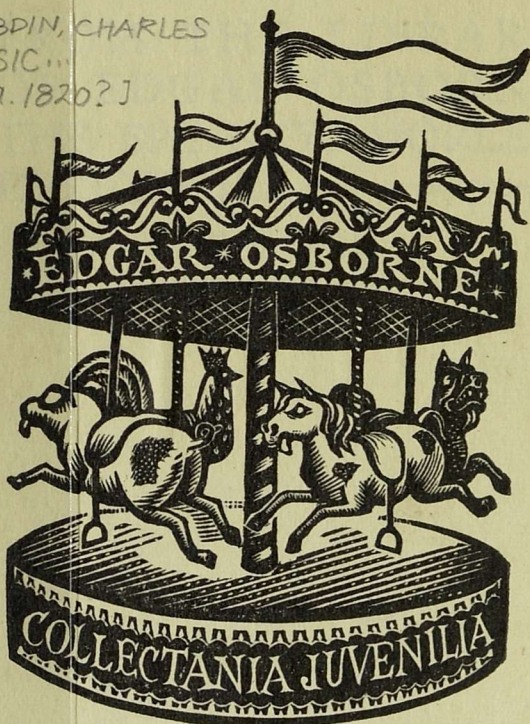


Mary Darwell

Manchester

1820.

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DIBDIN, CHARLES
MUSIC...
[ca. 1820?]



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Ernest S. Sander

MUSIC EPITOMIZED:

A School Book ;

IN WHICH

THE WHOLE SCIENCE OF MUSIC

IS

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FROM

THE SIMPLEST RUDIMENTS

TO THE MOST COMPLEX

Principles of Harmony,

EVEN TO COMPOSITION AND THE DOCTRINE OF
WRITING DOWN IDEAS.

*The whole is expounded by way of Question and Answer in
Ten Dialogues, and illustrated by Plates, containing
all the necessary Tables.*

BY MR. DIBDIN.

THE EIGHTH EDITION.

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BY J. JOUSSE,

PROFESSOR OF MUSIC.

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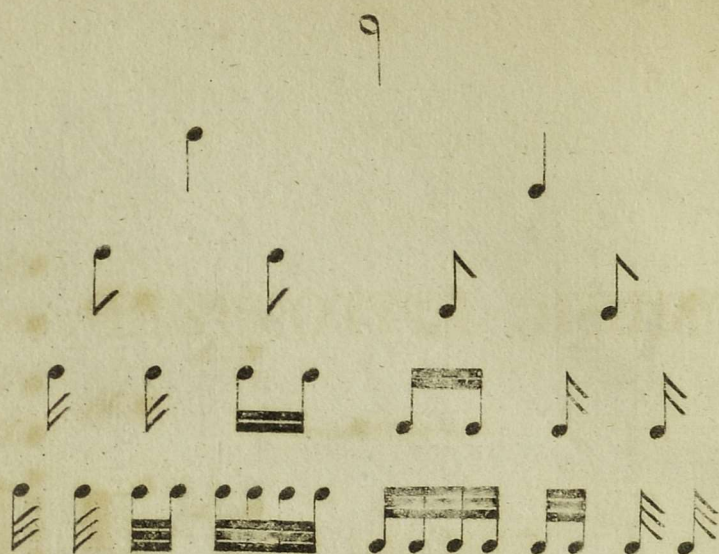
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THE various methods by which Music has been taught have all their merits, and are calculated to inculcate the principles they have held out; but a simple, obvious, and familiar plan, equal to an explanation of the whole science, the Author of this production conceived was yet wanting, as a school-book, to elucidate the most abstruse though the most beautiful of all studies. The Harmonic Preceptor, the Musical Mentor, and the English Pythagoras, have been highly approved by the Public; but they have each a different

drift: the first embraces the essence of harmony through the medium of poetry; the second treats wholly on rudiments; and the third teaches Music without a necessity of resorting to any of the musical characters whatever: but this Work goes into every thing that can be known of Music through a regular gradation, exactly as Arithmetic begins with Addition, and may be carried even beyond Trigonometry; and yet, the whole book may be read in an hour. Its degree of utility is humbly submitted to the Public.

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





MUSIC EPITOMIZED.

DIALOGUE I.

THE NAMES AND DIVISIONS OF THE NOTES.

IN COMMON TIME.

Q. How many minims make a semi-breve?

A. Two.

Q. How many crotchets make a semi-breve?

A. Four.

Q. How many quavers make a semi-breve?

A. Eight.

Q. How many semiquavers make a semibreve?

A. Sixteen.

Q. How many semiquavers ?

A. Twelve.

Q. How many demisemiquavers ?

A. Twenty-four.

3. Q. How many quavers make a dotted crotchet ?

A. Three.

Q. How many semiquavers ?

A. Six.

Q. How many demisemiquavers ?

A. Twelve.

4. Q. How many semiquavers make a dotted quaver ?

A. Three.

Q. How many demisemiquavers ?

A. Six.

5. Q. How many demisemiquavers make a dotted semiquaver ?

A. Three.

MUSICAL CHARACTERS.

Q. What are rests ?

A. Marks to keep silence as long as the note would last which they represent.

Q. How is a semibreve rest placed?

A. Under a line of the stave.

Q. How a minim?

A. Over a line.

Q. How is a crotchet rest made?

A. With a crook to the right.

Q. How a quaver rest?

A. With a crook to the left.

Q. How a semiquaver rest?

A. With two crooks to the left.

Q. How a demisemiquaver rest?

A. With three crooks to the left.

Q. What is the effect of a sharp?

A. It makes a note half a tone higher.

Q. What of a flat?

A. It makes a note half a tone lower.

Q. What is the effect of a natural?

A. It displaces either flat or sharp, and reduces the note to its natural tone.

Q. What note does the treble clef represent?

A. G.

Q. What the bass clef?

A. F.

10 NAMES AND DIVISIONS OF NOTES.

Q. What the tenor, or mean clef?

A. C.

Q. What is the use of the bar?

A. It is a stroke across the lines to divide the time.

Q. What of the double bar?

A. It marks the end of a strain.

Q. What is the use of the slur?

A. To blend notes in succession.

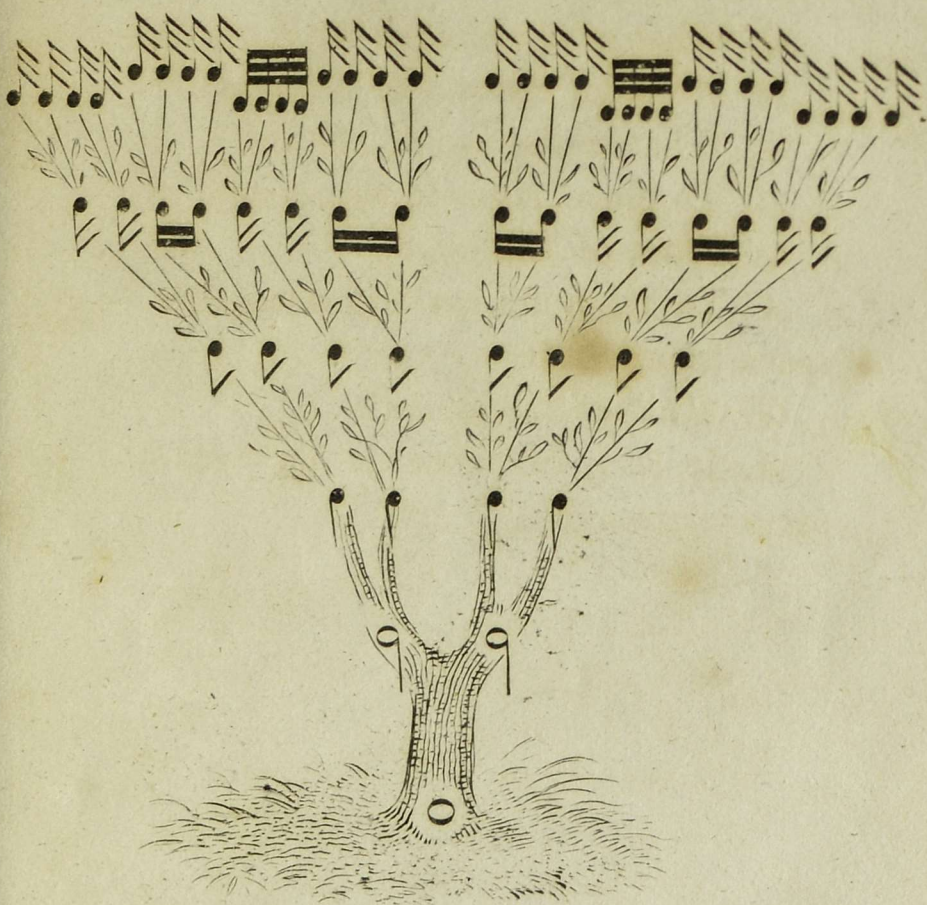
Q. What of the bind?

A. To tie notes on the same line or space together.

Q. What of the repeat?

A. It is a reference to go over the same strain again.

Lengths of the Notes as they grow out of each other.



the Graces the Leaves, while the Notes are the Fruit.

TRIPLE TIME



C

TRIPLE TIME



DIALOGUE II.

THE SCALE.

Q. How many notes are there in music?

A. Seven.

Q. How are they expressed?

A. By seven letters, A, B, C, D, E, F, and G.

Q. How many lines are there in the musical stave?

A. Five.

Q. How many spaces?

A. Four.

Q. When it is necessary to go either above or below the stave, what means are used?

A. Additional or ledger lines.

Q. On what line is the treble clef placed?

A. The second.

Q. What letter does it make?

A. G.

Q. What are the notes on the five lines of the treble stave?

A. E, G, B, D, and F.

Q. What in the spaces?

A. F, A, C, E.

Q. What are the notes on the additional lines below?

A. C and A.

Q. What in the spaces?

A. D, B, and G.

Q. What on the additional lines above?

A. A, C, and E.

Q. What in the spaces?

A. G, B, D, and F.

Q. On what line is the bass clef placed?

A. On the fourth line from the bottom.

Q. What letter does it make?

A. F.

Q. What are the notes on the five lines in the bass?

A. G, B, D, F, and A.

Q. What in the four spaces?

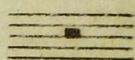
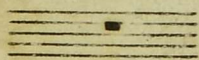
A. A, C, E, and G.

Q. What on the additional lines below?

A. E, C, A, and F.

TABLE of RESTS, &c.

