

PHRASING.



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PHRASING,

AS APPLIED TO

PIANOFORTE PLAYING.

BY

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PREFACE.

DURING several years' experience in teaching, I have repeatedly found the want of a little manual on "Phrasing;" one, that I could put into the hands of pupils for their own private study, and so save a vast amount of time during the lesson, which might otherwise be profitably employed; but I have never yet seen a work (and very few on the subject are published) which I could recommend unreservedly. The best book I have seen, and have frequently used, is a "Primer of Pianoforte Playing," by Franklin Taylor, in which there is a chapter on phrasing, containing much that is good, and many excellent examples. From this work I have freely quoted, as also from a Lecture given in London, sometime since, by my friend, E. H. Turpin. I now present this little work, the result of spare moments, to my pupils and those who are interested in "Phrasing," with the hope that what is here contained, though I am conscious that it may have been in many respects but inadequately treated, may prove of some benefit, however small, to the young student.

ARTHUR W. MARCHANT.

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INTRODUCTION.

PHRASING is the proper rendering of music with reference to its melodic form. A performer who brings into due prominence the grouping of sounds into figures, sentences, etc., is said to phrase well. Formerly the phrasing of music was left to be discovered by the intelligence and taste of the performer. Modern writers use various signs as indications of their wishes, such as the *slur*, *sf*, etc. ; all these are useful in their place, but still there remain many things to be expressed for which no written signs are used, and this can only be done by making an analysis of the melodic form of the composition. The student of musical phrasing will find instruction in the habits of speech. The meaning of a sentence is conveyed by the words in which it is uttered ; in the silence involved in the employment of punctuation, the hearer's mind realizes the meaning reflectively by the action of memory during the sound vacuum which punctuation inserts between the different sentences. In exercise of this compound active and reflective method of arriving at the meaning of a sentence, the speaker terminates his last word or syllable with a sharp sudden silence. The same process holds good in music ; the performer must make a point of shortening the last note of each phrase. The prolonged final note at the end of movements is a modern artifice, the object of which is the expression of sonority merely ; and in effect, it releases the hearer from the task of listening further. A great power in the expression of rhythmical proportions, as of melodic evolution also, is the *bind* or *tie*. By linking together melodic particles into defined and proportioned figures, it has become to the musician the source of melodic sympathy. Full of character as the staccato pronunciation

of a note may be, such sounds have little or no rhythmical power, serving as they do rather to disconnect than to unite. The greatest care should be exercised in observing all kinds of ties. (In piano playing, it is well to lower the wrists in the performance of legato passages or groups of tied notes. The wrists should be slightly raised, in order to assist the fingers in the performance of staccato effects.) Large chords, pointing rhythmical climaxes, or standing out as solitary strokes of sound, should be played from the lower part of the arms, with the fingers and wrists held firmly. The length or value of notes, and the different systems of time measurement, are indispensable powers in the expression of melodic evolution and proportion. Underlying and forming the basis of the scheme of musical measures, is the motive and regulating pulsatory power, spoken of technically as the *unit beat*. The complexion or temperament of every piece of music depends largely upon the speed and character of the pulsatory beat. It may almost be said to be to a piece of music, that expression of active life which the heart action is of a living being. An examination of music of all ages reveals the fact, that, notwithstanding the various fashions of notation—for the shape of the notes defines their duration—musical thoughts ever travel at a pulsatory pace which varies from 60 to about 100 beats per minute. Accentuation is another important feature in the scheme of time action. Musical accents are the more prominent pulsations, occurring always at the beginning, and in some measures in a secondary degree, in the middle of the bar. Save in the indication of the letter C of the ordinary time measurement from the standard or longest note of modern music, the semi-breve or whole note, the different time divisions are denoted by fractional figures, expressing parts of the whole note used in the bar. These divisions can be made clear to the young student by pointing out that the upper figure shows the

number of beats to be counted in each bar, while the lower figure indicates what part of a whole note the counted beat represents. Accentuation divides pulsations into groups of even and odd numbers, twos and threes, such divisions being practically represented in duple and triple times; when the different typical groups of pulsatory beats are intermingled in the same bar, then compound times are formed. Although the measuring of time quantities is a natural, and indeed a life-giving, process in music, good time-keepers are strangely rare. It would be well for teachers to train young performers most carefully to realize the regulating power of the pulsatory beats, and to feel fully their division into equal quantities, bar by bar, of accented and unaccented throbbing. This perception of the force, equality, and division of pulsations is the very root of the art of keeping time well. The sense of rhythmical action is conveyed in cadence points, the more complete cadence forms being reserved to express the termination of perfectly rounded sentences. The phrase and section, terminated as they are by half or not fully formed cadences, which generally have the fifth or third of the chord uppermost, correspond with those sentences in speech which are rounded off by the comma, semicolon, or colon. Musical sentences, in their complete form, are finished by the full cadence, generally having the root-note of the chord in both of the external parts, which, in effect, corresponds with the period terminating a sentence of words.

