

Part
of the
ANALYTICAL INSTRUCTOR
for the
Piano Forte
By
B. CARR.

in Three parts

Price separately 1 Doll. 25 Cts. each part.

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PART THE THIRD OF THE ANALYTICAL INSTRUCTOR

Containing the

APPENDIX

Of the COMMON CHORD (see page 13)

With every Tonic or Key Note may be played what is termed the Common Chord,* which consists of notes in the Treble of the same name as the 3^d, 5th and 8th to the Bass Note — As for instance, supposing the Bass Note to be C — according to the rules given in page 13 the 3^d to it must be E (1^c 2^d 3^e) and the 5th to it G (1^c 2^d 3^e 4^f 5^g) the

Octave of course being C — thus forming what is termed the Common Chord and tho' the E G and C in the Treble are distant from the Bass Note they are still called the 3^d, 5th and 8th.



The Common Chords may also be taken another way by using the same notes



1st Position 2^d Position 3^d Position



These are termed the 1st, 2^d and 3^d Position

They may be taken fuller by doubling one of the notes



* also called the Harmonical Triad

These Chords may be used by the same calculation to any given Bass note

or in any part of the Gamut

The Alphabetical distance as pointed out in page 13 being sufficient tho' the Chord may be far apart from the bass note — The Common Chord is frequently used to the Tonic or Key Note at the close of pieces of music, and sometimes at the commencement; one of its parts that is either the 3^d 5th or 8th is almost invariably the beginning note.

The consideration of the Common Chord gives also an opportunity of explaining the difference between Major and Minor; for which purpose Lessons 22 and 23 (page 35 and 36) also Lessons 27 and 28 (page 38) answer exactly — By turning back to these it will be seen that the difference between Major and Minor in signature is great — for Lesson 22 in A Major has 3 Sharps, but Lesson 23 in A Minor has neither Sharp nor Flat — Lesson 28 in C Major has neither Flat nor Sharp in its Signature, but Lesson 27 in C Minor has 3 Flats — The difference in performance is also consequently very great — more especially as **IN THE MINOR MANY ACCIDENTAL SHARPS, FLATS & NATURALS OCCUR** (for reasons which a future Study of Harmony can only give): it is sufficient to say that **THAT THEY MUST BE RIGIDLY OBSERVED**: — But the difference in the Common Chord is small, it is merely taking the third a half tone lower than in Major — the tonic & other notes of the Chord being exactly alike in both Major and Minor. — and upon this alteration of the 3^d alone depends the fact of a piece of Music being either in a Major or Minor Key according to the following rule — first recollect that a half tone is the next immediate key on the Piano Forte (whether black or white) to any given note (See Lesson 22 Page 35 at this mark *****) then observe that Lesson 22 is in A Major with 3 Sharps F C & G By counting upwards every key of the Piano Forte from its Tonic A to its third the C sharp — the latter

will be found to be exactly four half tones distant from the former. EX.

1 2 3 4

Tonic

termed

This is the Major third, and determines the Music to be in a Major Key — But in Lesson 23 which is in A Minor without Sharps, the third to the Tonic A is consequently

C natural which is only three half tones distant from the Tonic or Key note A) EX.

1 2 3

Tonic

and this is termed the Minor third & determines the Music to be in a Minor key

A few Examples are given to show that, as before observed notwithstanding the difference between Major and Minor Keys of the same name as to the number of flats and sharps in their Signature, yet their Common Chords are exactly alike except as to their thirds

C Major C Minor D Major D Minor E Major E Minor

Though in the Common Chord, the only difference between Major & Minor consists in altering the third from the Tonic one half tone * higher or lower according to the Signature may direct — yet as in the number of Flats and Sharps there is so essential a difference, perhaps a careful perusal or occasional reference to the following Table, showing what number of Flats or Sharps (or the absence of either) belong to each Major & Minor Tonic may be servicable.

C Major	C Minor	F Major	F Minor
C# Major	C# Minor	G Major	G Minor
D Major	D Minor	A Major	A Minor
E Major	E Minor	B Major	B Minor
F Major	F Minor	C Major	C Minor
G Major	G Minor	D Major	D Minor
A Major	A Minor	E Major	E Minor
B Major	B Minor	F Major	F Minor

Pieces of Music whose Tonics require more than 4 sharps or 4 flats in their signature are seldom composed.

A ready recollection of the Sharps & Flats in the order in which they stand is a useful acquirement; for which purpose committing to memory the two following sentences will be found useful

For — **C**hildrens — — **G**ood — **D**estroy — — **A**ll — — **E**vil — — **B**ooks
The **FIRST LETTER** of **EACH WORD** gives the sharps in the exact order in which they stand as for instance if only one is required in the signature the sharp must be **F** — if two the sharps must be **F & C** if three **F C & G** and so of the others — — — The following sentence

Be **E**ver **A**nxiously **D**esiring **G**ods **C**onstant **F**avour — — by using the **FIRST LETTER** to **EACH WORD** gives the Flats in the order in which they stand, one Flat must be **B** — two **B & E** — three **B E & A** — four **B E A & D** and so of the others.

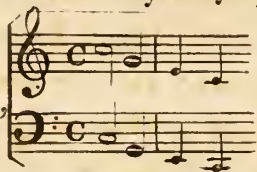
* called also **A SEMITONE** — **Two Half Tones** or **Semitones** make **A TONE** — The distance of a Tone upon the Keys of a Piano Forte may be from a white key to the next white key as from **C** to **D** — from **F** to **G** &c (See Ex 1) or from a black key to the next black key as from **F#** to **G#** — from **D#** to **E#** &c (See Ex 2) also from a white key to the next black key as from **E** to **F** from **B** to **C** (See Ex 3) or from a black key to the next white key but one as from **B** to **C** from **E** to **F** (See Ex 4)

Ex. 1. Ex. 2. Ex. 3. Ex. 4.

