

COMPLETE COURSE OF INSTRUCTION

FOR THE

Piano Forte,

With the Assistance of

HAND GUIDES:

Containing

The Principles of Music

A COMPLETE SYSTEM OF FINGERING,

With rules on Orchestration and Musical Punctuation;

And A Classification of Authors, proper to be studied,

FOLLOWED BY

A STUDY FOR THREE FINGERS

A TOCCATA

A Fugue of four Parts for the Left Hand alone

And Several Studies in

THIRDS, SIXTHS AND OCTAVES.

DEDICATED

TO THE

Musical Societies of Europe

BY

FRED: KALKBRENNER.

Member of the French Legion of Honour

Ent. Sta. Hall.

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PREFACE.

So many works on the study of the Piano-Forte have already appeared, that nothing but the application of an entirely new plan, could induce me to publish a work on the subject.

I had for a long time become, in some measure, bound to acquaint my friends with the manner by which I had acquired that freedom of finger, which enables me, without effort or contraction, to draw so powerful a tone from the Piano-Forte. My secret is this:

That which retards the progress of beginners, is the extreme stiffness with which they apply their fingers to the keys, and which gives a cramped and most inelegant position to the hand. Years scarcely suffice to correct the bad habits contracted during the first three months of instruction.

I speak from experience; for after I had obtained the first prize at the Conservatoire of Paris, my teacher, Mr. Adam, always found fault with me when I had to make shakes, for I then held my little finger in so stiff and awkward a manner, that my hand had the appearance of being distorted.

After many a fruitless attempt to correct this evil, it occurred to me, that the mechanism of Piano-Forte playing might be studied with the help of mechanical means, calculated to give to the hands, at the very first, their proper position. By supporting my right wrist with my left hand, I found that the force which before tended to stiffen the arms and hands, became now entirely concentrated in the fingers. This first result emboldened me; a support was now all that was required; for want of other expedients, in my impatience I sawed off the arm of an old chair, and turning the other towards the keys of the Piano, I seated myself in such a way, as fully to enjoy the success I had just obtained: my wrists being thus supported by the arm of the chair, I was enabled to use my fingers without the least constraint.

In a few days, I became fully aware of the advantage to be derived from this new mode of practice: the position of my hands being no longer faulty, my attention was solely directed to my exercises, which were only on five notes. I soon resolved to make an attempt to read whilst I was giving my fingers their daily exercise. At first this appeared difficult, but I soon became habituated to it, and have since always accustomed myself to this useful labour whilst reading. I enter into these details, in hopes that others may profit by them. Life is too short to enable a true artist to learn all that is necessary for him to know, unless he discovers some ingenious means of cheating Time. Raphael employed some one to read to him whilst painting: Voltaire dictated to his Secretary when in bed and while dressing: these are examples worthy of imitation. But to return to the Piano.

From the moment I discovered the possibility of studying with the arms supported, I thought of a new method of practising. Having observed that most passages end with the five notes, and that in playing Scales, after having once or twice passed the thumb, we still finish with them; I endeavoured to make these five notes my principal study by diversifying them as much as possible; this enabled me to execute even the most difficult passages with that ease of hand and body which has been remarked in my playing. I would not recommend beginners to practice Scales too soon, for fear of contracting a stiffness of arm: their fingers should have acquired a certain degree of freedom, before teaching them to pass the thumb.