PHRASING,

AS APPLIED TO PIANOFORTE PLAYING.

THE various signs used and indications understood in phrasing will now be treated in detail in their proper places.

The natural accents are as follows :—

In 2-4 time generally, and in 6-8 time and common or *alla breve* time, in rapid tempo, there are two beats in a bar, and *one* accent. In 3-8 time and in 3-4 and 3-2 time, in moderate rate or quick tempo, there are three beats in a bar, and *one* accent. In 2-4 time, in slow tempo, and in common time, in slow or moderate tempo, there are four beats in a bar, and *two* accents. In 3-4 and 3-2 time, in slow tempo, and in 9-8 and 9-4 time generally, there are respectively six and nine beats in a bar, and *three* accents. In 4-4 or common time, in slow tempo, there are eight beats in a bar, and *four* accents. In 12-8 time there are twelve beats in a bar (usually counted as four for convenience), and *four* accents. It will thus be seen that each accent is followed by at least one unaccented note, and in all naturally accented passages this is the case, no two accents ever appearing in immediate succession. In brilliant passages, the number of accents required in a bar will depend, to some extent, on the nature of the passage. As a rule, one accent on the first note of each group will suffice, the strongest being of course on the first note of the bar; but when the harmonies which accompany the passage, or on which the passage is founded, change rapidly, a greater number of accents may be necessary to give effect to these changes. Thus in the following example,

the figure of the passage is in both bars the same; but in the first bar, each group is accompanied by a single harmony, while in the second, there are two accompanying chords to each group. The second bar will therefore require twice as many accents as the first; and the case would be precisely the same if the passage were unaccompanied, as the groups of notes would then *represent* the same harmonies as those played by the left hand in the example:—

(1)

Musical notation for example (1) showing two measures of music. The first measure has a single chord in the bass line for each group of notes. The second measure has two chords in the bass line for each group of notes. Accents are placed above the notes in both measures.

This variety of accent is even more important in scale passages, for they possess no particular figure, and their agreement with the harmonies by which they are accompanied will therefore depend entirely upon their accents.

(2)

Musical notation for example (2) showing two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of scale passages with accents placed above the notes. The bass line provides accompaniment with chords.

A very good example of varied accent depending on changes of harmony, is found in the Trio of the Scherzo of Beethoven's sonata in E \flat , Op. 7. In this case, the proper rendering of the harmonies represented by the passage will even require the omission of the regular accent at the beginning of the bars marked with an asterisk in the example:—

(3)

The musical notation for Example (3) consists of two staves of music in 3/4 time with a key signature of three flats. The melody is written in eighth notes. The first staff has an asterisk above the first bar, and the second staff has an asterisk above the second bar. Accents are shown below the notes in the first and third bars of each staff.

The omission of the accent from the first beat of a bar, as in the above example, is often met with in compositions of rapid movement, written in bars of short duration. This seeming irregularity is to be accounted for by the fact that the bar, as understood by the listener, is, in reality composed of two or more of the written bars, and the beat from which the accent is missing is, in fact, not the first beat of a bar at all. This is the case in Ex. 3, as will be seen by comparing it with the next example, in which the same melody is written in 6-4 time, two beats in a bar, the triplet movement having been omitted for the sake of showing the actual melody more clearly:—

(4)

The musical notation for Example (4) consists of a single staff of music in 6/4 time with a key signature of three flats. The melody is written in quarter notes and half notes, with a triplet movement indicated by a '3' over a group of notes.

In triple time, particularly in waltz movements, a compound rhythm is frequently met with in which two bars are so combined as to form one long bar of three beats, instead of a long bar of two, as in the foregoing example; in other words, the rhythm perceptible to the listener is that of 3-2 time, not 6-4. Ex. 5 is an instance of this; it is an extract of Schumann's Concerto, and is written as in the example, the effect being precisely the same as if it were written in 3-2 time, as in Ex. 6.

