note. But when less distinctless is intended, round dots are placed over the notes.

Q. What is a *direct?*

A. A direct is something like the letter W, and is placed at the end of a line, to apprize the performer of the name of the first note in the following stave, and is therefore placed on the line or space occupied by the note which it is intended to announce.

Q. What kind of time is understood by the term *grave?*

A. Slow and solemn time.

Q. What is meant by *adagio?*

A. Adagio means one degree faster than grave, but graceful and elegant.

Q. What by the terms *largo* and *lento?*

A. By either of those terms, something faster than adagio is intended.

Q. What by *larghetto?*

A. One degree faster than *largo.*

CHAP. XIV.

Musical Terms (continued).

Q. WHAT is understood by *andante?*

A. The term andante is used to imply a performance impressive, distinct, tender, and gentle.

Q. What does *affettuoso* mean?

A. It means soothing and affecting, and wherever it is seen it signifies that the notes are to be played or sung in a soft and delicate style.

Q. What does the term *pomposo* signify.

A. By the term pomposo is meant the grand and dignified style.

Q. What do the words *volti* and *volti subito* mean?

A. Volti is placed at the bottom of a page, and stands for the English words *turn over*. Volti subito, means *turn over quickly*.

Q. What is meant by *forte* or *fortissimo?*

A. Forte means *loud* or *strong;* and fortissimo *very loud* or *very strong*.

Q. What Italian words are used to express, *soft* and *very soft?*

A. *Piano*, or *p*, means *soft;* and *pianissimo*, or *pp*, *very soft* or *softest of all*.

Q. What is understood by *moderato?*

A. A firm movement moderately quick, but not too volatile or light.

CHAP. XV.

Q. When you wish to express that the notes are to be played strong and equal, what term is used?

A. The words *con spirito.*

Q. By *vivace* what is understood?

A. Brisk, lively, animated.

Q. What does *allegro* mean?

A. That the notes are to be played quick and gay.

Q. What is meant by *allegretto?*

A. A degree slower than allegro.

Q. What does the term *presto* signify?

A. Very quick.

Q. What term is used to denote the quickest time possible?

A. *Prestissimo.*

Q. When the meaning of any of these terms is intended to be qualified, what words are used?

A. *Non troppo* (not too much), as *non troppo presto* (not too quick, &c.)

Q. What does *dolce* mean?

A. *Sweet*, with taste and expression.

Q. What does the word *crescendo* signify?

A. *Crescendo* or *cres.* means *gradually louder.*

Q. What word is used to express a contrary effect?

A. *Diminuendo* is the word used for that purpose, and signifies that the notes are to be played *gradually softer.*

Q. What is meant by *spiritoso?*

A. Very spirited.

Q. When a trembling movement is

intended, what word is used to express it?

A. *Tremando.*

CHAP. XVI.

Musical Terms (continued).

Q. What does the word *segue* mean?

A. Its signification, is, that the notes over or under which it is written are to be played over again, and is used to save the trouble of repetition in writing music.

Q. By what mark is it denoted?

A. By one or two strokes drawn through the ascending or descending line of a minim or crotchet.

Q. What does the word *siciliano* signify?

A. The effect intended to be expressed by that term is a simple and tender movement, in the pastoral style.

Q. What does the term *forzanda*, denote?

A. When *forzando*, *fz*, or *sf*, is written, it means that emphasis or force is to be given to the notes.

Q. What is the meaning of the word *cantábile?*

A. A term denoting that the notes are to be performed in a melodious and graceful manner.

Q. What is a *cadence?*

A. A few appropriate notes introduced at a pause or close.

Q. By the term *ad libitum*, what is understood?

A. Ad libitum means the liberty of introducing such graces as can do no injury to the melody of the piece.

Q. What is meant by the word *capricio?*

A. By capricio is understood any loose, irregular, musical composition, where the composer has deviated from the rules of music according to his fancy.

Q. What is an *octave?*

A. An octave, sometimes written 8va. is an interval containing seven degrees, or twelve semitones. The harmony of octaves has a perfect agreement, which distinguishes them from all other intervals, and comprehends all the original or primitive sounds.

Q. Are not the words *in alto* sometimes added to the octave?

A. In alto, when used in the treble, means that the notes are to be played an octave higher as far as the points

after the sign extend, and then to be put into their real situation again, which is expressed by the word *loco*.

CHAP. XVII.

Of the Major and Minor Keys.

Q. WHAT is meant by a *key?*

A. In *theory*, a key is a certain fundamental note to which the whole piece has a relation, and which both begins and ends it.

Q. What does a *major* key mean?

A. To explain the nature of a *major*, or *sharp* key, it is necessary to observe, that the last note of the bass in every regular movement is called the *key note;* and if there be two whole

tones or five half-tones from the key note to the third above it, such piece of music is in a *major* or *sharp* key.