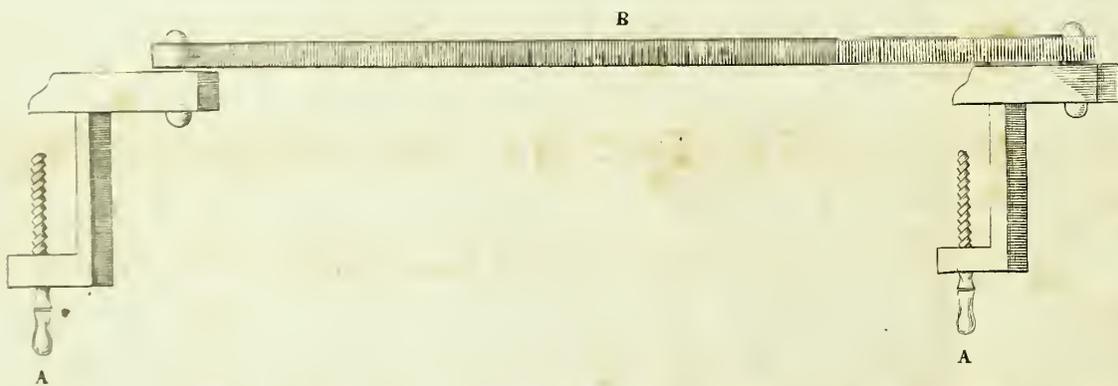
The hand guide, which is submitted to the public with this Method, will supply the place of my arm chair. The height of the seat should be regulated by it, so that the wrist of the performer may be horizontal. With the help of this hand guide it is impossible to contract bad habits. I would particularly recommend it to delicate persons, who are fatigued by playing; for their arms being supported, they will find themselves capable of practising more, without fear of injury to the chest. Those who live at a distance from town may use it with advantage. The mother, who superintends the studies of her children, can, during their master's absence, not only prevent them from falling into bad habits, but advance their regular instruction. In short, with the help of the hand guide and this Method, any one who understands Music can give lessons on the Piano; and even those who wish to learn without a master, can make a certain degree of progress, without fear of having to unlearn what they have thus acquired.

I have endeavoured to render this Method as short as possible, by retrenching all superfluities, and giving more rules than examples. I can safely recommend the use of the hand guide, even to the farthest advanced who wish to get rid of bad habits: it prevents contortions of the face and limbs, gives a freedom to the fingers, and rectifies the position of the hand, which it renders extremely graceful. As a last recommendation, I shall add, that I myself still use it every day.

I request those who peruse this Method, not to judge the rules which I have given in it by those with which they are already acquainted. Various paths lead to the same point: mine is the shortest. There are many, unfortunately, who approve only of what suits their own views, and indiscriminately oppose every invention, whether good or bad, simply, because they themselves are not the inventors of it. For such I do not write; but rely on conscientious professors, who try an invention before rejecting it, and experience assures me of their approbation.

FRED. KALKBRENNER.

MODEL OF THE HAND GUIDE.



- A. Screw for fixing the Hand Guide to the Piano Forte.
 B. The bar on which the fore arm is to rest in performing the exercises on the five notes.

METHOD
 for Learning the
Piano Forte
 With the assistance of the
HAND GUIDE.

GENERAL RULES OF MUSIC.

Music is the art of combining sounds. The air of one or two parts is called Melody; three parts at least are necessary to form Harmony.

STAVE, NOTES, AND CLEFS.

Music is written upon five lines called a Stave.



The signs which determine the sound are called Notes, and the names of the notes vary according to the clef placed at the beginning of the piece. Two clefs are used in Piano-Forte music; one is called the G or Treble clef, and is written on the second line, to which it gives its name; the other is called the F or Bass clef, and is written on the fourth line, to which it also gives its name.

NAMES OF THE LINES AND SPACES.

E B B B F

G B B F A A C E C B

Ex. G or Treble clef. F or Bass clef.

E G B D F F A C E G

G B D F A A C E G B

When notes ascend above or descend below the five lines, additional lines are used which are called ledger lines.

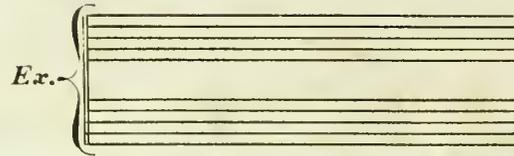
Ex.

Ex.

These additional lines can be multiplied without number: when the strokes, however, become numerous, it is preferable to place above the passages, 8^{va}-----, 8^{va} alta-----, and for the Bass, 8^{va} bassa-----.

which signifies that they are to be played an octave higher or lower, but only as far as the dots are continued.

In Piano-Forte music the two staves are united by a bar called a Brace.



ON THE SCALE.

There are seven tones in music, C, D, E, F, G, A, B; the eighth, called an octave, is only a repetition of the first. When the eight sounds succeed each other, they form the Gamut or Scale.

SCALE OF C OR NATURAL SCALE.