(5)

(6)

In this, as in Ex. 3, the primary accent falls upon the first of every alternate bar only, but the place of the secondary accents differ, as a comparison of the two examples will show. This kind of combination, of two or more bars into one, does not generally continue throughout the whole composition, but is intermingled with bars of the written length, containing their proper accents, and thus the whole work gains in variety. So, in the movement quoted in Ex. 3, the

6-4 rhythm only continues as far as the tenth bar, the six next following bars being in ordinary 3-4 rhythm, as is also the greater part of the movement from Schumann's Concerto. Another kind of rhythmic variety very frequently employed consists in the displacement of the accent; the accent which belongs to any part of a bar being, not omitted, but *anticipated*. This occurs whenever a note is struck on a non-accented part of the bar, and prolonged, so as to include in its duration, the next following accented beat. In this case, the accent, which falls on its proper beat, by reason of the previous note not having come to an end, is anticipated, being given to the note which prevents its appearance in its proper place:—



In this example, the C in the first bar falls on the second beat, but being prolonged beyond the third or accented beat, it takes, by anticipation, the accent which properly belongs to the latter. The same is true of the E in the second bar, F takes the accent belonging to the first beat of the next bar, to which it is tied. In the third bar, each note falls on the half-beat, and each note, except the last, will require a slight accent, because, when two halves of a beat are present, the first half is always slightly accented, in comparison with the second; and, as in the present case, only the second halves are sounded, they will each take the accent belonging to the next following first half-beat, over which they are prolonged. Such passages as the above, which form the only exception to the rule that no two accents can occur in juxtaposition, are called *syncopated passages*.

There is another form of displacement of accents, in which the accent must be made on the unaccented part of the bar, and in this case, of course, the proper accents on the 1st and 3d beats, must be omitted. In Examples 8 and 9, the accents should come on the 2d and 4th beats of the bar, this is always implied by the slurs placed over the notes:—



(9)

In the following, Ex. 10, the accents in the 2d and 3d bars should be made on the first and fourth notes. This, again, is understood by the position of the slurs, and in the way the notes are grouped together. It may, however, be mentioned, in cases of this description, much is left to the individual taste of the performer.

(10) *Andante*. JOACHIM RAFF. IDYLLE. Op. 166. No. 1.



Sometimes it happens that a combination of two rhythms is understood between the melody and the accompaniment. In Ex. 11, the melody is in duple time, and the accompaniment in triple time; therefore, in order to give due effect to this passage, the accents in both species of rhythm should be clearly defined, as intended by the composer.

(11)

CHOPIN. VALSE. OP. 42.

The musical score for Example 11 is presented in two systems. Each system consists of a treble clef staff (melody) and a bass clef staff (accompaniment). The time signature is 3/4. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written in a duple rhythm (two beats per bar), while the accompaniment is written in a triple rhythm (three beats per bar). The first system shows the beginning of the piece, with the melody starting on a quarter note and the accompaniment on a quarter note. The second system continues the same rhythmic pattern.

The following is a somewhat peculiar, and certainly rare example of 5-4 rhythm. It should be played with a strong accent on the first beat in the bar, and a weak accent on the fourth beat.

(12)

A. DUPONT. DANSE DES ALMEES. ETUDE FANTASTIQUE A CINQ TEMPS.

Andantino.

The image displays two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 5/4, and the key signature has two flats (B-flat and E-flat). The first system includes a dynamic marking of *pp* (pianissimo) in the bass staff. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests, with phrasing slurs and accents. The second system concludes with a double bar line.

Punctuation, if rightly understood, is very important in phrasing. There are various signs employed, by means of which a composer may express his intentions, even to the smallest detail, and correct phrasing, in this respect, is therefore merely a matter of sufficient acquaintance with the signs employed. But the power of dividing a complete work into its component phrases, there being no written sign of any such division, and of so executing it that the divisions may be appreciated by the listener, is a more difficult matter, and demands careful study. And here we shall be assisted by the same idea that gives proper sense to any spoken phrase. The whole composition must be divided into separate phrases, answering to the lines of a composition in verse; which phrases, though they need not be all of the same length—and, in fact, rarely are, except in a very

simple composition—yet each must have a definite beginning and ending. Very often, the end of a phrase is followed by a rest, and when this is the case, both the end of one phrase and the beginning of the next is perceptible, as a matter of course. In Ex. 13, the end of the phrases is clearly indicated by means of the rest.

(13) *Allegro Moderato.* STEIBELT. SONATINA No. 3.



When, however, one phrase follows the other without interruption, it is not so easy to distinguish between the two, and it becomes the performer's duty to make the division clear to the listener. This is accomplished by ending the first phrase softly, and then giving a slight increase of force to the first note of the new one, and the effect may be assisted by slightly shortening the last note of the first phrase, if the character of the music will permit it. In the following examples, the points of separation between the phrases are marked by means of a vertical dotted line, and the varieties of force which will be required to make these separations perceptible, by the usual signs of piano and forte; but it must be understood that these marks are

merely indications of the strength of the notes relatively to each other, and are not intended to express any great degree of actual difference. The following examples are here given to show this more clearly:—

(14) *Andante.* MENDELSSOHN. LIEDER No. 48, BOOK 8.

mf
cres. sf

(15) *Andante Cantabile.* MOZART. SONATA IN C MAJOR.

dol. f
mf
mf

(16)

DUSSEK. LA CONSOLATION.