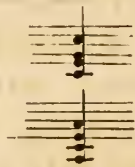
In calculating Tones the next letter only must be used — as for instance — **A#** is a tone above **G#** but the **A#** must not be called **Bb** for tho they are both played on the same key they are notes which in the Science of Harmony are widely distinct — This rule is general.

Thus every piece of music has its Tonic or key note with its common chord; but in its progress it embraces many passages in other keys or Tonics entirely different from the principal. This is termed **MODULATION**, and belongs to the Science of **HARMONY**; to treat of which in a work purely practical would be superfluous as well as impossible—Yet by a study of the Common Chord, according to the rules laid down in the preceding pages, and a ready recollection of the different scales which occur throughout this work, an Amateur may by comparison perceive in many instances what key or Tonic the interior parts of a piece of music has modulated into. To illustrate this, parts of a well known Sonata, (Sonata first of the Set with Scotch Airs by Pleyel) are selected.

The Sonata is in C major and begins thus,



and the beginning notes being made out of the Common Chord of C major determines it to be in that key,



About two 3^{ds} down the page is this passage,



Compare the ascending notes with the

scale of D major Page 25 and it is readily observed that the music has modulated into D major—the three last Chords are also the Common Chord of D major.

After which comes this passage

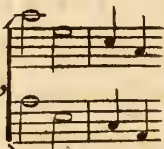


collect these notes together,



and it is found that the music is in G major as they form the Common Chord of that Tonic.

The 5th and 6th Bar of Part the 2^d has these notes,

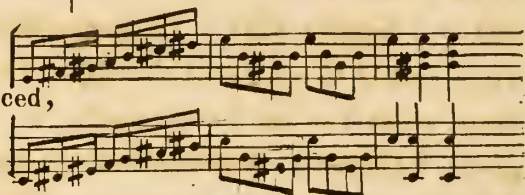


collect them together,



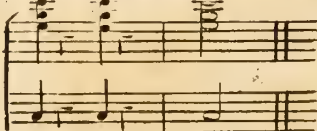
and the notes form the Common Chord of A minor.

Rather more than two 3^{ds} down the 3^d page the following is introduced,

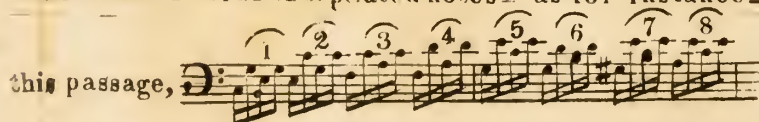


Compare this with the Scale of E major Page 43 and observe the Common Chord to that Tonic in the two last notes, and it is very evident the passage is in E major. But after all its varieties of modulation the Piece ends as all others do, in its own Tonic,

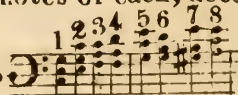
Which in this instance is in C major,



What are termed moving Bases often plainly indicate the key or harmony modulated into, as in fact they are no other than Chords in separated notes—as for instance—



this passage, if the notes of each, according to their numbers are



collected together will be found to contain the following Chords, and it may easily be perceived that N^o 1 and 2 are Common Chords of C major in the 3^d and 1st Position. N^o 3 that of F in the 3^d Position. N^o 4 is D minor in the 1st Position. N^o 5 C major in the 2^d Position. N^o 6 G major in the 3^d Position. N^o 7 E major in the 1st Position and N^o 8 A minor in the 3^d Position plainly showing the keys or Harmonies of those portions of the music.

Let it however be candidly stated that the above little rule will only apply where either a Scale or Common Chord forms a feature strong enough to compare with what is already studied. The Scholar in his private practice will have to forego the endeavour to ascertain the key in all combinations of notes differing from the mere Common Chord, or perhaps with a mixture of extraneous Flats or Sharps; as belonging to other studies, and impossible to be explained in a casual notice. Yet it is certain, that a ready recollection of the Common Chord and Diatonic Scale belonging to each key, and the observing of (where plainly apparent) into what keys or Tonics (or to speak more technically HARMONIES) a Composer modulates, is at any rate an important first step in the scientific part of MUSIC. With respect to the practical part of music, as it relates to Piano-Forte playing, a complete knowledge of the different Scales is very conducive to both steadiness and brilliancy of finger, as is also a perfect acquaintance with the Common Chords in addition to the above, a valuable acquisition to those who wish to cultivate playing at sight.

ADDITIONAL OF SHARPS AND FLATS.


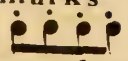


In page 28 it is mentioned that the white keys of the Piano Forte are Naturals and the black ones either Sharps or Flats, but that there were exceptions to this rule, which would be pointed out in the Appendix—which exceptions are, that the white keys also occasionally become both Sharps and Flats—as the true meaning of a sharp is the next immediate half tone above—so if a B sharp is required, the next immediate half tone above it on the Piano Forte is C natural, which in this instance is used for B sharp—in the same way, and for the same reason E sharp is played on the key of F natural—and as the true meaning of a flat is the next immediate half tone below—so if C flat is required, the B natural being the nearest key below it, is played for C flat, and if F flat is required that for the same reason is played on the E natural—betwixt the B and C and the E and F there being no black key, they serve as sharps or flats to each other.

There are likewise double sharps and double flats—A DOUBLE SHARP marked thus \times and occasionally thus $\sharp\sharp$ means that the note is to be played two half tones (instead of one) higher—thus F double sharp by looking at the Key-board of a Piano Forte, will be found upon the key used for G natural that being two half tones higher and so of any other note that is a double sharp—to contradict a double sharp and bring it back to a single sharp this mark is used $\sharp\sharp$ if to the natural, this $\sharp\sharp$ —A DOUBLE FLAT marked thus $\flat\flat$ means that the note is to be played two half tones (instead of one) lower—thus the place to play B double flat by referring to the key-board of the Piano Forte will be found on A natural that being two half tones lower and so of any other note that is a double flat—To contradict a double flat and bring it back to a single flat, this mark $\flat\flat$ is used, and if to a natural this $\flat\flat$ —Therefore the white keys are subject to being used as sharps or flats as well as the black ones—but as they do not frequently occur, being only used in Music of great difficulty, those directions given in Page 28 were sufficient for that grade of study, as they are also for general purposes—The following Plan of Notes will shew at one view the different names each key of the Piano Forte may be called by.

