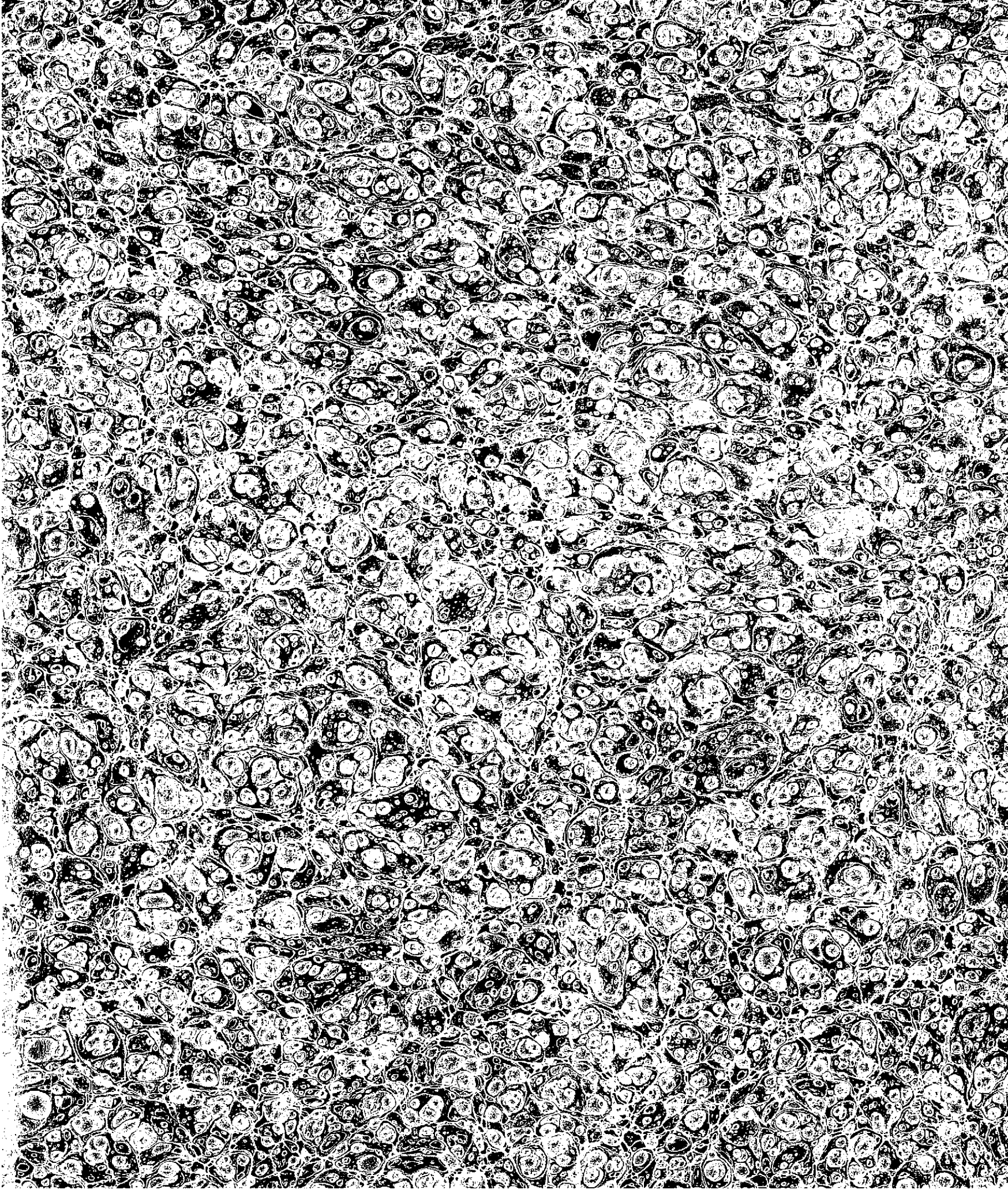
ROGERS'S MANUAL OF MUSIC. LONDON 1878.



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MANUAL,

CHIEFLY FOR THE USE OF PRECEPTORS, PARENTS, GOVERNESSES, &c.

EXHIBITING THE

PECULIAR METHOD OF TEACHING

THE ART AND SCIENCE OF MUSIC:

COMPRISING

PERFORMANCE ON THE PIANO-FORTE,

HARMONY AND MUSICAL COMPOSITION;

WITH EVERY INFORMATION NECESSARY FOR CONDUCTING AN ACADEMY, OR PRIVATE TUITION, ACCORDING TO

His System of Musical Education.

BY

J. B. LOGIER.

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MANUAL.

Introductory Remarks.

EXPERIENCE proves that possession of knowledge is not always accompanied with ability to instruct; for teaching is an art, which is usually acquired only by much reflection and long habit.

To remove difficulties, and clear the entrance to the path of knowledge from the briars and thorns with which it is too frequently beset—to engage and interest the mind of youth in the pursuit of science, and render its progress rather an amusement than a toil, is an object of not less importance than difficulty; and all who feel an interest in the general diffusion of knowledge must admit, that he who shall have surmounted this difficulty in any case, will have done meritorious service in the cause of learning.

Impressed with this truth, and as the art of teaching forms a very essential part of the author's system of musical education, it was originally intended to have interwoven with his " System of the Science of Music" the *method* which he pursues in communicating instructions to his pupils*.

The object of this Manual is, to exhibit, in a concise and perspicuous form, this system of communicating instruction to pupils in *playing the piano-forte*—in *harmony* and *composition*—in order to enable parents, as well as professional teachers, to adopt the same method. It proceeds hand in hand with the author's " System of the Science of Music," to which, as well as to his elementary works, containing the mode of teaching the piano-forte (as immediately connected with the Chiroplast), continual references are made. A few other examples, however, which, it is presumed, may be found useful, have here been inserted, for the purpose of assisting the preceptor in his lectures.

As it is absolutely necessary for the future progress of the pupils that their thinking faculties be exerted as early as possible, the author permits them, even at the outset, to write scales with double sharps and double flats, which, though not in ordinary practice employed as keys, are, at this period, peculiarly calculated to draw forth the reasoning powers. The author must therefore not be charged with prolixity, if this, and perhaps other subjects, appear to be detailed too minutely: some readers, for instance, may probably consider the formation of scales with double sharps and double flats—construction of common chords, &c. as treated with more importance than necessary; but a moment's reflection will convince them, that such a supposition is ill founded; a knowledge of these extreme accidentals being indispensable, particularly when the pupils shall have arrived at modulation.

The System explained.

THE following concise view of the author's system of musical education, and the peculiar advantages resulting from its adoption, may probably be interesting to those who are unacquainted with it.

It comprises three distinct branches—the art of playing on the piano-forte—harmony and composition —and the peculiar method by which instruction is conveyed to the pupils.

* Why this plan was not carried into effect, has been shewn in the Introduction to the above-mentioned work, p. xii.

In teaching the elementary parts of piano-forte playing, an apparatus, invented by the author, is employed for the speedy attainment of a good position of the hand, a correct finger, and graceful execution. A minute description of this apparatus (the Chiroplast, or Hand-Director), and its application, will be found in the book of instruction called the "First Companion to the Chiroplast." When the pupils have gone through the lessons contained in that elementary work, they are introduced to another, called "The Sequel." This work consists of a series of lessons, written in the style of variations, which are founded on the harmonies of the lessons contained in the First Companion to the Chiroplast: they are adapted to the progressive improvement of the pupils, and may be performed as distinct lessons, or be played in concert with the Companion. The above works, together with two others (a Second Companion and Sequel), similarly constructed, comprise the elementary part of the art of playing on the piano-forte, which is followed up by the introduction of the best works of ancient and modern composers.

In teaching harmony and composition, the author's work, called "A System of the Science of Music," is employed. When the pupils have gone through some of the elementary parts of this work, themes and subjects are harmonized by them in four parts, in various forms; after which they commence a course of modulation. These modulations are played by the pupils simultaneously, the preceptor, at the same time, extemporizing at a separate piano-forte upon the harmonies thus played; by which they imperceptibly acquire ideas of extemporaneous performance.

The works of the most celebrated ancient and modern composers, viz. Corelli, Händel, Haydn, Mozart, Clementi, Beethoven, &c. are now introduced; the proper fingering of which is marked throughout, and figured and fundamental basses added;—thus forming collectively a study at once theoretical and practical. These compositions, like the elementary lessons, are played simultaneously, and are subsequently analyzed by the preceptor for the instruction of the pupils; who thus become practically acquainted with rhythm, construction of musical phrases or periods, different styles of various composers, and whatever is necessary to form the accomplished harmonist and correct performer.

We shall now proceed to point out some of the advantages resulting to pupils by attending academies, when contrasted with private tuition.

Exclusive, then, of that powerful stimulant to exertion, *emulation*, produced by meeting together in classes, and the various forms of explanations which the preceptor must necessarily resort to when conveying his instructions to a number of pupils at once (a process well calculated to elucidate and display the subject under consideration in different points of view), is, that of *playing in concert*, by which, from the very outset, the pupils are initiated into the proper manner of playing in time; because, in playing alone, *that* time is not obtained which is required when playing in concert, no matter how correctly the pupil may count it. *That* time can in fact be acquired only by a simultaneous performance, as those who have made music their study can verify. Here the pupils, whilst playing themselves, are obliged continually to listen to others—a matter of the utmost importance to those who are desirous of acquiring a true notion of time;—for although, during the performance, the original time in which the composition is written, be, upon the whole, preserved, yet as the several modifications and variations of the time (usually expressed by the words *calando, smorzando, ritardando,* &c.), which are indispensable to its proper expression and general effect, must also be attended to, the pupils are obliged almost constantly to accommodate themselves to each other during the performance; and thus they imperceptibly imbibe the true spirit of playing with accompaniment*. Here then it appears evident, that though the pupils may, by private lessons, be made acquainted with the principles of counting time, yet it is only by simultaneous performance they can subsequently put them really and effectually into practice.

* To shew the efficacy and usefulness of simultaneous performance, the author has frequently, by way of experiment, made his pupils, whilst playing thus an allegro, diminish the time gradually and imperceptibly to an adagio, and *vice versa*.

Before we proceed to shew the method by which private lessons on the piano-forte are to be given, as connected with the Chiroplast, and the advantages which the pupils will derive from its assistance in elementary instruction, it may perhaps be necessary first to investigate and examine somewhat minutely the nature and property of the various agents which are necessarily required in piano-forte playing, and then see how these agents may subsequently be employed to the best advantage. Such an investigation will probably tend more to illustrate the peculiar properties of the Chiroplast, and point out the object contemplated by it, than all which could be said or written upon it.

The Fingers, Hands, and Arms considered as a Piece of Mechanism.

THAT equality and brilliancy of touch are indispensable requisites to form a good piano-forte player has never been disputed; it should therefore be a primary consideration to make ourselves intimately acquainted with the peculiar agency of the fingers, hands, and arms, in order that we may be enabled, not only to increase their *natural* power, but, having done so, bring them into a due subjection to our will; in one word, that they may become our humble servants, and not our masters.

In illustration of this part of the subject, we shall consider the fingers, hands, and arms, together, as a piece of natural mechanism; and, in order that we may form a still more clear and distinct idea of the action of its several parts, as required in piano-forte playing, we shall compare it to an *artificial* piece of mechanism; viz. to that part of the piano-forte called the *key-board*, which, with respect to its action, may be considered as analogous to that produced by nature. For example, if we press down one of the keys of a piano-forte, we shall perceive that a small lever, called the hammer, ascends, and, after having touched the string with a velocity nearly imperceptible to the eye, falls immediately afterwards into a state of perfect rest. This hammer is attached by a leathern hinge to a portion of the work, called the hammer-rail. Only one motion is here perceptible, and that motion is perpendicular. The part which gives the impulse to this hammer is firmly secured to the key. This key is acted upon by the finger of the performer, which (when compared with the hammer) may be considered as an *inverted* lever, the fulcrum or hinge of which is at the knuckle. The hand, to which the finger is attached, is likewise a lever, whose fulcrum is the wrist, where it is joined to the fore-arm — a lever whose fulcrum is the elbow. Thus it is clear that the fingers, hand, and arm form collectively a piece of natural mechanism. Now if the mechanism of the key-board is well executed, and the touch carefully regulated, we shall find that the tone in quality and strength will be equal throughout; of which we may convince ourselves by merely sliding with the back of the nail of one of the fingers up or down the keys of the instrument; and as the cause of this equality of tone arises from the perfect state of its mechanism, and not from any art employed by the performer, ought we not to endeavour to bring the action of our hands and fingers to a similar state of perfection? For it is clear, that any imperfection perceivable, during the performance on a well-constructed instrument, must be attributed solely to the imperfection of the natural piece of mechanism employed to set the other in motion. To imitate, therefore, as nearly as possible, whilst playing, the action of a well-regulated key-board of a piano-forte, will probably be the most certain method of arriving at that equality of touch so indispensable, yet so rarely to be met with in piano-forte players in general*. The impression on the mind of the author, that this important object might be attained, or at least greatly accelerated, by mechanical means, suggested to him the first idea of a Chiroplast, or Hand-Director.

* To be convinced of the truth of these remarks, it is only necessary to witness a performance of the self-acting piano-forte of Messrs. Clementi and Co. Cheapside.

The Natural Position of the Hands and Fingers, and their Peculiar Motion.

"WHEN the learner, without the assistance of this apparatus, for the first time puts his fingers on the keys, it may be observed, that they are found to be any where but in the right place: in children they often put on the most unnatural appearance, being frequently all crowded together over each other*."

This being the fact, the first idea which will present itself to the experienced preceptor is, to enforce the proper distribution of the fingers; and, as the hand is furnished with five, it seems natural that they should also cover five keys. This distribution of the fingers, so essential in the commencement, and which the Chiroplast is calculated to promote, we shall call the natural position of the hand. When, however, the fingers are spread over more than five keys, we shall call it an extended, and when over less than five, a contracted position of the hand. The utmost extension will be, when the thumb and fourth finger embrace an octave—and the greatest contraction, when the thumb and fourth finger are upon the same key.

The Necessity of Bending the Fingers.

As the fingers are levers, whose fulcrums are the knuckles, it is clear that if we stretch them out, and then move them horizontally to the right or left, their extremities will describe a segment of a circle†; in consequence of which were we to play thus, we should, during the performance, frequently miss the right keys. In order to avoid this inconvenience, we are put in mind to curve or bend them, more or less, according to the length of each, and the second finger more than the others. The hand, in this position, not only forms an arch, under which the thumb may move without the slightest inconvenience, but, the extremities of the fingers being brought nearer to the palm of the hand, they are virtually shortened nearly one half—the undue motion above described is prevented, and the probability of touching the wrong keys diminished.

Another reason for the necessity of bending the fingers is this: As they are of *unequal* lengths, and as the levers or keys upon which they are to act have their fulcrum throughout at the *same* point, it is clear that each finger, when stretched out, would, in pressing any of them down, also experience a different degree of resistance, and thus produce an inequality in the performance. The fingers, however, being bent, their extremities will range, with respect to their own fulcrum, at equal distances from the fulcrum of the keys: thus the first, second, and third fingers will be found ranged nearly in a line, or at equal distances from the extremities of the keys; whilst the fourth finger and thumb, for the above reasons, are still *nearer* to their extremities: and thus the resistance of the keys and the power of the fingers (as far as appertains to the mere mechanism of the latter) become equalized.

The action of the fingers ought to be perpendicular, resembling that of the hammers of the piano-forte. In order to effect this, the palm of the hand must be held parallel with the key-board, neither leaning towards the little finger, nor elevating or depressing the wrist; and to allow as little undue freedom as possible, the hand must be held so that the knuckles totally disappear.

It is not only necessary that the fingers touch the *right keys*, they should also fall upon the *very centre;* that is to say, equally distant from the right and left.—The necessity of observing this rule will be evident from the following observation: As the keys of a piano-forte are secured to the key-board by a pin, which passes through a groove at the fulcrum, a certain degree of friction must of course be occasioned during the performance: it is therefore clear, that if we press down the key, on either side, this friction

* Companion to the Chiroplast, p. 7.

† Particulary the second finger, being the longest.

will, in some measure, be *increased*, and thus a greater resistance produced—another cause of inequality in the performance.

Thus we have endeavoured to describe the proper action of the fingers when moving singly; and we shall add a few general rules, which, of course, will admit occasionally of exceptions. First, the fingers ought not to be raised higher than the keys themselves, with which they should be in continual contact. Secondly, not to *strike* the keys, but to *press* them down.

When chords or octaves are required to be played, the wrist will perform that action which the fingers did in playing single notes.

The proper motion of the fore-arms is horizontal, their office being to conduct the hands to their respective places. The arm, from the elbow upwards, has, it is true, a slight motion; but the less that motion is employed the better. The rest of the body should be kept perfectly steady.

We shall now point out a few exceptions to the preceding rules.

When the hand is required to play chords, the fingers must not only deviate in some measure from this *curved* position, but also from their perpendicular motion.

Music which requires peculiar force of expression, energy, and fire, will also require in the performance more exertion than usual; and, on such occasions, we are absolved from the rigid observance of the above rules: for example, in playing stacatto passages, which require great force and spirit, the motion of the wrist may be added to that of the finger; and in playing chords or octaves, the arm assists the motion of the hand. Passages expressive of strong agitation and violent feelings may require the motion of the body itself, in order to produce the desired effect. Never let us, however, lose sight of the natural action of the mechanism of the hands; and when we are, on some extraordinary occasions, obliged to deviate from the first principles here laid down, let us recollect Hamlet's "advice to the players."

We shall now describe a few peculiarities respecting the fingers and their action.

It will be found that the third and fourth fingers are much weaker than any of the others; it follows therefore that, in order to gain strength, they should be exercised more than the rest, taking care not to assist them by any movement of the hands or arms. The action of the thumb is compound, being both perpendicular and horizontal.

Piano-forte players are aware, that playing ascending scales with the right hand is not so easy as descending: the reason is this, in playing ascending scales with the right hand, the thumb has to perform both actions, being obliged to pass under the fingers; whilst, in descending scales, the fingers pass over the thumb, and thus the motion is divided between them. In the left hand the case is reversed. Playing ascending scales with the right, and descending scales with the left hand, ought therefore to be a constant exercise.

The thumb, which is at the present time so indispensable, was, prior to the time of the celebrated Sebastian Bach, seldom or never brought into requisition*. Both hands, each playing alternately four notes, were then employed to execute those scales, which, in our days, require but one.

The Plan and Internal Economy of a Music-Academy calculated for a Class of Six Pupils.

First, A spacious apartment, called the concert and lecture-room, is appropriated for simultaneous performance and theoretical instruction. In this apartment ought to be placed at least four piano-fortes, some of which should be furnished with Chiroplasts.

* See Karl Philipp Emanuel Bach's "Versuch über die wahre art das Clavier zu spielen," page 12.

Secondly, Exclusive of the principal teacher or lecturer, an assistant is required, from whom the pupils receive private lessons on the piano-forte. A separate apartment, containing a piano-forte, furnished with a Chiroplast, is appropriated for this purpose.

Thirdly, A board of about five feet square, painted black on both sides, with white lines upon it, resembling music-paper, called the "lecture-board," and upon which the pupils write their theoretical exercises, is placed in the concert-room; and in order that the writing upon this board may be commodious for all parties, it ought to be fixed in a frame, in which it may be made to slide up and down like a sash-window. Besides the principal lecture-board, one or two more of a lesser size (which may be placed upon easels) will be found useful in illustrating such examples as are already written upon the large board, or for employing the junior classes when they are not otherwise engaged.

Days and Hours of Attendance, and proper Arrangement of the Pupils on arriving at the Academy.

THE pupils are divided into classes. Each class attends two days in each week, and remains two hours each day*. These two days are employed as follows: On the first day they receive private lessons on the piano-forte, and lectures in harmony and composition. On the second, they likewise receive private lessons on the piano-fore; but instead of being exercised in harmony, they play simultaneously those pieces in which they have previously received private instructions.

The pupils, on their arrival, are divided into two sets; one of which proceeds to the room appointed for giving private lessons on the piano-forte; the other remains in the concert-room, to receive lectures on harmony. After the expiration of one hour, the parties interchange places; those who have received private lessons on the piano-forte are now to be instructed in harmony, and then *vice versa.* Or the arrangement may be made thus: All the pupils receive their piano-forte lessons in the first hour, the principal and assistant dividing the pupils between them; the second hour is then dedicated exclusively to lectures on harmony, or simultaneous performance.

Method of giving the First Lesson on the Piano-forte.

HAVING shewn the plan and economy of an academy, we shall proceed to explain the method to be pursued with pupils who have never received any instructions on the piano-forte, and are, in every respect, unacquainted with music.

The chiroplast and gamut-board having been properly adjusted, and the finger-guides fixed (as in Ex. 1. *Companion*†), place one of the pupils at the instrument, and distribute the fingers of both hands amongst the several compartments of the finger-guides; taking particular care that they, the fingers, be perfectly quiet, and lie, without constraint or stiffness, over their respective keys‡.

The preceptor, standing behind the pupil, for the purpose of ascertaining with precision the exact

* The author's academy contains six classes, each class consisting of eight pupils. Three classes attend Mondays and Thursdays, from ten to twelve, twelve to two, two to four. The other three classes assemble on Wednesdays and Saturdays, at the same hours. Tuesdays and Fridays are exclusively occupied in giving private lessons in harmony and composition.

† See *Companion,* under the article Finger-Guides.

‡ It is not only amusing but interesting to observe the various, and we may add, often *extraordinary,* positions of the hands and fingers of some pupils when they are for the first time placed on the keys of a piano-forte. Here, *one* shall exhibit a perfectly appropriate and beautiful position of the hands and fingers—a position fit to serve as a model for the hand of, what we would term, a finished piano-forte player; while we shall find some whose fingers and hands are so awkward, stubborn, or helpless, that it is absolutely disheartening even to make a beginning.

situation of the hands and fingers, and having divided and placed the rest of the class on each side, is prepared to commence the first lesson: preparatory to which, however, a few general observations shall be made on the method of giving piano-forte lessons in classes.

That those who look on see often more of what is passing than those who are actually engaged in any pursuit, is a truth which teaches us, that when a lesson is given to an individual, the rest of the pupils should not be left unemployed; on the contrary, whilst the preceptor is thus engaged, they should all, directly or indirectly, by looking on, be made to participate in the instruction then communicated to that individual; nay, by a little ingenuity of the preceptor, the pupil under tuition may occasionally be made the medium of communicating instruction to the rest, by interesting their minds in what they are about, and creating a spirit of emulation amongst them.

A few questions like the following, addressed by the preceptor to the unemployed pupils, whilst pointing to the one under tuition, will be found calculated to produce that effect:

What is your opinion of the position of the hands and fingers of ———?—Is it good?—Was that bar played in proper time?—Sit down, and shew how you would hold your hands and fingers.—Play that bar, that we may hear how well you count the time.—Observe how admirably Miss —— played that passage, &c.

One hour being allotted to the private instruction of three pupils, each will, of course, receive twenty minutes' tuition:—this time may be much more advantageously employed by being divided into smaller portions, than if the lesson were continued uninterruptedly, as the preceptor will then have more frequent opportunities of putting into practice the above hints; and it will scarcely be believed, how this simple process stimulates the young mind to exertion and emulation. To be convinced of this, it is only necessary, during these interrogatories, to observe their animated countenances—how anxious to be questioned—how eager to answer—how pleased when required to sit down and play this or that passage by way of example of excellence to the rest. These are a few of the secret springs by which the mental as well as the corporal machinery are set in motion, and made to act with vigour and energy; and if the preceptor has once succeeded in this most important point, all will go on well.