Scales are composed of whole tones and semitones. A whole tone is the distance between two keys, having another between them; thus, from C to D, or from D to E; but from E to F is only a semitone, there being no note between: from F to G a whole tone, from G to A a whole tone, from A to B a whole tone, and again from B to C a half tone. Thus in the scale of C, the semitones are between the third and fourth, and seventh and eighth. See the preceding Example.

The seventh note of the scale, which forms the second half tone, is called the sensible note; it is this note which determines the key, and serves to pass from one key to another: a key is never decided until this note has been heard.

SHARP, FLAT, AND NATURAL.

In order to form other scales similar to that of C, three signs have been adopted, called a Sharp, a Flat, and a Natural. A sharp serves to raise a note half a tone higher, a flat lowers it a semitone, and a natural restores the note to its first state. Sharps ascend by fifths, that is to say from five to five notes. Flats descend by fifths. The first sharp is F, the first flat is B.



When all the sharps are written, we immediately find the flats by going backwards, and taking the last sharp for the first flat, or the last flat for the first sharp.



OF MODES.

There are two modes, the Major and the Minor: they differ in their third: the major third is composed of two whole tones, the minor of a tone and half.



MAJOR AND MINOR KEYS.

As a sharp or flat can be added to each note of the scale, we have seven naturals, seven sharps and seven flats; in all twenty one major tonics or key notes; and as each major mode may become minor by lowering the third a semitone, there are in all forty two tonics or key notes. In order to write these forty two scales, recourse must be had to double sharps, (\times), which raise the note a whole tone, and to double flats, ($\flat\flat$), which lower it a whole tone. These double signs rendered music so complicated, that they are almost all given up, and only twenty four keys are used, twelve major and twelve minor, others are only used accidentally when the modulations of a piece require them.

It is from the twelve major keys that all the others are derived; the minor keys, being only formed by accidental signs, should be regarded as artificial; it is impossible to mark them at the clef.

Each major has its relative minor, which is placed four semitones below the tonic major: thus the relative to

<p>C Major --- is --- A Minor.</p> <p>G Major ----- E Minor.</p> <p>D Major ----- B Minor.</p> <p>A Major ----- F# Minor.</p> <p>E Major ----- C# Minor.</p> <p>B Major ----- G# Minor.</p> <p>F# or Gb Major -- D# or Eb Minor.</p>		<p>C# or Db Major is A# or Bb Minor.</p> <p>F Major ----- D Minor.</p> <p>Bb Major ----- G Minor.</p> <p>Eb Major ----- C Minor.</p> <p>Ab Major ----- F Minor.</p> <p>Db or C# Major -- Bb or A# Minor.</p> <p>Gb or F# Major -- Eb or D# Minor.</p>
<p>Cb or Bb Major is Ab or G# Minor.</p>		

Two different names may be given to the same scale; thus the scale of G flat is also called F sharp. D flat is called C sharp, and B major, with five sharps, is the same as C flat, with seven flats.

A piece of music should always commence and finish in the same key, except in Dramatic music, where one piece is often linked to another.

The easiest way of discovering, by the sharps, in what key we are playing, is by always taking for the key note, the semitone above the last sharp on the clef; thus when we have F sharp marked on the clef we are in the key of G; with two sharps, the second being C sharp, we are in the key of D.

In flats, we must take, as tonic or key note, the last but one on the clef: when, for instance, there is B flat and E flat on the clef, we are in the key of B flat, &c.

ON INTERVALS.

The name of interval is given to the distance between one note and another.

Unison. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

Ex. 

By removing these intervals an octave, the second becomes the ninth, the third the tenth, the fourth the eleventh, the fifth the twelfth, the sixth the thirteenth, &c.

ON THE GENERA.

There are three Genera in music: the diatonic, composed of whole and half tones; the chromatic, composed entirely of half tones; and the enharmonic, which consists in changing the name of the note, without changing the sound itself.

Diatonic. Chromatic. Enharmonic.

Ex. 

Kalkbrenner's Method.

ON THE TIME OR VALUE OF THE NOTES AND RESTS.

A Semibreve is equal to two Minims,
 or four Crotchets,
 or eight Quavers,
 or sixteen Semiquavers,
 or thirty two Demisemiquavers.