C [#]		D [#]		F [#]		G [#]		A [#]	
D ^b		E ^b		G ^b		A ^b		B ^b	
B [#]	C ×	D ×	E [#]	F ×	G ×	A ×			
C ^q	D ^q	E ^q	F ^q	G ^q	A ^q	B ^q			
D ^{bb}	E ^{bb}	F ^b	G ^{bb}	A ^{bb}	B ^{bb}	C ^b			

The following are scarcely ever used—but if required B \times is played on the C \sharp key and E \times on the F \sharp key C $\flat\flat$ is played on the B \flat key and F $\flat\flat$ on the E \flat key.

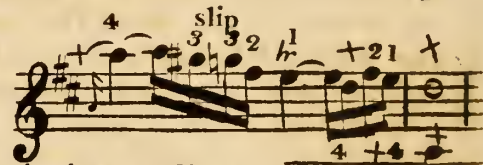
OF STACCATO NOTES (See Lesson 13 Page 29)

There is a distinction in these Staccato Notes which is pointed out by the marks. Thus  means them to be struck with pressure but only a little separated — if thus  without the  they are to be played short, and if with dashes over them  very short

Fingering

There are also two other methods of Fingering sometimes resorted to in certain emergencies called **SLIPPING & SUPPLANTING**

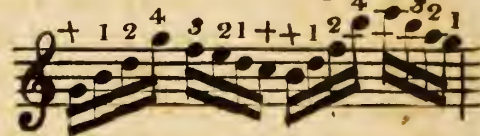
Slipping is the sliding of a finger from a black key to a white one



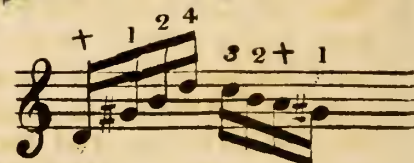
Supplanting is used in very wide passages and is done by bringing a different finger on the same note without striking the note again by the change — — —



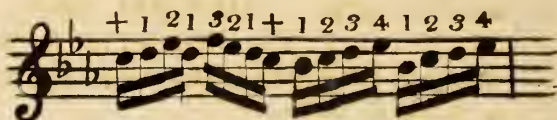
The general rule of never using the same finger to two different adjoining notes is sometimes broken where the next Position cannot otherwise be gained — — — — —



The allowance of using the thumb on black keys in wide passages (See Lesson 9 Page 27) does not hold good where the notes go in regular succession — in this case Contraction is resorted to





But the little Finger may sometimes be used in notes of regular succession — — — — —







It is only necessary to mention these exceptions to general rule — the proper use of them (and any other variety of fingering in difficult music) A good Teacher and personal experience can alone supply.

Additional of Time

There is a Note of greater value than the Semibreve called a Breve marked thus  or thus  which tho not generally met with in modern music is sometimes used in sacred music. It is twice the length of a Semibreve: consequently One Breve makes 2 Semibreves 4 Minims 8 Crotchets &c. &c.



There are also notes four times tied  called Double Demisemiquavers and Rests with four heads  called Double Demiseniquaver Rests they are half the length of a Demi-semiquaver and are calculated accordingly. — Sometimes even five ties are used 

(Rests thus ) which are called Demisemidemisemiquavers — they are half the length of the latter and 4 of them go to a Demisemiquaver and so forth. — it is merely remarked for curiosity's sake that it would take 256 of these last modernized notes to make one of the old fashioned Breves — and 384 to make a dotted Breve.

As the Semibreve is the standard note of the present day, so all the other notes are calculated from it — thus the time marks in the signature are easily understood: — 4, be — ing the bottom figure, represents Crotchets (a Crotchet being the 4th part of a Semibreve) so that whatever figure is plac'd over it indicates the number of crotchets in the bar; as for instance, — — $\frac{2}{4}$ two Crotchets — $\frac{3}{4}$ three Crotchets — — $\frac{6}{4}$ six Crotchets in a Bar. — An 8 being the bottom figure represents Quavers (a Quaver being the 8th part of a Semibreve) so that the figure which is placed over it marks the number of Quavers in a Bar — as $\frac{3}{8}$ for three Quavers, $\frac{6}{8}$ for six Quavers in a Bar. — Upon the same principle a 2 represents a Minim, that being one half of a Semibreve, (this figure often occurs in the signature of Psalm tunes) $\frac{3}{2}$ meaning three Minims in a Bar. — and 16 to represent Semiquavers

(a Semiquaver being the 16th part of a Semibreve) is sometimes tho' seldom resorted to; 12 meaning 12 Semiquavers in a Bar. — It is presumed it is scarcely necessary to add that 16th this mark C or this C means Common Time or 4 Crotchets in a Bar — the stroke thro' the latter denotes rather a quicker measure.


By referring to the different rules respecting Time particularly to Page 44 it will be perceived that the number of one kind of note that should go to another is easily calculated by remembering the order in which they stand as to value: 1st the Semibreve 2^d the Minum 3^d the Crotchet 4th the Quaver 5th the Semiquaver &c and doubling them as you go on — Thus one Minum will make 2 Crotchets 4 Quavers 8 Semiquavers &c — one Crotchet will make 2 Quavers 4 Semiquavers &c If they are dotted the result is procured by doubling the number 3; as one dotted Minum makes 3 Crotchets 6 Quavers 12 Semiquavers &c — one dotted Quaver makes 3 Semiquavers and 6 Demisemiquavers and so of any other note

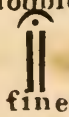
Some idea in a general sense may be formed of the proper duration of each note, as it regards its own character and in subjection to the terms (Adagio Moderato Allegro &c) used at the beginning of every Piece, by observing a watch, that has a hand and circle for the seconds, or a Time piece whose ticks count the seconds, and getting into the habit of counting mentally or vocally exactly in the time of seconds. Then when the Music is in Adagio or Grave, count every Quaver as a second, — holding the Crotchets two — dotted Crotchets three — Minums four — dotted Minums six and Semibreves eight seconds. This rule of counting in Quavers instead of Crotchets in very slow measure is called Double Time (See Page 19 also Lessons II, 25 & 26) Largo, Larghetto, Lento, Andantino, Andante and Moderato may each in the order they stand be played a little quicker than the preceeding till we come to Allegretto — Here count every Crotchet as a second and the other notes in proportion.