Semibreve, Minim, Crotchet,



Quaver, Semiquaver, Demisemiquaver.



Sharp, Flat, Natural, Bass-Clef,



Treble-Clef, Tenor or mean Clef.



Bar, Double bar, Pause, Slur, Bind,



Repeat, Beat, Turn, Shake, Trill.



TREBLE CLEF.

Lines. Spaces. Additional lines below.

above. Additional spaces below. above.

D

BASS CLEF.

Lines. Spaces. Additional lines below.

G B D F A A C E G E C A F

above. Additional spaces below. above.

C E G F D B G B D F

Scale with the Treble Clef.

G A B C D E F G A B C D E F G A B C D E F

Scale with the Bass Clef.

F G A B C D E F G A B C D E F G A B C D E F G

Soprano Clef.

Contra Alto.

G A B C D E F G A B C D E F G D E F G A B C D E F G A B C D

Tenor Clef.

B C D E F G A B C D E F G A B

Q. What in the spaces?

A. F, D, B, and G.

Q. What on the additional lines above?

A. C, E, and G.

Q. What in the spaces?

A. B, D, and F.

Q. What note is the third line in the treble clef?

A. B.

Q. What note is the space under the first additional line below?

A. B.

Q. What note is the space above the first additional line above?

A. B.

Q. What is the distance between those two notes?

A. Two octaves.

Q. What space is C a fourth above the treble clef?

A. The third space.

Q. What line is C below the treble clef?

A. The first additional line.

Q. What additional line is C above the stave with the treble clef?

A. The second additional line.

Q. What is the distance between those two notes?

A. Two octaves. ~~X~~

INSTRUCTION.

All the clefs should be examined in the same manner, till the pupils are perfectly acquainted with every note, in every direction, and prepared to name the letters with the same ease and accuracy as they can repeat the letters in the alphabet for the purpose of reading.

Q. What letter does the tenor clef make?

A. C.

Q. Where may it be placed?

A. Either upon the first line, the third, or the fourth.

Q. When it is placed on the first line, what is it called?

A. The *Soprano* clef.

Q. What is it called, if placed on the third line?

A. Alto, contra alto, or counter tenor.

Q. What if placed on the fourth line?

A. The tenor clef.

Q. How many white keys are there on the modern piano-forte with additional keys?

A. Forty.

Q. What are they called?

A. Natural notes.

Q. How many black keys are there?

A. Twenty-eight.

Q. What are they called?

A. Sharps and flats.

Q. Of how many white keys did the key-board consist before it was altered to forty?

A. Twenty-one.

Q. How many were added above?

A. At first seven, afterwards four more.

Q. What are they called?

A. Notes in alt.

Q. How many were added below?

A. Eight.

Q. What are they called?

A. Double.

Q. On what key is the bass clef note played, reckoning from the bottom?

A. On F, two octaves from double F.

Q. On what key is the tenor clef note played?

A. On C, in the centre of the instrument.

Q. On what key is the treble clef note played?

A. On G a fifth above C the tenor clef, and a ninth above F the bass clef.

Q. What is the lowest D called on the keys?

A. Double D.

Q. What is the next?

A. D, a third below F the bass clef.

Q. What the next?

A. D, a sixth above the bass clef, a second above the tenor clef, and a fourth below the treble clef.

Q. What the next?

A. D, a fifth above the treble clef.

Q. What the upper D?

A. D in alt.

EXPLANATION of the KEY-BOARD

The diagram illustrates the key-board and musical notation. It is divided into three main sections:

- Keyboard Layout:** A horizontal representation of a piano keyboard. The white keys are labeled with letters: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The black keys are labeled with letters: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.
- Musical Staves:**
 - Double notes:** A staff showing two notes (F and G) on a single line, labeled "Double notes."
 - Bass Clef, Tenor Clef, Treble Clef:** A staff showing three clefs: Bass Clef, Tenor Clef, and Treble Clef. The notes are labeled: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.
 - Notes in Alt:** A staff showing notes in an alternative position, labeled "notes in Alt."

INTERVALS.

INSTRUCTION.

In finding all intervals in music, we reckon inclusively; that is to say, the given note makes one of the number. For instance: If I want to know what is the fifth above C, I say G; because C, D, E, F, and G, make five notes. It is also material to notice, that though intervals below are reckoned as well as above, if I require an interval, unless I particularly mention that I want it below, I mean an interval above.

Q. What is the second to C?

A. D.

Q. What is the third to C?

A. E.

Q. What the fourth?

A. F.

Q. What the fifth?

A. G.

Q. What the sixth?

A. A.

Q. What the seventh?

A. B.

Q. What the eighth, or octave?

A. C.

Q. What the ninth?

A. D.

Q. What the tenth?

A. E.

Q. What is the second below C?

A. B.

Q. What the third?

A. A.

Q. What the fourth?

A. G.

Q. What the fifth?

A. F.

INSTRUCTION.

I have taught you that intervals are both complete and incomplete; and that greater or less distances are known by the terms major intervals, the knowledge of which is to be attained by counting the semitones.

INTERVALS FROM C.

2^d 3^d 4th 5th 6th 7th 8th

Seconds ascending.



Seconds descending.



Thirds ascending.



Thirds descending.



Thirds played together.



With an Appoggiatura.



E

Fourths ascending. descending.



Fifths ascending. descending.



Sixths.



together.



With an Appoggiatura.



Q. How many semitones in the minor second?

A. Only one semitone, on the piano-forte two keys, E, F or B, C.

Q. How many semitones in the major second?

A. Two, on the piano-forte three keys, C, D.

Q. How many in the minor third?

A. Three, on the piano-forte four keys, C, E $\flat$.

Q. How many in the major third?

A. Four semitones, five keys, C, E $\sharp$.

Q. How many in the perfect fourth?

A. Five semitones, six keys, C, F.

Q. How many in the superfluous fourth?

A. Six semitones, seven keys, C, F $\sharp$.

Q. How many in the perfect fifth?

A. Seven semitones, eight keys, C, G.

Q. How many in the superfluous fifth?

A. Eight semitones, nine keys, C, G $\sharp$.

Q. How many in the minor sixth?

A. Eight semitones, nine keys, C, A $\flat$.

Q. How many in the major sixth?

A. Nine semitones, ten keys, C, A.

Q. How many in the minor or flat seventh?

A. Ten semitones, eleven keys, C, B $\flat$.

Q. How many in the major seventh?

A. Eleven semitones, twelve keys, C, B $\natural$.

Q. How many in the octave?

A. Twelve semitones, thirteen keys, C, C.

DIALOGUE III.

FLATS, SHARPS, AND SEMITONES.

Q. **W**HAT are the two natural keys?

A. C and A.

Q. By what means do we know them to be such?

A. By the situation of the semitones.

Q. How shall we find the situation of the semitones?

A. They lie in major keys, from the third to the fourth, and from the seventh to the eighth; and in minor keys, from the second to the third, and from the fifth to the sixth.

Q. In what manner do the different tones lie throughout the octave? What is the distance, for example, from C to D?

A. A whole tone.

Q. What from D to E?

A. A whole tone.

Q. What from E to F?

A. A semitone.

Q. What from F to G?

A. A whole tone.

Q. What from G to A?

A. A whole tone.

Q. What from A to B?

A. A whole tone.

Q. What from B to C?

A. A semitone.

Q. So that the semitones lie from E to F, and B to C?

A. Yes.

Q. What intervals are E and F from C?

A. The third and fourth.

Q. What intervals are B and C from C?

A. The seventh and eighth.

Q. Then the semitones lie in the natural key of C, from the third to the fourth, and the seventh to the eighth?

A. Yes.

Q. This, of which we have been speaking, is the key of C?

A. It is.

Q. What is the other natural key?

A. The key of A minor.

Q. As in counting the octave we go note by note, what is the interval from A to B?

A. A whole tone.

Q. What from B to C?

A. A semitone.

Q. What from C to D?

A. A whole tone.

Q. What from D to E?

A. A whole tone.

Q. What from E to F?

A. A semitone.

Q. What from F to G?

A. A whole tone.

Q. What from G to A?

A. A whole tone.

Q. So that the semitones lie from B to C, and E to F?

A. Yes.

Q. What intervals are B and C from A?

A. The second and third.

Q. What intervals are E and F from A?

A. The fifth and sixth.

Q. Then the semitones in the natural key of A, lie from the second to the third, and the fifth to the sixth?

A. Yes.

Q. Which is the major of these two keys?

A. The key of C.

Q. Which is the minor?

A. The key of A.

Q. So that, in all major keys, the semitones lie from the third to the fourth, and the seventh to the eighth; and, in all minor keys, from the second to the third, and the fifth to the sixth?

A. Exactly.

Q. Has the major key any other appellation?

A. Yes.

Q. What?

A. It is called by some the *sharp* key.

Q. Has the minor key any other appellation?

A. Yes.

Q. What?

A. It is called the *flat* key.

Q. It is, I believe, necessary, in coming to a close, to use the half tone below the key note?

A. It is.

Q. What is the half tone below C?

A. B.

Q. Then this advantage in the key of C is under our hands?

A. It is.

Q. How?

A. Because from B to C there is naturally a half tone.

Q. How does it operate on A, which is a full tone above G?

A. We are obliged to place a sharp before G.

Q. Having obtained G $\sharp$ by this means, it should seem that we have three half tones in minor keys. Is this the fact?

A. By no means.

Q. Why then is G sharp introduced?

A. For the purpose of getting the half tone below A, for the close.

Q. Then the G is natural, except when we want it to govern the close?

A. It is.

Q. And ought this to operate every where in relation to minor keys?

A. Certainly; because without the half tone we cannot come to a close.

Q. Where is the first sharp placed?

A. On F.

Q. What do you do to come at the second?

A. Count the thumb and four fingers.

Q. By this mode of counting by the thumb and the four fingers, what do you make the second sharp?

A. C.

Q. What the third?

A. G.

Q. What the fourth?

A. D.

Q. What, by this rule of counting, are the four sharps?

A. F, C, G, and D.

Q. Are there always two keys, whether you play in one, two, three, four, or any given number of sharps?

A. There are.

Q. By what rule do you know how the keys are situated?

A. They are in sharps, the note

above and the note below the last sharp.