Q. What is the meaning of a *minor* key?

A. A *minor* or *flat* key has only one tone and a half, or four semitones from the key note to the third above it.

Q. Is not a tune known to be *sharp* or *flat* by the sharps or flats placed after the clef at the beginning of the stave?

A. No: a tune may have even six sharps placed at the beginning, and be still in a flat key; and it may likewise have as many flats, and be in a sharp key.

Q. Then how is it known?

A. It is, as I before observed, known by the distance the *third* above is from the key note.

Q. Which is the *natural sharp* key?

A. *C.*

Q. Which is the natural flat key?

A. The natural flat key is *A.*

CHAP. XVIII.

Of Transposition.

Q. WHAT is meant by transposition?

A. When a piece of music is required to be removed either higher or lower, the better to accommodate it to the voice, or any particular instrument, it is called *transposition.*

Q. Is it possible to transpose a piece of music out of a flat into a sharp key, or from a sharp to a flat key?

A. It is not; if it be in the major or sharp key, it must be transposed

into some other key that is *sharp;* and if in the minor or flat key, into some other that is *flat.*

CHAP. IX.

Of Concord and Discord.

Q. WHAT is meant by *concord?*

A. The union of two or more sounds producing harmony.

Q. How many kinds of concord are there?

A. Two; *perfect* and *imperfect* concords: the *perfect* concords consist of the *fifth* and *eighth;* the *imperfect* of the *third* and *sixth.*

Q. Is not the word otherwise applied?

A. Yes; when we say "that instru-

ment or voice is not in concord;" or, "not in tune," we mean that it does not harmonize and agree.

Q. What is *discord?*

A. By discord is understood the combination of inharmonious sounds, and is the reverse of concord; but certain notes forming a discord are frequently used to relieve and sweeten the effect produced by concord.

Q. What notes make discord?

A. Discords are formed by the union of the *fifth* with the *sixth*, the *fourth* with the *fifth*, the *seventh* with the *eighth*, the *third* with the *ninth* and *seventh*, and various others.

CHAP. XX.

Of the different Kinds of Musical Compositions.

Q. WHAT are *accompaniments?*

A. Those instrumental parts of a musical composition, which are added to relieve the principal ones.

Q. How do they effect this?

A. By filling up the chasms, increasing the harmony, and giving variety and effect to the whole.

Q. What is meant by an *air?*

A. An air, strictly speaking, is a musical composition written for a single voice; but, in its general sense, it signifies any *tune* that can be sung or played.

Q. What is a *catch?*

A. A catch is a species of vocal music, of English invention, and consists of three or more harmonic parts, so composed, that in the performance the singers *catch* up each other's sentences, and so give a humorous meaning to the words.

Q. What do you understand by a *chorus?*

A. The meaning of the word chorus alludes to that part of a composition which is intended to be sung by several voices or to the vocal performers who sing those parts.

Q. What is a *bravura?*

A. A song where considerable spirit and execution are necessary.

Q. What is a *fantasia?*

A. A fantasia is a species of composition which is supposed to be struck

off in the heat of imagination, where the composer has given a free scope to his fancy, without attending to the strict rules of the art.

Q. What is a *glee?*

A. A glee is a vocal composition, consisting of three or more parts; and though the words seem to denote merriment, a glee may be either gay or grave, amatory or pathetic.

CHAP. XXI.

Musical Compositions (continued).

Q. What is a *hymn?*

A. A hymn is a short, religious poem, generally composed for the use of chapels, *&c.* Among the ancients, hymns, or divine odes, were songs

written in honour of their gods or heroes.

Q. What is an *interlude?*

A. An interlude is a dramatic musical composition, introduced between the acts of a play, or between a play and entertainment.

Q. What is a *lay?*

A. A lay is a term generally applied to any little plaintive song or air; and was formerly much more common than at present.

Q. What is a *medley?*

A. By a medley is meant a humorous assemblage of the detached passages of different songs, so arranged and connected as to prevent the original meaning, thereby producing a comic and laughable effect.

Q. What is an *ode?*

A. An ode is a species of lyric poe-

try, generally set to music, and is of the most exalted kind. It is used to celebrate the actions of eminent persons, &c.

Q. What is an *opera?*

A. An opera is a dramatic musical representation in which the most exquisite vocal and instrumental performances are introduced; and of which there are two kinds, the Italian and the English.

Q. By what are they distinguished?

A. In *Italian* operas, the lovers of fine dancing are gratified by the most elegant and fascinating display of that art; while the *English* operas (which are derived from the former) contain a fund of humour and sentiment.