Every thing being arranged, as stated above, the preceptor explains—*First*, the five lines on the staff for the right hand only: *Secondly*, that the signs placed upon and above these lines are called notes, which refer to those black and white pieces of machinery under their fingers, called keys, and which, when pressed down, produce certain sounds. The pupil may now be allowed to commence the first lesson in the *Companion*, leaving all the preceding matter to be explained as occasion may require.

Preceptor (pointing at the figure 1 on the first note). *What number is that?*—One.

Preceptor. Find out a similar number on the finger-guide, and press down the key with which it corresponds.

Thus we proceed to find the rest of the notes and their corresponding keys.

It is necessary to observe, that should the fingers of the pupil not possess sufficient power to press down the keys, they must be assisted by the preceptor; but on no account should they be permitted on these occasions to use the force of the hands or arms. During this time, the wrists of the pupil may be allowed to rest upon the lower rail of the Chiroplast, but not to press upon it. Should any stiffness of the wrists—straining of the fingers—or any other awkwardness, be perceivable during this process, the hands must, for an instant, be withdrawn from the finger-guides, and having recovered their flexibility, be returned to their former position.

It frequently happens that very young children twist their fingers round the partitions of the finger-guides: this may arise from a natural habit of indolence—from weakness—or perhaps from fatigue, the lesson being continued too long; but, to whatever cause it may be attributable, it ought to be carefully guarded against by those whose duty it is to superintend their private practice.

The second pupil may now be placed at the instrument, and the previous instruction is progressively continued.

Preceptor (pointing at the number 2 over the third note.) *Put down the finger to which this note refers; observe the key which you have put down, and say with which letter and note on the gamut-board this key corresponds*?*—With D.

Upon which of the five lines does that note stand?—Upon the fourth line.

Preceptor (pointing to the ×.) *Put down the thumb. With which note does that key correspond?* With B upon the third line.

These questions may also be put to the pupils collectively.

Preceptor. Put down the first finger. Where does that note stand?—Above the third line.

The author, in making his pupils acquainted with the names of the notes, does not make use of the word *space*, as it is more simple to designate them by the terms *on the line* and *above the line;* and as they are supposed to be already acquainted with the progression of the alphabet, they will, if they know the name of the notes *on* the lines, be able, almost intuitively, to tell those which stand *above* them.

This pupil having gone through the whole lesson, the third pupil now takes his place.

The preceptor here shews the pupils the division of the key-board into white and black keys, and draws their attention particularly to the latter, which he makes them observe are divided alternately into groups of two and three. That C is situated at the beginning of the group of two; D between both; E at the end; F at the beginning of the group of three, &c. &c.

In order that the reasoning faculties of the pupils may be exercised, and a chain of reflection established as early as possible in their minds, it is necessary that the preceptor take a retrospective view, not only of that which they *have* learned, but also *how* they have learned it. They must be reminded, that it was by the number placed over the *note* and on the *finger-guide* that they found the proper finger to be employed;—that by pressing down *that* finger upon a key, a particular sound was produced;—that *that* key pointed out the proper note with which that key and sound corresponded;—that the name of the note was discovered by its situation upon the gamut-board, either upon or above the lines;—and that a note therefore is only the *sign* of a sound†.

During the above recapitulation many useful and pertinent questions, which may be introduced with considerable force and effect, will present themselves to the preceptor, of which, of course, he will take advantage.

The first hour, dedicated to private lessons, being expired, the lecturer proceeds to give his instructions in harmony—(see page 12). Let us now resume the lessons on the piano-forte.

The pupils being again arranged as before, the preceptor explains to them the treble and bass clefs; and each having played the bass of lesson 1. both hands are now to be played together. This is not always an easy task, as those who have had some experience in the art of teaching can testify. The difficulty, however, which here presents itself arises from a very simple and natural cause. Few, perhaps, are aware that a powerful and irresistible sympathy of action often exists between the fingers of both hands; that is to say, the *same* fingers of both hands are, when in motion on the instrument, naturally inclined to move together; so much so indeed, that when beginners for the first time are required to put down together a *different* finger of each hand, they find it exceedingly difficult. To conquer this sympathy is often attended with great trouble both to the pupil and preceptor; at other times it is subdued without any. Here the pupils are, moreover, required to play two notes with *one* hand, whilst they play only one with the other. To diminish this difficulty in some degree, the preceptor

* Let us recollect that no allusion was made in the previous lesson to the *names* of the notes.

† Here we may see how useless it is to make children learn the notes, without at the same time shewing the keys to which they refer.

ought to assist his pupils in putting down the fingers, and continue so to do until they can accomplish it themselves readily without the least difficulty. After the first bar has been repeated thus several times by each pupil alternately, they may proceed with the rest.

One important caution, if diligently attended to, will hereafter be the means of saving a great deal of trouble and vexation. Never let the pupils stammer, or touch a wrong key, when they receive instruction in a lesson for the *first* time. To accomplish this object, the preceptor ought, during the time of giving his lesson, constantly to stand behind the pupil, and keeping his hands over his fingers, either press them down, or gently touch them, as they may be required; and this process ought to be pursued until they fall *voluntarily* upon their proper keys. Should the pupils, however, inadvertently play a *wrong* note, they must not be permitted to proceed directly to the one which follows; but they must first play the *right* note, and then proceed to the following.

Although stammering in playing may sometimes arise from a naturally quick and impatient temper, yet the principal cause unquestionably is, an excessive anxiety to correct immediately, and hastily, wrong notes which may have been played. To this continual effort to remedy faults on *the spur of the moment*, and yet in the meanwhile endeavouring to preserve the proper time, may be attributed this inveterate evil of stammering and its attendant consequences. *A mere attempt therefore at playing a wrong key, nay, the very contemplation of it, may here be considered an error.* How many tedious hours have been spent in painful endeavours to correct this imperfection in playing! And it is a fact, well known to many piano-forte players, that this evil, when once firmly rooted, can seldom, or never, even with the most determined resolution, be completety eradicated; but it will on all occasions insinuate itself into passages which, with respect to real difficulty, are absolutely below mediocrity, and which a pupil, after receiving even a few months' instruction according to this system, shall play without hesitation, or a single fault!

The preceptor having explained what is understood by *duration of sound* (see *Companion*, p. 14,) let him strike one of the keys in the bass, and holding it down, count " one—two—three—four," in which all the pupils must be made to join with an audible voice; and in order to make a still stronger impression upon their minds with respect to the uniformity and regularity of *counting* the time, it ought to be compared to the equal motion of a pendulum (see *Companion*, p. 13.) One of the pupils may now play the first lesson, whilst the others count the time simultaneously, as already stated*.

It need scarcely be mentioned that, in order to make progress in any art, not only a certain portion of time should be dedicated to private practice, but be employed so, as to partake as much as possible of the nature of a lesson given by the preceptor. We shall therefore give

A few general Hints respecting Private Practice in Piano-forte Playing.

As the acquiring of a good position of the hands and fingers is at present our chief object, and as a strict attention to *that method* by which this object is facilitated is of importance during *private* practice, the pupils should make use of the Chiroplast at home until the hands and fingers have acquired a sufficient degree of strength and facility. The necessity of this will be evident, when we consider how often the instructions of the preceptor are forgotten—how soon his injunctions are obliterated even from the minds of the most zealous pupils, and that too respecting *points* which may materially influence the whole course of their future progress.

Seeing then that the mind is thus disposed to forgetfulness and liable to error, does it not strike

* Care ought to be taken that the pupils do not, when counting, cut the words short—thus 1 2 3 4; but one—two—three—four.—(See *Companion*, p. 13.; also the examples of counting the time before each lesson.)

us, that a monitor to keep us in the right path during private practice is absolutely necessary? This monitor is the Chiroplast, " by which the hand and arm of the scholar, though in possession of full liberty for proper action, are totally restrained from all undue motion; the fingers are made to act in a manner so as to give a regular force to each note; and the attention is left entirely free to be directed exclusively to the music.

" By this means that incessant glancing of the eye from the keys to the book, and from the book to the keys, observable in the greater part of young performers, is entirely prevented; and at the same time that a perfection of execution is obtained, an unusual ease in reading music is acquired."—*Companion to the Chiroplast*, p. 1.

It is a fact, not less true than singular, that *self-taught* pupils in any art invariably choose *that* method which, in the beginning, they find most easy and agreeable, but which was never known to lead to perfection: whereas *that* method which is calculated to lead to excellence—the discovery of which has been the result of long experience, and can only be communicated by a good teacher—is in the outset generally found painful and difficult to be acquired, as those who have learned dancing, riding, fencing, or any other art or accomplishment where mechanical exertions are required, can testify. " I have all my life," said the celebrated Clementi to the author on seeing the Chiroplast, " been telling my pupils how they *should* hold their hands; but *you* [alluding to the Chiroplast] say that they *shall* hold them so."

The portion of time necessary for private practice will depend much upon circumstances: weak and delicate children cannot be expected to exert themselves as much as those who are strong and healthy; nor shall we find that the improvement resulting from private practice is in proportion to the *length* of time employed, but according to the *attention* bestowed whilst engaged in it*: those therefore who attend to the private practice of beginners should be careful to urge and stimulate them, whilst thus engaged, to *uninterrupted* attention, but, to discontinue the instant that lassitude or fatigue manifests itself; for not the slightest advantage can be gained by persevering after the mind of the pupil is exhausted. Should we nevertheless proceed, the pupil would gradually retrograde, and finish worse than he began.

Whilst the mind is strong, fresh, and vigorous, the pupils should practise such parts as they find most difficult; and these being once overcome, they should commence from the beginning, and continue without any interruption to the end.

Playing Simultaneously.

We shall now suppose the pupils to be perfect in the first lesson—placed at their respective instruments—and prepared to play it in concert. Let one of the most expert and best timeists of the class play the lesson first *alone*, during which the other pupils (having their hands placed in the Chiroplast, and reading the notes of that lesson,) count the time simultaneously with the pupil now playing. The preceptor should join the pupils in counting the time, accompanying it with a horizontal motion of the hand, in imitation of a pendulum.

The instant the lesson is concluded, let it be repeated by the same pupil joined by another (but without stopping); and this process continued uninterruptedly until the whole class unites in one general concert. Silence and good order, on these occasions, are indispensable.

The pupils may now be allowed to commence altogether; preparatory to which they ought to count (but

* Parents who are desirous of assisting their children at home in acquiring a proper notion of time, whilst at home, are recommended to play with them some of those lessons which are expressly written for that purpose by the author, called " Thirty-four Easy Lessons," &c.

without playing) the time of the first bar, and then, without ceasing to count, begin to play. Should there be any pupils in the class who are already performers on the piano-forte, they may play the "First Sequel" in concert with the "First Companion," producing thus a pleasing variety of effect, especially if they are made to play alternate solos. Thus we proceed through all the lessons.

We shall now suppose the pupils to have arrived at the eighteenth lesson, and that the fingers have acquired a sufficient degree of strength and equality of touch*. The finger-guide of the left hand is now laid aside, and that hand set at liberty: the finger-guide of the right hand is, however, still retained, in order that the exclusive attention of the pupils may be directed to *that* hand which is now for the first time deprived of its guide, and to perform evolutions in extended and contracted positions; moreover, that this hand, in travelling for the first time out of its beaten track, may meet with as little embarrassment as possible, not only is the finger-guide of the right hand retained, but the subject of the second lesson is repeated, which the pupil, from his thorough acquaintance with it, plays almost mechanically.

Let us examine how the hands, when thus emancipated, may be regularly conducted from one part of the instrument to another in a smooth and graceful manner.

Taking the natural position of the hand, as exhibited in the finger-guide of the Chiroplast, for a rallying point from which we may set out, three modes of effecting this object present themselves: *First*, Extension.—*Secondly*, Contraction (see p. 4.)—*Thirdly*, by letting the thumb of the right hand in *ascending*, and the left in *descending*, pass either under the first, second, or third finger, or those fingers pass over the thumb. The fourth finger is here excluded. These three rules, for the guidance of the hand, may be considered as the foundation of every other; such, for example, as reiterating the same key with different fingers, sliding from a black key to a white, &c.

The bass of the eighteenth lesson is an exemplification of extension and contraction†.

1st bar, utmost extension, followed by the natural position in the two following bars. Between G and A (bars 5 and 6) and F sharp and G sharp in the sixth, is exemplified the contracted position.

The scale, which immediately follows this lesson, exhibits the third method.

The left hand of the pupils being initiated into these three methods, we commence the nineteenth lesson.

The *right* hand is now required to perform evolutions in extended positions: for this purpose its finger-guide is removed; and, in order that the attention of the pupil may be directed solely to *that* hand, the finger-guide of the left is replaced; which hand now plays the original bass of lesson 2, but in a different key.

The hands having now been *separately* practised in these three methods, *both* finger-guides are removed in lesson 20. But, in order that the hands of the pupils (which are now left totally at liberty) may still have some slight guide to direct them, the author has introduced in that lesson notes which are calculated to support the thumb of the right hand and the fourth finger of the left. In the second part of this lesson, however, the hands are deprived even of this support.

When the pupils have proceeded regularly through the lessons contained in "The Companion," they may be allowed to commence "The Sequel." During this time the exercise of the scales (which commenced after the removal of the finger-guides in the nineteenth lesson) must be continued through all the *major keys*. Too much care and attention cannot be bestowed upon this subject, because a slovenly habit once acquired in these exercises is exceedingly difficult to be eradicated: yet a correct performance of them is indispensable to real improvement in piano-forte playing; for though *evenness* of touch be at

* Should this, however, not be the case, and that the pupils are very young, it is advisable to let them first proceed through the lessons contained in the "Second Companion," which are particularly calculated to strengthen the fingers and give them flexibility. These lessons may be played in concert with the "Second Sequel."

† In this position the first finger must be over the dominant, and the second finger over the sub-dominant.

all times an object of the first consideration, yet, ought it to be most particularly in playing scales;—they must at first, therefore, be executed *very slow*, by which we shall not only avoid employing wrong fingers and touching false keys, but also those *breaks* and *unnatural accents* produced in passing the thumb *under* the fingers, and the fingers *over* the thumb.

In order to conquer these imperfections, the bane and stumbling-block to almost all good playing, our attention must be principally directed to the motion of the *thumb*, as this finger is in truth the chief agent by which we are to effect our purpose. With this fact the pupils must be thoroughly impressed.

The action of the thumb is compound;—perpendicular, and horizontal: as to the former—perpendicular—that has already been acquired whilst in the finger-guides; the attention of the pupil therefore must now be particularly drawn to the latter—horizontal. That this motion be free, and, as much as possible, independent of foreign aid (especially of *that* aid which it is likely to receive from the *fore-arm* and *jerking* of the *elbow*), is absolutely necessary.

A slight motion at the *wrist* is here unavoidable, but all others must be carefully guarded against.

After the pupils have acquired a tolerable facility in playing those exercises thus correctly, any imperfection which yet remains may be removed by playing them in *triplets*, carefully observing, on these occasions, to lay always an *accent* on the first note of every three.

By taking the compass of two octaves for this exercise, and playing it three times *ascending* and *descending* without stopping, the accent will fall each time on a *different* part of the scale; and thus the *break* above alluded to will at last totally disappear.

If the scale be played thus by *sixes*, laying the accent on the *first* note of each *six*, our object will be still more facilitated.

This minute though short exposition of the manner in which the author communicates his instruction in the *elementary part* of piano-forte playing, may suffice to shew the care with which he proceeds at more *advanced stages*, and how progressively his instructions are communicated to such pupils as have never received any instructions in piano-forte playing. With those, however, who have already been initiated, the process will, of course, be different; and if the position of their hands and fingers be such as it ought to be, they may at once commence with "The Sequel;" if not, they should patiently proceed through the lessons in "The Companion," especially those which require to be played with the finger-guides, and the exercises connected with them.

The following scheme shews which of the lessons in "The Companion" may be played with those in "The Sequel:"

			Companion.		*Sequel.*
The 1st lesson in "The Companion" is played with the 1st lesson in "The Sequel."			The 16th	with the	20th.
The 2d is played with the		2d or 6th.	18th	—	21st, 22d.
3d and 4th	—	3d, 4th, 5th, 7th, or 8th.	19th	—	23d.
5th	—	9th or 11th.	20th	—	24th.
6th and 7th	—	10th or 12th.	21st	—	25th.
8th	—	13th.	22d	—	26th.
9th	—	14th.	23d	—	27th, 28th.
10th	—	15th.	24th	—	29th.
11th	—	16th.	25th	—	30th.
12th	—	15th.	26th	—	31st.
13th	—	17th.	27th	—	32d.
14th	—	18th.	28th	—	33d.
15th	—	19th.	29th	—	34th.

Method of communicating Instructions in Harmony.

It may be necessary to observe, when giving the *first few* lessons in harmony, that it is better not to divide the pupils into two portions, as stated in p. 6, line 16; for, by instructing them all together, we shall be enabled to estimate their individual capacities much better, and thus effect a more judicious arrangement afterwards.

Let us now suppose the class, consisting of six pupils, to have assembled for the first time—that they are totally unacquainted with music—that they have received their first private lesson on the piano-forte—and that the preceptor is about to give them their first lesson in harmony. Proceed thus:

Place three pupils at the *piano-forte*, and three at the *lecture-board*. The gamut-board being properly adjusted over the keys of the piano-forte, to assist the pupils in finding any note required, together with its corresponding key*, write upon the great lecture-board the note C (see Ex. 1. *Treatise)*; direct the pupils at the piano-forte to find *that* particular note on the *gamut-board*, and to strike the key with which it corresponds on the instrument, pronouncing at the same time its name. Proceed in the same manner with the next note, D, and continue thus until the scale be completed.

By this process, the pupils will soon learn to associate in their minds the notes as written on the gamut and lecture-boards, with the corresponding keys on the piano-forte, and the particular sound produced when one of those keys is struck.

Having arrived at the seventh sound or key, explain that there are only seven different letters in the musical alphabet; and that, if we proceed farther, we shall at length arrive at a key situated on the key-board, with relation to the black and white keys, similarly to the first, which, together with the note and sound to which *that* key refers, must be called by the *same* name as the *first*.

This exercise should be frequently repeated by the pupils without any assistance; those at the piano-forte alternately changing places with those who are writing on the board.

The preceptor (addressing himself to his pupils at the piano-forte). *Play the note* G.

Upon what line is that note written?—Upon the second line.

Preceptor (to the pupils at the board). *Write that note.*

N. B. This note the pupils write simultaneously.

Play the note A. *Where on the staff does that note stand?—Above* the *second* line†.

Write that note.

The scale being completed (as written in Ex. 1. *Treatise*), the preceptor should shew, that if a ninth note be added, it will have the same name as the second; a tenth the same as the third, &c. &c.—(See Ex. 2. *Treatise*).

Let this part of the subject be dwelt on until the pupils have fully comprehended it.

The scale of C being again written on the lecture-board, the preceptor will proceed to explain its construction thus: He will first sound the note C, and hold that key down, whilst, with another finger, he sounds D; and holding that key down likewise, make the pupils observe, that between C and D is found a black key, called C sharp; because the note to which this key refers has a sharp written before it, and is therefore, instead of C, called C sharp; that the distance from C to D is a whole tone; and that the black key divides that whole tone into two halves. That from C to C sharp is a half tone, and from C sharp to D also a half tone. It should now be remarked, that in proceeding thus with the keys, from the left hand towards the right, the sounds rise gradually higher; and in proceeding from the right hand

* The musical staff in the treble is supposed to have been already explained to the pupils during their private lesson on the piano-forte.

† See note in p. 7, line 30.

towards the left, that they are gradually lower; and, as the gamut-board is placed over the keys, they should be made to observe, that the notes on it gradually ascend as they proceed towards the right hand; and this will produce a stronger association in their minds with respect to high and low, in reference to sound, than all which can be said upon the subject.

The preceptor now resumes the analyzation of the diatonic scale of C: let him press down the keys D and E, and ask,

From D *to* E, *is this a whole or a half tone?*—A whole tone.

How do you know that this is a whole tone?—Because a black key lies between them.

Is from E *to* F *a whole tone?*—No.

Why so?—Because no black key is found between them*.

How far is it from F *to* G† *?*—A whole tone.

From A *to* B?—A whole tone.

From B *to* C?—A half tone.

Having now made the pupils comprehend that a sharp raises the note before which it is placed a half tone, we return to the scale at Ex. 1. and place the C sharp as in Ex. 3. We then proceed to ask the following questions, each of which should be answered by the pupils simultaneously:

Of what use is a sharp?—To raise a note half a tone.

What is the distance from D *to* E?—A whole tone.

What is the name of the half tone between D *and* E?

D sharp.—(Here let the pupil at the lecture-board write that note.)

Thus we proceed through the whole scale, as in Ex. 3. the pupils at the piano-forte naming the notes, and those at the lecture-board writing them down. The pupils now change places, and the exercise is repeated until they are perfect.

We must now proceed to examine our exercise once more, and having explained the nature of the diatonic scale, we may take this opportunity also of explaining the chromatic scale, commencing with the following interrogations:

How many sounds are comprised in the diatonic scale?

Seven, the eighth being a repetition of the first.

How do these sounds proceed?—By whole tones and half tones.

In what part of the scale are the half tones found?

Between the third and fourth, and the seventh and eighth.

Count how many sounds are found in the staff below the diatonic scale?

(The pupils count simultaneously.)—Twelve.

What is the distance of sound from C *to* C *sharp?*

And thus we proceed till we arrive at C, the eighth sound.

The pupils having been made acquainted with the nature of the chromatic scale, the interrogations may be continued as the preceptor finds necessary, according to their several capacities: for example,

Of how many sounds does the chromatic scale consist?—What is the difference between the chromatic and the diatonic scales? &c. &c.

Preceptor. Let us now write a diatonic scale, commencing with D, *instead of* C. *Write it as in Ex.* 4.

* That a *white* may divide two *black* keys must be shewn afterwards; at present it will be sufficient to impress upon their minds the appearance of the key-board with respect to black and white keys.

† This expression, which refers particularly to the keys of the piano-forte (which must never be lost sight of), may be objected to; but let the preceptor not be deterred from using familiar language, especially in the commencement.

Where should the half tones *be?*

Between the third and fourth, and the seventh and eighth.—(Here the pupils must mark those places in the scale with curved lines.)

What is the distance from D *to* E?—A whole tone.

Ought it to be a whole tone?

Yes; because between the first and second of the scale must be a whole tone.

What is it from E *to* F?—A half tone.

Ought it to be a half tone?

No, it should be a whole tone; because between the second and third of the scale should be a whole tone.

Can you make it a whole tone?—Yes, by placing a sharp before F, and raising that sound a half tone.

What is it from F *sharp to* G?—A half tone.

Should it be a half tone?—Yes, because it is between the third and fourth.

Is F *sharp a black or white key on the piano-forte* ?*—A black key.

How much from G *to* A? *From* A *to* B?—Whole tones.—*From* B *to* C?—A half tone.

How much should it be?

A whole tone, being between the sixth and seventh.—(Here the pupils will, if they have understood the preceding explanation, place the sharp before C without being desired to do so.

Are the half tones all in their proper places?

How many sharps are necessary in the scale of D?—Two.

Why?—To preserve the half tones of the scale in their proper places.