Q. What, by this rule, are the keys in one sharp?

A. G and E.

Q. What in two sharps?

A. D and B.

Q. What in three sharps?

A. A and F $\sharp$.

Q. What in four sharps?

A. E and C $\sharp$.

Q. How are flats counted?

A. By the four fingers.

Q. What is the first flat?

A. B $\flat$.

Q. By this mode of counting by the four fingers, what is the second flat?

A. E $\flat$.

Q. What the third?

A. A $\flat$.

Q. What the fourth?

A. D $\flat$.

Q. How are keys situated in flats?

A. The major key is a fifth above, and the minor key a third above the last flat.

Q. By this rule, what are the two keys in one flat?

A. The flat being B $\flat$, D and F are the third and fifth above, and therefore the key notes.

Q. What in two flats?

A. The second flat being E $\flat$, G and B $\flat$ are third and fifth above.

Q. What in three flats?

A. The third flat being A $\flat$, C and E $\flat$ are third and fifth above.

Q. What in four flats?

A. The fourth flat being D $\flat$, F and A $\flat$ are third and fifth above.

Q. How do you know the major from the minor key, in either flats or sharps?

A. By the semitones.

Q. Are there other means by which you know the distinction of major or minor key, besides the situation of the semitones?

A. There are.

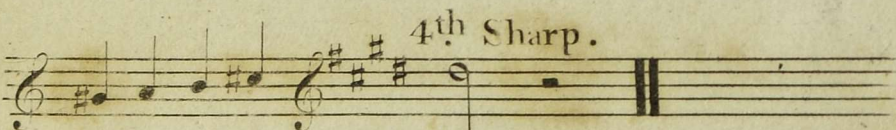
Q. Which is one of those means?

A. By the third; which in minor keys is three semitones or a minor third, and

Natural Minor Key. Natural Major Key.



S H A R P S .



F L A T S .



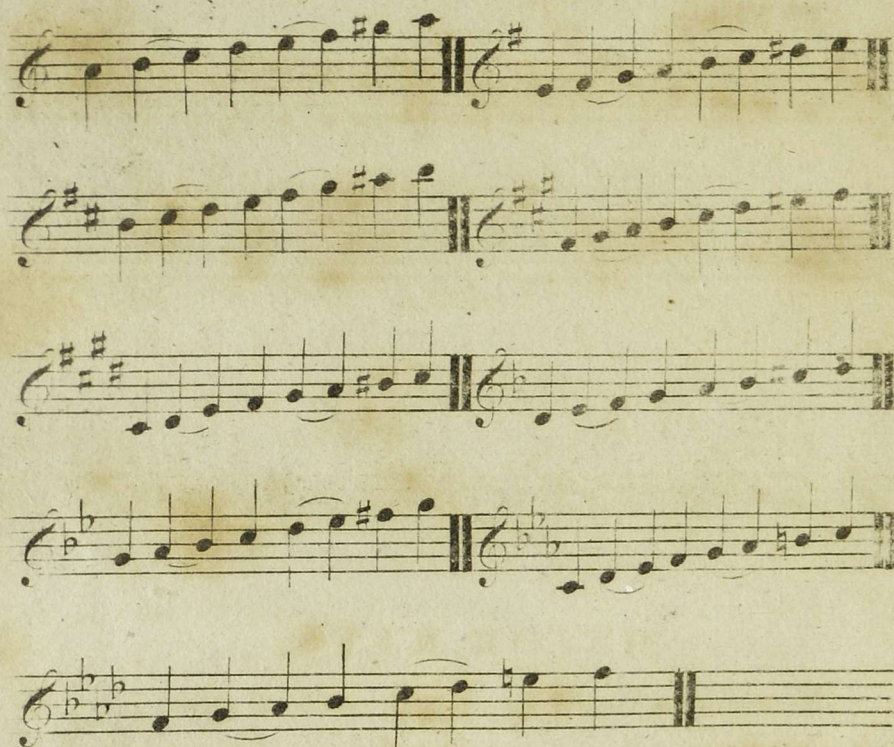
M A J O R K E Y S .

Semitones in all the Keys marked thus.





MINOR KEYS.



Major Keys, and their Relative Minor.



in sharp keys four semitones or a major third.

Q. Which the other?

A. The upper is the major key, and the lower the minor.

DIALOGUE IV.

ON MODULATION.

Q. **W**HAT are the two natural keys?

A. C and A.

Q. Which is the major key?

A. C.

Q. Which is the minor?

A. A.

Q. What are the major keys with sharps?

A. G, D, A, and E.

Q. By what means do you get from the key of C to G?

A. By means of F #, the sharp seventh to G.

Q. By what means from G to D?

A. By means of C #, the sharp seventh to D.

Q. By what means from D to A?

A. By means of G #, the sharp seventh to A.

MODULATION INTO ALL THE KEYS.

Major Keys with Sharps.



To return to the Natural Key by the Flat Seventh.



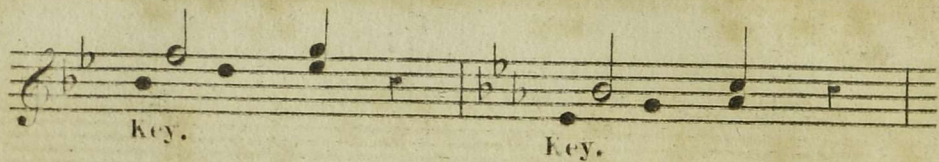
Minor Keys with Sharps.



to return.



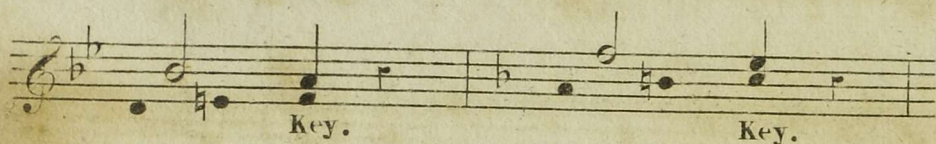
Major Keys with Flats.



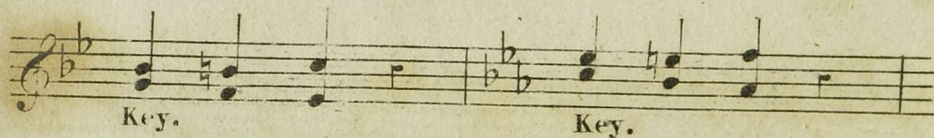
to return.



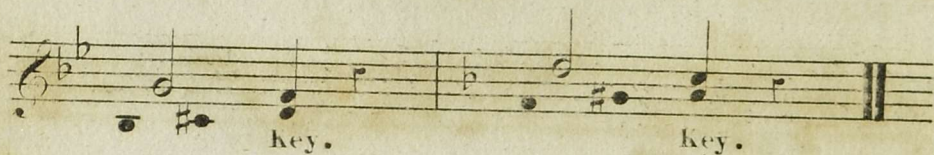
Key. Key. Key.



Key. Key.



Key. Key. Key.



Q. By what means do you pass from A to E?

A. By means of D $\sharp$, the sharp seventh to E.

Q. By what means do you return to the natural key C; from E to A, for instance?

A. By taking off the D $\sharp$, and making D $\flat$ the flat seventh to E.

Q. How from A to D?

A. By taking off the G $\sharp$, and playing G $\flat$ the flat seventh to A.

Q. How from D to G?

A. By taking off the C $\sharp$, and playing C $\flat$ the flat seventh to D.

Q. How from G to C?

A. By taking off the F $\sharp$, and playing F $\flat$ the flat seventh to G.

Q. What are the minor keys with sharps?

A. E, B, F $\sharp$, and C $\sharp$.

Q. How do you get from one minor key to another; from A to E, for instance?

A. By means of D $\sharp$, the sharp seventh to E.

Q. How from E to B?

A. By means of A $\sharp$, the sharp seventh to B.

Q. How from B to F $\sharp$?

A. By means of E $\sharp$, the sharp seventh to F $\sharp$.

Q. How from F $\sharp$ to C $\sharp$?

A. By means of B $\sharp$, the sharp seventh to C $\sharp$.

Q. How do you return to the natural key A; from C $\sharp$ to F $\sharp$, for instance?

A. By B $\flat$ the flat seventh to C $\sharp$, and the introduction of E $\sharp$.

Q. From F $\sharp$ to B?

A. By E $\flat$ the flat seventh to F $\sharp$, and the introduction of A $\sharp$.

Q. From B to E?

A. By A $\flat$ the flat seventh to B, and the introduction of D $\sharp$.

Q. From E to A?

A. By D the flat seventh to E, and the introduction of G $\sharp$.

Q. What are the major keys with flats?

A. F, B $\flat$, E $\flat$, and A $\flat$.

Q. How do you modulate from one

key to another? how, for instance, from C to F?

A. Simply by E the third to C.

Q. From F to B♭?

A. By A the third to F.

Q. From B♭ to E♭?

A. By D the third to B♭.

Q. From E♭ to A♭?

A. By G the third to E♭.

Q. By what means do you return to C, the natural key; from A♭ to E♭, for instance?

A. By taking off the D♭.

Q. From E♭ to B♭?

A. By taking off the A♭.

Q. From B♭ to F?

A. By taking off the E♭.

Q. From F to C?

A. By taking off the B♭.

Q. What are the minor keys with flats?

A. D, G, C, and F.

Q. How do you modulate from A, the natural key, to D?

A. By taking C♯, and making G the seventh to A.

Q. How from D to G?

A. By taking F $\sharp$, and making C the seventh to D.

Q. How from G to C?

A. By taking B $\flat$, and making F the seventh to G.

Q. How from C to F?

A. By taking E $\flat$, and making B $\flat$ the seventh to C.

Q. In returning from F to A, the natural key, by what means do you get from F to C?

A. By making F $\flat$ the flat seventh to G, and the introduction of B $\flat$.

Q. How from C to G?

A. By making C the flat seventh to D, and the introduction of F $\sharp$.

Q. How from G to D?

A. By making G the flat seventh to A, and the introduction of C $\sharp$.

Q. How from D to A?

A. By making D the flat seventh to E, and the introduction of G $\sharp$.

Q. How many major keys with sharps have you made?

A. Four.

Q. What are they ascending?

A. G, D, A, and E.

Q. What descending?

A. E, A, D, and G.

Q. How many minor keys with sharps have you made?

A. Four.

Q. What are they ascending?

A. E, B, F $\sharp$, and C $\sharp$.

Q. What descending?

A. C $\sharp$, F $\sharp$, B, and E.

Q. How many major keys with flats have you made?

A. Four.

Q. What are they ascending?

A. F, B $\flat$, E $\flat$, and A $\flat$.

Q. What descending?

A. A $\flat$, E $\flat$, B $\flat$, and F.

Q. How many minor keys with flats have you made?

A. Four.

Q. What are they ascending?

A. D, G, C, and F.

Q. What descending?

A. F, C, G, and D.

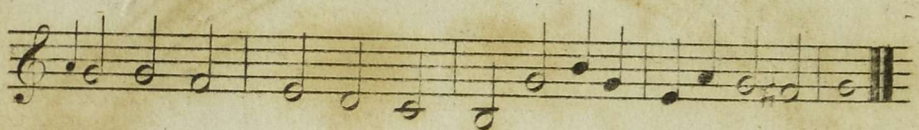
Q. What note do you take as your general modulation into the keys?