Andante con moto.

dolce.

The first system of the musical score is written for piano in G minor, 2/4 time. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The left-hand staff begins with a bass clef, the same key signature, and a 2/4 time signature. The music is marked *dolce.* and *Andante con moto.* The system contains four measures, with a repeat sign at the end.

The second system of the musical score continues the piece. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The left-hand staff begins with a bass clef, the same key signature, and a 2/4 time signature. The system contains four measures, with a repeat sign at the end.

The third system of the musical score concludes the piece. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The left-hand staff begins with a bass clef, the same key signature, and a 2/4 time signature. The system contains four measures, ending with a double bar line.

(17)

DUSSEK. GRAND SONATA, OP. 77.

Adagio non troppo ma solemne.

sotto voce.

ten. smorz.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of two measures. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melody and bass line, ending with a double bar line and a repeat sign.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats. The music consists of two measures. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melody and bass line, ending with a double bar line and a repeat sign.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats. The music consists of two measures. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melody and bass line, ending with a double bar line and a repeat sign.

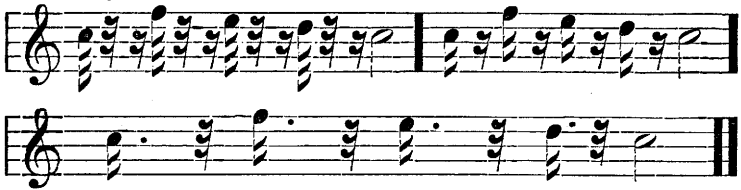
In Ex. 14, the beginning and end of each phrase is seen, and clearly divided at the end of each succeeding two bars, but in order to give still greater effect, the second phrase of two bars, consisting of bars 3 and 4, might be sub-divided into shorter phrases, owing to the melodic figure in the third bar being repeated in a somewhat similar manner in the 4th bar, therefore a slight shortening of the last note in the 3d bar might be made in the same manner as the last note in the 4th bar, but with the exception of this, the melody might be said to be in regular phrases of two bars each. In Ex. 15, the same remarks may be applied, with the difference that each phrase in the Ex. begins and ends in the middle of a bar, and does not look on paper so regular, at first sight, as Ex. 14, but in performance, the phrasing can be made quite as distinct. In Ex. 16, it will be seen that the melody is divided into two short phrases, of two bars each, and another longer phrase of four bars, instead of two single phrases of two bars each, as in the former part of the melody. In Ex. 17, the phrasing is of two bars, with the exception of the seventh phrase, which may be sub-divided into two shorter ones, and at the end of the first and fourth phrases, the last note of one phrase and the first note of the next are slurred together, with the difference that the end of the first phrase, the figure given out in the upper part is imitated in the lower, at a distance of an octave, and, though the slur should be there observed, the division of the two phrases can be clearly indicated in the lower parts. The principal effect, in connection with phrasing, is the use of *legato* and *staccato*. These signs are very important, and should be thoroughly understood. These are the *dot*, the *dash*, and the *slur*. The dot or dash, placed either above or below the notes, both express staccato or detached notes, but a dash should be played as short as possible, and the dot about half the length of the written note. When dots are placed under a curved

line, it is called *mezzo-staccato*, or sometimes *portamento*; in this case, the notes should be closely pressed and only slightly detached from each other. The proper rendering, as nearly as possible, should be as follows:—

(18) Written.



Played.



Of course, the proper rendering of a staccato passage will depend less upon a strict observance of the written signs, than upon a just appreciation of the general character of the music in which they occur; therefore, it will mainly depend whether staccato passages, either with dots or dashes, are written in a slow or quick movement; in the former, they should not be played so short as in the latter, as in the following examples:—

(19) *Adagio*.



(20) *Allegro*.



Then, again, it will be observed that it depends on the length of the note itself, if the same sign is used for minims (half notes) and crotchets (quarter notes), the former ought certainly to be made considerably less staccato than the latter, although no exact proportion between the two need be observed. So, also, a staccato passage which consists of notes of the same written length should be perfectly equal, no single note being made more or less staccato than the rest, for on this regularity much of the beauty of such passages depends. But an exception may sometimes be made in the case of a staccato passage which leads, either with or without *rallentando*, to a new theme. In such a case, a good effect may be produced by gradually lessening the amount of staccato, so that the last few notes are scarcely detached at all, as in the following Ex. :—

(21) BEETHOVEN. SONATA PASTORALE. Op 28.