Allegro, Brillante, Con Brio, Vivace & Presto, each to be played a degree quicker, till we come to Prestissimo and then count every Minum as a second and the other notes to be played accordingly. — All dotted notes, of course to be held half as long again as those not dotted. — In Vocal Music, if the words are read over carefully and the mind is possessed of the subject of them, the best modification of the measure will be naturally ascertain'd without a formal rule.

Additional of Repeats

Repeats are sometimes used for a few bars only in the interior of a piece of music, — sometimes the word BIS (See Vocabulary) is placed above, and sometimes the repeat marks only

are used. EX.  these two bars must be played twice over

The words DA CAPO are sometimes used differently from the common explanation and mean that the Performer after beginning again must end at the second Double Bar instead of the first: — this alteration is always pointed out by a pause over the double bar you are to stop at, or by the word FINE written under it, or by both. — Thus 

But should there be a CODA (See Lesson 28 Page 39) that particular double bar must not be the end of the piece, but the Coda must be added by way of conclusion.

Sometimes a Minuet, March, Waltz &c, is followed by an additional movement called the TRIO. Each part will have the repeats marked — at the end of the Trio are generally found the words DA CAPO MINUET (or DCM) DA CAPO WALTZ (or DCW) &c &c the routine of which is to play to the end, repeat each part, and then play the first movement whether March Minuet or Waltz once through without repeating the parts finishing at (most likely) the second double bar *

Notation

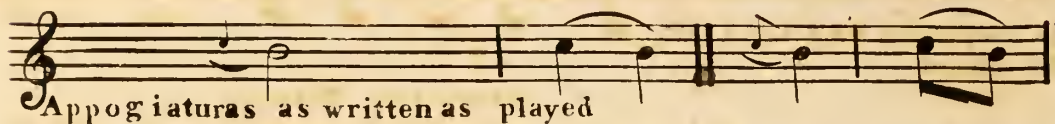
The disposition of the Notes on Lines Spaces & Ledger Lines — that is the Music we play from, is termed the NOTATION — When a passage of music consists of a mixture of tones and semitones, like the scales to each key, it is said to be DIATONIC — a regular succession of semitones only is called CHROMATIC — and two different notes played upon the same key of the Piano Forte, as A \sharp followed by B \flat — E \sharp followed by F \sharp &c &c (See Page 51) is termed, ENHARMONIC.

* But in all other instances, the word Da Capo is used according to its familiar explanation — viz — To begin again and end with the first double bar.

Graces & Embellishments of Music

as exemplified by D^r Callcott

The Appoggiatura as written, as played. or thus, played thus.



Whenever you can by an Appoggiatura equalize the notes always do it



In these and similar passages equal notes are rendered unequal by the Appoggiatura, & that jerk in the measure is unavoidable which in other instances should be guarded against as the height of inelegance.

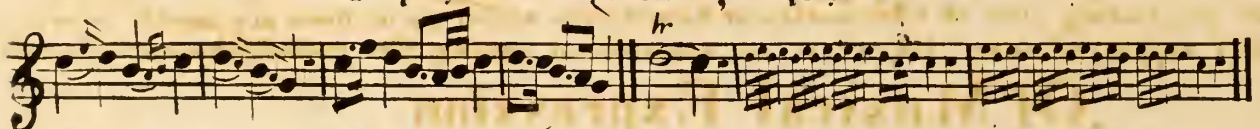
Double and Treble Appoggiaturas as written, as played.



Appoggiaturas before Chords as written (See Lesson 12 Page 29)

This rule is very necessary to be recollected

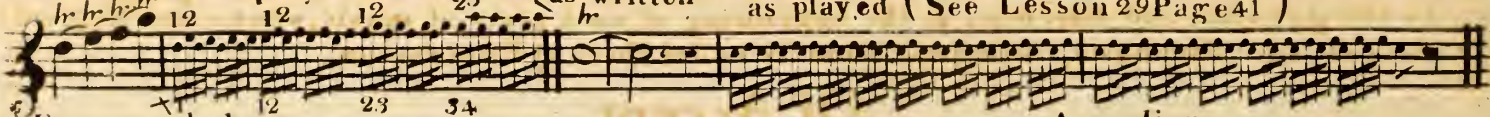
The After note as written as played



Shake as written, as played with a return or without a return

the shake may begin either on the note written or the note above

Chain Shake as written, as played.



Continued shake as written

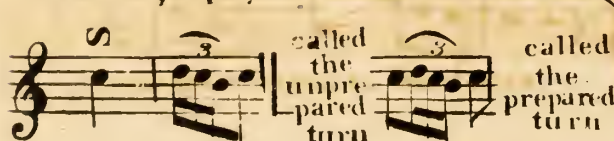
as played (See Lesson 29 Page 41)

Passing shake or Mordente as written, as played.