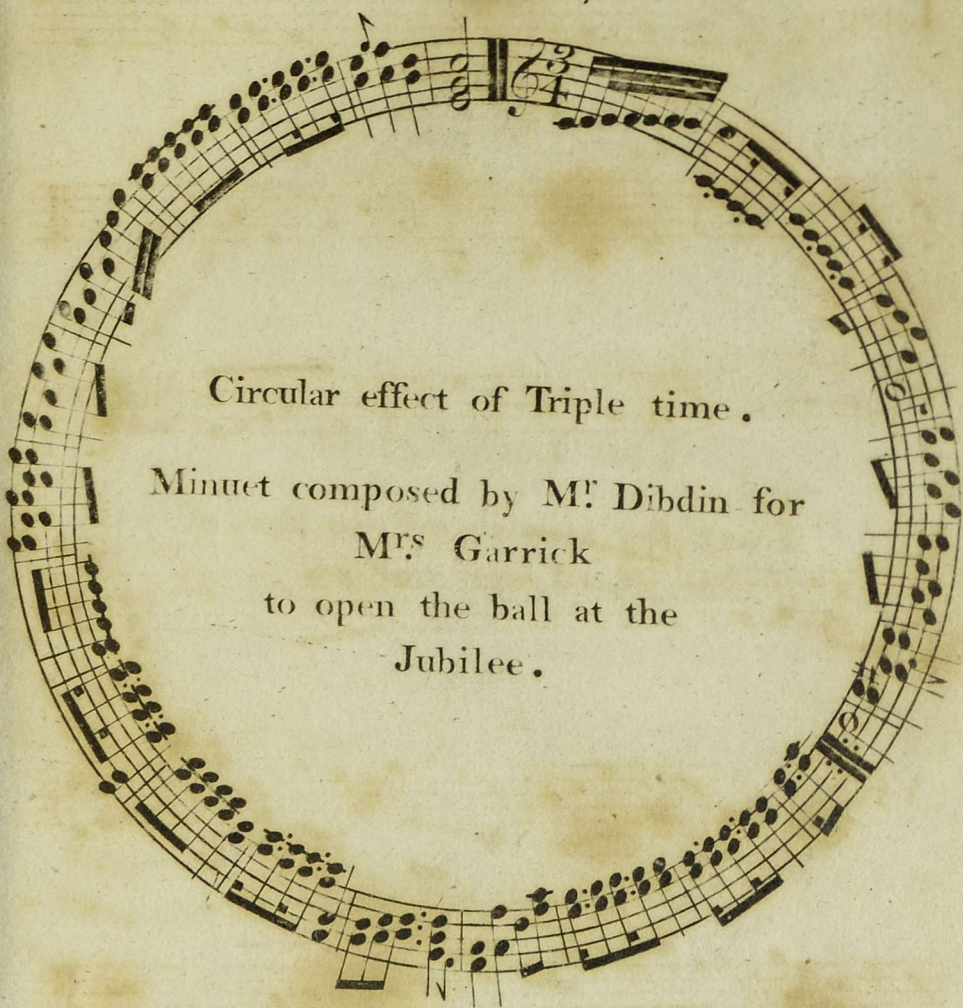
A. The sharp seventh of the key you are in search of, as the half tone below the key, and the flat seventh of the same note, to give you the third of the key you modulate to; by which means, as you return, you drop the flat seventh of the key you are in, and introduce the sharp seventh of the key you are going to.

T I M E .

Common time C, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{12}{8}$. Triple time $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{8}$.







A circular musical score for 'The Lamplighter'. The music is written on a single staff that forms a circle. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The melody consists of eighth and sixteenth notes, with some rests. The score is arranged in a continuous loop, with the end of the piece meeting the beginning.

The Lamplighter.

Every Bar consists of two Bars of
3 time joined into one .
8.

DIALOGUE V.

TIME.

Q. How many sorts of time are there?

A. Two.

Q. What are they called?

A. Common time and triple time.

Q. How are these two species subdivided?

A. Into simple and compound.

Q. How is simple common time expressed?

A. By a semicircle C, or with the same barred across Φ , also by 1.

Q. What must a bar of common time contain?

A. Four crotchets, or the length of a semibreve, in other notes.

Q. Is there no other distinction?

A. There is.

Q. What?

A. It may contain two crotchets, four quavers, or the length of a minim.

Q. When it contains two crotchets, or four quavers, how is it marked?

A. With $\frac{4}{4}$.

Q. How are these figures explained?

A. The 4 shows, that the measure note is a crotchet, and the 2 indicates that every bar consists of two crotchets, or their value.

Q. What is compound common time?

A. Compound common time takes place when two bars of triple time are joined into one.

Q. How many species are there?

A. Four principal: viz. $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$, and $\frac{12}{16}$.

Q. What is the meaning of $\frac{6}{4}$?

A. The 4 shows, that the measure note is a crotchet, and the 6, that every bar consists of six crotchets, or their value in other notes.

Q. What is the meaning of $\frac{6}{8}$?

A. The 8 shows, that the measure note is a quaver; and the 6, that every bar consists of six quavers, or their value.

Q. What is the meaning of $\frac{1}{2}$?

A. That every bar consists of twelve crotchets, or their value.

Q. What means $\frac{1}{8}$?

A. That every bar consists of twelve quavers, or their value in other notes.

Q. How is common time counted?

A. By two, four, or eight, in every bar.

Q. How do you beat common time?

A. Two down and two up.

Q. How is triple time known?

A. By figures placed one atop and another underneath.

Q. How do you know when there are three minims in a bar?

A. By $\frac{3}{2}$.

Q. Explain.

A. The 3 marks the number of the notes, and the 2 their quality, because two minims make a semibreve.

Q. How do you know when there are three crotchets in a bar?

A. By $\frac{3}{4}$.

Q. Explain.

A. The 3 marks their number, and the 4 their quality, because four crotchets make a semibreve.

Q. How three quavers?

A. By $\frac{3}{8}$.

Q. Explain.

A. The 3 marks the number, and the 8 their quality, because eight quavers make a semibreve.

Q. How many species of compound triple time?

A. Two principal: viz. $\frac{9}{4}$, $\frac{9}{8}$.

Q. What is the meaning of these figures?

A. The figures $\frac{9}{4}$ denote, that each bar consists of nine crotchets, or their value in other notes: the figures $\frac{9}{8}$, that each bar consists of nine quavers, or their value.

Q. How is triple time counted?

A. By three or six in each bar.

Q. How do you beat triple time?

A. Two beats down and one up.

Q. What do you do to prevent your having a note too much?

A. When the air begins with a single note, it is allowed for at the end of the strain.

Q. Are there instances of three quavers being played in the time of one crotchet?

A. Yes.

Q. When they are, how are they distinguished?

A. By a 3 marked over them.

Q. How do you make out a bar in common time, marked thus: C or C ?

A. Of any number of notes that make the length of a semibreve.

Q. Supposing you fill your bar with a minim in it, how is it to be done?

A. Various ways. With a minim and two crotchets, or a minim, one crotchet, and two quavers.

Q. Supposing you have no minim, and only one crotchet, how then do you make it out?

A. By one crotchet and six quavers, or one crotchet, two quavers, and eight semiquavers, and several other means.

Q. Supposing you have neither minim nor crotchet, how then will you fill it?

A. Four quavers and eight semiquavers will do it, or two quavers, eight semiquavers, and eight demisemiquavers.

Q. How with crotchets, quavers, and semiquavers?

A. Two crotchets, two quavers, and four semiquavers.

Q. How with crotchets, quavers, semiquavers, and demisemiquavers?

A. Two crotchets, two quavers, two semiquavers, and four demisemiquavers.

Q. How if you put a quaver first, a quaver last, and the rest crotchets?

A. A quaver first, three crotchets, and then a quaver.

Q. How if the first and fifth, and the sixth and tenth notes are semiquavers, and the rest quavers?

A. A semiquaver first, then three quavers, then a semiquaver, again a semiquaver, three quavers, and a semiquaver.

Q. How if you have a dotted minim and no crotchet?

A. A dotted minim, and two quavers, or two semiquavers, and four demisemiquavers.

Q. How if you put a dotted crotchet and no demisemiquaver?

A. A dotted crotchet, three quavers, and four semiquavers.

Q. How if you put a dotted crotchet and no quaver?

A. A dotted crotchet introduced where you please, eight semiquavers, and four demisemiquavers.

Q. How if you put a dotted crotchet and no semiquaver?

A. A dotted crotchet, two quavers, and twelve demisemiquavers.

Q. How if you put two dotted quavers?

A. Two dotted quavers, eight semiquavers, and four demisemiquavers.

Q. How if you put four dotted quavers?

A. Four dotted quavers, two semiquavers, and four demisemiquavers.

INSTRUCTION.

These questions are not arbitrary, for they may be resolved several ways. I would wish the pupils to consider them, and to introduce as much variety in their answers as possible; and, in particular, I should advise to admit in this trial all the effects of rests.