The proper sign to denote a legato or connected passage is a curved line, drawn either above or below the notes ; but, as all passages not marked staccato are intended to be played legato, whether they bear this curved line or not, the sign, as ordinarily met with, is introduced rather for the sake of giving a finished appearance to the passage than from necessity ; and, except where it follows a staccato passage, and is therefore required as a sign of contradiction, might perfectly well be omitted.

The curved line used as a sign for phrasing effects has a very different meaning from the sign used as a simple legato. It is called a slur, and when used in this way, connecting two notes in moderate or quick tempo, it is then rendered

by emphasizing the first note and making the second weak in power of tone, and shorter than it is written. The slur is more easy to render on a violin or in singing than on the piano; but the effect is somewhat similar to the pronunciation of a word of two syllables, having the whole accent on the first, such as *ever*.

(22) Written.



Played.



The accent, it must be remembered, should be observed on the first of two slurred notes, even when it falls on an unaccented part of the bar; and thus a displacement of accent may be caused by the slur, which is, in many cases, very effective.

(23) Written.



Played.



If a slur is placed over two long notes, it is generally understood that they should be played merely legato, and also in the case of the second of two notes being written longer than the first, the second should certainly not be

shortened, but played in a legato manner. There is, however, another kind of phrasing, in which the second of two notes connected by a curve, although the longer of the two, is yet slightly shortened by the slur, in opposition to the rule given above. An example of this effect is given below, in playing which, the second of the two slurred notes is to be slightly shortened. The correct rendering of the passage differs, however, in two particulars, from the real slur. In the first place, the accent remains in its proper place in the bar, instead of being transferred to the first of the two notes (as in Ex. 23.), and, in the second place, the crotchet (quarter note), the second of the notes, is only slightly curtailed, instead of being made quite staccato.

(24) Written.

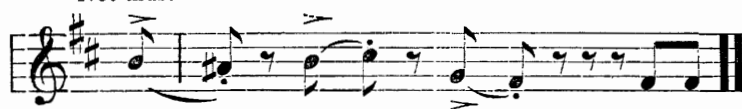
MENDELSSOHN.

Andante Cantabile and Presto Agitato.

Played.



Not thus.



The slur is often followed by one or more staccato notes in the same group, as in Ex. 25. In passages of this kind, the second of the two slurred notes must be played both shorter and with less force than the succeeding staccato note, and it is important that this rule should be thoroughly understood, and carefully observed, as the appearance of the

sign of staccato on the note following the slur often tempts the player to make that the shortest note (as in Ex. 26), in consequence of which, the effect of the slur is entirely lost:—

(25) BEETHOVEN. SONATA. OP. 49, No. 1.

Written.

Played.

(26)

A slur over groups of two notes used as a sign for phrasing effects, is different to a curved line drawn over three or more notes, because the latter merely stands as a sign for legato playing only, and is not to cause any shortening of the last note of the group, unless, of course, there is a sign of staccato in addition (as in Ex. 26.) This is understood, when the curved lines correspond to the rhythmic divisions of the bar, and it would, therefore, be quite incorrect to phrase such a passage as those in Ex. 27, with a short note at the end of the group.

(27)

But when the position of the curved lines does not agree with the rhythmic division of the bar, but ends either on or immediately after an accent, there must be a break or legato between the end of one curved line and the beginning of the next; and so the phrasing of the passage resembles the slur in the shortening of the last note of the group, although there is not necessarily any displacement of accent:—

(28) Written.



Played.



Sometimes, however, the same effect is obtained without the use of curved lines, by varying the grouping of the notes so as to make it disagree with the rhythmic divisions of the bar. For example:—

(29)



Passages which consist of notes of the same length throughout, or of a repetition of the same figure, and are intended to be played either legato or staccato, are often marked with the appropriate sign at the beginning only, the sign being then understood to remain in force so long as the character of the passage remains the same, or until a contradictory sign occurs. Such a passage as Ex. 30 must, therefore, be played staccato throughout, although only the commencement is so marked; since, if any change had been intended, it would certainly have been indicated as in Ex. 31.

(30) MENDELSSOHN. PRELUDE. OP. 35, No. 3.



(31) MOZART. RONDO IN A MINOR.