The pupils being now told that the first sound of a scale is called the key-note, must be directed to write the scales of G, A, E, and B, observing the same process as before; after which they may be allowed to proceed to the scale of F sharp; preparatory to which we shall merely give a few hints respecting the method to be pursued, in teaching the pupils how to recollect the number of sharps in each key by means of the fingers (see *Treatise*, p. 4).

On the first day of attendance, the pupils learn to know only the names of the fingers; on the following, they are taught how to find the number of sharps belonging to each key; and on the third, the names of the notes requiring sharps; and it is not until they are about to write the scales with double sharps that they are made acquainted with them.

It will be perceived that the fingers and elbow of the left arm are made to represent the seven letters in the musical alphabet, which are arranged in such order as to form a circle (see *Treatise*, p. 10). This arrangement being impressed on the minds of the pupils, as explained in the *Treatise*, p. 4, the preceptor may commence the following interrogations:

How many sharps has the key of G?

(Here the pupils hold up the thumb of the left hand, called G, and, keeping down the rest, answer simultaneously—One sharp.)

How many sharps in D?—(Here they hold up the thumb and first finger, and answer—Two sharps.)

And so on with the others.

The preceptor now proceeds to shew the order of the sharps.

It will be remembered, that, to find the *number* of sharps belonging to each key, we commence with

* Such questions as relate to the keys of the piano-forte should be frequently asked, that the association between the notes and the keys may be kept continually alive in the minds of the pupils.

the thumb of the left hand; but, to know which notes are to be sharpened, we must commence with the fourth finger of the right, and thus proceed round the circle by the elbow of the left arm.

Preceptor. The key of G *has one sharp* (pointing at the same time to the thumb of the left hand of one of the pupils). *The note which requires to be sharpened is* F (pointing at the little finger of the right hand). *The key of* D *has two sharps; the notes requiring sharps are* F *and* (pointing to the elbow of the left arm) C.—*The key of* A *has three sharps; the notes which are sharp are* F C *and* (pointing at the thumb of the left hand) G.

And thus the preceptor continues as far as the key of F sharp.

The attention of the pupils must be continually directed to their fingers, that when a key is proposed, the corresponding finger may be immediately referred to.

Let us now resume the construction of the scale of F sharp. Having arrived at E sharp (the seventh of the scale), it should be explained to them (but at the piano-forte), that the key E sharp on that instrument has the same sound as F: thus, let one of them strike the key E sharp, and, keeping the finger pressed down on that key, desire another to point out F; thus they will immediately perceive that E sharp and F are represented by the same key on the piano-forte.

We may here remark, in passing, that when a note in the scale is thus raised until it produces the same sound as that immediately above it, it is called an *enharmonic change.*

What will be the distance from B *to* C?—A half tone.

Suppose we place a sharp before B, *what will be the result?*

B will be raised a half tone, and thus be changed, or become the same sound as C.

What is this change called?—An *enharmonic change.*

Let us now resume the construction of the diatonic scale of F sharp.

What is the distance from E *sharp* to* F?—Nothing, it is an *enharmonic change.*

What should it be?—A half tone.

How shall we make it a half tone?—By placing a sharp before F, and raising that note a half tone.

Thus the scale of F sharp is completed.

How many sharps are required in the scale of F *sharp?*—Six.—*(Count them, and see if all is right.)*

What notes require sharps?

(Here, whilst the pupils name the sharps on their fingers†, the preceptor points them out as they occur in the scale; and should they, at any time, commit mistakes in writing these accidentals, the preceptor must by no means point out the particular error, but merely remark, that an error has occurred, and make the pupils find it out themselves, and correct it.)

Preceptor. We have seen that, in order to preserve, in the key of F *sharp, the half tones in their proper places, six sharps are necessary; suppose we were to remove or add one, what would be the consequence?*—It would disturb the regular progression of the diatonic scale; the half tones would not then be found in their proper places.

A sharp may be added, or removed, asking each time—*Where* now *are the half tones?*

The scale of C sharp must now be formed; and when the pupils have acquired a perfect knowledge of constructing scales with single sharps, together with a facility in writing them, they may be shewn how to construct those where double sharps are required.

It is necessary to observe, that the examples of each day's lecture, as they appear on the lecture-board, are to be copied by the pupils, first on their ruled slates, and then transferred into a blank music-book at home, which book must be examined and corrected on the following day appointed for lessons in harmony, previous to the commencement of the lecture.

* A peculiar emphasis must here be laid by the preceptor upon the word *sharp.*

† *Treatise,* p. 4.

Double Sharps.

THE pupils having written the scale of G sharp as far as E sharp, the following questions may be asked:

How much is it from E *sharp to* F?—Nothing.

How much should it be?—(being between the sixth and seventh of the scale.)—A whole tone.

If one sharp raises a note a half tone, how many will be required to raise it a whole tone?—Two sharps.

Here the pupils must be shewn at the piano-forte that F double sharp and G are the same sound.

What is the distance from F *double sharp to* G?—Nothing.

How much should it be?—A half tone.

Make it a half tone.—Here the pupils place a sharp before G; and the scale of G sharp is completed.

In this manner all the other scales as far as B sharp* must be constructed.

N.B. Frequent conversational lectures will be found exceedingly useful in impressing upon the minds of the pupils instructions previously communicated.

How to recollect the Double Sharps by Means of the Fingers.

THE key of C we already know has no sharps: therefore if we raise the key-note a half tone by using a sharp, it follows, that each succeeding note must also be raised a half tone; and, as the diatonic scale consists of seven sounds, seven sharps will be required.

From this it is evident, that if the key-note of a scale, which has sharps already, be raised a half tone, seven sharps must be added to the former, in order to preserve the original progression of the scale.

The key of G has one sharp; but the key of G sharp has eight, for adding seven to one gives us eight.

The key of A has three sharps; and A sharp must, of course, have ten; and so with the others. It follows likewise that those which exceed the number of seven must be double sharps.

The key of G *sharp has eight sharps—how many double sharps?*—One.

The key of A *sharp has ten sharps—how many double sharps?*—Three. Again, the note which required the first single sharp was F sharp;—consequently the first double sharp we shall find to be F double sharp;—the next C double sharp, G double sharp, &c.

How many sharps in D?—Two.

But how many in D sharp?—Nine; two of which are double.

E *has four sharps—how many sharps in* E sharp?—Eleven; four of which are double, F—C—G—and D double sharp.

By way of exercising the pupils on this subject, the preceptor may pursue the matter still further, and ask how many sharps in A double sharp, in E double sharp, &c. &c.

Recapitulatory Questions.

In the key of C *what interval is* F?—The fourth.

In the scale of D *what is* F *sharp?*—The third.

What effect does a sharp produce when placed before a note?—It raises it a half tone.

What effect has a double sharp?—It raises the note a whole tone.

What is the distance from E *to* F?—A half tone.

* Industrious pupils, who shew an active foreknowledge, may be allowed to write scales with triple sharps; for "it creates great perfection," says Bacon, "if the practice be harder than the use."

What from E *sharp to* F?—Nothing; it is an *enharmonic change.*

What from F *double sharp to* G?—An enharmonic change.

How many sharps in F *sharp? What notes are sharp? How many sharps in* A *sharp? How many double sharps? Which are they?*

Suppose I write a C *sharp, to what scale can that sound belong?*—To D, A, E, B, F sharp, C sharp, and G sharp.

Why can it not belong to G?—Because G has only one sharp, which is F sharp.

Can it not belong to D *sharp?*—No, because that key has two double sharps—F double sharp and C double sharp.

The preceding interrogatories will suffice as a specimen of the manner in which the whole subject, or any part, may be recapitulated. The matter is placed in various shapes, and viewed from all sides, and thus the thinking faculties of the pupils are kept in continual exercise. The above course of interrogation has brought the subject up to the present point, and, in future, to avoid unnecessary tautology, we shall confine our questions entirely to what succeeds: however, the preceptor must at all times use his own discretion, and frequently, whilst questioning on one point, intermix questions on another which may accidentally occur. It is recommended at the close of such an examination to lead the subject in as familiar a manner as possible to the point next to be treated on, so that it shall appear naturally to present itself.

The Diatonic Scale—Descending.

(*See* TREATISE, p. 6.)

FLATS are now introduced, and their opposite effect to sharps must be clearly shewn.

Write upon the lecture-board B *and* C. *What is the distance from* B *to* C?—Half a tone.

(Place a flat before B.) *How much is it now?*—A whole tone.

What makes it now *a whole tone?*—The flat which has lowered B a half tone.

The pupils must now write the ascending scales with flats, commencing with F and continuing to G flat.

By way of specimen, we shall construct one scale with flats, which will suffice to shew the process to be observed with all the rest.

Let the ascending scale of E be written on the board without sharps.

How much is it from E *to* F?—A half tone.

(Placing a flat before E.) *How much is it now?*—A whole tone.

We shall now write the scale of E *flat. How much is it from* F *to* G?—A whole tone.

How much from G *to* A?—A whole tone.

Should it be a whole tone?—No—a half tone.

Should the pupils properly have understood the nature of a flat, they will, without hesitation, write the flat before A. Here the preceptor, covering with his hand the last flat, asks,

How much is it from A *to* B?—A whole tone.

(Uncovering the flat.) *How much is it now?*—One tone and a half.

How shall we make it a whole tone?—By lowering the B a half tone.

How much from B *flat to* C?—A whole tone.

From C *to* D?—A whole tone.

From D *to* E?

A whole tone; but it should be a half tone. Put a flat before E, and the scale is correct.

How many flats are required in the scale of E *flat?*—Three.

Why?

Thus continue to form the rest of the scales.

To find the Number of Flats in any Key, and the Order in which they occur.

How many flats in F?

(Here the pupils hold up the fourth finger of the right hand, and say,)—One flat.

How many in B *flat?*—(Here the two fourth fingers are held up together.)—Two flats.

It will be remembered, that the notes requiring sharps commenced with the fourth finger of the *right* hand; *here*, the notes which require flats commence with the fourth finger of the *left* hand.

F *has one flat—the note which requires the flat is* (pointing at the fourth finger of the left hand) B.

The key of B *flat has two flats—the notes which require flats are* (pointing at the fourth and then the third finger of the left hand) B *and* E.

How many flats are there in the key of G *flat?*—Six.

What are they called?— B flat, E flat, A flat, D flat, G flat, and C flat.

How many flats in E *flat?*—Three.

But how many in E *double flat?*—Ten.

How many double flats, and what are they called?

Three—B double flat, E double flat, and A double flat.

That a series of interrogatories relative to this subject should follow, need scarcely be mentioned.

Enharmonic Changes.

(*See* TREATISE, p. 9.)

What is F *sharp enharmonically changed?*—G flat.

Suppose a key has eleven sharps, what key will it be if enharmonically changed?—F.

If the key has five sharps, how many flats must the key have into which it is changed enharmonically; and what is the name of the key when thus changed?

It must have seven flats, and the key is C flat.

The preceptor must have perceived, that, from the commencement to the present time, an uninterrupted chain of consequences has been presented to him—that no part could have been omitted without injuring the whole. With this, he should make his pupils well acquainted; and, in order to shew them the necessity of connecting their ideas, and reflecting on the previous matter, before they attempt that which follows, he ought, in a conversational lecture, expressed in a familiar style and divested of all formality, to lead them back to the first point from which they set out. They should be reminded that, in proving the diatonic scale to consist of whole tones and semi-tones, we discovered the chromatic scale—that the chromatic scale furnished key-notes for twelve diatonic scales—and that, in order to preserve the original structure of the diatonic scale, we were necessitated to introduce sharps and flats:—that in ascending with sharps, and descending with flats, enharmonic changes naturally presented themselves:—that by these again we were enabled to avoid the accumulation of sharps and flats beyond the number of six:—in one word, no opportunity should be neglected to induce the mind of the learner, either through observation or recapitulatory interrogatories, to take a retrospective view of what he has acquired, and thus to prepare him imperceptibly for that which is to follow. It would be an insult to the under-

standing of the reader to suppose it necessary to point out the advantages arising from such a course of instruction; we shall therefore conclude our lecture on the construction of diatonic scales by observing, that those who are seriously inclined to be acquainted with this subject, will probably not consider that too much has been said upon it—and for such only the preceding sheets were written: those who are already informed on the subject may pass them over.

Construction of the Common Chord.

In teaching the construction of the common chord to very young children, the application of the finger-guides of the Chiroplast will be found useful: thus, if we place the thumb of the right-hand guide over C, the second finger of the pupil will be over E the 3d of the chord, and the fourth finger over G the 5th of the chord. The same fingers will, for the present, be used for every common chord, the thumb being always placed over the key-note. The chords, thus played by the pupils at the pianoforte, are written down by those at the lecture-board.

The preceptor may now write a number of promiscuous notes on the treble staff, to which the pupils, simultaneously, add the 3d and 5th of each chord.

As it is necessary that the proper sharps and flats, which have been omitted in writing the above chords, should be introduced, the preceptor selects one of the chords already written—suppose that of E—and then proceeds with the following interrogatories:

How many sharps in the key of E?—Four—F sharp, C sharp, G sharp, and D sharp.

When the pupil pronounces G sharp, the preceptor points at G in the chord, and asks,

Is the chord as here written correct?—No; a sharp must be placed before G.

Why?—Because G is one of the notes in the key of E, which requires a sharp.

And thus we proceed with the rest of the chords already written upon the board.

The pupils, by way of exercise, must now be made to write simultaneously such chords as the preceptor may dictate; and, should a mistake occur, he should by no means correct it, nor even point out that an error has been made; but should endeavour to lead them to discover it themselves by questions, commencing sometimes at a distance from the object, keeping the chain of reasoning complete up to the point required. By this means the mind of the pupil becomes so habituated to reflection, that an error will be detected by him in less time than will be required to point it out: for example, let us suppose the pupils to have written the chord of A—A C and E—(the sharp before C being omitted). This they must not be told, but should be led to discover the error by such questions as the following:

How many sharps are there in A?

What notes are sharp?—F sharp, C sharp, and G sharp.

What notes have you written to form the chord of A?

The pupil cannot fail to discover the omission of the sharp before C. Should this, however, not be the case, another pupil must be interrogated on the subject, until the error is detected.

What is the chord of F *sharp?*—F sharp, A sharp, and C sharp.

Why not F *sharp,* A natural, *and* C *sharp?*

Because the key of F sharp requires six sharps, and A sharp is one of them.

The preceptor now writes a number of promiscuous bass notes*, to which the pupils simultaneously write the chords. It is above all things recommended to urge the pupils to celerity and activity; and should one of them commit an error, another must correct it. This will create caution, whilst, at the same time, it excites emulation and stimulates to exertion.

* See *Treatise*, Ex. 18.

The Three Positions of the Common Chord.

(TREATISE, Ex. 19.)

LET the preceptor write as many different bass notes as there are pupils in the class; to which they write the chords.

What interval of the chord is at top?—The fifth.

What in the middle?—The third.

What interval below?—The octave.

Here desire them quickly and simultaneously to expunge the octave, and place it above the fifth.

Now take away the third, which is below, and place it at the top.

Here explain to them the different positions as in Ex. 19. *Treatise.*

In how many positions can the common chord be written?—In three positions.

What interval is at the top of the chord in the second position?—The fifth.

What interval is at the top of the chord in the third position?—The octave.

What interval is at the top of the chord in the first position?—The third.

N. B. The common chords in the three positions must be written as exercises by the pupils at home, through all the keys, with sharps and flats, both single and double.

Should the preceptor find that the pupils thoroughly understand the subject thus far, and that they have acquired a certain degree of facility in writing their exercises, he may allow them to proceed. Should this not be the case, it will be better to let them confirm themselves in what they have already learned; or, what is still better, retrograde a little before they proceed further: for the matter of which we have just been treating must be as firmly fixed in the minds of the musical student, as the multiplication-table and elementary rules of arithmetic are in the mind of the arithmetician. It is not sufficient that the latter knows that twice two make four, but he must also be able to declare it at the moment the question is proposed; nay, he must conceive the answer quicker than he is able to pronounce it. Thus it is with reference to scales, sharps, flats, enharmonic changes, chords, and their different positions.

Recapitulatory questions touching the preceding matter must be introduced.

Fundamental Basses.

(TREATISE, p. 13.)

WHEN the pupils have been sufficiently instructed how to discover the proper fundamental basses to the scale, they write that exercise into their books through all the keys, as far as six sharps and six flats.—(See Ex. 23. *Treatise.*)

What are the names of the three fundamental basses?—Tonic, dominant, and subdominant.

When D *is tonic, what will be the dominant?*—A.

How did you discover that A *was the dominant?*

Because the dominant is always found a fifth above the tonic, and as A is the fifth to D, A is the dominant in the key of D.

N. B. The pupils must be told that, when they are required to find the dominant, they should first—mentally—repeat the chord of the tonic, and that the interval which succeeds the word "and" is always the dominant.

Suppose the pupils were required to find the dominant to E flat, they should first repeat—mentally—the chord of E flat; thus, e flat—g—*and*—(here they should pronounce aloud) B flat*.

* This will shew the reason why we pronounce the chord always in the *second position*; for, were we to pronounce the chord indiscriminately E, G, and C, or C, G, and E, the advantage of finding the dominant thus easily would be lost. The truth of this observation will be still more manifest when we arrive at modulation.

What is the dominant to F *sharp?*—C sharp.

Why not C?

Because the chord of F sharp is F sharp, A sharp, and C sharp; and the fifth is C sharp, and not C natural.

What is the dominant to D *flat?*—A flat.

What is the dominant to D *sharp?*—A sharp.

What is the dominant to B *double flat?*—F flat.

When the dominant is D, *what will be the subdominant?*—C.

How did you find that it was C?

Because the subdominant is always found a whole tone below the dominant, and C is a whole tone below D.

These questions must be continued until the pupils acquire a facility in answering.

It having been previously explained what part of the scale each fundamental bass accompanies (see *Treatise*, Ex. 24.), the preceptor proceeds with the following interrogatories:

What part of the scale is accompanied by the tonic? What part by the dominant? What part by the subdominant?

Here let the preceptor write a short melody on the lecture-board, which may be selected from the *Themes**, or he may use one of his own. In the present instance we refer the reader to Ex. 1. in this work.

What key is this?—C.

What part of the scale is G?—The third.

(Here the pupils write the figure of 3 over the note.)

What part is D?—The second.

The pupils place the figure of 2 over the note.

What part is B?—The seventh.

And thus they proceed through all the intervals of the melody.

What bass accompanies this note? (pointing to the first note of the melody).—The tonic C.

What is the bass to the following note D?—The dominant G.

Why?—Because it is the second of the scale, which should be accompanied by the dominant.

After the pupils have thus found the fundamental basses, the preceptor may, by merely altering the signature, convert the same melody into a new exercise, for the finding of the fundamental basses; because, by changing the key, the names of the original intervals will be changed also; and thus basses, different from the preceding, will be required to accompany them.

In the present case we shall change the signature to A by placing three sharps at the beginning of the staff, No. 2.

What is the key?—A.

What part of the scale is E (pointing at the first note)? *Is it still the third?*

No; it is the fifth of the scale.

Here the figure of 3 is taken away, and a 5 put in its place.

What part is D?—The fourth of the scale.

Change the figure of 2 to a 4.

Having proceeded thus to the end of a melody, continue the interrogations thus:

Can this note (pointing to the first note in the melody) *be accompanied by this bass* (pointing to the bass note C)?

* A small work written expressly by the author for those who are desirous of additional subjects for exercises in harmony, during the study of the science of music and composition according to his principles.

No; it must be accompanied by A, because the fifth of the scale is accompanied by the tonic, which is A.

Here the pupils expunge the bass C, and write A instead. Thus continue to the end; the basses will then appear as at No. 2. where the original figures and basses will be found cancelled. The signature of the exercise may thus be changed at the pleasure of the preceptor to any key he chooses, which, besides being amusing, is the most expeditious mode of exercising the pupils in finding the fundamental basses, as one teacher alone is enabled by this means to engage, without the slightest inconvenience, the attention of a dozen pupils at once: for example, a subject is written on the lecture-board; the pupils copy it upon their slates, and add the fundamental basses: the preceptor, having ascertained that the exercise is correct, alters the signature: the slate is returned, and the pupils find the fundamental basses to the same melody, according to the signature thus altered.

N. B. It may perhaps be necessary to remark, that changing the signature thus is merely intended as an exercise in finding fundamental basses with facility; for the melodious progression of the original melody, after the signature is thus altered, will, of course, suffer considerably.

When the pupils are tolerably expert at writing the fundamental basses, the figures over the melody may be omitted.

Should an error be committed in writing the fundamental bass, the preceptor must endeavour to trace it to its true source, as it may arise from various causes: for example,

First, by mistaking the signature of the key.

Secondly, by mistaking the intervals of the scale.

Thirdly, by mistaking the names of the fundamental basses.

Fourthly, by mistaking the fundamental bass by which that particular interval is to be accompanied; and, lastly, through inattention and neglect.

The following series of interrogatories will not only lead to the discovery of the real cause of the error, and enable us to remove perhaps some erroneous impression made upon the mind of the pupil, but they are also calculated to create a chain of ideas and reflection which will be of considerable benefit to him in his future progress.

We shall suppose the key to be A, and the pupil has written D, instead of E, as fundamental bass to the seventh of the scale, G sharp; in order to discover the origin of this error, let us commence the following series of interrogations:

What is the name of the key?

If the answer be correct, then the error has not originated in that quarter; and we proceed further.

What part of the scale is G *sharp?*

If the pupil answer—the sixth of the scale, the error is discovered; should this not be the case, proceed thus:

How is the seventh of the scale accompanied?—By the dominant. (The cause of the error is not here.)

What is the dominant in the key of A?

Should the pupil here answer—D, then he has mistaken the dominant, and he must be made to pronounce the dominant of the key of A. He will then immediately discover his mistake and correct it himself. Should he, however, pronounce the right dominant at once, it is clear that he has either mistaken the name of the note, or the error has occurred through inattention.

The pupils may now write the chords to the fundamental basses, as in Ex. 28. and then proceed to harmonize airs selected from the "Themes," Class 1.*

* Should the preceptor himself write melodies for his pupils, it will be advisable that he avoid the progression from the seventh to the sixth of the scale, until the harmonization of the descending scale (see *Treatise*, p. 67,) has been explained.

The harmony of the scale, written in four distinct parts (as in Ex. 29.) now follows; and, having prevented the consecutive fifths and eighths (as explained from Ex. 29. to 30.), the pupils ought to write into their books the exercise as it appears in Ex. 45. through all the keys; and those melodies, which were previously harmonized in two staves, may now be re-harmonized in four distinct parts, as in Ex. 46. The manner of preventing consecutive fifths and eighths, as exhibited in that example, by letting the parts cross each other, may now be explained to them.—(See *Treatise*, p. 31.)

Before the preceptor proceeds to his recapitulatory questions, it is not only necessary that the pupils be made to take a retrospective view of the path which they have travelled, in order that those minute and almost imperceptible steps by which they have arrived at the present point be more strongly impressed upon their minds, but such observations should be added as are calculated to interest them in that which is to follow:

For example, we may observe that the diatonic scale of C proceeded by tones and half tones, and became the model for all the others — for which the chromatic scale, ascending and descending, furnished the key-notes:—that from the diatonic scale we extracted the common chord, comparing the former to an alphabet, and the latter to a word: but as single words, unless they were joined according to the rules of grammar, did not constitute a language by which we might express our ideas; so chords, unless they were combined according to the rules of harmony or grammar, could not produce music, at least such as would be capable of conveying any distinct and precise meaning to the hearer: that, therefore, if we were required to accompany a melody with chords, our first consideration should be to let them follow in such order, that their intervals would form among themselves a chain of uninterrupted combination: that this object had been completely effected by first writing the fundamental basses to the melody, and then to those basses the chords: that this shewed, in some measure, the reason why we placed over the notes of the scale the figures of 8, 5, 3*: that from this point the rules in harmony dated their commencement; and that this was the source from which all the rest hereafter should emanate.