Q. In triple time, marked $\frac{3}{4}$, how would you make a bar out with one semibreve and no minim?

A. By adding to the semibreve either two crotchets or four quavers, and by various other means.

Q. How with two minims and no demisemiquaver?

A. By adding to the minims either two crotchets, four quavers, or any thing of the same length.

Q. How with a dotted minim and no crotchet?

A. A dotted minim, two quavers, and eight semiquavers.

Q. How with a crotchet first and last?

A. A crotchet, two minims, and then a crotchet.

Q. How with twelve notes, the first, third, fifth, seventh, ninth, and eleventh dotted?

A. The dotted notes must be quavers, and the second, fourth, sixth, eighth, tenth, and twelfth semiquavers.

Q. In $\frac{3}{4}$, how do you make a bar out with a minim and no crotchet?

A. By adding to the minim either two quavers, or four semiquavers, or their value.

Q. How with a dotted crotchet and but one quaver?

A. A dotted crotchet, one quaver, and four semiquavers.

Q. How with a quaver first and last, and the remainder crotchets?

A. A quaver first, two crotchets, and then a quaver.

Q. How with a semiquaver first and last, and the remainder quavers?

A. A semiquaver first, five quavers, and then a semiquaver.

Q. How with neither crotchets nor demisemiquavers?

A. Four quavers and four semiquavers.

Q. How with neither crotchet nor minim?

A. Two quavers, four semiquavers, and eight demisemiquavers.

Q. How with neither semiquaver nor crotchet?

A. A minim and two quavers, and various other ways.

Q. In $\frac{3}{8}$, or three quavers in a bar, how do you make a bar out with a dotted crotchet and no quaver?

A. A dotted crotchet completes the bar.

Q. How with a crotchet, quaver, and no demisemiquaver?

A. A crotchet and a quaver complete the bar.

Q. How with six notes, the first, third, and fifth dotted?

A. The first, third, and fifth dotted

semiquavers, and the second, fourth, and sixth demisemiquavers.

Q. How with a semiquaver first and last?

A. A semiquaver first, then two quavers, and then a semiquaver.

Q. How with a quaver, and the second and fourth notes dotted semiquavers?

A. The third and fifth dotted demisemiquavers.

Q. Do you always begin a piece with the bar?

A. No.

Q. When you do not, what expedient do you use?

A. Borrow a note at the beginning, and account for it at the end of the strain.

DIALOGUE VI.

MODULATION AND THOROUGH BASS.

Q. How is thorough bass distinguished?

A. By figures placed over the bass notes.

Q. For what purposes are figures placed over the bass notes?

A. To distinguish the concords and discords.

Q. What are the concords?

A. The third, fifth, and eighth; the third, sixth, and eighth; and the fourth, sixth, and eighth.

Q. What are the discords?

A. The fifth and sixth, the fourth and fifth, the second and fourth, the seventh, and the ninth.

Q. What are the concords as I teach them?

A. Three chords resolvable into one.

Q. What are the discords as I teach them?

A. Five chords resolvable into two.

Q. Of what notes is the common chord composed?

A. A note, its third, fifth, and eighth.

Q. What the chord of the sixth?

A. A note, its third, sixth, and eighth.

Q. What the chord of the sixth and fourth?

A. A note, its fourth, sixth, and eighth.

Q. What is the root of the sixth?

A. The third below.

Q. What is the root of the fourth and sixth?

A. The fifth below.

Q. How many ways may you invert every given chord?

A. Three.

Q. What is the method, and how is it performed? Suppose you take the chord of C, and make the upper note the third E.

A. First, G, C, and E; next, C, E, and G; and lastly, E, G, and C.

Q. Having taken the common chord of C, and shifted the bass to E, still holding on the same chord, what does it make?

A. The chord of the sixth.

Q. Holding still the same chord, and playing G in the bass, what does it make?

A. The chord of the sixth and fourth.

Q. What have you proved by this?

A. That the three concords are only one chord.

Q. Of what notes does the chord of the fifth and sixth consist?

A. A note, its fifth, sixth, and eighth.

Q. What the fourth and fifth?

A. A note, its fourth, fifth, and eighth.

Q. What the second and fourth?

A. A note, its second, fourth, and sixth.

Q. What the seventh?

A. A note, its third, fifth, and seventh.

Q. What the ninth?

A. A note, its third, fifth, and ninth.

Q. By what figure over the bass note do you know how to play the common chord?

A. By either a 3, a 5, or an 8, or when there is no figure at all.

Q. By what the sixth?

A. By a 6 or $\frac{6}{3}$.

Q. By what the fourth and sixth?

A. By $\frac{6}{4}$.

Q. By what the fifth and sixth?

A. By $\frac{6}{5}$.

Q. By what the fourth and fifth?

A. By $\frac{5}{4}$.

Q. By what the second and fourth?

A. By $\frac{4}{3}$.

Q. By what the seventh?

A. By a 7.

Q. By what the ninth?

A. By a 9.

Q. So that these figures, over a single bass note, are to show what chords to play, so as to make out the proper harmony, without the necessity of writing any treble?

A. They do.

Q. What is G from C?

A. The fifth.

Q. You already know that the most

natural modulation, from key to key, is from any given key to its fifth?

A. Perfectly.

Q. You say G is a fifth from C?

A. It is.

Q. What is its half tone below?

A. F #.

Q. What is F # above G?

A. The sharp seventh.

Q. What above C?

A. The superfluous fourth.

Q. So this F #, which is a sharp fourth above C, and a sharp seventh above G, is the natural half tone below, which you always find necessary for your modulation from C to G, its fifth?

A. It is.

Q. Suppose you modulate from C to G, what chords will you want?

A. The common chords of C, of D, and of G.

Q. What from G to D?

A. The common chords of G, of A, and of D.

Q. What from D to A?

A. The chords of D, of E, and of A.

Q. What from A to E?

A. The chords of A, of B, and of E.

Q. May this be done by other chords?

A. It may.

Q. But not so easily, nor so naturally?

A. No.

Q. Have you occasion for any discord in this modulation?

A. None at all.

Q. Why?

A. Because the three common chords mentioned above answer every purpose.

Q. By what means do you return to the natural key, from E in four sharps, and afterwards to A in four flats?

A. By means of the flat seventh to the key you are in.

Q. How do you get at the flat sevenths to C, the natural key?

A. By displacing the sharps one by one.

Q. How afterwards from C to four flats?

A. By laying on the flats one by one.

Q. What is the flat seventh you use to go from E to A?

A. D $\flat$.

Q. What from A to D?

A. G $\flat$.

Q. What from D to G?

A. C $\flat$.

Q. What from G to C, the natural key?

A. F $\flat$.

Q. What from C to F, the first major key with flats?

A. B $\flat$.

Q. What from F to B $\flat$?

A. E $\flat$.

Q. What from B $\flat$ to E $\flat$?

A. A $\flat$.

Q. What from E $\flat$ to A $\flat$?

A. D $\flat$.

Q. We are now in A $\flat$ with four flats. How do we get back to C, the natural key?

A. By using three common chords as before.

Q. What are they from A $\flat$ to E $\flat$?

A. The chords of A $\flat$, B $\flat$, and E $\flat$.

Q. What from E $\flat$ to B $\flat$?

A. The chords of E $\flat$, F, and B $\flat$.

Q. What from B $\flat$ to F?

A. The chords of B $\flat$, C, and F.

Q. What from F to C?

A. The chords of F, G, and C.

Q. We have gone through all the major keys, both in flats and sharps. How are we to proceed, in minor keys, from A, the natural minor key to E, with one sharp for instance?

A. By the flat seventh.

Q. But do we want D $\sharp$, the sharp seventh, to E?

A. It is absolutely necessary.

Q. How can it be made when we have only F $\sharp$?

A. By an additional sharp.

Q. And with this additional sharp seventh, can we make out our modulation? how then do we go from E to B upon this principle?

A. By the flat seventh D and the additional sharp A.

Q. How from B to F $\sharp$?

A. By the flat seventh A and the additional sharp E.

Q. How from F# to C#?

A. By the flat seventh E and the additional sharp B.

Q. Can we return back from this C# to the natural key, and afterwards to F, the minor key in four flats?

A. Very easily.

Q. By what means?

A. By the flat seventh as before.

Q. Without any other addition?

A. It may be done, but not so well.

Q. What addition will be necessary?

A. As usual, the auxiliary sharp seventh.

Q. Upon that principle, how shall we get from C# to F#?

A. By B $\natural$ the flat seventh and the auxiliary sharp E.

Q. How from F# to B?

A. By the flat seventh E $\natural$ and the auxiliary sharp A.

Q. How from B to E?

A. By the flat seventh A and the auxiliary sharp D.

Q. How from E to A?

A. By the flat seventh D and the auxiliary sharp G.

Q. How from A to D?

A. By the flat seventh G and the auxiliary sharp C.

Q. How from D to G?

A. By the flat seventh C and the auxiliary sharp F.

Q. From G to C?

A. By the flat seventh F and B $\sharp$, which serves as an auxiliary sharp.

Q. How from C to F?

A. By the flat seventh B $\flat$ and E $\sharp$, which serves as an auxiliary sharp.

Q. Being now in F, the minor key in four flats, how do you get back to A, the natural key? How, for example, from F to C?

A. By advancing the bass to G, which makes F the flat seventh, and introducing B $\sharp$.

Q. How from C to G?

A. By advancing the bass to D, which makes C the flat seventh, and introducing F #.

Q. How from G to D?

A. By advancing the bass to A, which makes G the flat seventh, and introducing C #.

Q. How from D to A?

A. By advancing the bass to E, which makes D the flat seventh, and introducing G #.

Q. You now fully comprehend the discord of the seventh. Suppose you play C with the flat seventh, which is B $\flat$, and afterwards shift the bass to E, what discord have you then?

A. The sixth and flat fifth.

Q. Then the same chord, which is the seventh to C, is the fifth and sixth to E?

A. It is.

Q. What notes form the discord of the ninth?

A. The third, fifth, and ninth.

Q. Suppose you play the ninth, and

quit it for the eighth, what is the effect produced?

A. The effect of an *appoggiatura*.

Q. Then the effect of the ninth is no more than a grace?

A. No more.

Q. What notes form the chord of the fourth and fifth?

A. The fourth, fifth, and eighth.

Q. If, having played this chord, you drop the fourth, and play the third, what shall you have made?

A. The common chord.

Q. Then the fourth, in this case, operates as a grace, or passing note, introducing the third exactly as the ninth does, introducing the octave?

A. Exactly.

Q. I believe you understand that discords should be prepared and resolved; but, as this doctrine, in a scientific sense, is carried to such an extent that it would be improper and very unnecessary to inquire into it here, I shall simply ask how is a discord prepared?

A. By any given concord.

Q. How is it resolved?

A. By a relative concord.

Q. Suppose you play G as the concord which is to prepare the discord, what notes do you play?

A. I play D, G, and B.

Q. Let your discord be the second and fourth, what do you do to form it?

A. Drop the bass to F, and continue the chord of G with the right hand.

Q. Having shifted the bass to F, and kept on the chord of G, and by that means formed the discord, how do you resolve it?