Q. Is not the word opera otherwise applied?

A. Yes; it is used by composers to

distinguish their various publications; as *opera prima*, the first work; *opera secunda*, the second work, &c.

CHAP. XXII.

Musical Compositions (continued).

Q. WHAT is an *oratorio?*

A. An oratorio consists of a selection of sacred music, performed by a full vocal and instrumental band. Oratorios were first introduced into England by the celebrated Handel, and since his time they have given an opportunity to the most celebrated singers and musicians to display their abilities.

Q. What is a *solo?*

A. A musical composition adapted to only *one* voice or instrument.

Q. What is a *duet?*

A. A term used to signify that the song or piece of music, is composed for *two* voices or instruments?

Q. What is a *trio?*

A. A trio is any musical composition for *three* voices or instruments.

Q. What is a *quartetto?*

A. A piece of music set for *four* voices or instruments.

Q. What is a *quintetto?*

A. A quintetto is a musical composition in *five* parts, either vocal or instrumental, and performed by a *single* voice or instrument.

Q. What is an *overture?*

A. An overture, or symphony, is the name given to the introductory music played before the commencement of an oratorio, opera, &c.

Q. What is meant by *pantomimic music?*

A. Pantomimic music consists of music adapted to all the varying gestures and actions of the performers on the stage, who are engaged in a *pantomime*, or mimic representation of a play in which no words are used.

Q. What is *psalmody?*

A. Psalmody is of very ancient date, as we find by the Scriptures, and is composed of spiritual songs and hymns, accompanied by the sound of musical instruments.

CHAP. XXIII.

Musical Compositions (concluded).

Q. What is understood by the term *recitative?*

A. Recitative is so called, because it properly consists of *recital* or *nar-*

ration, and is a species of unmeasured melody highly expressive. If duly limited, it has the power of introducing the song which succeeds it with an interesting effect; but, if too long, it becomes wearisome by its continued intonation.

Q. What do you mean by *intonation?*

A. By intonation I mean, the act of giving to the notes a slow, protracted expression; but which, if properly used, and continued but for a short time, has an admirable effect in recitative compositions.

Q. What is understood by *recitative accompanied?*

A. Recitative is said to be *accompanied*, when there are parts, besides the bass, set for other instruments, as violins, flutes, &c.

Q. What is a *rondo?*

A. A rondo is a vocal or instrumental composition consisting of three strains, the first of which ends in the original key, while each of the others is so constructed as to reconduct the ear in an easy and natural manner to the first strain.

Q. What is a *serenade?*

A. A serenade is a concert performed in the open air at night, and is played under the windows of the party whom it is intended to entertain.

Q. What is a *sonata?*

A. A sonata is an instrumental composition, containing several movements calculated to display the powers and expression of the instruments for which it is designed.

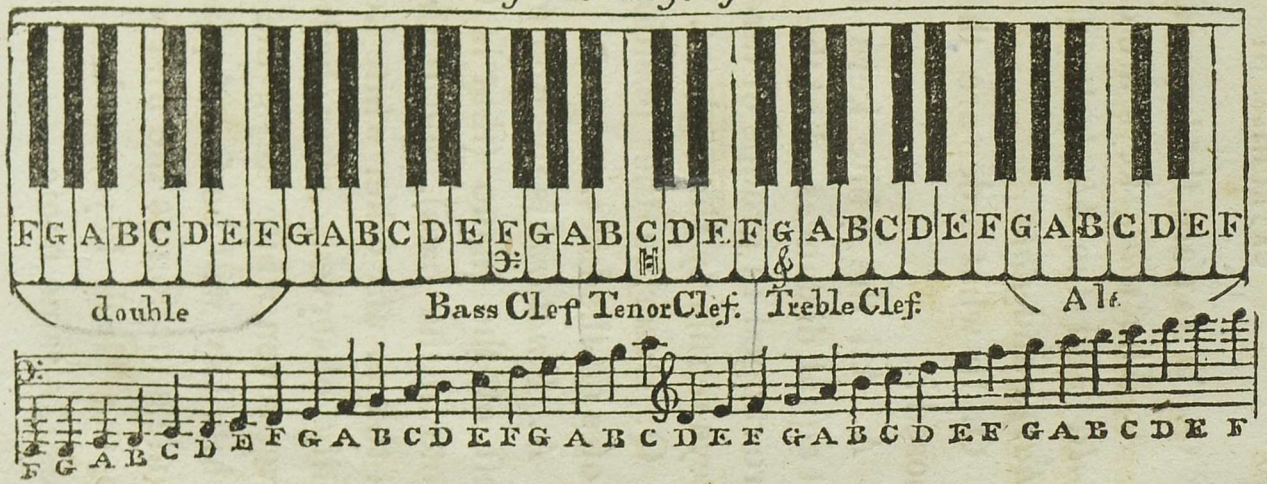
Q. What is a *voluntary?*

A. A voluntary is either a written or extempore performance on the organ, and is used to relieve the more solemn parts of divine service.