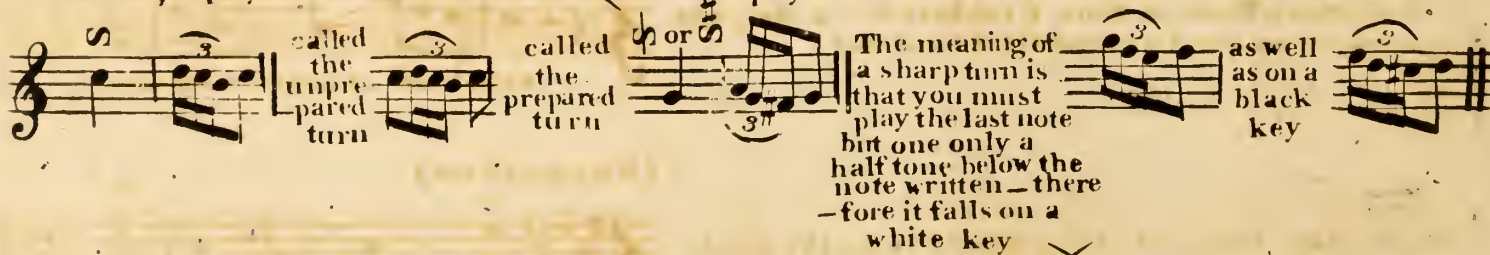
Ascending grace notes as written, as played.

The Turn as written, as played. or thus



Sharp Turns as written as played.

The sharp turn is the one generally used, tho' not always mark'd as such

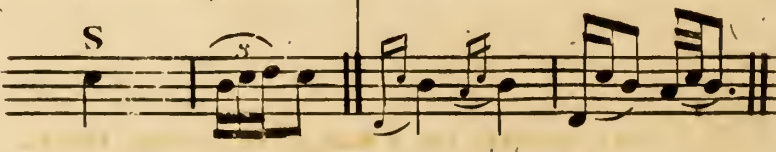


Turns on dotted notes, as written, as played.

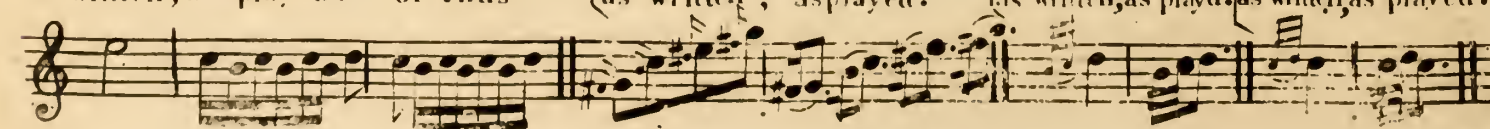


The inverted turn, as written, as played.

Skips as written as played



Beat as written, as played. or thus

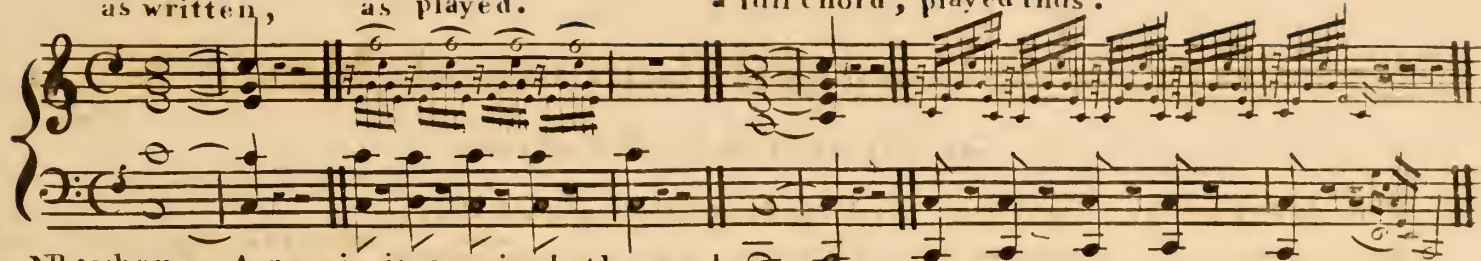


Half Beats as written, as played.

Slide as written, as played. Spring as written, as played.

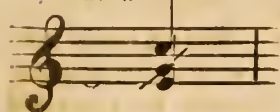
Arpeggio or Acciatura
as written, as played.

the same on
a full chord, played thus.



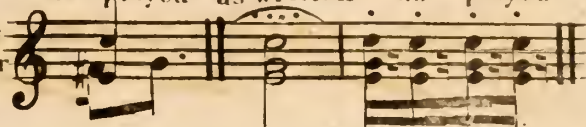
NB: when an Arpeggio is required, the word *Arpeggio* is put over or under the chord.

The oblique line
as written



The half tone below the note, with the oblique line must be struck with the other notes and played before it

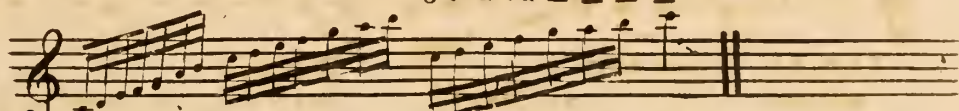
oblique line Tremola
as played as written as played



Staccato Notes (See Lesson 13 Page 29 and Page 52 of the Appendix) Appoggiando (See Lesson 27 Page 36) also Tremando (See Lesson 28 Page 39) are by some numbered among the Graces or Embellishments of Music, A Pause, especially if the word *AD LIBITUM* is added (meaning at pleasure) is the place where those additional notes called Cadences are used (See Lesson 21 Page 35 and Lesson 28 Page 39) which are not confined to measure in these instances a brilliant

8va. alta — — —

performance of extended scales



or the same descending also of Chromatics or Semitones either up or down are much in use — and when thus employed may likewise be considered among the embellishments of music.

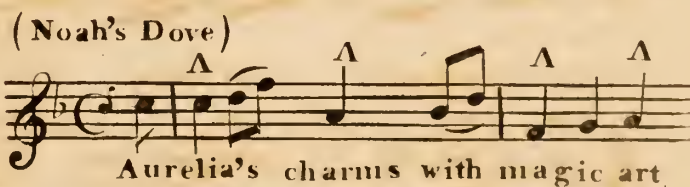
Of Musical Expression

A rigid observance of the Forte and Piano, of the Crescendo and Diminuendo, of the Rests, Slurs, Binds, Staccato Notes &c. and a close adherence to the time and character pointed out in the signature and directions at the beginning of each piece, of music, when combined with Accent and Emphasis, constitute what is called Musical Expression.