A. By dropping the bass to E, and playing the chord of the sixth.

Q. Having now E for your bass, and played the chord of the sixth to it to resolve the discord, let me know once more what was the process? What did you do first?

A. Played the common chord of G, with G for the bass.

Q. To do what?

Minor Keys with Sharps.

First system of musical notation for E minor and B minor. The treble clef staff shows chords for E and B, with the word "or" above the B chord. The bass clef staff shows the corresponding bass notes and fingerings (6, 4, 5, 7) for both keys.

Second system of musical notation for F# minor and C# minor. The treble clef staff shows chords for F# and C#, with the word "or" above the C# chord. The bass clef staff shows the corresponding bass notes and fingerings (6, 4, 5, 7) for both keys.

Third system of musical notation for C# minor and G# minor. The treble clef staff shows chords for C# and G#, with the word "or" above the G# chord. The bass clef staff shows the corresponding bass notes and fingerings (6, 4, 5, 7) for both keys.

how to return to four Flats.

Fourth system of musical notation showing the progression of keys: C#, F#, B, E, and A. The treble clef staff shows chords for each key, and the bass clef staff shows the corresponding bass notes and fingerings (7, 5, 7, 7, 5, 7).

Fifth system of musical notation showing the progression of keys: D, G, C, and F. The treble clef staff shows chords for each key, and the bass clef staff shows the corresponding bass notes and fingerings (5, 7, 5, 7).

K

To get back to the Natural Key of A, Minor.

from F to Cmin: Gmin: Dmin: A

7 7 7 7

To go from four Sharps to four Flats.

from E to A

7b 6 5 / 4 3 7b 6 5 / 4 3

D G

7b 6 5 / 4 3 7b 6 5 / 4 3

C F

7b 6 5 / 4 3 7b 6 5 / 4 3

Bb Eb Ab

7b 6 5 / 4 3 7b 6 5 / 4 3

A. To prepare the discord.

Q. The discord being thus prepared, how did you form it?

A. By keeping on the chord of G, and dropping the bass to F.

Q. What was the discord?

A. The second and fourth.

Q. How did you resolve it?

A. By dropping the bass to E, and playing the sixth.

All these questions must be hereafter reiterated, and reasoned upon by the pupil. In the mean time I would recommend a close and attentive study of them, for we are now on the point of attaining a competent judgment of harmony.

DIALOGUE VII.

MUSICAL TERMS.

Q. How is a beat performed?

A. From the half-tone below.

Q. How a shake?

A. From the tone or semitone above.

Q. How a turn?

A. By a union of the beat and shake.

Q. How a trill?

A. Variously; but it partakes of the other graces according to its length and effect.

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

A. Solemn and slow.

Q. What by *adagio*?

A. One degree faster, but always elegant and graceful.

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

A. Something faster than *adagio*.

Q. What by *andante*?

A. Solid, impressive, tender, and regular.

Q. What by *maestoso* and *pomposo*?

A. Grand and commanding.

Q. What by *larghetto*?

A. One degree faster than *largo*.

Q. What by *affettuoso*?

A. Tender and soothing.

Q. What by *siciliana*?

A. The tender sort of pastoral.

Q. What by *pastorale*?

A. Pastoral in general.

Q. What by *moderato*?

A. Firm, and not too quick.

Q. What by *con spirito*?

A. With spirit and equal, whether the time is fast or slow.

Q. What by *vivace*?

A. Lively.

Q. What by *allegretto*?

A. One degree slower than *allegro*.

Q. What by *allegro*?

A. Quick.

Q. What by *presto*?

A. Quicker.

Q. What by *prestissimo*?

A. Quickest of all.

Q. If a composer wishes to qualify the meaning of any of these terms, what expression is used?

A. *Non troppo*, or not too much.

Q. How do you apply it?

A. To any time, as *non troppo presto*, or *non troppo largo*.

Q. What term signifies soft?

A. *Piano*.

Q. What loud?

A. *Forte*.

Q. What term signifies softest of all?

A. *Pianissimo*.

Q. What the next, and its meaning?

A. *Piano*, soft.

Q. What the next, and its meaning?

A. *Mezzo piano*, less soft.

Q. What the next, and its meaning?

A. *Mezzo forte*, half loud.

Q. What the next, and its meaning?

A. *Forte*, loud.

Q. What the next, and its meaning?

A. *Piu forte*, more loud.

Q. What the next, and its meaning?

A. *Fortissimo*, loudest of all.

Q. Is there any word that signifies the whole of this progression?

A. There is.

Q. What is it?

A. *Crescendo*.

Q. What does it come from?

A. From *crescere*, to grow, or increase.

Q. Is there any word that has exactly a contrary meaning?

A. There is.

Q. What is it?

A. *Diminuendo*.

Q. What does it come from?

A. From *diminuere*, to decrease.

Q. What is the meaning of *staccato*?

A. To play the notes short and distinct.

Q. What signifies *legato*?

A. To play the notes in a close gliding manner.

Q. What of *pizzicato*?

A. To touch the strings with the finger.

Q. What of *con l'arco*?

A. To play the notes with the bow.

Q. What is a *sourdine*?

A. An instrument to deafen the sound.

Q. What is meant by *arpeggio*?

A. To play the notes of chords, one after another, beginning from the lowest.

Q. What is meant by *cantabile*?

A. In a singing style.

Q. What by *cadence*, or *cadenza*?

A. The introduction of a few appropriate notes at a pause or a close.

Q. What by the term *ad libitum*?

A. A liberty to introduce graces that do no injury to the melody.

L

Treble.

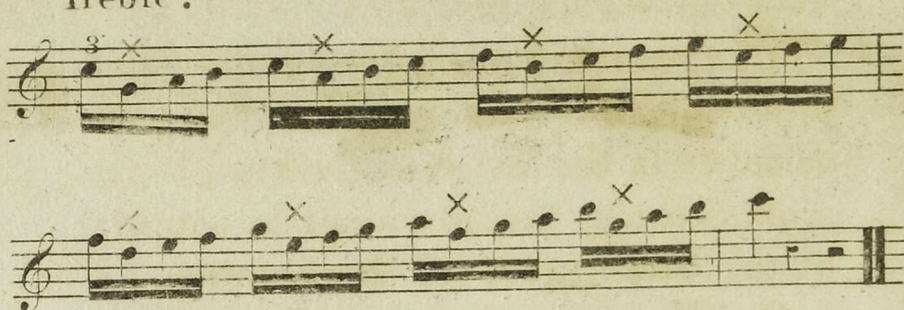


Bass or left hand.



Treble.

Contractions.



Bass.



DIALOGUE VIII.

PLAYING.

As I consider extempore modulation as a means both to accelerate a knowledge of harmony, and a good exercise for the finger, I shall in this Dialogue put some questions relative to it, which will be more general than usual, because the pupil ought by this time to be acquainted with the leading principles.

Q. You already know how to modulate into the fifth of the key. How will you modulate in the fourth of the key?

A. Either by the flat seventh, or simply by the third.

Q. What is the fourth of C?

A. F.

Q. What is its flat seventh?

A. B $\flat$.

Q. What does that flat seventh lead you to?

A. Into A.

Q. What is A to F, what is the key, and its major or minor?

A. A is the third to F, and F is a major key.

Q. What is the sixth to C?

A. A.

Q. Can you modulate into that?

A. Easily.

Q. By what means?

A. By means of G $\sharp$ its sharp seventh.

Q. What does that sharp seventh lead you to, and is the key major or minor?

A. It leads to A, and it is a minor key.

Q. Upon this principle then, as well as into the fifth of the key, you can modulate into the fourth, or the sixth, and the first of those is major, and the other minor?

A. Exactly.

Q. Let me understand what are the three keys you can thus modulate into, from C the natural key?

A. G the fifth, F the fourth, and A the sixth.

Q. By the same reason, you may modulate into three keys from any given key?

A. Certainly.

Q. Suppose G with one sharp your key,—what are the three keys you may modulate into; what intervals are they from G; and are they major or minor?

A. D the fifth a major key, C the fourth a major key, and E the sixth a minor key.

Q. By what means do you get at them?

A. To D by the sharp seventh, C by the flat seventh, and E by the sharp seventh.

Q. Answer the same question, supposing D, with two sharps, to be your key.

A. The fifth A is got at by the sharp seventh, the fourth G by the flat seventh, and the sixth B by the sharp seventh.

Q. Can you go on in this manner to E with four sharps?

A. Easily.

Q. Show me how.

A. As before. To the fifth by the sharp

seventh, the fourth by the flat seventh, and the sixth by the sharp seventh.

Q. Since you can do this in sharps, you can also of course do it in flats. Suppose your key F, with one flat.—How then do you modulate, first into the fourth, then into the sixth; and which of these keys is major, and which minor?

A. To the fourth, which is B♭ a major key, by the flat seventh, and to the sixth, which is D a minor key, by its sharp seventh, C♯.

Q. Answer these questions, supposing the key to be B with two flats.

A. To the fourth, which is E♭ a major key, by the flat seventh, and the sixth G, a minor key, by its sharp seventh F♯.

Q. And by this means you can get into A with four flats?

A. Yes.

Q. Show me how.

A. To the fourth D♭ by the flat seventh, and the sixth F by a sharp seventh.

Q. As you must close in your original

key, be it what it may, how do you get back to it? How from the fourth, for instance?

A. Without any modulation at all, because the key and its fourth are relative keys.

Q. How from the sixth?

A. By the flat seventh as usual.

Q. Suppose your key A natural, which is its third?

A. C.

Q. Can you modulate into that?

A. Yes.

Q. By what means?

A. Either immediately or by its sharp seventh.

Q. Is it a minor or a major key?

A. A major key.

Q. What is the seventh to A?

A. G.

Q. Can you modulate into that?

A. Yes.

Q. By what means?

A. By its sharp seventh F $\sharp$, which is the sixth to A.

Q. Is it a major or a minor key?

A. A major key.

Q. So that, exclusive of E, your nearest modulation from A natural, you can go either into C, its third, or G, its seventh?

A. Yes.

Q. Take E for your key, and show, by the same rule, how you modulate into the third and seventh from that.

A. Exactly as before to G the third, a major key, either immediately or by its sharp seventh, and to D the seventh to E by its sharp seventh, which is the sharp sixth to E.