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

Ex.

Quadruple Quavers are four times tied; sixty four of them are equal to a Semibreve.

Quintuple Quavers, which are five times tied, are sometimes used, one hundred and twenty eight of them are equal to a Semibreve.

Triplets, which are three notes in the time of two, must be written three by three, and are counted according to the time placed at the beginning of the piece.

Ex.

ON ABBREVIATIONS.

Abbreviations are often used when four, six, or eight notes are repeated.

Ex.1. Ex.2.

In the first example, the abbreviation signifies that the preceding four notes should be repeated. In the second, the crotchet, barred like a semiquaver, should be repeated four times, as a crotchet is equal to four semiquavers; the minim eight times, the semibreve sixteen times, &c.

ON THE DOT.

A dot after a note or rest increases its value or length by one half: thus a dotted semibreve is equal to three minims, a dotted minim to three crotchets, &c. Two dots are sometimes placed after a note; the second dot increases the value of the first by half, for instance, a semibreve with two dots is equal to three minims and a crotchet, &c.

SPECIES OF TIME.

There are two kinds of time, Common and Triple. It is pointed out at the beginning of a piece by figures, which decide the quantity or value of the notes to be put in each bar. Common time is counted by two or four beats or sub-divisions of a bar.



All these bars are counted by two beats, except that with a C, and the $\frac{12}{8}$, which is a $\frac{6}{8}$ time doubled. When there are two beats in a bar, they are counted $\frac{2}{1}$, when there are four in a bar, $2\frac{4}{1}$. The first and third beats are strong, that is to say, accented.

Triple time is counted $\frac{3}{1}$ 2, and is marked as follows.



Besides these measures, which are in general use, there are others, only met with in music of the old school, such as $\frac{3}{1}$, where there are three semibreves in a bar.

DEGREES OF MOVEMENT.

The movement or degree of time is indicated at the beginning of a piece. The Italian words generally used for that purpose are so various, that I would recommend pupils, who are not acquainted with that language, to use a Dictionary, in order to understand the intention of the composer, who makes use of these terms to express his meaning.

MODIFICATIONS OF THE DEGREES OF TONE.

The following are the signs and abbreviations used throughout a piece: *f* which signifies *forte*, or loud; *ff*, *fortissimo*, or very loud; *p*, *piano*, or soft; *pp*, *pianissimo*, very soft; *fp*, the first note loud; *rf* *rinforzando*, with increasing loudness; *sf* *sforzando*, means the same; *cres*, increase; *dim*, decrease in sound; \langle increase; \rangle decrease; \diamond increase and then diminish in sound; \wedge \langle give more force to the note so marked; *rall.* *rallentando*, and *rit.* *ritardando*, to slacken the time; *acc?* or *accelerando*, to accelerate the time; *morendo*, to let the sound die away.

REPEATS, AND OTHER CHARACTERS.

A piece of music is divided into parts, marked off by double bars, \parallel . When dots are added to these bars, it means that the part, on the side of which these dots are placed, must be repeated; $\cdot\parallel$ first part; or $\parallel\cdot$ second part. When, however, there are dots on both sides, both parts must be repeated. $\cdot\parallel\cdot$: *Da Capo*, or *D. C.* repeat from the beginning. *Al Segno* sends us back to the sign S , till we come to the word *Fine*, the end; S *al Fine*, means the same. If at the end of a repeat, when the same bar will not serve to finish, recommence the repeat, it is written thus,



ON THE PAUSE.

Pauses are placed above both notes and rests; they imply that the time is suspended, and that the performer can stop as long as he pleases.



OTHER CHARACTERS.

This curved line \frown indicates that the notes over which it is placed must be played smoothly and connectedly, or *Legato*. Commas ||||| over notes, mean that they are to be played short, or *staccato*. The dot means that the finger should be raised, but that the notes should not be played quite so short as those with the mark of the comma. The lines and dots together, mean that the notes should be played as if with the same finger.



SYNCOATED NOTES.

Care must be taken not to confound the syncopated notes with tied notes; the former being always played contrary to the natural flow of the melody.



THE SHAKE, TURN, AND OTHER GRACES.