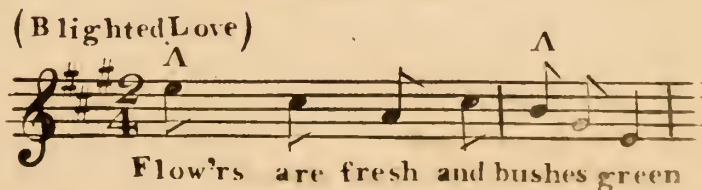
Of Accent

Each variety of Time has its peculiar accent, which is marked by a slight additional pressure on the accented note, but in such a manner as not to interfere with the piano or forte of the music. In the following examples, the notes to be accented are pointed out by this mark Δ .

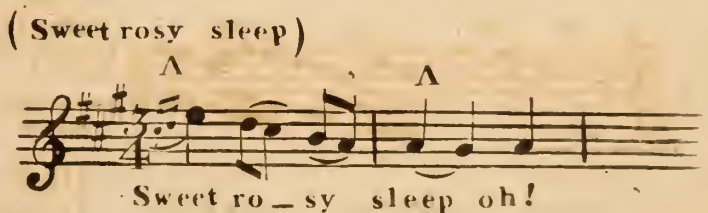
In Common Time or four Crotchets in a Bar, the accent is on the first and third Crotchet.



In $\frac{2}{4}$ or two Crotchets in a Bar, it is on the first.

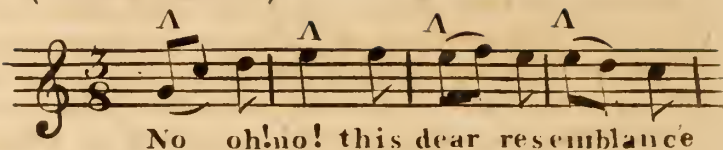


In $\frac{3}{4}$ or 3 Crotchets in a Bar, it is on the first.



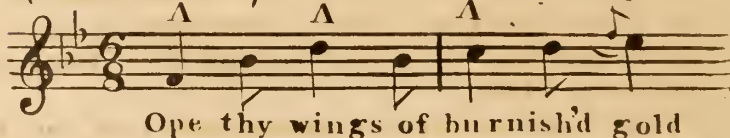
In $\frac{3}{8}$ or three Quavers in a Bar, on the first.

(The Minature)



In $\frac{6}{8}$ or six Quavers in a Bar, on the first and fourth.

(The Fire Fly)

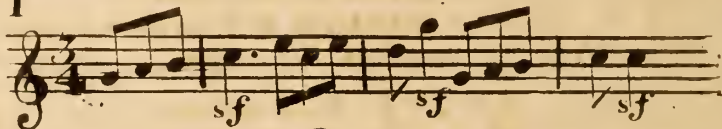


All this of course is applicable to Instrumental music In Vocal music the accented note always comes to the accented syllable

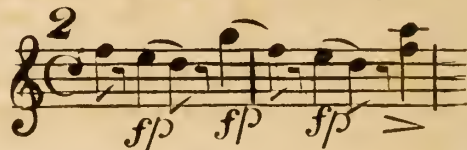
Of Emphasis

Emphatic notes are played with additional force, and are expressed by one or other of the following marks placed either above or below them: *rf*, *sf*, *fz*, (abbreviations of *rinforza*, *rinforzando*, Italian words expressing force) or *fp* (meaning loud soft) or this mark < The emphasis is only on the note marked; those before and after it are played exactly as if it did not occur. A due observance of emphasis is peculiarly important in the performance of modern music, and produces a beautiful variety of effect

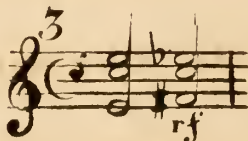
In a Polacca, emphatic notes occur frequently



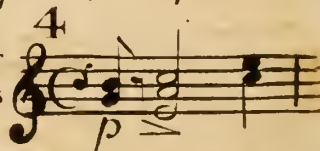
When a long note is slurred with a shorter note which follows it, the emphasis gives length and strength to the former, and shortness and softness to the latter.



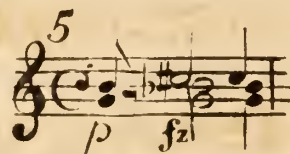
A sudden or unexpected sharp or flat is generally emphatic.



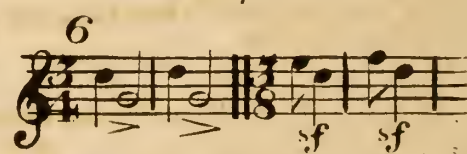
As also is a note of greater value when placed between notes of lesser value.



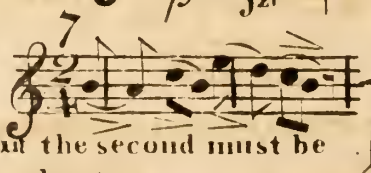
Sometimes the emphasis is occasioned by both the last mentioned causes.



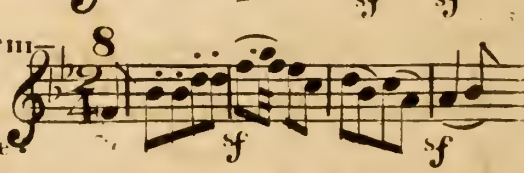
In $\frac{3}{4}$ & $\frac{3}{8}$ measure, a longer note following a shorter must be emphatic.



Equal notes when they are slurred two & two, have rather a strong emphasis on the first, but the second must be played soft and rather short.

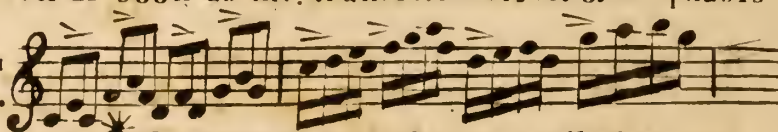


Sometimes the emphatic note will agree with the regular measure.