Q. And by this means you can get on to C with four sharps?

A. Yes.

Q. Show me how you get from A natural to D, its fourth, with one flat; and tell me whether it is a minor or a major key?

A. By its sharp seventh C $\sharp$, which is the sharp third to A; D is a minor key.

Q. So that in minor keys, you can mo-

CHORDS.

Concords

a b c d e

6 6 6 6 6

example

Discords

f g h i k l m

6 6 6 6 6 6 6

Modulation into all the Major Keys with Sharps.

or or

6 6 4+ 6 6 6

or or or

4+ 6 6 6 4+ 6

or

6 6 4+ 6

Return to four Flats by the Flat Seventh.



From four Flats to the Natural Key of C.



Sharp sixths thus 6, and fourths should be marked thus 4+.

dulate into the third, the seventh, or the fourth?

A. Yes.

Q. How do you return to A from C, the third?

A. By G # the sharp seventh.

Q. How from G, the seventh?

A. By G # the sharp seventh to A.

Q. How from D the fourth?

A. Either immediately or by the sharp seventh.

Q. Suppose your key to be D, with one flat, how do you get at the keys of the third, the seventh, and the fourth?

A. To F, the third, by making the bass E, and playing the chord of the fifth and sixth; to C, the seventh, by the common chord of G; and to G, the fourth, by the chord of D.

Q. And this you can do by the same rule all the way to F, the minor key in four flats?

A. Yes.

Q. Show me how.

A. Always by dropping the flat seventh

of the key you are in, and introducing the sharp seventh of the key you are going to.

Q. How do you return to your original key, be it what it may?

A. By taking away the half-tone below, which is always the sharp seventh, and substituting the whole tone, which is always a flat seventh.

Q. As this, tried through all the keys, will embrace a great deal of modulation, do you understand what is your general practice?

A. By getting a correct idea that the half-tone below is the sharp seventh, and the full tone the flat seventh.

Q. How do you get forward to the keys?

A. Upon this principle by the superfluous fourth.

Q. How do you return to them?

A. Upon this principle by the flat seventh.

Q. Is there something else necessary in minor keys?

A. Yes.

Q. What?

A. Nothing more than to introduce the artificial half-tone below, which after all is the sharp seventh.

Q. How do you manage when only a treble and bass are written down?

A. Substitute the note that completes the chord.

Q. Supposing the bass to be the octave and the treble the third, what note do you supply?

A. The fifth.

Q. Supposing the bass and the treble to make the octave and the fifth?

A. Substitute the third.

Q. And is this rule general as to the rest of the harmonies?

A. Certainly.

Q. If the treble consists of passing notes, or several notes to one bass note, what is the best mode to venture in order to supply the harmony?

A. By either thirds or sixths.

Q. May you venture the fourth?

A. Certainly.

Q. But in sequence?

A. Very rarely.

Q. May you venture the fifth?

A. You may.

Q. But in sequence?

A. Never.

Q. Must the notes that you venture in the treble, be above or below the written note?

A. Below.

Q. May you venture to do any thing of this kind in the bass?

A. Yes; if done carefully.

Q. By what regulations?

A. So as to assist, but never overload the accompaniment.

Q. The notes that you venture in the bass, must they be played above or below the bass note?

A. Above.

Q. Is there any other method by which you may perfect yourself in this practice?

A. There is.

Q. What is it?

From the Key of Ab, to return to E, four Sharps .

Ab Eb Bb

F C G

D A E

6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3

Minor Keys .

C# F#

B E

7 6 4 # 7 6 4 # 7 6 4 # 7 6 4 #

N

First system of musical notation. The treble clef staff contains a sequence of chords: A (triad), D (triad), and D (triad). The bass clef staff contains a sequence of chords: 7 6 4 # (triad), 7 6 4 # (triad), and 7 6 4 # (triad). The key signature is one flat (B-flat).

Second system of musical notation. The treble clef staff contains a sequence of chords: G (triad), C (triad), and F (triad). The bass clef staff contains a sequence of chords: 7 6 4 # (triad), 7 6 4 # (triad), and 7 6 4 # (triad). The key signature is two flats (B-flat, E-flat).

To return to four Sharps .

Third system of musical notation. The treble clef staff contains a sequence of chords: F Minor (triad), C (triad), and G (triad). The bass clef staff contains a sequence of chords: 6 4 # (triad), 6 4 # (triad), and 6 4 # (triad). The key signature is three flats (B-flat, E-flat, A-flat).

Fourth system of musical notation. The treble clef staff contains a sequence of chords: D (triad), A Minor (triad), and E (triad). The bass clef staff contains a sequence of chords: 6 4 # (triad), 6 4 # (triad), and 6 4 # (triad). The key signature is three flats (B-flat, E-flat, A-flat).

Fifth system of musical notation. The treble clef staff contains a sequence of chords: B (triad), F# (triad), and C# (triad). The bass clef staff contains a sequence of chords: 6 4 # (triad), 6 4 # (triad), and 6 4 # (triad). The key signature is four sharps (F-sharp, C-sharp, G-sharp, D-sharp).

A. By figuring the bass.

Q. What is your rule for figuring the bass; with concords for example?

A. The common chord must have a 3, a 5, or 8, or no figure at all. The sixth must have a 6; and the sixth and fourth,
 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$.

Q. What is your rule for figuring the bass, when discords take place?

A. The second and fourth is marked by $\frac{4}{2}$; the fifth and sixth by $\frac{6}{5}$; the fourth and fifth by $\frac{3}{4}$; the seventh by a 7, and the ninth by a 9.

Q. How do you distinguish intervals which are sharp or major, from others, in figuring the bass?

A. By a stroke placed across the figure.

Q. Why are major intervals introduced which are implied by the figures so marked?

A. Thereby to distinguish them as major.

Q. Why minor?

A. Thereby to distinguish them as minor.

Q. When a sharp is placed by a figure, or by itself, in thorough bass, does it actually mean a sharp on the keys, or the scale?

A. By no means.

Q. What then does it imply?

A. A sharp or major interval.

Q. And a flat by the same reason?

A. A flat or minor interval.

Q. So, then, flat and sharp intervals in this case, as in the case of keys, mean simply minor and major?

A. Nothing more.

Q. You will find sometimes a stroke, instead of a figure—what does it mean?

A. To continue the chord.

Q. Is there any necessity for marking the figures to discords, that have only the effect of graces, or passing notes?

A. None at all.

Q. What are these discords called?

A. Transient discords.

DIALOGUE IX.

GENERAL QUESTIONS.

Q. **W**HAT was taught by the first Dialogue?

A. The names and divisions of the notes as they relate to common and triple time, and the names and use of the musical characters.

Q. What did the divisions of the notes into even numbers belong to?

A. Common time.

Q. What into three or six?

A. Triple time.

Q. Of what use are the musical characters?

A. The rests are marks to keep silence as long as the notes which they represent; the sharp makes a note half a tone higher, the flat half a tone lower, the natural

restores the note to its natural tone. The treble clef governs the upper part of the scale, the bass clef the lower, the tenor clef the middle; the bar divides the time, the double bar finishes the strain, the slur ties notes in succession, the bind ties notes on the same line or space, and the repeat is a reference.

Q. What was taught by the second Dialogue?

A. The scale on the lines, and the spaces, and the keys of the instrument.

Q. What are the notes in the treble, on the lines, spaces, and additional lines and spaces?

A. The lines of the treble stave are E, G, B, D, and F, the spaces F, A, C, E; the additional lines below, are C and A, the spaces, D, B, and G; the additional lines above, are A, C, and E, and the spaces, G, B, D, and F.

Q. What are the lines and the spaces in the bass clef?

A. The lines are G, B, D, F, and A, the spaces, A, C, E, and G; the addi-

tional lines below, are E, C, A, and F; the spaces, F, D, B, and G; the additional lines above, are C, E, and G, and the spaces, B, D, and F.

Q. What is the use of the tenor clef? where is it placed, and what is it called according to its situation?

A. The tenor clef is a medium between the treble and bass. It may be placed on the bottom line, and is then called the *soprano*; or on the middle line, and called the *alto* or *contra alto*; or on the fourth line, and called the *tenor*.

Q. How do you separate the forty white keys on the piano-forte?

A. Into twenty-one, from G on the first line of the bass stave to F the upper line in the treble clef, eleven notes above called in alt, and eight notes below G, called double.

Q. What was taught in the third Dialogue?

A. The keys and their semitones.

Q. How do you know the keys?

A. They are the note above and the note below the last sharp, and a third and fifth above the last flat: the upper is the major, and the lower the minor.

Q. How do you count to ascertain four sharps, and how four flats?

A. By counting the thumb and four fingers to count the sharps, and the four fingers without the thumb to count the flats.

Q. How do you know the distinction of major and minor keys?

A. By the situation of the semitones which are in major keys, from the third to the fourth, and seventh to the eighth, and in minor keys from the second to the third, and the fifth to the sixth.

Q. What was taught in the fourth Dialogue?

A. Modulation from key to key.

Q. By what means do you modulate into the major keys with four sharps?

A. By F# to G, C# to D, G# to A, and D# to E.

Q. How into minor keys with four sharps?

A. By D # to E, by A # to B, by E # to F #, and by B # to C #.

Q. How into major keys with four flats?

A. By the third of C to F, by the third of F to B ♭, by the third of B ♭ to E ♭, and by the third of E ♭ to A ♭.

Q. How into minor keys with four flats?

A. By C # to D, by F # to G, by B ♯ to C, and by E ♯ to F.

Q. How do you return?

A. Always by the flat seventh of the key you are in, and substituting the sharp seventh of the key you are going to.

Q. What was taught by the fifth Dialogue?

A. Common time and triple time.

Q. Of what consists common time, and how is it marked?

A. Simple common time must have any given number of notes that make a semi-

breve, and it is marked by a semicircle C, or C ; compound common time is known by the figures $\frac{6}{8}$, which denote six quavers in a bar; or $\frac{12}{8}$, which denote twelve quavers.

Q. Of what consists triple time, and how is it marked?

A. Triple must have the number of notes ascertained by the figures: $\frac{3}{2}$, which stand for three minims, $\frac{3}{4}$ for three crotchets, $\frac{3}{8}$ for three quavers, $\frac{9}{8}$ for nine quavers.