The mark r or tr indicates a shake or trill; this \sim a grace or turn. When the turn has a sharp below it, the under note must be made sharp. A flat placed above the turn, flattens the note above. f , b . It is preferable to play every turn with the lower semitone; the effect being more agreeable to the ear.



The small note is called the appoggiatura; half of the value of the note which succeeds is generally given to it.



Many composers instead of marking shakes and turns, write them in notes, as I have done in the preceding example, which is much better.

Ornaments and graces are also written in small notes, and are not counted in the time; they generally follow a long note, and should be played during its length, without altering the time. It is a bad plan to hurry over turns and other ornaments; the best way to understand how to express them, is to sing them before playing them: the human voice being the finest of all instruments, we must have recourse to it for all singing passages. Those who wish to become good performers, must endeavour to imitate good

singers: Garat, Crescentini, Madame Pasta, and Madame Malibran, have been more useful to me than any Piano Forte performer. Unfortunately, for some time past, it has been so much the fashion to overload the melody with innumerable ornaments, that one can hardly recognise his own music: this overabundance is a proof of sterility and want of feeling.

MINOR SCALES.

Many find it very hard to understand and play minor scales: the following rules, I hope, will remove all difficulties.

The minor mode is distinguished from the major, as has already been said, by the third: the minor scale ascending, must consequently be exactly the same as the major, except in the third.



I would recommend those who practice minor scales, always to play the major first, then to lower the third a semitone, and it will be impossible to commit mistakes. I admit of no minor scale in descending; the scale of the relative major key must be played; for instance, in C minor, the scale of E flat is played in descending.



This scale in ascending is in C minor, because the B is natural; it becomes the seventh or leading note and ceases to belong to the scale E flat, by the alteration of the natural: in descending, by becoming flat again as it is marked on the clef, the minor mode ceases, and we are again in the major. It is quite immaterial on what note a scale is commenced; the key is decided by the seventh or sensible note: All the following are in E flat, and yet not one of them begins with the key note.



(The sensible note is connected with the tonic by a curved line or slur.)

Those who are surprised at this new method of explaining minor keys, should not condemn it until they have tried it; they will find that their pupils will understand in a single lesson, what, perhaps, years of study could not have rendered so easy to them.

There is another manner of forming minor scales, with the sixth minor and the seventh major.



Three reasons prevent me from placing this scale among the regular ones: 1st From A flat to B natural there is an augmented second, an interval which does not take place in a diatonic scale, which proceeds by whole and half tones. 2nd If the seventh ought to be major both in ascending and descending, it is needless to mark it minor at the clef, and the B flat should be suppressed. 3rd C minor being the relative to E flat major, we must let the key from which it is derived be heard, which can only be done by playing B flat in the descending scale which is the dominant to E flat. This scale therefore must be looked upon as irregular.

*It will be seen by these two examples, that each scale is composed of five whole tones and two semitones. In the major mode the semitones are from the third to the fourth, and from the seventh to the eighth. In the minor mode (on account of the third minor) they are from the second to the third, and from the seventh to the eighth. The second semitone ought always to be from the seventh to the eighth, because it produces the sensible or leading note.

TO KNOW WHAT KEY WE ARE IN.

Each major key having its relative minor, which is marked in the same way on the clef, it becomes necessary to know in what key, any piece we are to perform, is written. Rule. First be certain of the major key: in sharps it is the semitone above the last sharp on the clef; in flats take the last but one on the clef as the key note. In the commencement of the piece try to find the fifth note of the scale, called the dominant, if it is marked with an accidental sign as a sharp or natural, it becomes the seventh of the relative key, and the piece is in a minor key. Should any doubt still exist, look at the last chord, which ought to be the key note.

ON THE USE OF THE PEDALS.

Fortissimo and Pianissimo are the two extremes of the increasing and decreasing of sound, the intermediate shades are very numerous. The soft pedal and loud pedal, which raises the dampers, are therefore necessary; all the others have been given up, as they only served the purposes of charlatanism, as well as to render the construction of Piano Fortes more complicated.