It will be readily perceived in all the foregoing and many other instances, that the emphasis is given at the expence of the accent that being momentarily destroyed by the superior force of the other—but the laws of accent must govern as soon as the transient effect of emphasis has ceased.

Notes in Groups* have a small emphasis on the first of each, when they move by skips.

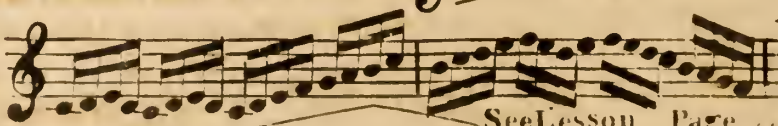


* Notes thus tied together are called Groups

The first note of a Scale (familiarily called a Run) if longer than the following is particularly emphatic



It is considered an elegance to gradually swell and diminish the tone when the notes move regularly up or down



See Lesson Page

As it respects Performance on the Piano Forte, it may be said that accent is Pressure, Emphasis Force, Accent is governed by rule, Emphasis by the fancy of the Composer.

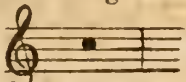
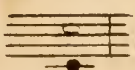
In Cities or large Towns where this indispensable aid is easily procured it is scarcely to be conceived that any one would undertake an office so unpleasant to those unaccustomed to the operation as Tuning a Piano-Forte, the more especially as practice and experience are absolutely necessary to the doing it with facility.


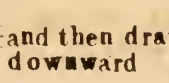
But a friend to the present publication, who has a confident hope that it will have an extensive Country circulation, has suggested the propriety of adding some rules for the purpose, knowing the inconvenience of those who live at a distance from large populations for want of some aid by which their Instrument can be kept in tune. In obedience to these sentiments, the following RULES or SCALE for Tuning the Piano Forte is submitted. They are the production of one of the most skillful Tuners in an European Metropolis, the result of his many years experience and extracted from a work now become extremely scarce.


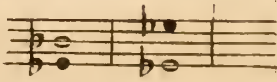
It is first necessary to premise, that each note upon a Piano Forte has two strings * and by looking at the block where the pins are placed that draw the wires, the names of the notes they draw will be found written against each — a small piece of cork cut in the form of a wedge must be prepared — The note to be tuned must be traced by the eye, or the nail, or a piece of quill cut tooth pick fashion from the peg that has the name of it to about midway between the bridge and the other extremity of the string — then put the cork betwixt one of the strings to be tuned and the nearest string of the next note — by which means the tone becomes deadened, and the one left open is tuned by itself, after which the cork is removed, and the other string of the same note is tuned in unison with it — this rule must be followed up with every note, and the pin must be turned very gently or inexperienced tuners may get a note too high — their ear become bewildered and the strings break.


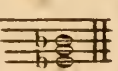
N. B. The Note to be tuned will be marked thus ● and the Note it is tuned from thus ○

First from a Tuning Fork sounding C — or from a Pitch pipe, Flute, or Clarinett (but the former is preferable)

Tune this C  Then tune the C below  an Octave to it and all Octaves must be tuned perfect.

Then tune the F below to the C above  and then draw the F up a little higher — as all fifths tuned (which is a fifth) till it accords pleasantly  downward must be bearing sharp.

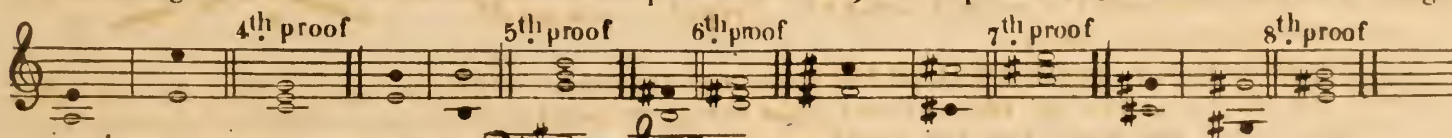
Tune this fifth in the same way, but the Octave following must accord perfectly  This fifth and Octave as before 

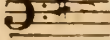
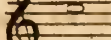
Then tune this 5th above C as flat as the ear can bear it as all 5^{ths} tuned upward must be bearing flat  Then try this chord —  called the First proof and if it sounds well, all that is done is right; but if it does not accord pleasantly, there has been some fault, and the only recourse is to tune all over again.


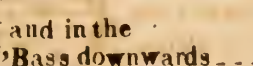
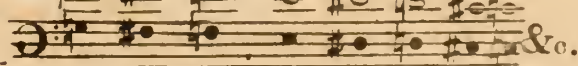
Tune this 5th also rather flat but the Octave perfect  Second proof — if these sound well all is right 

This 5th and Octave as before  Third proof 

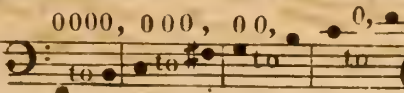
The following 5^{ths} to be tuned flat and the Octaves perfect as before, and the proofs will ascertain whether all is right.



All the notes on the Piano Forte from  to  inclusive are now in tune.

The rest are tuned by  and in the Octaves in the Treble upwards  Bass downwards 

The Implements necessary for Tuning are — a C Tuning Fork — the piece of Cork before mentioned — a Tuning Hammer to gently hammer the pegs in, after the wire is wound round them, it has also an orifice which fits the head of each peg to turn it; also some wire: The Piano Forte without additional keys have 61 and those with additional keys to C 68 notes including black and white keys — for the 12 lowest, twisted Strings are used, and they are purchased in Setts at the Music Stores; for the others, Brass wire marked 0000, 000, 00, 0, and Steel wire N^o 1, 2, and 3 are used — as

follows, From  to the top, and a greater quantity of the smaller wire than the large must be procured.

If a new string is to be put on, by looking at the others, the manner of twisting the loop that goes on a pin at the back of the Piano, the conducting it over the bridges and winding it round the peg is easily observed.