Q. What was taught by the sixth Dialogue?

A. Thorough-bass.

Q. What is thorough-bass?

A. A combination of sounds known by figures placed over or under the bass notes.

Q. How is the bass figured?

A. The common chord by a 3, a 5, an 8, or no figure at all; the sixth by a 6, the sixth and fourth by $\frac{6}{4}$, the second and fourth by $\frac{4}{2}$, the fifth and sixth by $\frac{6}{5}$,

the fourth and fifth by 4, the seventh by a 7, and the ninth by a 9.

Q. For what purpose is the bass figured?

A. To distinguish concords from discords.

Q. By what chords do you proceed to modulate into major keys with sharps?

A. You get to G by the chords of C, D, and G; to D, by G, A, and D; to A, by D, E, and A; and to E, by A, B, and E.

Q. How into minor keys with sharps?

A. To E, by the chords of A, B, and E; to B, by E, F $\sharp$, and B; to F $\sharp$ by B, C $\sharp$, and F $\sharp$; and to C $\sharp$, by F $\sharp$, G $\sharp$, and C $\sharp$; always introducing the auxiliary seventh, or half-tone below the key.

Q. How do you modulate into major keys with flats?

A. C leads immediately to F, F to B $\flat$, B $\flat$ to E $\flat$, and E $\flat$ to A $\flat$; and therefore the chords to these notes are all that we find necessary.

Q. How into minor keys with flats?

A. By giving the key you start from its major third, which establishes the auxiliary half-tone to the key you are going to.

Q. How do you go into major keys from four sharps to four flats?

A. By taking off the sharps one by one, and laying on the flats one by one, to establish at every remove the flat seventh.

Q. How do you return to four sharps?

A. By taking off the flats one by one, and laying on the sharps one by one, to establish the sharp seventh.

Q. How do you go in minor keys, from four sharps to four flats?

A. Always by dropping the flat seventh, and laying on the sharp seventh of the key you are going to.

Q. How do you return to four sharps?

A. First, by taking off the flats one by one, and then adding the sharps one by one, and at each remove establishing the auxiliary sharp seventh.

Q. What was taught by the eighth Dialogue?

A. Playing in general, fingering, the manner of adding notes to fill up a chord; always to play third and sixth in sequence, rarely fourths and never fifths.

Q. As this taught you some new modulations, what were they?

A. After the usual modulation into the fifth, to go into the fourth, sixth, and seventh.

Q. How do you get at them in major keys?

A. Always by the sharp seventh going on, and the flat seventh returning.

Q. How in minor keys?

A. In the same manner, not forgetting upon all occasions to substitute the auxiliary sharp seventh.

Q. What new particulars did you learn relative to figuring the bass?

A. That a stroke across the figure means a sharp interval, a stroke instead

of a figure to continue the chord, that passing notes which form discords need no figure, for they are not emphatic, but called transient discords.

LONDON CRIES.

0

Come buy come buy my Primroses.

6 5 6 — 9 8 7 6 5 4 3
7 6 5 4 3

8 6 8 6 4 7 5 4 3 2 1

7 6 5 4 3 2 1 7 6 5 4 3 2 1

6 6 7 6 5 6 6 7 7

Come buy my water cresses.

6 4 6 4 5 3 6 4 5 3

6 6 5 4 3 2 1 6 4 5 3 2 1



All a Llowing.



DIALOGUE X.

COMPOSITION, AND WRITING DOWN
IDEAS.

QUESTIONS.

Q. How many natural discords have you?

A. Two.

Q. What are they?

A. The sharp seventh and the flat seventh.

Q. What is the sharp seventh to G?

A. F sharp.

Q. What is the flat seventh to D?

A. E natural.

Q. Is the ninth in its operation a discord?

A. It is but a transient discord, a suspension of the eighth, an appoggiatura.

Q. Is it always necessary in composition to modulate into different keys?

A. No.

Q. Then why is modulation used and recommended?

A. For the sake of variety.

Q. Is it necessary, for the sake of enlarging the mind, to know harmony?

A. In its fullest extent.

Q. And it will be good practice in forming a tune to get into the fifth of the key at the end of the strain?

A. Not only that, but to touch on some minor key before you return.

Q. If you compose a tune, how will you begin, in G, for instance?

A. With the chord of G.

Q. What will you do next?

A. Play the sixth and fourth.

Q. What next?

A. Play the flat seventh to G.

Q. What next?

A. Get back to G.

Q. What next?

A. Touch slightly on C sharp, to show your intention of modulating into D.

Q. What next?

A. Having satisfied the ear of this intention, get into D.

Q. Here you are at the end of the first strain; how will you get back gradually to G?

A. Into the minor key A, by G #, its sharp seventh.

Q. After that?

A. Into G by F # its sharp seventh.

Q. And this prepares you for the close?

A. Completely, and it may be done either immediately or by playing about the original key.

Q. And may this be done in other keys?

A. In all the keys.

Q. It is not arbitrary, however?

A. No: only natural, and therefore advisable.

Q. How may ideas for composition be suggested?

A. Either by the mind or by adventitious sounds.

Q. How may they be written down?

A. They must be reduced either to common or triple time.

Q. What is a good method of trial for general practice?

A. To change familiar airs from common time to triple time, and from triple time to common time.

Q. How will you get at time in all its bearings?

A. By correctly understanding all the questions contained in the Dialogue concerning Time.

Q. Literally or variously?

A. As variously as they can be answered.

Q. In words?

A. Not by words only, but by notes.

Q. Are these to be a repetition of the same note?

A. No: they must not only be in successions, but in various successions.

Q. Always in notes?

A. Not only by notes, but occasionally by rests, dots, and whatever may fill up the bar.

Q. When this is perfectly attained, what is your next practice?

A. Having learned to divide the notes as to bars, to know how to divide the time generally, or, in other words, to divide the tune.

Q. What rule do you take for dividing the tune?

A. By establishing an interval of effect at every fourth bar.

Q. Explain how. Suppose the air to consist of sixteen bars.

A. At the fourth bar you announce an intention of modulating into the fifth of the key, at the eighth bar you complete that modulation, at the twelfth you announce your original key, and at the sixteenth you close in it.

Q. What is it necessary to know, in order to get at this?

A. Every principle that has been taught.

Q. When you know all these principles what are your proceedings?

A. An attention to four requisites.

Q. What are they?

A. A knowledge of the intervals, the measurement of time, the doctrine of modulation, and the points of division in airs.

Q. What will this effect for you in writing down ideas?

A. The intervals will show you how the notes lie upon paper; time will teach you how to divide them; modulation will inform you how to conduct and carry them on; and the points of division at every fourth bar, will adjust and complete the composition.

Q. And this may be manifested in various ways?

A. As many as you please.

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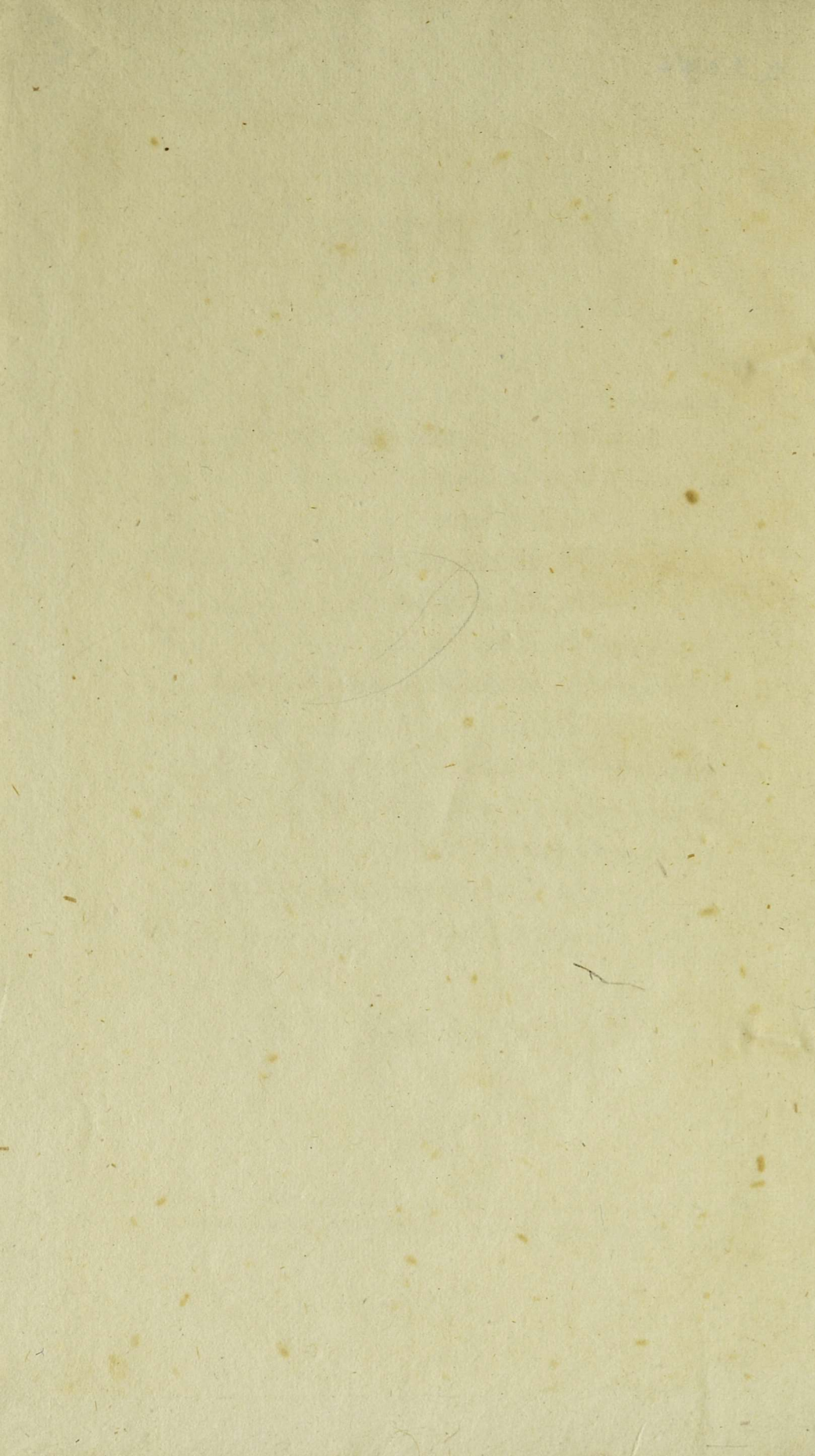


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C. V