These observations the preceptor will of course communicate to his pupils with such additional remarks as he may find necessary, adapting them to the age and understanding of his pupils.

Let us now proceed to our recapitulatory questions.

How many fundamental basses accompany the scale? What are they called? What part of the scale is accompanied by the tonic? What by the dominant? What by the subdominant? Suppose the key had been D, *what would in that case have been the bass to* G?—The subdominant.

Suppose the key had been D *flat*?—G does not belong to the key of D flat.

When the fundamental bass ascends one degree, what will be the consequence?

Consecutive fifths and eighths.

The scale, as harmonized in Ex. 36. ought now to be played by the pupils simultaneously, in various keys, as it is of consequence that they should hear, as soon as possible, the effect of the harmony which they have written. By attending to this hint a double advantage will be derived; for the harmony of the scale, whilst it is calculated to form the ear, is, at the same time, an excellent elementary exercise for the piano-forte student. In playing the diversification, as in Ex. 46. all undue or unnecessary motion of the hand must be carefully avoided. The proper fingering of this exercise will be found in No. 3.

* For a more particular discussion of this subject, the reader is referred to page 49.

Chord of the Fundamental Seventh, and its Resolution.

(*See* TREATISE, Ex. 37. *to* Ex. 46.)

IF the pupils be expert in finding the subdominant, they will experience no difficulty in finding the fundamental seventh to any note; for as the *subdominant* lies a whole tone below the *dominant*, so the *fundamental seventh* lies a whole tone below the *octave*.

The preceptor writes on the lecture-board a number of promiscuous basses, to which the pupils write the common chords simultaneously.

Add the fundamental sevenths.

This being done, let the pupils examine and correct each other's exercises; after which expunge the chords, write other basses, and proceed as before.

Resolution of the Fundamental Seventh.

THE preceptor writes the chord of C.

What is the fundamental seventh to C?—(Simultaneously) B flat.

Why not B *natural?*—Because the fundamental seventh must be a whole tone below the octave.

How must the third proceed?—It must *ascend* one degree.

Must the degree be a whole or a half tone?—A half tone.

(Here one of the pupils writes the note F, marking the ascending progression of the third to the eighth of the succeeding chord by a line drawn obliquely, thus, $3\diagup 8$)

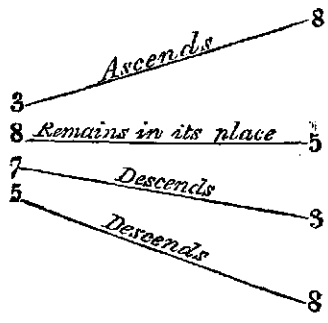
How must the seventh proceed?—It must descend one degree.

(Here another pupil writes the note A, marking the descending progression of the seventh to the third of the succeeding chord by a line, thus, $7\diagdown 3$)

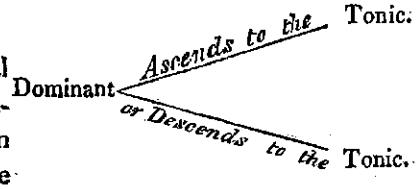
How does the eighth proceed?—It remains in its place.

(Here another pupil writes the note C, marked thus, 8—5.)

How does the fifth proceed?—It descends one degree*, marked thus, $5\diagdown 8$



FUNDAMENTAL BASS.



In exercising on the resolution of the chord of the fundamental seventh, make it a rule *first* to dispose of the third (being the principal interval of the chord)—then of the seventh, being next in consequence to the former—then of the eighth—and, lastly, of the fifth.

As the proper progression of the intervals of the chord of the fundamental seventh is of the utmost importance, the annexed example, exhibiting the different progression of these intervals to the eye in a new and stronger point of view, is calculated to make a stronger and more lasting impression on the mind of the pupil.

* That the fifth of the dominant chord may ascend will be shewn hereafter; for the present, no deviation from this rule must be permitted on any account whatsoever.

Examples 42. and 43. in the *Treatise* are excellent exercises; if pupils are frequently allowed to write such, carefully figuring the basses, and adding the proper sharps, flats, and naturals, they will find their trouble amply repaid.

A knowledge of the chord of the fundamental seventh and its resolution, we repeat once again, is of the utmost importance in harmony; and it will invariably be found, that those pupils who are well grounded in this chord and its progression, never experience the slightest difficulty in writing the most intricate modulations.

Introduction of the Fundamental Seventh into Harmony of Four Parts.

(*See* TREATISE, EX. 47.)

LET us suppose example No. 4. at the end of this work, to be the bass of a melody already harmonized in four parts, with common chords, to which we are desirous of adding the fundamental sevenths.

In order to discover into which of the chords this interval can be introduced, let us begin at the end, trace back the bass notes from right to left, and observe whether the next note in this retrograde progression is the dominant to the one preceding; or, in other words, whether the note on the left is the dominant to the one on the right hand.

(Pointing to the last note, E flat,) *The dominant to* E *flat is* B *flat; and as this note* (pointing to B flat) *is the dominant to* E *flat, we may here introduce a seventh.*

Here the pupils place a figure of 7 over (or under) the dominant, B flat.

What is the dominant to B *flat?*—F.

Is this *note* F (pointing to the note E flat)?—No.

Can we, then, introduce a seventh here?—No; because E flat is not the dominant to B flat.

And thus we proceed through the whole range of bass notes from *right* to *left.*

When the pupils are able to find the dominants thus with facility, the mode of discovering them may be reversed; (for example, pointing to B flat, the second note from the beginning).

Can we here introduce a seventh?—Yes, because it is the dominant to E flat, the following note.

N. B. Any of the melodies, which have been previously harmonized, may now be reharmonized, with the addition of the fundamental sevenths.

Second Rule for employing Fundamental Basses.

(TREATISE, EX. 49. *to* 52.)

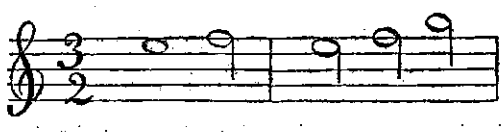
When we accompany the fourth of the scale by the dominant, what interval of that chord must be omitted?—The fifth.

Which interval of the chord, on this occasion, will appear in the alto?—The third.

Why do we sometimes accompany the fourth of the scale in descending *by the dominant?*

To create more variety in the harmony.

Suppose a melody proceeded thus,



how would you accompany the F *in the first bar?*

I would accompany it by the dominant; for, as the fourth of the scale in the second bar *ascends*, and *must* be accompanied by the subdominant, we should otherwise lose the opportunity of introducing the variety produced by the harmony of the dominant.

Such questions are calculated to lead the mind of the pupil imperceptibly to reflect not only on the different effects in music, but also on other matters.

This will be more evident during the progress of our instructions; and in order to exhibit in a still stronger point of view the efficacy of this means of expanding the mind, especially with respect to its reasoning faculties, it will only be necessary to shew the point at which their development more particularly commences.

We know that in harmonizing an air according to the *first rule*, no judgment is necessary, because each interval has its bass appointed, without any exception.

The case, however, when the second rule is introduced is different: *then*, for the first time, the judgment of the pupils is brought into action; they must begin to reflect and weigh consequences; and though some persons may perhaps view this as a matter of *slight* importance, yet experience shews us that it is of *the greatest importance*. The thinking faculties of young persons should be allowed to expand gradually, and be exercised first upon one object, then upon another; after which several objects may be combined: and thus all confusion in the minds of pupils being avoided, they continue the pursuit with pleasure and satisfaction.

A few melodies (class 2.) may now be harmonized; after which the preceptor proceeds to the *third and fourth rules of employing fundamental basses.—(Treatise*, Ex. 53. to 56.)

The pupils must here be reminded, that when the first rule was employed, the seventh appeared in the tenor*; by the second rule, in the soprano; but, by employing the third and fourth rules, this interval will appear in the alto. The variety which arises in the harmony by the gradual introduction of these rules ought to be particularly pointed out to the pupils; as also that thus the inner parts proceed more melodiously: to prove the truth of these observations, and to make them perceive still more and more this diversity of effect, let the pupils harmonize themes of class 4. commencing with the *first* rule, adding the *second*, then the *third*, and, last of all, employing the *four* rules conjointly.

As this is a most interesting part of the lecture, and well calculated to awaken the reasoning faculties, we ought to avail ourselves of the opportunity to dilate and expatiate upon it with spirit and energy: for example, Let us suppose one of these themes to have been harmonized by the pupils collectively at the lecture-board, as stated above. The preceptor may engage them in a conversational lecture—examine—criticize—revise—and, if necessary, again revise each bar, as thus:

Could we not have written it so? Why is the dominant placed here in preference to the subdominant? The fifth of the scale being repeated, could we not have accompanied it by the dominant?

(Referring to No. 5.) *Would you accompany the fourth of the scale in descending as at* (a), *or as at* (b)†?

If this progression appeared only *once* during the melody, I should accompany it as at (a); because the harmony is better connected there than as at (b).

Would you accompany the eighth of the scale as at (c), *or as at* (d)?

As at (c); because it produces more variety.

But suppose the same notes were soon after repeated in the same melody?

Then I should harmonize it the first time as at (c), and the second time as at (d).

But supposing it appeared a third time?—Then I should harmonize it as at (e).

* Except in the prevention of consecutive fifths and eighths.

† It may perhaps be necessary to remark, that this discussion takes place at the lecture-board among all the pupils, and that the effect of each change, thus produced by the different rules, is practically demonstrated at the piano-forte.

Can we accompany the eighth of the seale as at (f)?

No; it would produce consecutive fifths and eighths.

When the pupils have acquired a tolerable degree of facility in harmonizing thus, they may be informed that the eighth of the scale may sometimes be accompanied by the subdominant, and the fifth by the dominant, even though these intervals be not reiterated: we must, however, be watchful that on this occasion no improper progressions arise.

Before the pupils are permitted to commence harmonizing a melody, they should be made to reflect —*first*, whether *this* or *that* interval may not be accompanied by another and more effective bass. *Secondly*, whether advantage may not be taken of an interval, to accompany it *so*, that, should it appear again immediately after, we may be enabled to give it a different bass. Thus the pupils, being obliged to reflect on the consequences of every note which they are about to write, become accustomed to view the melody, not as a number of unconnected intervals, but as a whole; glancing the eye over it, and determining at once which basses shall succeed each other in their progression. It frequently occurs that what one pupil has written, another may find reason to alter; and it is most interesting to observe the different degrees of judgment and quickness of perception manifested at times by pupils on these occasions. If an air be thus harmonized, with even a moderate share of reflection and attention, the effect produced will be such as could scarcely be expected from the few rules employed on the occasion.

Major and Minor Chords.

(Treatise, Ex. 60.)

Place all the pupils at the piano-forte.

What interval is lowered in the major chord to make it minor?—The third.

How much?—Half a tone.

What is the chord of C *minor*?—C, E flat, and G.

Play that chord.—(They play it simultaneously.)

In order more particularly to distinguish the major from the minor chord, a particular emphasis must be laid upon the name of the minor third.

What is the chord of F *minor*?—F, *A flat*, and C.

Play the chord.——Now play it major.

How many flats in the key of B *flat minor*?—Five flats.

Should the pupils make a mistake in this answer, they must be made to repeat the minor chord of B flat, and then the number of flats in D flat.

To find the relative Minor Keys.

(Treatise, Ex. 61.)

The pupils having been informed that to each major key is attached another, called the "relative minor," the tonic of which is found a minor third below the tonic of the major; and that the signature of the major and minor keys, with respect to the number of sharps and flats, are alike; half the class is placed at the piano-forte, whilst the other half remain at the board, upon which is written the note C in the bass clef.

What is the relative minor to C?—(Here the pupils count four keys towards the left, commencing with C.)—A minor. (This note the pupils write upon the lecture-board.)

Proceeding regularly through the keys with flats, and their relative minors, what key should follow C?—F; because it has one flat.

Write that note.

What is the relative minor to F?—(The pupils at the piano-forte proceeding as before)—D minor.

Thus we proceed through all the major and minor keys, changing enharmonically at E flat minor*.

During this exercise a frequent interchange between the pupils at the piano-forte and lecture-board should take place, and some of the following recapitulatory questions be asked:

What is the relative minor to G *sharp*?—E sharp.

Why not F; *for* E *sharp and* F *are represented by the same key on the piano-forte?*

Because the key of F has flats, and the key of G has sharps.

What minor key has seven sharps?—A sharp.

If G *is a minor key, what will be the relative major*?

B flat; because the third of a minor key is always the tonic of its relative major key.

To the basses of the relative major and minor keys, as they appear upon the board, must now be added the chords.

If the major and minor keys, thus written (and diversified as in Ex. 62. *Treatise,)* be played by the pupils simultaneously, and the fingering (as marked in No. 6.) be carefully attended to, it will serve as an excellent exercise for the piano-forte student.

Directions for playing Exercise,

No. 61. *in the* TREATISE.

ALL the pupils being placed at the piano-fortes,

Play the chord of C *in the third position* (directing the pupils to place the fingers as in No. 6. bar 1.)

What is the relative minor to C?—A minor.

Over which key is the second *finger*?—Over A.

Put down that *finger, and disengage the first. Play the chord of* A *minor (bar 2.) What key follows* A *minor*?—F major.

Place the thumb on F, *and play the chord (bar* 3.)

After the chord has been played, the fingers are changed upon the *same* keys, without permitting them to rise.

What key should follow?—D minor.

What finger is over D?—The fourth.

Play the chord (bar 4.)

Thus we proceed to play through all the major and minor keys, counting the time with energy and spirit.

Origin of Melody and Harmony,

Ex. 63.

As this part of the subject is not intended for very young students, being purely theoretical, it must be explained to them when they are more intimately acquainted with the practical part. Grown persons, whose education has already given them a habit of reflecting, will, of course, pursue the route pointed out in the *Treatise.* The preceptor, therefore, after he has explained as much of progression and modulation as he may think necessary (see Ex. 69.), will proceed at once to Ex. 75. and 76.

* If the pupils are allowed to continue this course without changing enharmonically, they will become acquainted with the most extraneous minor keys—an excellent exercise.

The chord of C being written on the board,

Let us modulate to the key which lies a whole *tone* above C.

(Here the pupils write the bass note D, leaving a space between it and the preceding note C for the insertion of the dominant.)

What is the dominant to D?—A.

(The pupils write that note in the unoccupied space). They now add the chord of the *dominant*, resolve it, and thus the modulation to D is complete.—(See Ex. 76.)

What is the whole tone above D?—E.

Modulate to E.—(The pupils proceed as before.)

This exercise ought to be continued until (after having modulated round the entire circle of keys, and made an *enharmonic change* either at F sharp or C sharp,) we arrive again at C.

The modulation *ascending* uninterruptedly by whole tones being completed, the pupils may proceed in an opposite direction; that is, by modulating through the circle of keys, progressively *descending* a *whole* tone—making an enharmonic change either at G flat or C flat. Having finished this exercise also, the pupils modulate regularly through all the *major* and *minor* keys, as thus—(the chord of C being written):

What is the relative minor to C?—A minor.

Modulate to that key. What key follows A *minor*?—F major.

Modulate to that key. What is the relative minor to F?—D minor.

When we modulate to a minor *key, must the chord of the dominant be* minor also?

No; the dominant chord must *always* be *major*.

In order that the pupils may acquire a *practical* knowledge of modulation as soon as possible, we shall, for the present, defer expatiating upon the matter contained from Ex. 70. to 74. and from 78. to 87. and proceed direct to SIMULTANEOUS PERFORMANCE OF MODULATION, one of the most *interesting* and *delightful* parts of the study of harmony.

As exactness and precision in conducting this part of tuition are indispensable, the following few hints, it is presumed, may be useful.

The pupils being placed at their respective instruments, the preceptor dictates to them such modulations as he may deem effective. Whilst these modulations are being written by one of the most expert pupils upon the *lecture-board*, the rest write them on their *slates*, which, as well as the lecture-board, have been previously divided into *bars;* and, as the preceptor during the performance will have frequent occasion to refer to some particular bar or bars, they must all be numbered.—(See No. 7.)

All things having been thus adjusted, proceed as follows:

Write the chord of C *in the third position (see No.* 7. II. *bar* 1). *Modulate to the relative minor.*

The pupils first write the note A (3) in the bass—then the dominant E (2)—add the chords (4-5)—and place the proper figures over the bass.

When a few modulations have thus been completed, they may be played as at II. III. and IV. taking care that the time be counted with energy and spirit.

That exercises of this description cannot fail of being productive of great benefit to the pupils will appear from the following observations: Exclusive of the advantages derived from it as an exercise of *playing in time*, they learn to distinguish very soon the *difference of effect produced by a combination of various chords*—a matter of the first importance; for, by this discrimination of effect, the *ear is formed*, and receives those impressions, which not only constitute the first step towards *extemporaneous performance*, but, we may add, *also the ground-work of composition.*

Secondly, Reading at first sight, which is thus essentially promoted; for as modulation admits of

endless variety, the pupils encounter every instant (especially when *inversions* and *dissonances* are once introduced) new and unexpected combinations, which engage their attention, and compel them, as it were unconsciously, to look in anticipation to that which immediately follows.

Thirdly, The *variations* played upon these harmonies are not only calculated to suggest to the pupils *various styles of accompaniment**, but also to create in their minds *ideas of composition.*—(See Ex. 88. *Treatise).*

This exercise may be made still *more* interesting and useful if the preceptor writes on the lecture-board, according to his own fancy, the first bar of a variation, and having played it to his pupils by way of specimen, lets them perform it afterwards themselves upon the modulations which are already written†.

When the pupils have modulated through the keys which are situated a whole tone *above* and a whole tone *below* the tonic from which they set out, and through all the major and minor keys, they may be allowed to modulate to those which lie a *major half tone*‡ above.—*(Treatise,* Ex. 81).

Write the chord of C, *and modulate to* D *flat.*—(This modulation having been written,)—*Can you produce a better combination between the chord of the* first *tonic and the* following *dominant*?—Yes, by changing the latter half of the tonic chord to *minor.*

We have now modulated to a key which is a major semitone above; *let us continue this modulation until we arrive again at the key from which we set out.*

What is the major semitone above D *flat*?—E double flat.

Modulate to it.

After the modulation has been effected to E double flat, the necessity of changing D flat enharmonically to C sharp, in order to prevent the accumulation of flats, must be shewn.

Continue to modulate in this manner through the whole of the chromatic scale.

As this will suffice to shew the process pursued in communicating instruction in the *elementary* parts of modulation, we shall proceed to that part where INTERVALS OF A CHORD ARE SELECTED AS DOMINANTS FOR THE PURPOSE OF MODULATION.—(See *Treatise,* 70.)

Write the chord of C. *What is the octave in the chord of* C?—C.

Write that note in the bass staff. To what key is C *dominant?*—To F.

F is written, the chords added, and the modulation to F is complete.

N.B. When the *octave* is thus selected, we may modulate either to a *major* or *minor* key; and, although modulating thus from a *minor* to a *major* is not absolutely *incorrect,* yet from a *major* to a *minor* is better; from a *major* again to a *major* still better; but from a *minor* to a *minor* (especially when written in extended harmony) *best.*—(See No. 8.)

SELECTING THE THIRD OF A TONIC CHORD FOR A DOMINANT.

Write the chord of C. *What is the third of that chord*?—E.

Write that note in the bass staff. To what key is E *dominant*?—To A.

A is written, the chords added, and the modulation to A is complete.

* Particularly useful to those who are desirous of accompanying the voice on the piano-forte or guitar.

† This subject will be resumed when we arrive at modulation by inversions.

‡ A major semitone is not only a *half* tone above or below the *note* from which we calculate that semitone, but it also has a different denomination: thus the major semitone above C is D *flat,* and *not* C *sharp.* A minor semitone, on the contrary, is produced by merely *raising* or *lowering* the note from which we calculate that semitone by an accidental sharp, flat, or natural. Thus the minor semitone above C will be C sharp, and *not* D flat.

What is the minor semitone below C?—C flat.

What is the major semitone below C?—B natural.

N.B. When the third thus selected is *major,* the modulation ought to proceed to a *minor* key ; but when the third thus selected is *minor,* we proceed to a *major* key.

Should that *chord*—(pointing to the last chord)—*be major or minor*?—Minor.

Why?—Because the third selected from the preceding chord was major.

Select the third of that chord, and make it a dominant. *To what key is* C *dominant*?—To F.

Should this chord be major *or* minor?—*Major;* because we have selected the *minor* third for a dominant.

By continuing this process, we shall modulate through all the *major* and *relative minor keys.*—(See Ex. 72.)

RECAPITULATORY EXERCISE ON THE PRECEDING RULES.

Write the chord of D *major. To which key can we modulate*?

To B minor by selecting the third (F sharp), or to G by selecting the eighth (D).

Modulate to B *minor. Select the octave of the last chord as a dominant. To which key do we modulate*?—To E minor*.

Why not to E *major*?

Because the chord from which we selected the octave for our dominant was *minor.*

To what keys can we now *modulate*?—To C *major* or A *minor.*

Suppose the chord from which we modulate to be C minor, *to which keys could we modulate*?

To A flat *major* by taking the third; to F *minor* by taking the octave.

Suppose the chord had been C major?

Then we could have modulated to A *minor* by taking the third, or to F *major* by taking the octave.

When the pupils are tolerably perfect in exercising upon these two rules, they may proceed to

SELECT THE EIGHTH OF THE SUBDOMINANT.

Write the chord of C. *What is the subdominant to* C?—F.

What is the eighth to F?—F.

Write that note in the bass staff. To what note is F *dominant*?—To B flat.

Write that note in the bass staff, and add the chords.

N.B. When we select the octave of the subdominant, it is better to proceed to a major key.—(See Ex. 74. (g), also 77.)

SELECT THE THIRD OF THE SUBDOMINANT.

Write the chord of C. *What is the subdominant to* C?—F.

What is the third to F?—A.

Write that note in the bass staff. To what key is A *dominant*?—To D.

Modulate to D, *and as the third which has been chosen as a dominant is* major, *let the key to which we modulate be* minor.

RECAPITULATORY QUESTIONS.

Write the key of A major. *To what keys can we modulate*?

First, to F sharp minor, by selecting the third of the tonic chord. *Secondly,* D major or minor, by selecting the eighth of the tonic chord. *Thirdly,* G major, by selecting the eighth of the subdominant. *Fourthly,* B minor, by selecting the third of the subdominant.

Suppose instead of major *the key had been* minor?

Then we could have modulated, *first,* to F *major,* by selecting the third of the tonic chord. *Secondly,* D *minor,* by selecting the eighth of the tonic chord. *Thirdly,* G major or minor, by selecting the eighth of the subdominant. *Fourthly,* B flat *major,* by selecting the third of the subdominant, which third is here minor.

* When we select the *octave* of a *minor* chord, it is advisable to modulate to a *minor* key, and *vice versa*: this rule, however, need not be very rigidly observed.

THE THIRD AND FIFTH OF THE DOMINANT SELECTED.