APPENDIX,

Containing Preliminary Directions for Young Performers on the Piano Forte.

CHAP. I.—*Of the Keys of the Piano Forte.*



Q. WHAT are the keys called?

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

Q. In what order are the keys disposed?

A. All the white keys are ranged at equal distances; but the *black* keys are ranged in groups of three and two keys regularly throughout.

Q. Describe the position of the notes on the keys.

A. *F natural* is the first note on the left of the piano (that is the lowest note in the bass), and if the position of this or any other white key be carefully observed, after having passed over seven white keys, the following white key will be found placed in the same situation as the first with regard to the black keys, and consequently has the same name.

Q. Where is *A natural* to be found?

A. *A natural* is always placed between the two last of the three black keys; all the B's are next to the right of A. and so on; thus the position of all the seven notes may be ascertained.

Q. What is the use of the *black* keys?

A. A black key is always the *sharp* of the preceding white key, and the *flat* of the following one; therefore each black key belongs to two natural ones, of which it takes occasionally the different names.

Q. Is not the whole range of keys divided into half-tones, by means of the black keys?

A. Yes; although there is no black key between B and C, or between E

and F, for B *sharp* is made upon C *natural*, and E *sharp* upon F *natural.*

Q. Is it not sometimes necessary to *raise* a *sharp*, or *lower* a *flat?*

A. Yes: a sharp may be raised half a tone, and is then called a *double or extreme sharp;* and a flat may be lowered half a tone, called a *double or extreme flat;* neither of which, however, are commonly used.

Q. What is the use of the *brace?*

A. The brace { unites the two staves; the *upper*, for the right hand, is called the *treble*, and contains all the notes from the middle up to the highest note; the *lower stave*, for the left hand, is called the *bass*, and contains all the notes from the middle down to the lowest.

CHAP. II.

General Rules for Fingering.

Q. Is not good fingering of the greatest importance to a pupil?

A. Yes; without it, we should despair of ever attaining any degree of skill in the execution of a piece of music.

Q. What rules are necessary to be observed to attain it?

A. First, it is necessary to sit in such a position and at such a distance from the piano, as to have a perfect command of the keys.

Q. What directions can you give to accomplish this?

A. In the first place, it is necessary to sit so high that the hand and arm may be held in an horizontal position;

but neither support your arm by resting, nor keep your elbow close to your side.

Q. What then?

A. Secondly, let your fingers and thumb be placed over the keys, always ready to strike; and hold your hand and wrist in the most natural and easy manner, for any restraint in them takes away the power and ease of the fingers.

Q. What other directions are necessary?

A. The tops of the fingers should be a little bent, and kept as near the *black* keys as possible, and all unnecessary motion should be avoided. It should likewise be observed that all the fingers should be used, though the fourth, being the weakest, may be less used than the rest.

CHAP. III.

Directions for Fingering (continued).

Q. Do not *instruction books* for the piano forte contain lessons with the fingering marked over the notes?

A. Yes, generally.

Q. What marks are used?

A. For the thumb, a cross, and for the four fingers, the figures 1, 2, 3, 4, are placed over the notes.

Q. Should the fingers strike the keys with much force?

A. No; they should fall naturally and easily on the keys, holding the second joint of the fingers lower than the first, so as to touch the keys with the ends of the fingers, but never with the nails.

Q. Should the wrist never move in striking the keys?

A. Never, except in the *staccato* passages; which require a slight and even motion of the wrist. Every thing else must be executed by the motion of the fingers only, keeping the hand and wrist as still and steady as possible, and holding one key on till the next is struck.

CHAP. IV.

Directions for Fingering (concluded).

Q. Is it possible to establish such rules for fingering as shall be applicable in all cases?

A. No; but the difficulty of applying them universally ought not to pre-

vent us from laying down such general rules as may be useful to young beginners.

Q. In what way, then, can you lay down more general rules than those given in your former answers?

A. By observing that the fingering is to be calculated according to the distance or number of notes upwards or downwards; that, in a passage not exceeding the distance of five notes, every finger may strike its corresponding key; but, if a passage extends farther, the fingers according to the number wanted, should pass over the thumb, or the thumb under some of the fingers.

Q. Have you any other general observation to make on fingering?

A. Many other directions might be laid down; but as the foregoing are

quite sufficient to be committed to memory, till a little practice on the instrument has rendered them familiar, I shall conclude by observing, that, with these rules in view, a free and unconstrained use of the fingers will produce the best effect; and that all fingering which stiffens the fingers, or prevents the joining of the notes, ought to be avoided.

THE END.

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