The instruments of Vienna and those of London have given rise to two different styles of playing. The performers of Vienna are remarkable for the precision, clearness, and rapidity of their execution: the instruments made in that city are also very easy to play upon, and in order to avoid a confusion of sound, they have dampers as far as the highest F, which occasions a great dryness of tone, particularly in passages of flowing melody. In Germany the use of the pedal is hardly known.

The English instruments have a fuller tone, and a touch somewhat heavier; which have given to the performers of that country, that fine style of playing, and that delightful manner of making their notes flow into each other, for which they are so distinguished.

For the acquisition of this style, the damper pedal is indispensably necessary, as it corrects that dryness of sound which otherwise belongs to all Piano Fortes. Dussek, John Field, and J. B. Cramer, the leaders of that school of which Clementi was the founder, use the damper pedal, when there is no change of harmony. Dussek was particularly remarkable for this, for he almost always kept down the pedal when he performed in public.

I would recommend pupils to practise without the pedal, all those parts which require much execution, lest their mistakes should be hidden by the confusion which might result from their inexperience; but to begin early to use the damper pedal in flowing passages, and for sustained notes.

The greatest fault of the Piano is that its sound cannot be so much sustained or swelled out, as on other instruments; to remedy this the damper pedal must be used.

In putting down the pedal, not only the strings which the hammer touches vibrate, but, from a kind of sympathy, their fifths and tenths emit a sound: for that reason they are called harmonics.



When the bass C is struck very loud, and the dampers are raised, we, in a few seconds, hear the G and E, which are the fifth and tenth, also vibrate. When this is properly attended to, the effect which it has of lessening the dryness of the Piano, will soon become visible.

The damper pedal produces a good effect for a single chord, or chords following each other, provided it is taken off each time the harmony changes. If put down again after the note is struck, it will occasion a revival of the sound. In Arpeggios it is quite necessary, and is of great use in Crescendos. Those whose hands are small will find the pedal which raises the dampers of great use, as it will enable them to keep up extended harmonics. I would recommend its use in all passages of high notes; the vi-

bration of such being so numerous and so rapid, that the sounds appear always somewhat dry, when played without the pedal.

Pupils should be careful to remove their feet from the pedal, whenever the harmony changes; also in scales, chromatic passages, and especially where there are rests.

In grand Pianos the soft pedal serves to diminish the sound. It produces a wonderful effect in *diminuendo* passages, and can be used where the author has marked *diminuendo*, *morendo* or *pianissimo*. The union of these two pedals has a good effect in soft passages.

ON THE CHOICE OF AN INSTRUMENT.

Those who are ambitious of becoming good performers, should play as often as possible on grand Pianos; for in truth a square Piano Forte is a kind of monster, only invented to occupy less room: the strings being across, instead of being in a direct line before the hammer, are struck at irregular distances, and vibrate irregularly; nothing lies on the square, and the very shaft of the hammer is diagonal.* The consequence of these inconveniences is, that the mechanism of these instruments is cramped, and that they never give out such a full tone as grand Pianos. The instrument on which a performer practices has much influence on his performance: those who begin to play upon a small and easy Piano, always have a feeble touch; those, on the contrary, who practise on too stiff a Piano, may get into the habit of striking too loudly; the choice of an instrument therefore is of great importance. The physical strength of the performer should be studied. Those who have a good Piano, and practice much, should always have an inferior instrument to practice their exercises on; as the too frequent use of the same notes destroys the equality of sound and touch.

OF EXPRESSION, AND LIGHT AND SHADE.

It appears, at first, impossible to give rules for Expression, which, so to speak, can only be regulated by the impulses of the soul; experience, however, proves the contrary; those who have analyzed the effect they wish to produce, are seldom or never deceived.

I heard the famous Talma say, a year before his death when his talent had attained its highest perfection, that, in his youth, carried away by his feelings, he found it often impossible to master them; and that then, instead of causing tears and terror, he only excited laughter. At present, said he, I go more coolly to work, the effects I wish to produce are premeditated, and I am always most applauded, when I am most master of myself. This is an excellent lesson for all who play in public.

Feeling and warmth are required to shew the beauties of what we execute, but it is only after a great deal of study, that we can, without danger, yield to our inspirations: if, when playing in public, we do not moderate our warmth, we shall find it difficult to keep within proper bounds, and run the risk of playing without sufficient clearness and precision.