All that has hitherto been said with regard to phrasing, some defined system has been suggested, or a sign used, in order to represent some special effect as to phrasing. But there is another very important idea to be considered, and though, however, it is generally understood to be a rule by those who observe careful and artistic phrasing, still, it may be said that very few accomplished players phrase exactly alike; each have their own special rendering of a piece. This is a gradual hastening on the time, in order to gain intensity in approaching a point of climax, or gradually slackening, more or less, the time, on approaching a point of repose. Many examples of this might be given, but to show it in a clear manner, they must necessarily be somewhat

lengthy, and in a little work of this description, space will not permit of their being inserted here; however, two short examples are given further on. If the student will take Mendelssohn's *Lieder*, No. 14, in C Minor, he will find great scope for study in this respect; in this, as in many other examples of the same character, as a general rule, when a melodic figure appears several times in succession, a good effect is obtained by slightly increasing the speed as many times as the figure itself is repeated. In the *Lieder* quoted above, in the 22d and two following bars, the figure is repeated three times in succession, leading up to the reappearance of the principal theme, which enters in the 25th bar, and this, if treated in the manner mentioned above, will add greater interest to the whole composition. In contra-distinction to the foregoing, take, for example, bars 34 and 35, of this same composition, and it will be seen to be approaching a point of repose, and also, in this instance, the end of the principal theme, therefore a gradual slackening of speed will be highly effective. There are other passages still, in this same piece, when, if this is done in a less degree, even greater interest will be added. In the old-fashioned dances, by the old masters, very many examples for careful study might be taken with advantage. The following (the melody only of which is given) is an extract of a "Giga," from the 9th Sonata, by Corelli. It will be observed that the phrase of the first two bars is repeated twice in succession, and each time, in its repetition, should be slightly hurried till the C \sharp in the 6th bar, and from that point to the end, the time to be slackened gradually:—

(32)





Then, again, in the following Example, which is an extract of the melody from a "Gavotte," in A Minor, by Joachim Raff, Op. 125, No. 1, the hastening of the time is clearly indicated by the passage here given, and should be continued until the point of climax is reached, on the 1st note in the 5th bar, the remaining short phrase should be slackened gradually to the end.

(33)

 Musical notation for Example (33), consisting of two staves. The first staff is marked with *cres. e stringendo.* and the second staff is marked with *ff*. The notation shows a melodic line with a crescendo and a change in tempo.

The following remarks, though they do not come under the head of phrasing, still, have been treated of here, as difficulties which often occur in compositions, and various expressions, signs, &c., that are sometimes misunderstood by the young student, especially when not under the care of a master.

In Pianoforte music, there are various forms of compositions, which contain movements entirely different to each other in the mode of performance, and numerous pieces written in some special form, which, if not clearly understood at the outset, and, consequently, wrongly interpreted, does not convey the intention of the composer. A great number of pieces are written with a distinct melody and an accompaniment, sometimes in one part, and then in another. Very often this is indicated by the stems of the notes intended for the melody, being written upwards, and those of the accompaniment downwards. In the following example, if all the notes written for the right hand were played of equal power, the effect, clearly intended by the composer, would be entirely lost; therefore, in every piece or movement written in this manner, the melody should be made prominent and the accompaniment played softly.

(34)

HELLER. LA FEUILLE.

Lento.

The musical score is written on two staves. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked *Lento.* The melody is written with upward stems, and the accompaniment is written with downward stems. The first staff contains the first two measures, and the second staff contains the next two measures. The melody consists of quarter and eighth notes, while the accompaniment consists of eighth and sixteenth notes.

In the next example, the melody is placed in the upper part of the lower staff, and should be made prominent, while the accompaniment in the upper staff and a sustained bass under the melody, both of which should be played softly.

(35) LEOP. LICHTENSTEIN. PERPETUUM MOBILE. OP. 2.

There are cases in which two melodies are going on at the same time, together with an accompaniment, both of which must be made prominent, and the accompaniment played softly. A very good example of this will be found in Mendelssohn's *Lieder*, No. 18, Book 3. It will be noticed in Example 34 that a difficulty occurs, which is frequently met with, that of playing three notes against two; generally speaking, they are usually written to be played between the two hands, and therefore much easier to accomplish. The best way to study such passages is to count six to the whole group, giving two counts to each note of the triplet, and three to each of the group of two, as in bar B of the example;—

(36) A. B. 1 2 3 4 5 6

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Sometimes a passage is met with, in which there are four notes against three; an instance of this will be found in Chopin's Valse in D \flat , Op. 64, No. 1 (in the 3d strain, 8th bar). Practically, the easiest way to play every variety of combined rhythms is to practice each hand *alternately*, and at exactly the same rate of speed, and, when each hand has acquired a certain habit, to play both together. Good examples for practice will be found in Mendelssohn's Lieder, No. 20, Book 4, and Beethoven's Sonatina, Op. 79; in the latter, the left hand has a triplet and the right a figure, the rhythm of which is founded on a group of four notes.