Write the chord of C *major. What is the dominant in the key of* C?—G.

What is the fifth to G?—D.

Write that note in the bass staff—add the chord of the fundamental seventh, and resolve it.

To what key have we modulated?—To G *major.* (This key may be either *major* or *minor:* when the key, however, from which we modulate is minor, it is better to modulate to a minor again.)

We are now in the key of G. *What is the dominant in this key?*—D.

What is the third of the chord of D?—F *sharp.*

Write that note in the bass staff—add the chords, and resolve it.

We know that the third of a dominant chord must always be *major:* when, however, the key from which we intend to modulate is *minor,* and we then select the third of the dominant of that key, we must *not* consider *this third* on such an occasion as a *major,* but as a *minor* third. Suppose, for example, the key to be C minor; if we select the third of the dominant, we must *not* write B natural (for that would carry us to the key of E natural—a key very far removed indeed from the key from which we set out) —but we should write B flat, by which we modulate to the key of E flat—the relative major to C minor.

Care must be taken in selecting the third of the *subdominant, when the key is minor,* that we do not write a major third. For example, the key is C minor; if we select the third of the subdominant, we must not write A *natural,* but A *flat.* The reason is evident.

Recapitulatory Questions.

Suppose we are in the key of A *flat, and modulate to* B *flat, from which of the three chords has the dominant been chosen?*—From the subdominant.

Which of the intervals?—The third.

Suppose the key is F *sharp* minor, *and we modulate to* G?

Then the third of the subdominant has been chosen.—(The latter modulation having been written upon the board,)

Suppose we had modulated to A, *instead of to* G?—Then the third of the dominant would have been chosen.

Could we have modulated to A *sharp?*—No; because the key from which we modulate is *minor.*

Suppose we had modulated to B *minor?*—Then the eighth of the tonic would have been chosen.

It is scarcely necessary to say, that these rules should be communicated to the learner gradually. After the pupils have been instructed how to select from the tonic, they must be made to exercise on that rule for some time; after which they may be shewn how to select the eighth and third of the subdominant. Above all, let the preceptor not be in haste to employ thus the intervals of the dominant.

Dissonances.

(TREATISE, EX. 89.)

THE nature of dissonances having been explained, let the diatonic scale of C be harmonized in four distinct parts (*i. e.* in score)—omitting, for the present, the fundamental seventh; and, in order that the minds of the pupils may receive a proper impression of the importance of dissonances, the preceptor should state to them that the harmony hitherto written consisted of common chords or concords only*; but that a harmony so constructed, however pleasing for a time, will, when frequently heard, produce

* The fundamental seventh is not here considered as a dissonance.—(See p. 69, l. 2, *Treatise;* also p. 36, l. 9, in this work.)

a certain degree of monotony;—that the introduction of the fundamental seventh, as also the four rules for employing fundamental basses, have, it is true, contributed considerably towards producing variety, yet still the harmony may be said to consist chiefly of *consonances;*—that we shall now introduce sounds called *dissonances,* by which (their effect being *diametrically opposite* to that of *consonances)* a new and lively interest will be created;—and that these *dissonances* are produced by merely *removing* one or more intervals of a common chord one note or degree higher: for example, if C be a *consonance,* D will be a *dissonance*,* &c.

After these observations (pointing to the second bar in the scale harmonized as before described,)

In which part of the harmony is the third of the chord?

In the alto. (Here the exact note must be pointed out by the pupils).—(93 a.)

Is this note (B) *a* consonance *or a* dissonance?—A *consonance.*

Let us change it into a *dissonance.*—(See b.)

Can a dissonance be introduced thus?—No; it must first be *prepared.*—(C.)

After a dissonance has been introduced, how must it proceed?

It must *descend* one degree upon the same bass.

What is that progression called?—The resolution of the dissonance.

How is the dissonance of the fourth prepared?—By the octave.

The manner of introducing the dissonance of the fourth being understood by the pupils, a few fundamental basses (which may be taken out of any of the previous exercises) should be given to them to harmonize in four parts. This is effected by merely writing the common chords to the basses, taking care to avoid all skips.—(See Ex. 94. *Treatise.)*

When the harmony has been thus written, the pupils must carefully trace the progression of the bass, and discover where it ascends by fifths (or, which is the same thing, descends by fourths). Wherever this is the case, the *dissonance* of the fourth (which is the subject of our present lecture) may be introduced.

For example,

Let us suppose the bass, thus harmonized, to be the one in No. 9.

(Pointing to G I. in the second bar,) *Can we introduce the dissonance of the fourth* here?

Yes; because the bass has ascended a fifth.

(This bass must be figured as at II.)

Can a fourth be introduced here (pointing to D)?—Yes; the bass has descended a fourth.

Can we have a dissonance on G *in the seventh bar?*

No; because the bass neither ascends a *fifth* nor descends a *fourth.*

(Having ascertained *where* dissonances can be introduced,) *In which of the* four parts *must the dissonance of the fourth appear?*—In *that* part where the third (its resolution) is found.

Why can it not *be introduced in any other part?*—Because the fourth *suspends* the third.

Dissonance of the Ninth.

THE diatonic scale being harmonized, with the addition of the dissonanee just treated upon:

Suppose we remove C *in the third bar of the alto, and write* D *in its stead, what will be the consequence?*—The dissonance of the ninth will be produced.

Let this be written as at Ex. 95. (a.)

Can a dissonance appear thus?—No; it must be prepared.—(b.)

By what consonance has the ninth been prepared?—By the fifth.

* This definition has, of course, reference only to dissonances by *suspension.*

When the bass ascends a fifth, what dissonance can be introduced?

The fourth prepared by the eighth.

When the bass ascends a fourth?—The ninth prepared by the fifth.

The scale as it is harmonized in Ex. 96. should be written by the pupils in their books through all the keys as an exercise, and then *played by them* simultaneously, as in No. 10. carefully observing to employ those fingers which are marked in the example.

During the performance frequent opportunities will occur of putting some useful interrogatories to the pupils: for example,

Do you perceive, since dissonances have been introduced, a closer combination (or interweaving) between the chords?

Do these dissonances please you?

Should you rather hear the harmony without *or* with *them?*

Which *of these dissonances produces in your opinion the best effect? &c. &c.*

Descending scales, with dissonances, must now be harmonized in four parts, as in Ex. 98.

Can we introduce a dissonance in the fifth bar?

Yes, a ninth; because the bass has ascended a fourth.

What dissonance can we introduce in the sixth bar?—The fourth.

Thus the preceptor proceeds through the whole exercise, which afterwards is played by the pupils, as in Nos. 10. and 11.

We now proceed to add the fundamental seventh (as in Ex. 99. *Treatise).*

What is the difference between a dissonance by suspension and a fundamental seventh?

A dissonance by suspension *must be prepared,* and then *resolved* on the *same* bass upon which it is heard. The fundamental seventh, on the contrary, requires *no preparation,* but *must* be *resolved*—not upon the same bass, but on that which follows; viz. its tonic.

Some of the themes from class 1. to 4. may now be harmonized with dissonances (as in Ex. 100. *Treatise);* after which the preceptor proceeds gradually to introduce his pupils to the rest of the dissonances, from Ex. 101. to 105. first letting them harmonize the diatonic scale through all the keys, with sharps and flats, and then themes, from class 1. to 4.

Having arrived at this point, it may perhaps be advisable, before we tread upon new ground, to take a concise retrospective view of *that* over which we have already travelled; and thus we shall be enabled to bring to the mind of the pupils such matter as may have escaped their recollection, have been passed by unobserved, or which probably they never thoroughly comprehended. Be this as it may, retracing their path thus will be the means of making them more intimate with several objects with which they were perhaps but slightly acquainted, aud it will materially contribute to their future progress.

We may recollect that the harmony, immediately after finding the fundamental basses, was composed entirely of common chords, or consonances; after which was introduced the fundamental seventh.

This important interval contributed still more to cement and unite into one body the several members of which the harmony was composed, which thus assumed a more decided form and character.

The *first* rule for employing fundamental basses carried us to this point, but no further; therefore nothing more with respect to variety was to be expected. Here, compelled almost to seek for new effects, we proceeded to the introduction of the *second* rule; and the fundamental seventh, which had hitherto appeared in the tenor *only,* was—(by the introduction of this rule)—transferred to the soprano: by this transfer or change a corresponding change was likewise produced between the tenor and alto; all the parts, except the bass, having in fact interchanged characters, and thus a new effect was created.

Again, by the introduction of the third and fourth rules the fundamental seventh was made to appear

in the *alto;* by which another interchange of the several parts having been produced, a corresponding variety of effect was again the consequence. Notwithstanding this variety, still something seemed to be wanting—that light and shade (so indispensable to produce a proper effect in a musical composition), the first tinges of which had been communicated by the introduction of the fundamental seventh, required to be strengthened and invigorated.

In order to accomplish this object, it became necessary to remove one or more of the consonances, and substitute such sounds as in their effect should be diametrically opposite to consonances: thus the introduction of dissonances amongst consonances became really a matter of necessity.

The fundamental seventh ought therefore, in the present instance, not to be considered wholly as a dissonance, but as a semi-dissonance, or natural link uniting the chain of consonances with dissonances;—*consonance,* as requiring no preparation—and *dissonance,* as requiring to be resolved.

These observations should be accompanied with corresponding examples at the lecture-board, which may either be portions of harmonized ascending and descending scales, or melodies selected for that purpose from the *Themes.*

Inverted Basses in Modulation.

As this subject is already so very fully explained in the *Treatise* (Ex. 106. to 113.), we shall only make a few observations, and then proceed to shew the manner in which the exercises are to be played on the piano-forte simultaneously, as *that* is an object of considerable importance to the future improvement of the pupils.

First, each inversion should be written by the pupils in their books, through all the major and minor keys (see Ex. 110.), or any other course of modulation which the preceptor may choose to pursue.

Secondly, on no account allow the pupils at this crisis to select intervals as *new dominants,* as it will create confusion in their minds whilst engaged in selecting the intervals for inverted basses: simply modulating through the major and minor keys is therefore to be preferred.

Thirdly, in order to engage the attention of all the pupils at once, when exercising upon this subject at the lecture-board, let one of them (after the modulation has been announced) write the fundamental basses; another, the inverted basses; a third, figure the bass; a fourth, write the chord of the dominant seventh; a fifth, resolve it; a sixth, add the accidental sharps and flats, &c. to the figures; and another, correct any faults which may have occurred. A general interest will thus be excited among pupils, which never fails to produce the very best results.

Suppose we were required to modulate to G *by the first inversion, what would be the name of the inverted bass?*—F sharp, being the third of the dominant D.

How should the note proceed, and how be figured?—It should ascend a half tone, and be figured with $\frac{6}{5}$.

Suppose we were required to modulate to B *minor by the second inversion, what would be the name of the inverted bass? &c. &c.*

The name of the inverted bass would be C sharp; and being the fifth, it must descend, and be figured with $\frac{\sharp 6}{\sharp 4\ 3}$

Final Cadences.

(Ex. 115. 118. Treatise.)

These may be explained occasionally when they occur in modulation. Let the pupils now proceed to modulate at the piano-forte; previously to which they prepare their slates and the great lecture-board, as already described in p. 30, l. 29, adding a third staff for inverted basses.

Write the chord of C *in the third position; make a cadence with the* $\frac{6}{4}$ *upon the dominant. Play what you have written. Modulate to the relative minor*—(here the preceptor pauses, in order to give the pupils time to write fundamental basses in the lower staff; after which he adds)—*by the second inversion.*

The pupils now write the fifth of the dominant chord as the inverted bass, in the middle staff; figure it; let it descend one degree, and then write the chords.

To ascertain that all is correct, the following questions may be asked:

What is the name of the inverted bass in the fifth bar? Has it ascended *or* descended? *How is it figured? In which part is the fundamental seventh? Has it descended?*

Modulate to F—(pupils proceed as before)—*by the* third inversion.

What is the name of the inverted bass in the seventh bar?—Has it ascended *or* descended?—*How is it figured?—How is the bass in the eighth bar figured?—Play from the sixth bar.*

Modulate to G *major by the first inversion.—Make a cadence with the added sixth upon the subdominant.*

In introducing the added sixth, let the chord of the *subdominant* be written *first;* then expunge its octave, writing in its stead a note which is a third lower; and *this* will be the added sixth.

——*Play from the commencement.*

Modulate to E *minor by the* third inversion, *and make a cadence with the added sixth.*

Should the chord of the subdominant here be major or minor?—Minor.

When the pupils have acquired a tolerable facility in playing modulation in common time, they may be shewn the various other measures of time, as in Ex. 120. During this performance, the preceptor at a separate piano-forte may introduce some of the specimens in Ex. 121. *Treatise.* The utility of such performances is obvious, and needs no comment. See also what has been said upon that subject in pages 30 and 31.

The author presumes that the care with which he has, up to this point, explained his method of communicating instruction, will suffice as a guide to the preceptor in proceeding further; and that it is not necessary here to continue to treat the subject with so much minuteness, more particularly as the *Treatise* is sufficiently explicit respecting the introduction of inverted basses in harmonizing melodies—extended harmony—minor scales, &c.: we shall therefore but slightly touch upon each of these points, and then hasten to that part of the *Treatise,* which, to those who really feel pleasure in the pursuit of the science, will be a most interesting and delightful subject; namely, that which treats of the employment of the intervals of a melody for the purpose of modulation.

Employing Inverted Basses to Harmonized Melodies.

Why do we take an interval out of the chord and place it in the bass?

To produce a more flowing and graceful melody in that part.

Can we commence *or* end *a composition with an* inverted bass?

No;—we should commence and finish with the fundamental bass.

When the fifth of the dominant chord is in the soprano, what interval should we choose as an inverted bass?—The third.

When the third of the dominant chord is in the soprano?

Then we take the fundamental seventh as the inverted bass.

When the third of the tonic is in the soprano, what bass should we choose?—The fundamental bass.

When the octave, or fifth of a tonic chord, is in the soprano?

We should choose the third as the inverted bass.

These few elementary rules, with respect to inverted basses, ought, at the commencement, to be well impressed on the minds of the pupils: when they advance further, and become better acquainted with the subject, these rules will of course not require to be adhered to so strictly. The selection of these inverted basses must then be left to their own judgment, only impressing upon their minds the necessity of seeking a good and melodious bass.

As the pupils proceed, a few observations may occasionally be introduced on the *three motions* in harmony; for instance (referring to Ex. 140. bar 1. *Treatise*),

By what motion does the bass proceed with reference to the soprano?

The soprano and bass proceed by contrary motion.

How do the soprano and alto proceed?—By oblique motion.

How the soprano and tenor?—By similar motion.

(Referring to the fourth bar in the same example,) *What motion is produced between the bass and soprano?*—The oblique motion.

(Referring to the fifth bar,) *How does the soprano proceed with regard to the rest of the parts?*

With the bass, by *contrary motion;* with the tenor, by *similar;* with the alto, by *oblique.*

Extended or Open Harmony.

(Ex. 149. Treatise.)

A melody being harmonized as usual, the pupils must examine, *first,* whether between the alto and tenor exist any consecutive fourths; if so, the harmony must be altered, otherwise consecutive fifths will arise when the two parts have interchanged places.

Secondly, whether the bass approaches *nearer* to the alto than an octave, which must not be allowed (being *further* removed than an octave is no fault). When thus far all is correct, let the alto and tenor interchange places, proceeding as follows: Place a bass clef on the tenor staff, and write on that staff the notes of the alto *an octave lower;* after which transfer the notes of the tenor (which, during the previous operation, have been left untouched,) to the alto staff.

By attending to these few hints much confusion and many errors will be avoided during the progress of changing the two parts.

Those airs which have already been harmonized as usual in compressed, may now be reharmonized with extended harmony.

With respect to what relates to major and minor keys—the chord of the minor ninth and its inversions—and the fifth rule of employing fundamental basses, enough has already been stated in the *Treatise;* we shall therefore content ourselves here with a few observations and interrogations.

Minor Scale.

Which parts of the minor scale are accompanied by major chords?

The second and seventh *always;* and the fifth sometimes by major and sometimes by minor chords.

When must the fifth be accompanied by minor chords?

When it commences or ends a composition.

When should the fifth be accompanied by a major chord?

When it is preceded, or succeeded, by the chord of the subdominant.

Minor Ninth.

What is the minor ninth to A?—B flat.

What to D *sharp?*—E natural.

What to A *flat?*—B double flat.

On what interval is the minor ninth to be resolved?

On the fifth of the tonic. It may also resolve on the octave of its own bass.

N. B. The pupils ought to modulate through all the minor keys, adding the minor ninth, which they may resolve alternately on the fifth of the tonic and on the eighth of its own bass. The whole of this exercise must then be written by them in their books.

How many inversions has the chord of the minor ninth?—Four.

What is the first inversion called?—The chord of the diminished seventh.

Why the diminished seventh?

Because the seventh here is half a tone less than the fundamental seventh.

What is the second inversion?—The flat fifth and sharp sixth.

What the third?—The minor third and sharp fourth.

What is the fourth inversion?—The sharp second.

Perhaps no exercise is better calculated to improve the ear of the learner than the modulations in which the minor ninth and its inversions are introduced; for which reason these modulations should frequently be made the subject of simultaneous performance.—(See Ex. 169. 171.)

Rules for employing the Intervals of a Melody for the Purpose of Modulation.

(Ex. 178. Treatise.)

(Referring to the first part of the first rule, with which the pupils are supposed to be made acquainted, pointing to Ex. 178.) *In what key is this melody written?*—In C major.

Is F *sharp*—(pointing to F sharp in the third bar)—*one of the intervals of that scale?*

No; F sharp belongs to the key of G, to which it modulates.

How do you know that it modulates to G?

Because F sharp ascends half a tone, and the note which ascends a half tone modulates direct to the octave of the key to which it ascends.

Why have you accompanied A *in the fourth bar by* D? *Is it* not *the sixth of the scale?*

No; we are now in the key of G, and as A is the second of that scale, it must be accompanied by the dominant D.

The pupils having been made acquainted with the second part of this rule, the following questions may be asked:

Suppose the key to be C—(here write that chord)—*and that* G *sharp occurs, which directly ascends half a tone to* A, *to where, according to the preceding rule, are we enabled to modulate?*

To A major, or F sharp minor.

Which key should we prefer?—A minor; because it is the relative minor to the key from which we are modulating.

Would it be incorrect to modulate to F *sharp minor?*

Yes; because the key of F sharp being diametrically opposite in the circle of keys to that of C, and as no relationship whatever exists between them, the modulation would be most extraneous*.

Specimens of the bad effects of these modulations must be given by playing them on the piano-forte.

(Continuing still in the key of C.) *Suppose* C *sharp had occurred, and thus ascended a half tone, to which key could we have modulated?*—To D major or minor, or to B minor.

Which would have been the most eligible?

D minor; because it is the relative minor to the subdominant of the key from which we modulate.

Is B *minor objectionable?*—Yes; being extraneous.

(Still considering ourselves in the key of C). *Suppose* F *sharp had occurred, and then ascended?*

We might modulate to G, or to its relative minor E. Both are good.

Suppose D *sharp had occurred, and ascended thus?*

We might have modulated to E minor or C sharp minor; the former of which would have been the most proper.

SECOND RULE.—First Part.

(Referring to Ex. 179. Treatise.) *We have modulated in this melody from the key of* C *to* G, *does* F *natural in the sixth bar belong to the key of* G?

No; it is the note by which we return or modulate back to the key of C.

How?—Because the note which descends a half tone modulates to a key, to which, when it has thus descended, it is a major third.

Was it necessary to modulate back to the key of C? *could we not have finished in the key of* G?

No; we are required to end in the key in which we commence.

The pupils, being sufficiently acquainted with the second part of the above rule, may be allowed to proceed with the following.—(Ex. 181. *Treatise.*)

Let us suppose the key to be A *minor, and* F *occurs, which descends to* E, *to which key are we enabled to modulate?*—To C.

Suppose we had been originally in the key of C, *to where could we then have modulated with the same note?*—To the key of *A* minor.

Write both examples, and play them.

* Taking the sharps and flats collectively, and comparing them to degrees, our harmonic circle will be found to contain twelve degrees, the diameter of which is six; and as the semicircle on the right contains six sharps, and that on the left six flats, it is only necessary, in order to discover at once those keys which lie opposite to each other, to add as many flats and sharps together as will make six. Thus, for example:

The key of A flat	has 4 flats	A flat and D are therefore opposite keys.
The key of D	has 2 sharps	
	6	
The key of G	has 1 sharp	G and D flat are opposite.
The key of D flat	has 5 flats	
	6	
The key of G flat	has 6 flats	C and G flat, or F sharp, are opposite.
The key of C	has 0	
	6	

Whether the key opposite be major or minor is of no consequence, they will still remain extraneous: thus for example:

What is the opposite key to C?—F sharp major or minor.

What is the opposite key to F *sharp?*—C major or minor.

What is the opposite key to D *flat?*—G major or minor.

THIRD RULE.—Ex. 183. and 184.

Suppose the key to be G *minor, and* C *occurs, which descends a whole tone?*
Then we can modulate to B flat.—(See bar 3. Ex. 184.)
But suppose the key had been B *flat, to where could we have modulated with the note* C *thus descending?*
To its relative minor, G.—(See bar 7.)
Suppose F *descends to* E *flat?*
Then we can modulate either to E flat, or to its relative minor C.

FOURTH RULE.—(Ex. 186.)

Let us suppose the key to be E *minor, and* A *ascends a whole tone, to where can we modulate?*
To G, its relative major.
The key is G, *and* D *ascends to* E?—Then we can modulate to C.
Thus modulating from a *minor* key to its relative major, or from a major key to its subdominant, is the most effective mode of employing this rule.

FIFTH RULE.—(Ex. 188.)

Suppose the key were E *flat, and the note* G *reiterated?*—Then we may modulate to its relative minor.
Suppose the note thus reiterated had been F?—Then we could have modulated to B flat.
But if the note were E *flat?*—Then the modulation might have proceeded to A flat.

SIXTH RULE.

Let us suppose the key to be G, *and* D *proceeds to* G *by either ascending a fourth or descending a fifth, to where can we modulate?*—To the key of C or G.
Which is the best inversion to be employed on this occasion, when the note of modulation ascends?
The third inversion.
But what if the note of modulation descends?
The first inversion; because in both cases it will produce contrary motion in the extreme parts, which never fails to produce a good effect.

These few hints, it is presumed, will suffice to shew how the sixth rule of modulation may be employed. It should, however, not be introduced until the melody has been first harmonized in the most simple manner; after which let it be gradually introduced, but always cautiously.

As this is a matter of much importance, and in order to shew the power and efficacy of these rules in composition in a still stronger point of view, the author has thought it necessary to add the examples from No. 12. to 24. in which they are particularly demonstrated, and which the student is most earnestly recommended to peruse with care and attention.

What a mine of musical wealth, with regard to variety of harmony, is here exhibited to the contemplation of the student! Observe how the harmony may, by employing these rules, be continually modified and changed;—see what new and extraordinary effects are thus produced, even without the slightest aid of imagination or musical feeling!

A simple melody, such as No. 12. by being subjected to this process, becomes, as it were, the source of harmonical combination, endless in variety and beauty. These various combinations again will be found to produce melodies as *new* and original as the parent melody itself; and as these may be

subjected to a similar process, the horizon becomes more extended—our view more unbounded, until the mind, in contemplating the subject, is lost in wonder and admiration.

Passing and Auxiliary Notes.