As musical expression entirely consists of light and shade, monotony must, above all things, be avoided. The following, with a few exceptions, are the rules I lay down. Ascending passages should be *crescendo*, descending ones *diminuendo*, so that the highest note may be the loudest, and the lowest the softest.

This rule alone gives occasion to those undulations in music, which vary its expression. The longest note should be the loudest. In the termination of singing passages, the time should be a little slackened. The first and last notes of a passage should be more marked than the rest.

The singing part should be more heard than the accompaniment, the latter should not always participate in the light and shade of the former. When there is a frequent change of harmony, or when modulations rapidly succeed each other, the time must not be accelerated. The high notes of the Piano should

*It is to be remarked here, that the Author speaks of French Instruments, and appears to be ignorant of the great improvements made by the English Makers.

not be struck in a harsh manner; we must hide, as much as possible, the effect of the knocking which is heard in the top notes. All accidental notes should be accented.

In double notes, octaves and chords, the long notes should be played in *arpeggio*, those which precede them should not.



Those notes which have *o* marked over them should be struck together. When a note is often repeated, it should be shaded, by increasing or diminishing its strength. In orchestral music all arpeggios should be avoided, as the beauty of the orchestra consists in its precision and general effect. Tied and syncopated notes must be played with emphasis. When a passage is repeated, it should always be differently shaded. Great variety can also be produced, by the different manner of accenting a passage. In the following example, the same passage is ten times repeated, but always differently accented.



Two or three notes, when slurred, cannot be played without sustaining the first, and lifting the last finger.



This passage must be executed in the following manner.



Above all, let not affectation be mistaken for expression; let not the elbow be raised on an accented note; do not bend forward on the seat, nor make grimaces; all such things are prejudicial to the performer, as they attract the attention of the auditor, who blames and laughs at them. The best means of avoiding or correcting these faults, is to use the hand guide; and, when a piece is known by heart, to put a mirror on the desk of the Piano whilst playing. We must also avoid raising the hands at the end of a passage. Let the fingers always remain on or near the keys. I condemn all violent and unnecessary motion.

ON RHYTHM AND THE MANNER OF PHRASING.

As music is regulated by fixed rules, rhythm naturally follows*. The most characteristic music and that which produces the finest effect, is that which is most strictly in rhythm. Of all modern composers, Rossini has attended most to this, and the success of the most of his compositions is owing to distinctness of rhythm. It is of great importance for a performer to pay attention to rhythm, which, in a great measure, determines

*The proportion which exists between a musical phrase and that which immediately follows is called rhythm, it is like the measure of verse. The rhythm most generally used in all themes and commencements of pieces, is of two and two, three and three, four and four, six and six, or eight and eight bars. The rhythms of one, five, and seven bars is also sometimes used, as well as mixtures of other rhythms; but it may rather be considered as an exception, for the effect is not at all pleasing. Sometimes authors indulge in the prolongation of a musical phrase; this gives an uncertainty which is sometimes delightful, but it ought not to be continued until it amounts to incoherence.

the style of a piece. Music, as well as literature, has its punctuation; its signs, are pauses and rests; and it is only by carefully attending to these, that a proper punctuation can be given. Thus whenever the termination of a musical phrase is suspended, there must be less force; it is only when we arrive at the perfect cadence that the ear is quite satisfied, and decision is required.

Example of Musical Punctuation.

Allegro. N^o1. N^o2. N^o3.

Opening of a Sonata by Cramer.

The image shows a musical score for the opening of a sonata by Cramer. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The music is marked 'Allegro.' and is divided into three phrases labeled 'Nº1.', 'Nº2.', and 'Nº3.'. The first phrase ends with a full stop (.), the second with a semicolon (;), and the third with a comma (,). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

At the beginning of this example, at the places marked 1 and 2, the phrase being suspended, we might say that it bears a mark of interrogation, at number 3, having arrived at the termination, a period is required. Thus the following punctuation might be adopted: a full stop for the ends of phrases or perfect cadences; for imperfect cadences, going from the tonic to the dominant, a semicolon; for interrupted cadences or transitions, a mark of admiration; for rests, commas. By attending to this punctuation in sing-passages, we shall be sure always to give them the best expression. The rythm of a peice is often ill understood, because no care is taken to mark the time at the beginning. A great master is at once known by the manner in which he plays the first four bars of a peice. When the time is strongly marked the ear is satisfied, and the auditor is not left in uncertainty. In my opinion, Crescentini and J. B. Cramer best understand musical phraseology.