* Grand Piano Fortes have generally three Strings or unisons to each note; but a Pedal brings the hammer to strike only one string — therefore, the whole of the Piano can be first tuned throughout in single notes and then the other unisons tuned to them.

MUSICAL VOCABULARY.

Of terms most in use not heretofore explained, including also those that express the different degrees of slowness and quickness.

- ADAGIO — very slow.
 ANDANTE — rather slow.
 ANDANTINO — gentle and tender.
 ALLEGRO — quick.
 ALLEGRETTO — a little quick.
 ACCELERANDO — to quicken the time.
 AFFETTUOSO — tenderly.
 AGITATO — agitated.
 AMOROSO — soft and delicate.
 AD LIBITUM — not restricted by time.
 ACCOMPANIMENT — the subordinate part or parts.
 BIS — twice over.
 BRILLANTE — brilliantly.
 CAPRICCIO — see Fantasia.
 CONCERTO — a piece of music calculated to show the ability of a Performer upon some one instrument, but accompanied by a full Band.
 CONCERTANTE — a piece of music for a full band with Solos for two or more particular instruments.
 CALANDO — to make the time gradually slower.
 CON SPIRITO — with spirit.
 CON BRIO — with life.
 CADENZA or CADENCE — notes of embellishment not restricted by time.
 CHORUS — a piece for several voices.
 CANTABILE — in a singing style.
 CON — with.
 CON FUOCO — with fire.
 CON FURIA — furiously.
 CON MOTO — with commotion.
 CON ESPRESSIONE — with expression.
 DUETT — a piece for two Voices or two Instruments.
 FANTASIA — an irregular species of composition.
 GAIMENT — Lively.
 GRAVE — extremely slow.
 GRAZIOSO — gracefully.
 INSTRUMENT — a name applied to an organ, harp, flute, violin, piano forte, &c which are all termed instruments of music.
 LEGATO — to play the notes in a smooth, close and agreeable manner.
 LEGEREMENT — lightly.
 LENTO — slow.
 LENTANDO — slower than before.
 LARGO — slow.
 LARGHETTO — slow but not so slow as largo.
 MANCANDO — to decrease the tone.
 MODERATO — moderately.
 MAESTOSO — majestically.
 MARCIA — a march or in the time of a march.
 MINUETTO — a minuet or in minuet time.
 MOLTO — much — as molto Allegro, very quick — molto Adagio, very slow.
 MA NON TROPPO — but not too much, as ma non troppo allegro — but not too quick.
 OBLIGATO — not to be dispensed with.
 ORCHESTRA — the place occupied by a band of music — the word is also used for the Performers themselves, as a song accompanied by an Orchestra — such a Concert had a fine Orchestra — such a Theatre possesses a powerful orchestra.
 OVERTURE — a piece played by the orchestra previous to an Opera — many overtures have been arranged as Pieces for the Piano Forte.
 OPERA — a musical drama, consisting of airs, recitatives, chorusses, &c.
 ORATORIO — a sacred Ode or Drama.

PERDENDOSI — to decrease time and tone.

PRESTO — very quick.

PRESTISSIMO — extremely quick.

PASTORALE — in a tender and pastoral style.

POCO — little — as poco piano, a little soft — poco piu allegro, a little quicker.

POLLACCA & POLONAISE — a polish air or in the style of one.

POMPOSO — in a grand style.

POT POURRI — a piece of music composed of several different airs.

QUARTETT — for four voices or four instruments.

QUINTETT — for five voices or five instruments.

RALLENTANDO — see Calando.

REPLICA — to repeat.

SPIRITOSO — spiritedly.

SIMPLICE — with simplicity.

SCHERZO & SCHERZANDO — in a sportive, playful manner, playfully.

SMORZANDO — to diminish or smother the tone.

SICILIANO — gentle and pastoral.

SOSTENUTO — to sustain the tone.

SOLO — a single voice or instrument.

SEMPRE — always — as sempre piano, to play soft throughout.

SENZA — without — as senza flauto, without the flute &c.

SYMPHONY — those parts of a vocal composition unconnected with the voice.

SINFONIA — a grand piece in several movements for a full band.

SONATA — is for a single instrument, sometimes accompanied by other instruments sometimes not.

SONATINA — a short comparatively easy sonata.

TEMPO — time — tempo giusto — in just time — tempo primo — in the first time &c.

TEMPO DI MINUETTO — in the time of a minuet, &c.

TENUTO — see Sostenuito.

TUTTI — altogether.

TRIO — for 3 voices or three instruments, see ^{also} page 53 of the appendix.

VIVACE — with life. — **TACET** — silent.

VIVACISSIMO — extremely lively.

VOLTI — turn to next page.

VOLTI SUBITO — turn quickly.

VOLUNTARY — an extemporaneous performance, but generally applied to Organ music.

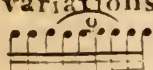
VARIAZIONE — variations.

VELOCE — with rapidity.

VIGOROSO — bold, energetic.

WALTZ — a simple dance tune written in $\frac{3}{8}$ and performed in moderate time — also particularly applied to pieces of music written in the same manner.

A conjunction of two or more words sometimes occurs —

— **ALLEGRO MODERATO** — moderately quick — **ALLEGRO AGITATO** — quick and agitated — **ANDANTE AFFETTUOSO** — rather slow and tenderly — **ALLEGRO FURIOSO** — quick and with vehemence. **ALLEGRO MA NON PRESTO** — quick but not too quick — **MEZZA VOCE** — to be sung or played with a moderate strength of tone, and in a delicate, pleasing manner, &c. Many of the terms are also used as proper names; — see remarks before Lesson 26 — page 37. (5) (ADDENDA to Page 52.) The following variations in Time should have been noticed meaning five Semiquavers to a Crotchet  Nine Demisemiquavers to a Crochet; these & other Licences in time, pointed out by figures above the Notes, occasionally occur.
























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