(Ex. 233. 266. Treatise.)

The pupils having harmonized an air with inverted basses, the progression of the intervals must be examined, to see whether any of these proceed by thirds: should this be the case, unaccented passing notes may be introduced between them; should the inverted bass, or any of the other parts, admit of passing notes, they may be introduced alternately.

After the pupils have been made practically acquainted with the various effects produced by these passing notes, the same air may be re-harmonized by them with extended harmonies and a few effective dissonances, and then played. Having heard the effect thus produced, add a few passing notes in the soprano, and then try their effect in *conjunction* with the dissonances; after which continue to add one or two in the bass, tenor, or alto. Should two parts proceed by thirds or sixths, let the effect of compound passing notes be tried likewise.

Sometimes by merely making a slight alteration in the inverted bass, the inner parts become so changed in their progression, that they may be made to participate in these embellishments, from which they were previously excluded; and thus still more variety and interest are created.

As the proper application of these notes of embellishment forms a very important and essential branch of the study of harmony, the examples, No. 25. shewing the various ways in which they may be introduced, will perhaps be acceptable.

It will be observed that the subject which the author has chosen consists simply of three notes; viz. E, C, B;—that no other chords are employed in accompanying these notes but those of the *tonic* and dominant;—and that all the variety here exhibited is effected merely by the manner in which the four parts have been inverted and the notes of embellishment introduced.

The preceptor, in giving his lecture upon this subject, may proceed thus: A simple theme, such for example as in No. 25. (1.) being written upon the lecture-board, let it be harmonized (whether in extended or compressed harmonies) so as to admit of passing notes (2); after which, in order to give it rhythmical form, add the final cadence (3.)

Let us examine the progression of the different parts as they appear at (2.)*

At (2.) we find that the soprano and tenor proceed by thirds; consequently both these parts admit of passing notes (see *Treatise*, Ex. 240.), which may be either accented or unaccented. *Secondly*, the bass proceeds by a second (which is here a whole tone), and then ascends a fourth. In the first case, the progression admits of a passing note by a *half* tone (see Ex. 235.), in the latter of *two* passing notes.

Thirdly, as the alto has here but one note, or, in other words, does not make a progression, none but auxiliary notes can be employed.—(See Ex. 244.)

N.B. The examples as written at 1, 2, 3, must remain *unchanged* on the lecture-board, to be referred to.

Write the example (2) *again, with the introduction of passing notes as at* (4.) *What description of passing notes are these?*—Unaccented passing notes.

After the pupils have been made acquainted with the simple imitation, between the *soprano*, tenor, and bass (at 4), write the example as at 5.

What notes of embellishment have been introduced?—Auxiliary and *accented* passing notes.

* As the parts in the course of this exercise are made frequently to interchange places, letters have been added to each, by which the parts, after having interchanged thus, may be more easily traced or recognised. It will be perceived that this interchanging of the parts is effected on the principle of double counterpoint.

Are the consecutive fifths between the tenor and bass permitted?

Yes; because they arise out of passing notes*.

What notes of embellishment are those at 6?

Accented passing and auxiliary notes in the soprano, which are imitated at 7 by the tenor and bass, the former by contrary motion.

At 8?—The bass is imitated by the tenor in contrary motion, by means of auxiliary notes.

At 9?—The bass is imitated by the alto, by similar motion.

At 10?—The tenor and bass have interchanged places;—but, in the following bar—

At 11?—The parts have resumed their original places.

N.B. From the simple interchange of these two parts in that one bar a new effect is produced.—(See 12.)

The bass at 12 is imitated at 13 by the alto in contrary motion, and compound passing notes are introduced by contrary motion in a variety of ways.

At 14 the soprano and tenor have interchanged places.

N.B. Compare the soprano and bass of the first half of 12 with the soprano and alto of the first bar at 14; also the tenor and bass of 13 with the soprano and bass at 15.

At 15?

Consecutive fifths, similar to those in 5, are observable in the last quaver between the soprano and bass. Here, however, they are in the extreme parts, and thus not so admissible as those at 5.

At 16 and 17 the bass and tenor have interchanged places.

N.B. Compare the soprano and bass at 14 and 15 with the alto and bass at 16 and 17.

At 18 and 19 the number of auxiliary and passing notes appears as semiquavers. The passages arising from these notes of embellishment commence in the soprano, and are progressively imitated by the bass, alto, and tenor.

N.B. At 20 and 21 a slight alteration only has been made in the inversion of the parts, from which again arise various passages of imitation, as will be observed in the following examples.

At 22 the tenor is imitated by the bass in the fifth below, and at 23 by the alto, a fifth above. The soprano at 22 is imitated by the bass in bar 23.

The tenor at 24 is imitated in the same bar by the *bass* a fifth *below*, and by the alto at 25 a fifth *above*.

At 26 the soprano and alto, which commence the subject proceeding by sixths, are imitated by the tenor and bass in the same bar by tenths.

This passage is continued at 27 by the *same parts*, and then imitated by the soprano and alto by thirds.

At 28 the soprano and tenor commence the subject by tenths; the *tenor* continuing that passage is joined in its course first by the bass and then by the soprano.

At 30 the soprano, with *extended auxiliary* notes *below*, is, at 31, imitated by the alto.

N.B. The bass at 31 continues the tonic, producing thus the chord of the eleventh unprepared†.

The soprano exhibits at 32 *simple* and *extended* auxiliary notes, which at 33 are imitated by the bass.

* See 330. Much has been said respecting consecutive fifths. What shall we say to those found between the tenor and alto in Nos. 15. and 19.? Does the ear easily recognise them *as such*, when covered, as they are here, by the *extreme* parts? and if recognised, is their effect offensive to the ear? The author thinks that neither the one nor the other is here the case.

† Ex. 269. 270.

The bass at 32 is at 33 imitated in contrary motion by the alto.

34 and 35 require no explanation.

The attention of the pupil during this lecture must be directed chiefly to the various imitations produced by means of these notes of embellishment as they are gradually introduced. It is needless to say that the study of this branch of the science demands our utmost care and attention.

We shall now proceed to shew how the pupils are made to play simultaneously and *at first sight* melodies which are harmonized on the lecture-board, and how they play from figured basses.

Playing at First Sight.

A MELODY being harmonized in four parts on the lecture-board, compressed into two staves or written in score*, the more advanced performers on the piano-forte play them thus harmonized with both hands; whilst two others (one playing the bass and the other the treble) accompany the former on the same instrument.

In order that the pupils may acquire a quick and steady habit of reading and playing at sight, their attention and eye should be directed, whilst engaged in playing one bar, to *that* which immediately follows. To accomplish this, and compel them, as it were, to look forward, let the bar which the pupils have just commenced playing be hid from their view by covering it with a book, or a sheet of paper, and by this means they will soon acquire a habit of reading in advance *that* which subsequently they are to play. After the exercise has thus been played for a short time, variations may be made upon it, and those pupils who have hitherto performed with one hand, may now be allowed to play with both.

Playing from Figured Basses.

A FEW modulations having been written and played as usual, let one of the parts (the tenor for instance) be expunged, and then the exercise played as before. The alto is now removed, and the exercise played again as originally. Lastly, the soprano is also expunged, and thus the harmony is played from the figured basses only. When the pupils have acquired facility in playing thus, the preceptor dictates the modulation, the pupils write the basses, add the figures, and, *without writing the chords*, play them at once. Melodies harmonized on the lecture-board with a figured bass only may thus be played simultaneously with great advantage to the pupils.

Recitative Accompaniment.

WHILST the pupils are performing a course of modulation at the piano-forte, it will be found a most useful and excellent exercise to let them accompany in the style of *recitative*.

The preceptor having dictated a series of modulations, interspersed with various cadences, they commence to play simultaneously as usual: instead, however, of *continuing* the performance in a regular measured time, the preceptor interrupts the performance by pronouncing the word "*Pause.*" The best time to do so is after they have made a cadence.—(See No. 26.)

The preceptor now plays a few notes in the style of recitative (a), which the pupils accompany as at

* The former is preferable in the beginning.

(b)*. That, whilst thus accompanying, they are not confined to strict time and measure, need scarcely be mentioned.

When the exercise has been continued by the pupils *thus* for some time, they must be allowed to play a few bars in regular time (c), but without interrupting the performance. This is intimated to them by the word "*time*." After this the exercise may continue either in the style of recitative, or in any other which the taste and judgment of the preceptor may dictate.

Such exercises at the piano-forte not only contribute essentially to facilitate the acquirement of practical knowledge, but also the true mode of accompaniment.

Equivocal, deceptive, and protracted modulation may occasionally be interwoven with the above exercise. In respect to these, as well as modified basses, sequences, measure of time, rhythm, and construction of periods, enough has been said in the *Treatise;* and a thorough knowledge of these subjects can only be acquired by study and reflection; the preceptor, except by verbal communication, can do but little. In one word, *the pupil must now administer to himself.*

It will be observed, that the author, in explaining his plan of musical education, has, in the commencement, been most minute in its various details; but, as he advanced, he has glided gradually into those of a more general and diffused nature.

To conclude, the only object which the author had in view when writing these pages was, to give a clear, distinct, and genuine delineation of that peculiar method by which he conveys instruction to his own pupils. Every teacher has of course his own peculiar plan of tuition, by which he endeavours to accomplish his object; and if that object be attained, it is of very little importance what method has been employed to effect it.

Should forms of expression which appear dictatorial, in some instances, have escaped the author, he begs once more to reiterate, that they were not intended to bear such a construction.

* See Ex. 296. *Treatise.*

APPENDIX,

BY THE PUBLISHER.

IT is due to those who take an interest in Mr. Logier's Method of Musical Tuition, to afford some information respecting its progress and reception in different parts of the world.

The lively interest excited on its introduction in this metropolis must be fresh in the recollection of most musical people. The groundless alarm of professors, lest their business should suffer a diminution, as might have been anticipated, has gradually subsided, the result having been directly the reverse; many thousands of young children (however exaggerated this account may appear) having become musical pupils merely from their being enabled, by means of the Chiroplast, to commence at an unusually early age; as also by the pleasing variety of the instruction in academies, and the additional acquirement of a knowledge of the science, which was previously never attempted to be communicated, except in very special instances.

The extraordinary sensation caused by the introduction of the new system naturally attracted the attention of foreign musicians visiting London. Amongst these, the celebrated Louis Spohr, having been invited to lead the Philharmonic Concert, requested permission to visit Mr. Logier's Academy; and on his return to Germany he published his

Observations on the State of Music in London in the "Allgemeine Musickalische Zeitung," at Leipsig, 1820, from which the following is an extract:

Mr. Logier (a German by birth, but who has resided for fifteen years in England,) teaches the piano-forte, together with the principles of harmony, on a new plan, of which he is himself the inventor. The most remarkable feature of this new system is, that the pupils, who frequently amount to thirty or forty in number, all practise their lessons at the same time*. Mr. Logier has written a succession of *Studies*, all grounded on simple themes of five notes to each hand, and advancing progressively to the most difficult combinations. While the beginners play merely the *thema*, the more advanced pupils practise variations, more or less difficult. It might be supposed that the confusion arising from this method would render it impossible for the master to detect the faults of his pupils; but as all who practise the same lesson are ranged close to each other, the master, when near them, is capable of judging of their performance, without being disturbed by those who are playing other lessons. He occasionally orders one half, or all the scholars, to stop, while he directs his attention to each individually. For beginners he employs his *Chiroplast*, by which the children, even in their earliest lessons, acquire a proper position of the hand and arm. It cannot be denied that this machine is admirably contrived for the object it is intended to fulfil; and it of course affords vast assistance to Mr. Logier in superintending a number of pupils at once. It might also be advantageously employed for learners in general; for though at the period of giving a lesson, the master has the opportunity of pointing out and correcting bad habits, yet children, when abandoned to themselves, are but too apt to contract awkward positions of the hand and arm in the practice of the piano-forte. As soon as the pupils are so far advanced as to know the notes and keys, the machine is removed, first from one hand, and then from the other; and they are next taught the proper motion of the thumbs, and to run up and down in the different keys: these runs are performed by the pupils all at once, and with the strictest accuracy as to time. When a certain class is advanced to a new lesson, and cannot all play it with equal rapidity, they strike only a few notes in each bar: the difficulty, however, it may readily be supposed, is soon overcome, and in a short time the new lesson is played with as much facility as the old one.

Another advantage of Mr. Logier's system is, that he instructs his pupils in the principles of harmony along with the first practical lessons on the piano-forte. How this is done I know not: it is a secret† which, for the payment of 100 guineas, he communicates to those teachers who choose to adopt his plan. The result of Mr. Logier's system, as evinced by the progress of his pupils, is most astonishing. Children of from 7 to 10 years of age, who have been learning no longer than four months, solve the most difficult musical problems. I wrote down a triad on a tablet, and mentioned the key into which I wished it to be modulated; and one of the youngest girls, after a little reflection, noted down, first the figured basses, and then the upper notes of the chords. I repeated this proposition in the most difficult ways possible, requiring that the scholars should modulate it into the remotest keys, where enharmonic changes were necessary; and in no instance did they commit a fault. If one pupil hesitated, a second wrote down the notes, and her figured bass was again corrected by a third; while, at the same time, they pointed out to their master the fundamental basses of all the chords. At last I wrote down a simple treble, just as it occurred to me by chance, and requested each of the scholars to write the three lower parts on their little tablets; observing, that I would inscribe in my musical pocket-book, and carry home with me, as a memorial, that harmony which Mr. Logier and myself might pronounce to be the best. They all eagerly set to work, and in a few minutes the youngest girl, who had previously distinguished herself both in playing and in solving problems of harmony, brought me her tablet. In her haste, however, a faulty progression of octaves occurred between the bass and the middle parts. I had no sooner pointed out her error than she coloured, took back her tablet, and, with tears in her eyes, made the necessary correction. As her harmony was now unquestionably the best, I accordingly inserted it in my memorandum-book‡. The parts written by the other children, which were in four different clefs, were more or less good, but all perfectly correct. They, moreover, played their examples off at first sight without hesitation.

It is to be regretted that Mr. Logier's system is not known in Germany, as it would enable our dilettanti to unite a knowledge of the theory of music with their astonishing practical execution; and they would not then select as their favourite compositions those which are most strikingly incorrect and deficient in harmony. The advantage which would thereby ensue to professors is obvious.

From this, and the reports of other eminent musicians, the Prussian Government determined to send a musical professor to London, for the express purpose of investigating this method of musical instruction, with a view to

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* Mr. Spohr, being present only at smultaneous performance, had not an opportunity of witnessing the previous private lessons which every pupil receives.

† Whatever secret existed is fully developed in the *Treatise* and this *Manual*. Nevertheless, it appears from Mr. Logier's account, that he received from professors to the amount of nine thousand guineas for communicating his method of instruction previously to the publication of these works.

‡ This exercise was given at length in "*Der Allgemeine Musickalische Zeitung.*"

The Establishment of an Academy in Berlin,

from whence the principles might subsequently be disseminated throughout the kingdom.

This gentleman arrived in London in June 1821 ; and on his return to Berlin, the authorities were so satisfied with his report, that the opening of an academy was immediately decided upon. Impressed with a sense of the importance of this measure, and the beneficial results likely to arise from the introduction of his system in a country so justly celebrated for musical talent, Mr. Logier determined to visit Berlin, and was present at the opening of an academy on the 1st of October. Immediately afterwards he received an invitation from his Excellency Baron von Altenstein* to reside for some time in Berlin, with an academy under his own superintendence.

Having accepted this proposal, and having returned to London to make the necessary arrangements for the contemplated absence, which, however, was not done without considerable pecuniary sacrifice, Mr. Logier opened his Academy in the capital of Prussia on the 15th September, 1822.

Had private emolument been his object, he had every reason to be fully satisfied with the rapidly increasing number of his pupils ; but his aim was the firm and permanent establishment of his system in Germany. If ultimately approved, it would be adopted at once in the several seminaries in the Prussian states; from whence it would, as a matter of course, spread through every town and village in the kingdom.

Although every reliance might be placed on the liberality of the Prussian Government and the kind friendship of Baron Altenstein, yet it could not be expected that a system of musical education, of which little in fact was yet known, would be adopted, at a necessarily very heavy expense, without further scrutiny: Mr. Logier therefore proposed a public investigation, which should decide whether his system possessed such merits as justly to entitle it to the pre-eminence to which he aspired.

This investigation took place on the 14th of February, 1823, and the professors appointed by the Government for the purpose were—Professor Zelter†, Klein‡, Music-Director Bach§, and Chapel-Master Schneider‖. His Excellency Baron Altenstein, with several of the members of the administration, together with Prince Radziwill, a most accomplished violoncello-player and composer, as also a number of other first-rate amateurs, honoured the meeting with their presence. The examination commenced with the pupils who had received instruction for four months. It continued, without intermission, for two hours and a half, and ended to the perfect satisfaction of all parties. That sufficient time might intervene for the judges to reflect on what they had witnessed, and to prepare such questions as might naturally arise out of the first day's examination, the second day's examination was fixed for the 15th. On this occasion the number of amateurs was considerably increased, by whom, as well as by the judges, various questions, arising out of the first day's examination, were proposed and answered ; after which the examination commenced with the pupils who had received between seven and eight months' instruction.

It continued uninterruptedly for three hours, and concluded amidst plaudits and congratulations. It was indeed a day of triumph to Mr. Logier, and the accomplishment of his wishes was evidently not far distant. His Excellency Baron Altenstein was the first to offer his congratulations on the happy result of the investigation. " He considered," he said, " the system not only calculated to give a just notion of the principles of music, but also to improve the understanding. The uncommon correctness with which the pupils performed the theoretical and prac-

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* Minister of Public Education.

† This gentleman, director of the singing academy and king's professor, is a most scientific musician and composer : besides several mottets and cantatas, he has also written an oratorio, called " Die Auferstehung" (Resurrection).

‡ Mr. Klein, professor of music to the university, is the composer of several very excellent works for the piano-forte. He has written " Hiob," (Job), an oratorio, and " Dido and Ariadne," two grand operas.

§ This gentleman is one of the best organ-players. He has written some excellent organ pieces, as also several mottets, anthems, &c.

‖ This gentleman directs the opera during the absence of Spontini, the first Maestro di Capella. He is a sound musician, and composer of several pieces for the theatre. Besides a number of overtures and concertos for different instruments, he has written an opera, called " Aucasien e Nicolitti." As this gentleman, at that time, was not very favourably disposed towards the introduction of the new system, it was made a particular request by Mr. Logier to have him added to the number of the judges.

tical exercises had astonished him in no small degree; and he would immediately communicate to his Majesty the favourable issue of this investigation, that the ultimate object might not be delayed."

Shortly afterwards Mr. Logier was honoured with a visit from Stats-Rath (privy counsellor) Koerner*, a member of the administration, to arrange the terms on which the system was to be communicated to the professors appointed by the government; and the whole was concluded by the following letter:

BERLIN, *June* 2, 1823.

SIR,—I beg to inform you, that the result of the investigation of your system on the 14th and 15th of February of this year, having proved satisfactory, his Majesty has been pleased to grant the sums necessary for the purpose of introducing your plans of musical instruction into the seminaries throughout the country.

To Mr. J. B. LOGIER. (Signed,) ALTENSTEIN.

Mr. Logier completed his engagement with the Prussian Government and returned to Great Britain in 1826. The result has been, the utmost success of his wishes—his system is now a part of the national establishment throughout Prussia, from whence it is gradually spreading to the surrounding nations†.

The most satisfactory accounts continue to be received from Berlin; and since Mr. Logier's return to England, his Prussian Majesty has been graciously pleased to confer upon him a substantial mark of his royal approbation, by presenting him with a gold snuff-box, accompanied by a letter signed by his own hand.

To afford some idea of the philosophical light in which this system of tuition is viewed in Germany, the publisher may be permitted to add a few extracts from a publication‡ which made its appearance under the following title:

On the Propriety of adopting LOGIER'S *System of Musical Instruction in the Education of Youth. By* CARL BORROMAUS VON MILTITZ.

The Greeks, in their system of juvenile education, assigned a distinguished place to the science of music; and though, with *them*, the term bore a much more comprehensive signification than with us, yet the arts of composition and musical performance were regarded as an essential branch of education. By rendering both mind and body susceptible of the pleasure arising from a sense of the laws of rhythm, music prepares the understanding for the reception of the seeds of general knowledge, and especially that knowledge which regards taste and refined feeling.

The study of music by the ordinary course cannot be expected to produce so desirable a result; but by the ingenious method contrived by Mr. Logier, the essential principles of piano-forte performance, theory, and composition are so combined and progressively arranged, as to be suited to the comprehension of every child of even only moderate capacity. This is what I recommend to be adopted as a portion of general education.

The grand difference between this and the old methods of instruction is, that the former, in half the time formerly devoted to the study, conveys to those who are gifted with the least genius for music, more than double the quantity of information which was then obtained; while, even in children of dull intellect, it rouses a degree of mental activity which must prove highly advantageous to their future progress in other branches of education.

Persons who have directed their attention to the education of youth must have observed, that those studies which are supposed to be peculiarly calculated to awaken the understanding (such, for instance, as arithmetic and grammar,) are pursued by children, from the age of nine to twelve, with but little pleasure, and frequently with but little profit. And this is very natural. As soon as a child is required to do more in arithmetic than to add two apples or nuts to four, or six to nine, &c. it requires a power of abstraction which ought not to be expected in childhood. The grammatical and syntactical resolution of sentences, which forms the daily task of children of nine or ten years old, is a logical exercise, a real *operatio mentis*.

Mr. Logier first engages the attention of the pupil by a twofold symbolic representation of a sound—that of the *key* of the piano, and that of the *note*, which the pupil himself writes on a slate.

While the pupil is learning the keys and notes, other musical facts are communicated to him, and he soon becomes acquainted with the different relations of sounds, in reference to their distances, progressions, and combinations. By which means he acquires a knowledge of the relation of the predicate to the subject; and thus a logical operation is performed, which, in the learning of language and grammar, is daily repeated, but, from the want of ocular representation, daily forgotten.

It has been proved, that by this method a child of nine or ten years of age learns in one year as much music and logic together as an adult can acquire of music alone in the space of two years by any other plan. At the age of twenty-one, I had the mor-

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* Father of Theodore Koerner, the celebrated poet.

† An academy has been established at Posen, in Poland, since 1825, by Mr. Agtha.

‡ *Abend-Zeitung*, No. 301, 18 December, 1826.

tification to find, that though possessing a passionate love for composition, some talent, and some previous knowledge of the subject, I could not, after a year's instruction under an able master, write harmony in four parts more correctly, or treat it more philosophically, than had been done by children of the age of nine or ten, after a year and a half's tuition upon Logier's system. Last year I visited the Establishment of Mr. Agathe in Dresden, where music is taught on Logier's system. I was requested to write down on the slate a theme of my own choice, to be harmonized in four parts by one of the scholars. The theme was in C minor $\frac{3}{4}$ time, with discords. The pupil on whom the task devolved was a girl of twelve years old, and who had attended the school about two years. She noted down the harmony, and made only one error in eight bars, which she herself immediately discovered and corrected. In this exercise the mind of the pupil (before a single note was written) underwent the following logical process: First, it was necessary to ascertain instantaneously the key of the piece; secondly, to see what situation was prescribed for the accompanying parts by the situation and the progression of the *principal* part; thirdly, to contrive that the preparing discords should be heard as concords; fourthly, to determine what discords must be prepared, and what may be unprepared; fifthly, to make the different parts move as melodiously as possible; and, sixthly, to attend to the perfect orthographical as well as grammatical correctness of the composition. As the theme consisted of eight bars, harmonized in *four parts*, it was necessary that the most intense attention should be directed to *two and thirty bars*.