Another difficulty frequently met with, and probably for most players the greatest of all, is part-playing; that is to say, a movement where two or more parts are written, each of equal interest, and the great difficulty lies in giving to each note and each rest of all the parts written their proper value. Great care, therefore, must be taken that when two parts are played with one hand, that notes of different lengths in the two parts to be strictly observed. Numerous examples can be found, and very many of Bach's little pieces in the old dance forms are capital practice for two part playing; for three and four parts, there is nothing better than the 48 Preludes and Fugues of Bach's, also Corelli's Sonatas and Handel's piano works; a careful practice of these will prove useful in gaining independency between the two hands. Sometimes a note which is sustained in one part is required to be used again as a note of the other part before it has properly come to an end. In this case, the key must be struck again when required in the second part, and this repeated note is then held for the remainder of the value of the original sustained note; for example:—

(37) Written. Played.

The musical notation consists of two staves. The first staff, labeled '(37) Written.', shows a treble clef, a common time signature (C), and a melodic line. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A slur is placed over the first four notes (G4, A4, B4, C5). The second staff, labeled 'Played.', shows the same melodic line but with a key signature change to one flat (Bb4) and a different rhythmic grouping. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4. A slur is placed over the first four notes (G4, Ab4, Bb4, C5).

The correct rendering of parts in fugues and similar compositions often requires the changing of the fingers upon a single key, and also occasionally that an inner part shall be shared between the two hands; and a similar interchange is frequently advisable in cases in which it is perhaps not absolutely necessary—either for the sake of a better legato, or for greater convenience, and to lessen the risk of missing notes. In every case of this description, the player must seek for such means to give strict accuracy in all respects. In the following example, it is given first as written, and afterwards as it should be rendered:—

(38) Written.

Played.

The image shows two musical staves for a piano piece. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piece is labeled '(38) Written.' and 'Played.'. The 'Written' version shows a complex fingering in the right hand. The 'Played' version shows a revised fingering with finger numbers and 'X' marks indicating finger changes.

In modern music, but especially so in works of the old masters, the use of ornaments or graces is frequently employed, and as it is quite a common occurrence to hear them

wrongly played, a few words will be added here to show the difference between them. In former times, their employment was far more frequent than at present; and this is to be accounted for by the fact that the clavichord, spinet, and harpsichord, for which all music of the time of Bach, Handel, etc, was written, possessed but little power of sustaining the sound, and, in the case of the last-named instrument, no means by which the strength of individual notes could be varied; and, therefore, such ornaments as *appoggiaturas*, trills, etc., were necessary in harpsichord music, to serve to some extent as substitutes for accents, and to add to the interest of slow movements. But the pianoforte, with its power of sustaining tone in *cantabile*, and of producing an almost endless variety of accent and phrasing, has no need of the aid of ornaments and graces in order to render a slow melody attractive, and consequently many of the old forms of *agrémens*, as they were called, have become obsolete, while those which remain are merely used to enrich the melody, and instead of being introduced at the discretion of the performer, as was formerly the case, are always indicated by the composer when required. The proper use of the *appoggiatura*, the turn, the shake or trill, and the mordent, will be here explained.

The *appoggiatura* is an upper or lower auxiliary note, written of small size and followed immediately by its principal. When written in this manner, it is made half the length of the principal note, which is thereby reduced to half its written value, and the accent takes place on the *appoggiatura*.

(39) Written. Played.

The image shows a musical staff with a treble clef. It is divided into two sections by a double bar line. The first section, labeled '(39) Written.', contains four notes: a dotted quarter note, an eighth note (the appoggiatura), a quarter note, and a half note. The second section, labeled 'Played.', shows the same sequence of notes but with the appoggiatura being a smaller note, and the principal note being shorter, with an accent mark over the appoggiatura.

In the case of a short appoggiatura, or, as it is sometimes called, an acciaccatura, it is then played very quickly, and *before* the time of the principal note, from which it should not take any time whatever. When, however, it is intended to be played in this manner, the small auxiliary note is written thus:—



When the appoggiatura is applied to one of the notes of a chord, it takes the place of that particular note, and is played together with the rest of the chord, the principal note following afterwards; for example:—



When an appoggiatura is applied to a dotted note, the rule is, according to most authorities, that it should receive two-thirds of the value of the whole note, including its dot, the principal note taking one-third; but there are cases in which this proportion between the notes will be found impossible, or, at least, incompatible with good effect, and the application of the rule must, therefore, remain a matter of taste and judgment.