Thus throughout this process a very high degree of abstraction and logical deduction was spontaneously exercised by this little girl; and it is evident that even if great musical knowledge should fail to be acquired by Logier's method of instruction, still his system carries the pupil through a course of logical exercises which cannot but facilitate his progress in any other intellectual pursuit; and that the study of music, thus conducted, possesses great advantage, inasmuch as it interests and animates by the powerful charm of harmony. I never saw my own children go to their musical lessons with any thing like reluctance; and at Mr. Agathe's Establishment, where from sixteen to twenty children are hourly engaged together, some studying theory, and others practising the piano, I never saw any but cheerful and happy countenances.

This system is particularly suited to young females, since it habituates their minds to that logical turn of thinking which the other sex acquires in the study of the Latin language; and surely it is an invaluable benefit conferred on society to early accustom the fair sex to think and reason consistently. To boys of the age of nine or ten, who may be found incapable of the degree of application requisite for attaining any considerable progress in elegant studies, this system will afford a preparatory course, which, by awakening and interesting the mind, cannot fail to call forth and invigorate the intellect. It, moreover, affords a no less useful than pleasing occupation for young people during a few hours of the day, which gives it an additional claim to the countenance and support of parents and guardians.

It is sometimes asked, "Where will be the advantage of having our children taught music, since they must afterwards devote themselves to more serious occupations?" To this let it be answered, that if good musical instruction does not immediately tend to produce statesmen, judges, financiers, &c. neither does the sensible parent prescribe a profession for his son by anticipation. He leaves the choice of his professional pursuits to be determined by the particular bent of his genius. The grand object of a prudent father's care is, to rouse and prepare the understanding of his son for those studies which may lay the foundation of his future elevation; namely, the ancient languages and philosophy. This object Logier's system is eminently calculated to fulfil; and it cannot be deemed unimportant to society, if it serve as a preparation for those studies which fit men for the learned professions. At the age of ten or twelve, indications of the future great jurist, theologian, or physician, are scarcely ever manifested; but to promote the development of dawning faculties, and, at the same time, to render that process as easy and as agreeable as possible, should be the chief object of early education. The youth who is engaged in serious studies peculiarly requires the recreation which the fine arts are calculated to afford. Such a recreation is incalculably preferable to the gaming-table and many other pernicious amusements; and it has been truly observed by F. H. Jacobi, that "whoever helps to promote a taste for quiet domestic amusements, contributes to the happiness of his fellow-creatures." Nothing, indeed, should be neglected which assists in extending a taste for the fine arts, and a relish for the intellectual pleasure those arts afford.

The following is extracted from a review of the German edition of the System*:

To the satisfaction of all the unprejudiced portion of the musical world, the above work has at length made its appearance. The task of arranging and explaining the numerous rules, precepts, modifications, &c. necessary for an elementary book of musical instruction, and of developing the no less numerous combinations of chords, in a manner suited to the capacities of children and beginners, to whom every word must be defined with didactic precision, was a truly Herculean labour, the extent and difficulty of which will be acknowledged by all who are not blinded by prejudice, or totally ignorant of the subject. But it must be confessed (and every passage of the work warrants the assertion), that Mr. Logier has executed his colossal undertaking in a most able and satisfactory manner. Even the little physical artifices which tend so materially to facilitate the progress of the pupil, are contrived with singular ingenuity; and those who underrate such helps, must appear to the inventor of

* It must be observed that the Treatise on the Science is equally useful and interesting to all musicians, be their favourite instruments what they may; the elucidations, for convenience only, being referred chiefly to the piano-forte.

this system in much the same situation as the detractors of Columbus stood, after he had shewn them how to make an egg stand on one end. They exclaimed, "We can all do that!" And so they could, after the great discoverer had taught them the means.

A full development of Mr. Logier's original, profound, and extended views, is now before the public, and, no doubt, much curiosity will be manifested to become acquainted with a method so well calculated to expedite the improvement of the young student, to enlarge the perceptions of the learned composer, and to aid the discriminative powers of the investigating critic. To the connoisseur, it cannot but be a source of gratification to examine and analyze the works of celebrated composers by the new system, thereby obtaining the surest test of the perfection of those masterly productions, and of the excellence of Mr. Logier's rules. The work deserves to be particularly recommended to parents, guardians, and all whose attention is directed to the education of the rising generation.

With the utmost confidence we here declare it to be our deliberate opinion, that Logier's system of musical instruction ought to be taught in all schools, along with, or even before, the first courses of elementary education. It should be taught, not only to those who learn music merely as a source of amusement, but also to those who have no particular inclination to learn it, and even to those who have little natural talent for it; because the system, advancing as it does by progressive steps and deductions to the most rigid and solid conclusions, serves easily and agreeably to develop and strengthen the youthful mind. It is applicable, with equal advantage, to the instruction of pupils of opposite characters. Its remarkable intelligibility at once rivets the attention of the lively and impatient; while the more slow and painstaking student finds in its various collateral aids encouragement to proceed. Even the repetitions necessary to his surmounting every difficulty are rendered pleasing by the charms of harmony, which are a source of delight to all. The child, who is taught music by this method, has, at every step, to take prospective and retrospective views of the subject, and is made to understand the *why* and the *wherefore* of every thing required to be done. This produces a solidity of judgment, a quickness of comprehension, and a consistency in action, which must operate beneficially on the future studies, and indeed on the future conduct, of children of both sexes, whether they make the prosecution of music a principal or an inferior object, or even ultimately entirely neglect it. It is to be hoped, that, following the example of his Majesty the King of Prussia, other great powers will direct their attention to a system of instruction, which, while it ensures the cultivation of one of the fine arts, is eminently calculated to facilitate and promote that which ought to be an object of high importance with all governments; namely, the general education and intellectual improvement of rising generations.

The Introduction of the System into Spain

was accomplished by Messrs. Sexto Perez and C. Peichler, assisted by different branches of their families. The books of instruction were published in the Spanish language, several hundreds of the Chiroplast were manufactured, and an academy was opened at Cadiz*. The yellow fever raging there delayed for some time the public examination of the pupils, the success of which was to decide the PERMANENT ADOPTION OF THE SYSTEM IN SPAIN, the patronage of the high authorities, and the granting of a patent of exclusive privilege by the king. This examination, however, took place in October 1820.

The following extract from a letter of Messrs. Perez and Peichler, dated the 17th of the same month, addressed to Mr. Logier, gives an account of the circumstances:

On the 3d and 6th of this month we presented thirty-five pupils to be examined. Eight days previously we published a plan of the arrangements, in which was given a list of the names of the pupils, and an invitation to every one who wished to attend to apply for tickets: all professors, not only in Cadiz, but throughout Spain, were at liberty to come without tickets, and had two benches set apart for themselves alone, as the persons who were to examine our pupils. This surprised every one; for in fact it was thought a very hazardous thing to present our pupils to be examined by our greatest enemies. Nevertheless, we had the courage of all those who are sure they are right. The Aguntamiento, who are the governors here, presided, and other corporations were also present, so that the room had a most serious aspect. In England you have never this sort of examinations. The day came, and, at the hour fixed, when the rooms were full and the authorities assembled, we asked their permission to begin (a custom we have in this country in all proceedings of this nature). When we had their assent, we addressed ourselves to the public and said, "If there is any professor who wishes to begin the examination, the pupils are ready." No one answered a word. We waited some time, and asked again, repeating the question even a third time; and seeing that there was not one amongst the many present who would begin, we addressed the audience, observing, that as no professor seemed desirous of examining the pupils, we were sorry to be under the necessity of proceeding ourselves; and thus we com-

* "I have delayed writing until I am able to tell you, that I have established here the best academy on your system in point of magnificence that you can conceive. I have taken one of the most beautiful houses in this city; and, from the style of building here, it has the appearance of a palace. The great room is 57 feet long by 21 feet wide, and superbly furnished."

menced, and proceeded with the greatest success imaginable. The pupils belonged, all of them, to the first families; and it was charming to see this display of their abilities. We went as far as modulation and writing in four parts: the whole was honoured with the greatest applause; and at the conclusion we were called by the governors, who presided, for the purpose of congratulating us upon having introduced into our native country a system which did so much honour to the inventor, and to us, for being the introducers of it in Spain.—On the second day, when we asked, as before, if there was any in the room that wished to examine the pupils, a professor got up, and addressed the audience for some time; said, he did not believe all that we said about the system, and that *he* would examine the pupils. You may suppose how much we were surprised at this man's temerity; for really it required no little courage to attempt, on the second day, publicly to oppose that which the public had, the day before, approved with so much satisfaction. When he had finished his speech, we told him he might begin with any of the pupils he pleased. He did not like this bold invitation. However, after making some observations against the system, for which he received a severe reproof from the audience, he began to propose his questions. After this gentleman had satisfied his doubts, he said he was surprised to see how well the pupils had acquitted themselves; he acknowledged publicly that the system was very good, and that he had no more doubts of its excellence; but as all his questions had been of too trifling a nature, we presssed him to elicit stronger proofs. We desired him to write a melody for the pupils to harmonize, which he did not like to do. However, he played an air on the piano-forte, and we wrote it on the board. As soon as it was written, several pupils got up, and in a moment the melody was harmonized, without a single mistake. Here the professor said he was really convinced; that he was sorry for what he had said against the system; and that he there in public retracted all he had said respecting it, before he knew it.

The result of these public examinations was the general approval and permanent establishment of the system in that kingdom.

Introduction of the System at the Cape of Good Hope.

In July 1826, an academy on this system was established at the Cape of Good Hope by Mr. Green's brother, in conjunction with a son of Mr. Logier.

The following are extracts from letters received from the above gentlemen as to its first introduction there:

July 16, 1826.

Last week, for the satisfaction of their parents and friends, we gave a private examination of our first pupils, many of them between five and a half and seven years old; some of whom had received only six weeks' instruction, and none more than three months.

The room was crowded to excess, and we have the pleasure to say, that a company more distinguished for science and respectability never before assembled at the Cape. They all expressed their astonishment at the progress of the children, and paid the highest possible compliments to the system; adding, that they never enjoyed such a treat as had been that day afforded them.

This examination produced not only a change of sentiment amongst the sceptics, who acknowledged that they had formed erroneous ideas of the system, but also a considerable increase of pupils. The audience were particularly struck by the manner in which the pupils harmonized a melody given by a German gentleman, Mr. Beile (the only good piano-forte teacher we had before).

After two hours and a half, the examination concluded with Mr. F. Logier treating the company with Kalkbrenner's concerto, which brought forth great applause. The most complete satisfaction seemed to reign on all sides, and it was with the greatest reluctance that the company retired.

12*th Oct.* 1826.

On the 7th instant we gave a public examination of our pupils at the Commercial Hall. Three hundred and fifty tickets were issued, but I suppose one hundred more found their way without tickets; and thus we were a little incommoded.

Fifteen piano-fortes were employed. The children played with wonderful spirit and confidence, and proceeded at the lecture-board as far as harmonizing a very difficult melody in four parts with *inverted* basses. Mr. F. Logier played the rondo to his father's concerto in E flat; and the whole concluded with "God save the King" in full concert. The examination continued uninterruptedly for three hours, during which time the most intense interest was manifested by the whole audience.

This will give the *coup-de-grace* to all opponents, and silence all the squabbles respecting the excellence of Mr. Logier's system, which have even disturbed the dignity of our Court: no champion can now be found to enter the lists with our warm advocates.

This establishment has since continued eminently successful, and it may be said that now no other plan of musical instruction is pursued in the colony.

Many interesting particulars might be added regarding the introduction of this system in other parts of the world, as it has been some time in progress in Italy, France, some of the West India Islands, and the United States of

America; but the circumstances will be found in all cases nearly similar—the same opposition from the old professors, the same enthusiasm in its adopters and promoters, and the same brilliant success in its progress.

The preceding extracts, however, will afford some gratification not only to those who are already acquainted with the real merits of the system, but also to all who are liberally interested in the general diffusion of knowledge.

The publisher having been personally and intimately acquainted with its rise and progress from the very commencement, could readily add innumerable recommendations for the general adoption of this system; but he presumes to hope, that those who have perused the Treatise, to which this Manual is appended, will be sufficiently convinced of the simplicity and efficacy of this method of acquiring a knowledge of *the science of music* and musical composition. The method of acquiring a knowledge of the *practical performance of the piano-forte*, particularly for very young practitioners, has been on all occasions found so extraordinarily efficacious and expeditious, that it has every where elicited the most lively marks of approbation; and these two branches of the system united have in their effects insured the highest admiration wherever it has been introduced.

Of its admirable aptitude for the purpose of public instruction, more than sufficient testimony has been given.

For private families it will be found eminently adapted. Music must be considered as an essential part, at least of female education; and this method of tuition is invaluable to the governess, to whom it affords infallible means of conducting to a high point of advancement the musical education of those committed to her care, without demanding, on her part, any previous study which can materially encroach upon the time so necessary for the attainment of the very numerous qualifications now so generally required.

THE END.

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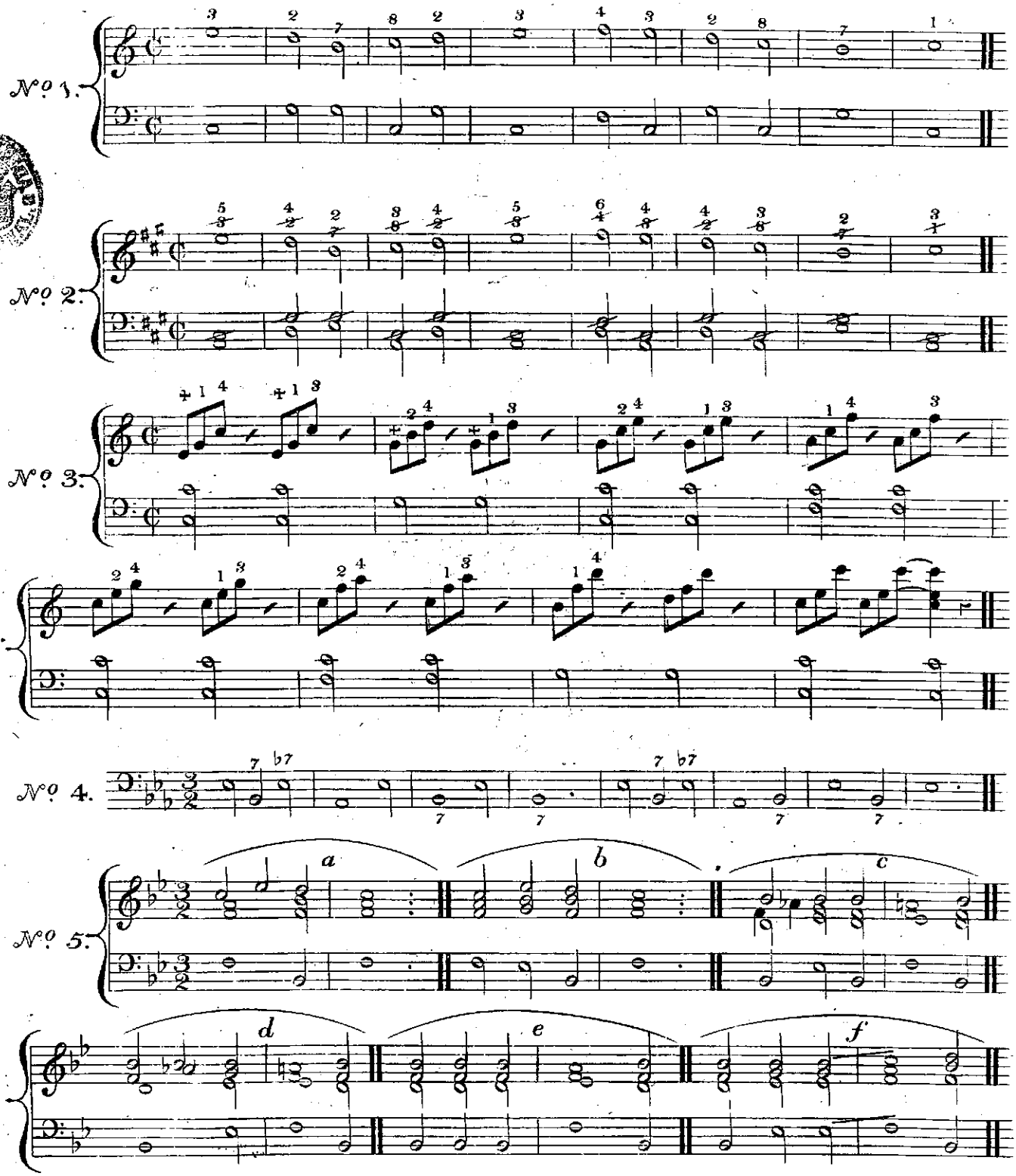
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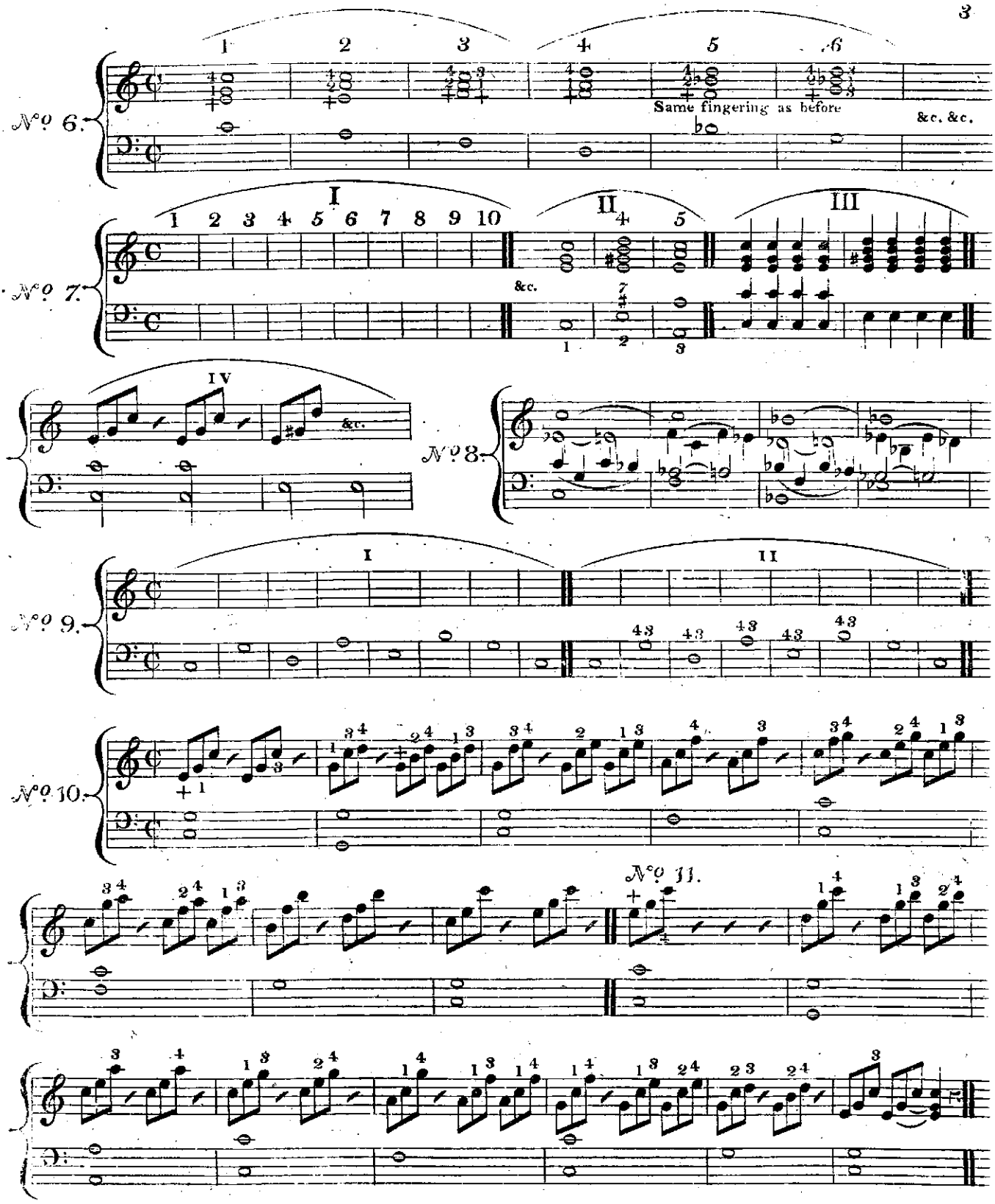
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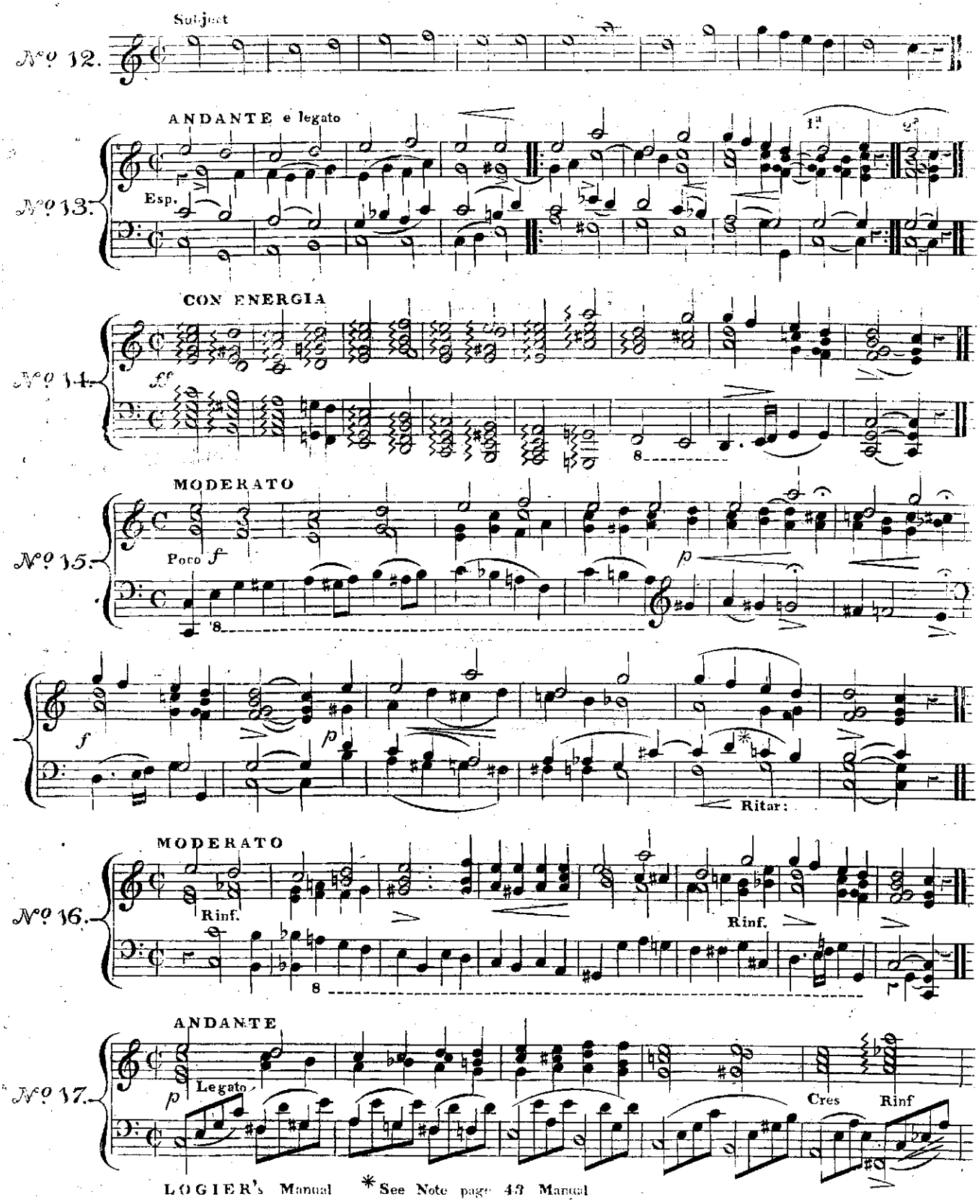
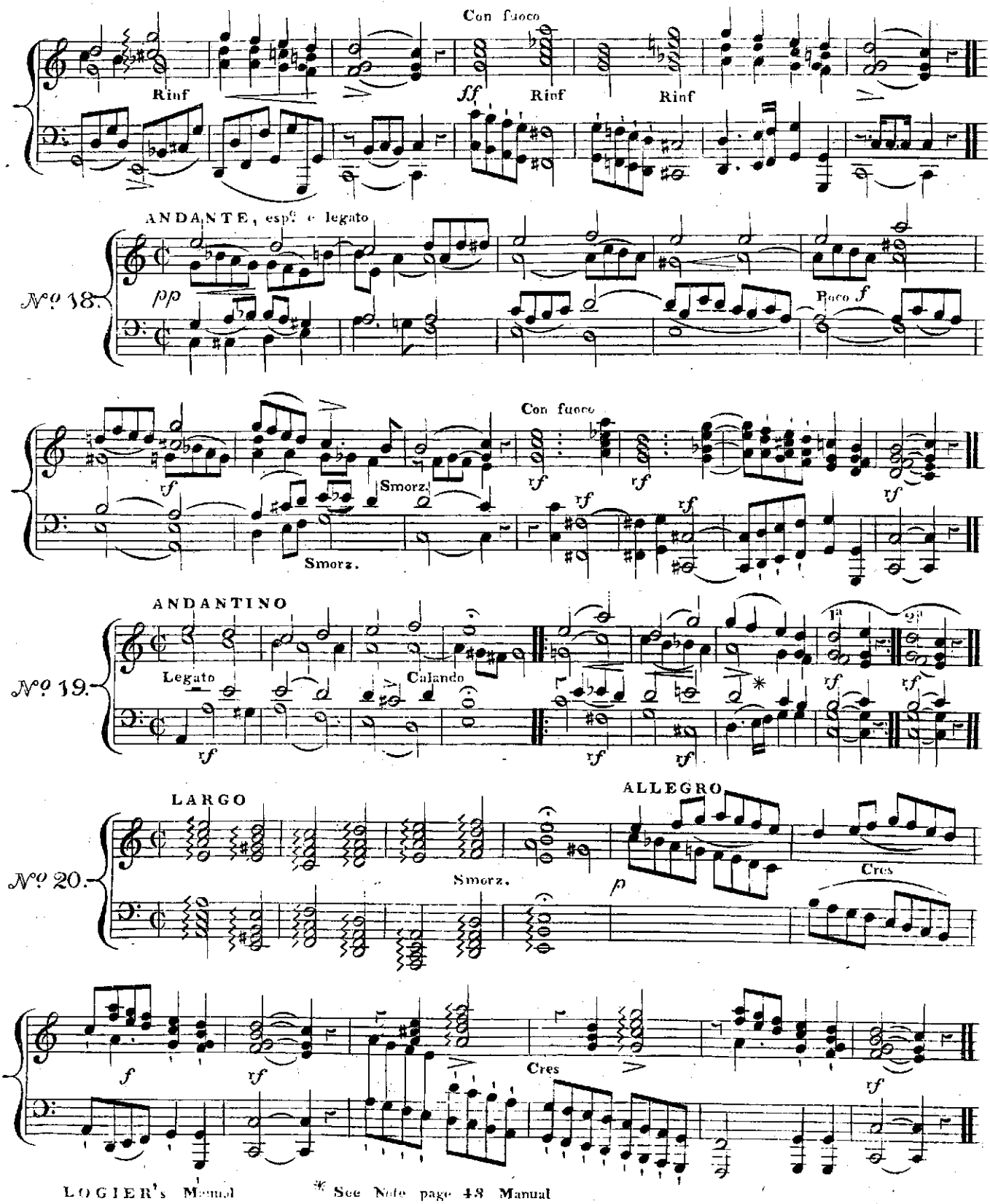


LOGIER's Manual *See Note page 43 Manual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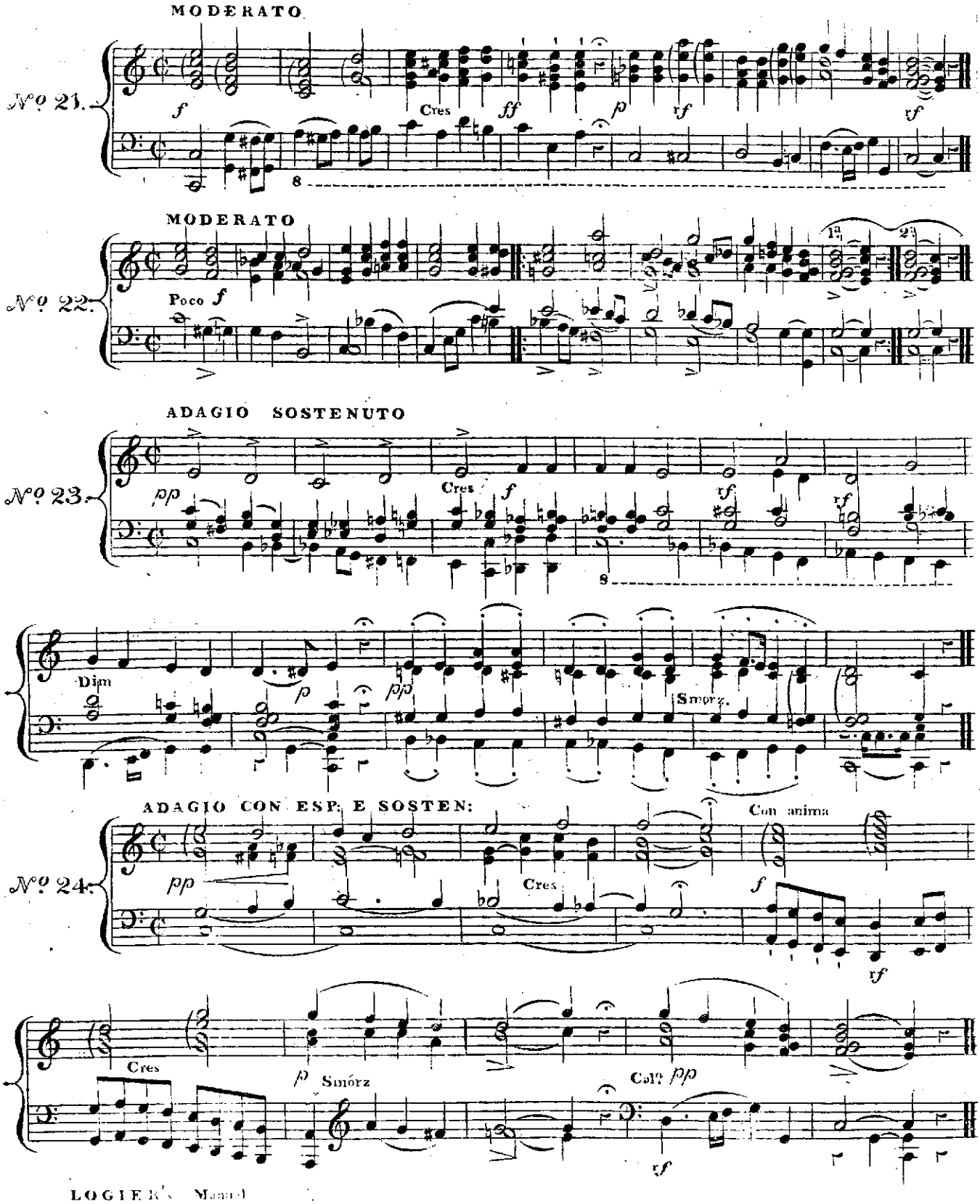
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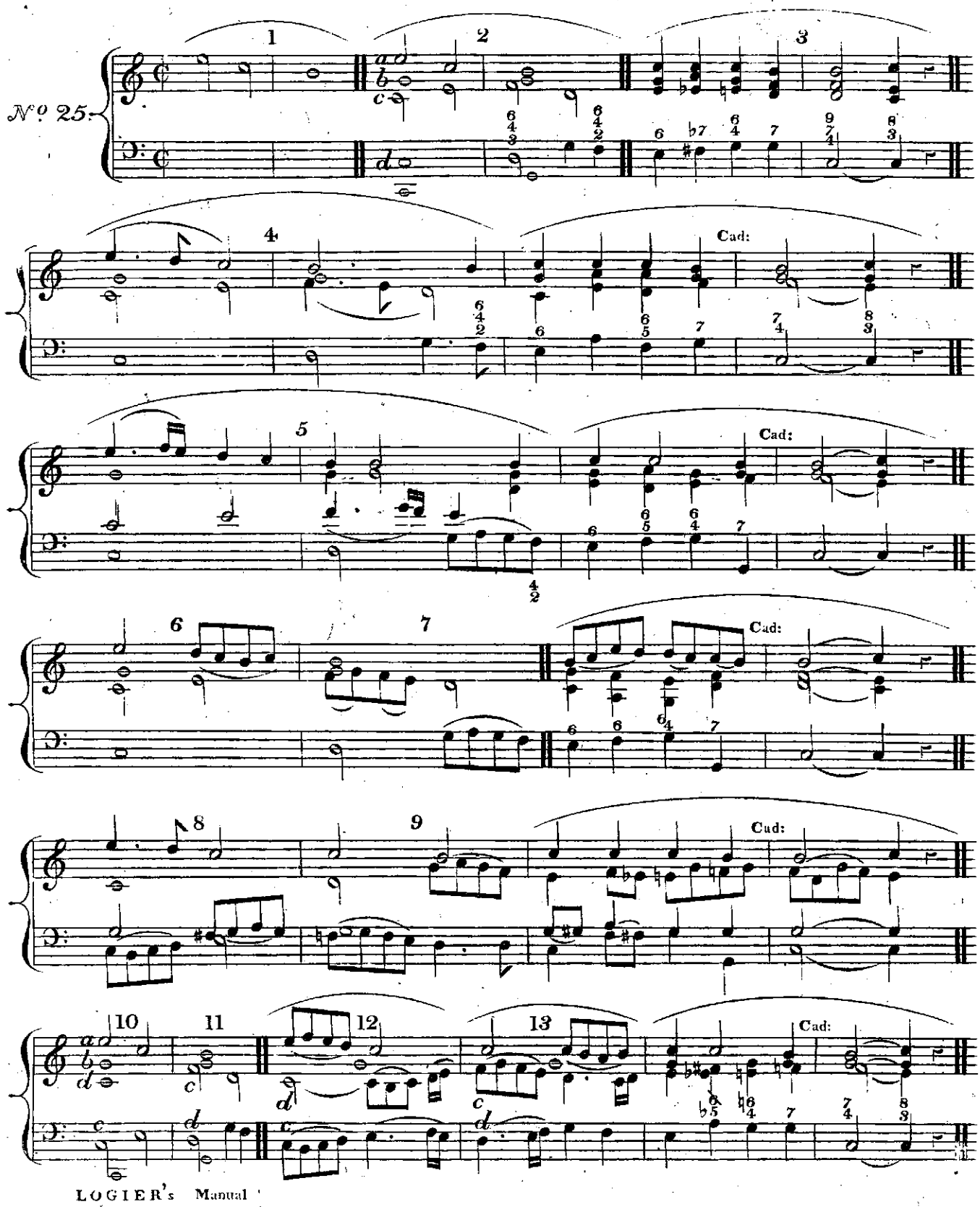
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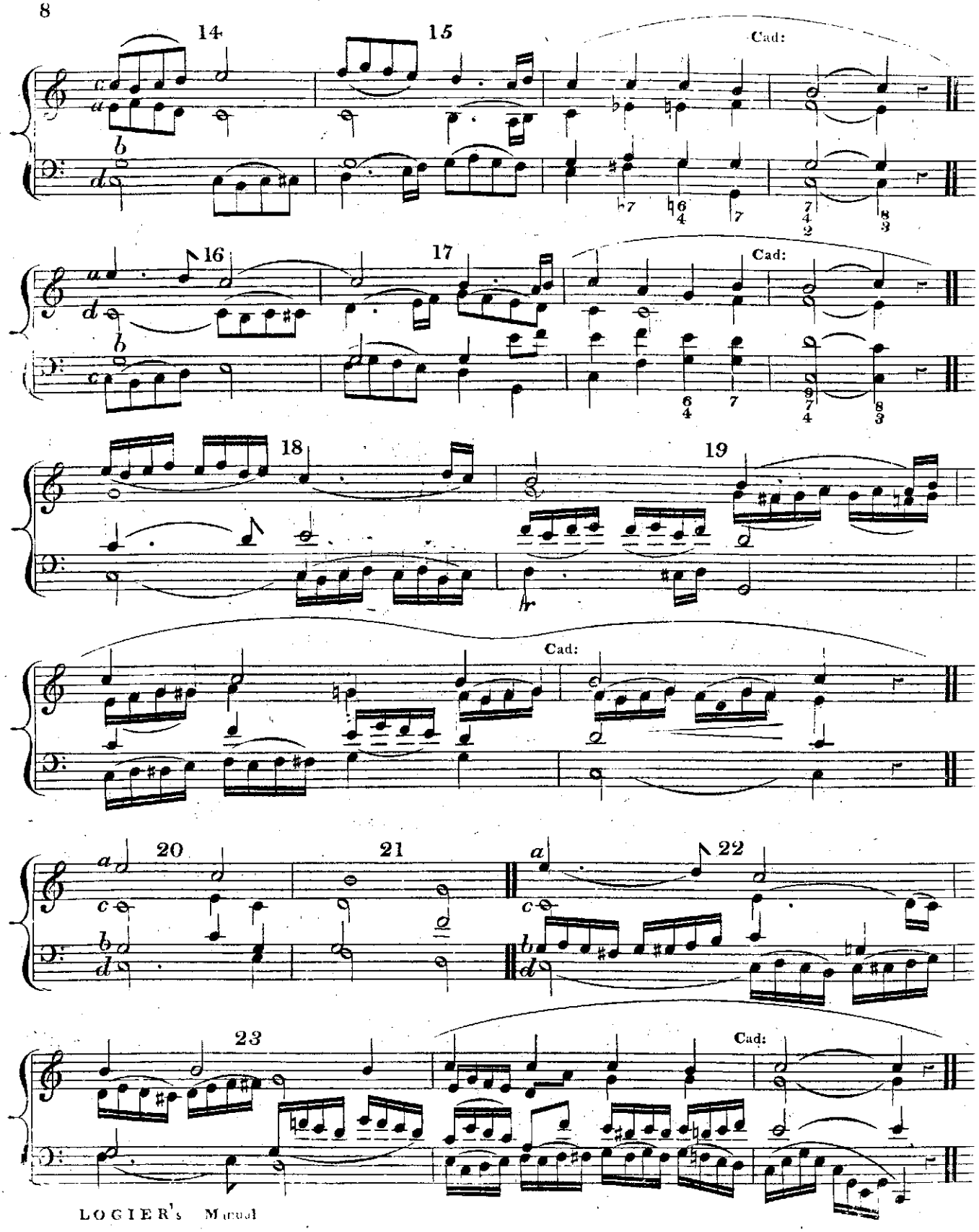
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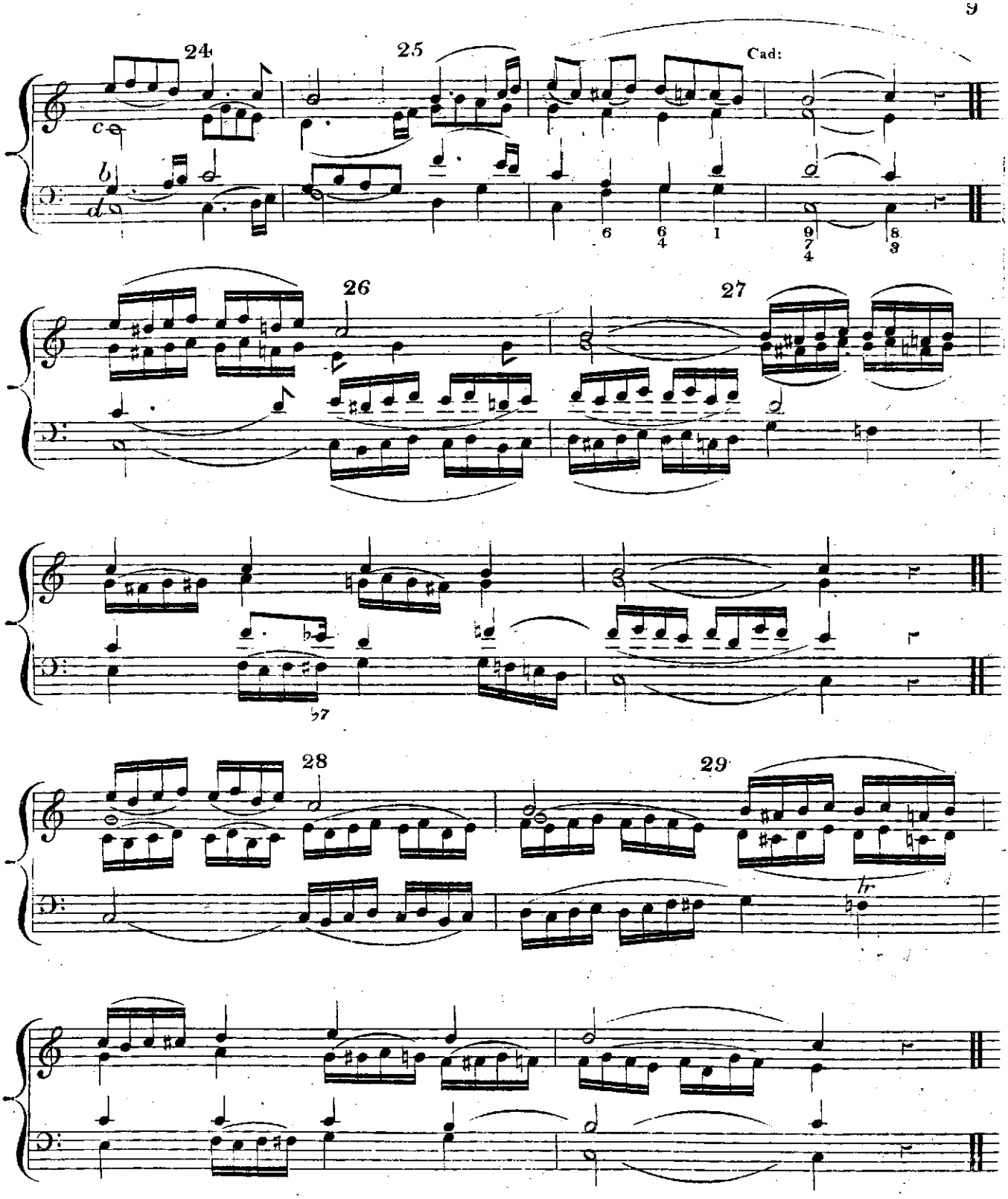
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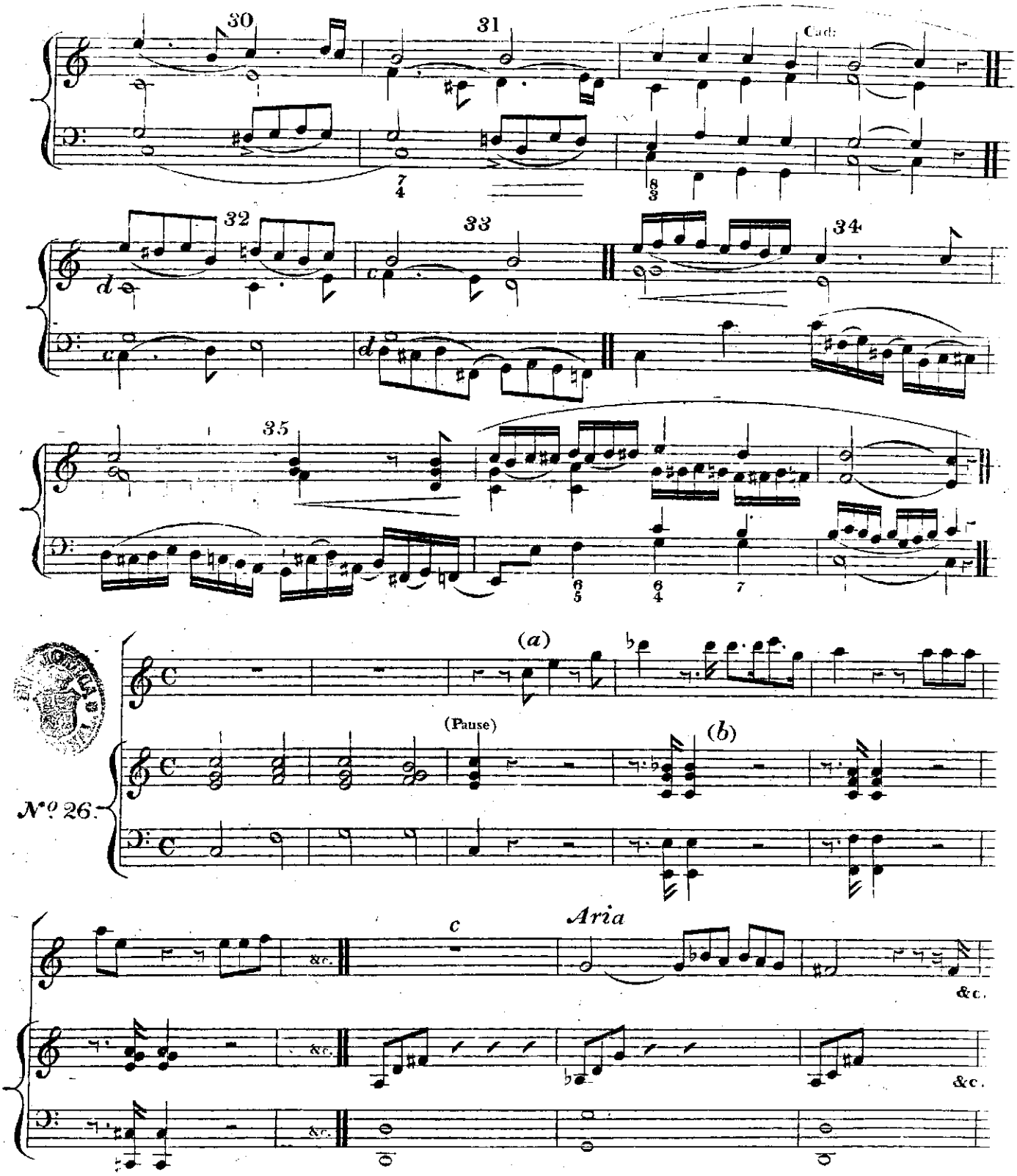
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