The turn is an ornament consisting of an essential note, together with its upper and lower auxiliary notes, arranged in one of two ways. The direct turn, which is expressed by the sign \approx placed over the principal note, is played first with the upper auxiliary note; this is followed by the principal note, and then by the lower auxiliary note and the

principal note again (Ex. 42, A). The inverted turn, expressed by the sign ♯ , is the reverse, and begins with the lower auxiliary note, followed by the principal, then upper auxiliary, and principal note again (Ex. 42, B) :—

(42)

Written. Played. Written. Played.

(A.) (B.)

If it is necessary to sharpen or flatten either of the two unwritten notes of the turn, the proper signs are placed above or below the sign of the turn or sometimes before and after it, thus :—

(43)

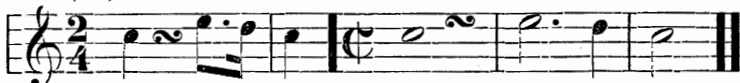
Written.

Played.

Sometimes, however, the turn is often left without any sign of alteration, even when they are required ; but, as a rule, the upper note agrees with the key in which the turn occurs, and the lower is generally only a semitone below the principal. There are cases in which a better effect is obtained by playing the principal note first. When the turn

is placed a little to the right of the note, then the principal note is always played first, and held for nearly its full value, and the four notes of the turn are played at the end; see Ex. 44:—

(44) Written.



Played.



When a turn is placed over or after a dotted note, the principal note is played first, and the turn comes between that and the dot, so that the last note of the turn falls in the place of the dot—(see Ex. 45). This may be slightly varied, the turn being made quicker or slower according to circumstances, provided always the last note falls on its proper place.

(45) Written.

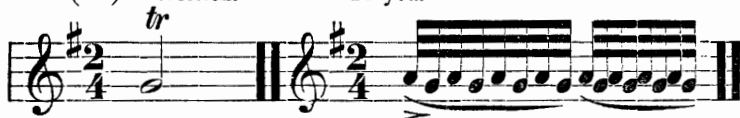


Played.



The trill or shake is indicated by the letters *tr* placed over the note, and consists of a semitone or a whole tone above the principal note, alternating in a rapid, even, and regular succession with the principal note itself. The accent in the shake should fall on the auxiliary note and not on the principal note.

(46) Written. Played.



A trill may be either complete or incomplete. If complete, it is terminated by a turn; if incomplete, it consists in the simple alternation of its two notes. The turn of a complete trill is formed by adding two notes, the lower auxiliary and the principal note, to the last note of the trill; thus:—

(47) Written. Played.



The mordent consists of three notes, the principal or written note, a whole tone or semitone above or below it, and the principal note again. These three notes are played with great rapidity, and occupy but a small portion of time in performance, the accent falling on the third note. The sign for the mordent with lower auxiliary is ♯, and for that with the upper auxiliary ~, placed above or below the written note:—

(48) Written. Played. Written. Played.



The proper use of the pedals in Piano Music is often not rightly understood. There are two pedals, commonly called soft and loud pedal; the name of the former is appropriate enough, for when it is used, the whole of the hammers of the pianoforte move a little to the right, so that they strike a single string for each note, instead of the three strings tuned in unison, which each hammer strikes when the pedal is not used; therefore the tone is much weaker, and very suitable for pianissimo passages, but it must be used only when indicated by the words, in Italian, *una corda*, and taken up at the words *tre corde*. The right hand pedal when used does not produce a louder tone, but simply the sound is sustained so long as the pedal is kept down. The use of this pedal is indicated by the abbreviation of the word, thus:—*ped.*; and an asterisk is used when it should be taken up. It may, however, be used, as it often is, when all the notes played are part of the same harmony; but it must always be released at the moment of a change of harmony, even if taken again immediately afterwards. Care must be taken that the pedal is pressed down immediately *after* the note which it is intended to sustain, instead of exactly with it, in order that it may not catch the falling dampers of previous notes, and so, by sustaining their sound, produce confusion. It may be mentioned that the right hand pedal should never be used in staccato passages, as it would destroy the effect intended.

In conclusion, a few words as to the best method of study: practice should be regular, and in the time being well apportioned between the different kinds of practice undertaken. The time devoted to practice daily, should be divided into Finger Exercises, Scales, &c., then Study, and afterwards followed by the last new pieces to be learned; and it is a good plan to devote some portion of the time to practicing studies, and one or two pieces already learned. By following

this system, the pupil has always a few pieces to play at a moment's notice. In studying a new work, it should be borne in mind, that while some of the qualities essential to good playing may be left for subsequent introduction, there are others which must be attended to from the very beginning. These are Fingering, Phrasing, and correct time, and it is only after the piece has been made perfect in these respects, and can be played quite correctly, and with a firm touch, that the remaining subjects, namely, varieties of touch, light and shade (including *rall* and *accel.*), the use of the pedal, and last of all, speed, if it is a quick movement.

THE END.