ON THE MANNER OF STRIKING THE KEYS,
AND THE MODIFICATIONS OF THE SOUND OF THE PIANO FORTE.

It is a very common error to think that the tone of the Piano depends solely on the instrument itself; on the contrary, a good grand Piano Forte is, perhaps, the instrument of which the tone is the most capable of modification. By straightening the fingers, or playing on the nails, little sound is produced; both these ways are very bad. The key should be touched with the fleshy part of the finger; let the hand have the most natural position; keep the arm quite steady, whilst the fingers are in motion; let the motion of the hand proceed entirely from the wrist, and that of the fingers from the articulations which connect them with the hand. This is the most essential of the mechanical part, since upon it depends the sound of the Piano; yet this is a matter which most Pianists consider of little importance. The mode of striking the keys should be infinitely varied, according to the different sentiment sought to express; sometimes by caressing the keys, sometimes by darting on them as a lion pounces on his prey. However, in bringing forth all the force the instrument is capable of producing, especial care should be taken not to thump, for the Piano is to be played on and not fought with.

RULES FOR FINGERING.

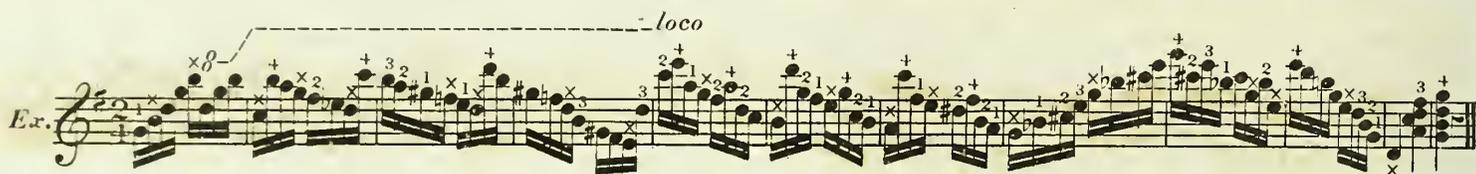
It would be desirable that French professors should adopt a uniform method of fingering. Hitherto every one fingers in his own way, or according to the habit which he has contracted from a better or worse mode of instruction: also pupils, by changing their master, are always forced to change their method of fingering, which is an immense loss of time. The rules which I prescribe are founded on the natural position of the hand, and will greatly facilitate the study of the Piano.

The best position, for the right hand, is to have the little finger on the highest note, and the thumb

on the lowest; we must therefore, as much as possible, study the fingering, so as to obtain this result. The easiest way to accomplish this, is to finger all ascending passages in descending, and all descending passages in ascending; ever keeping in mind our first rule concerning the thumb and little finger. Thus, if I had the following passage to finger,



I would play it descending, and by putting the little finger on D, I would immediately see that the thumb would be on G, whereas in fingering it ascending, the habit (as in scales) of passing the thumb, the first time, under the second finger, would make me put it on F, which would be wrong. When there are black keys in order, to prevent the application of this rule, we must have recourse to the fingering of the scale in which the passage is written. The thumb and little finger are only used upon black keys, when the position of the hand requires it, that is to say, when there are many of them. The scale of C is the most difficult to finger, because the thumb can be indiscriminately put upon all the notes, whereas in C sharp major, with seven sharps, the scale being composed of five black keys and two white ones, it is impossible to finger wrong. Whenever a passage is interrupted, the same rule applies to different parts of the passage.



In passages where the same kind of notes are repeated, we must use fingering which can be also repeated: this gives an equality in the effect.



This uniform manner of fingering has the great advantage of keeping the hands in the same position.

ON REPEATED NOTES.

Repeated notes should be played with a change of fingers, particularly in rapid passages.

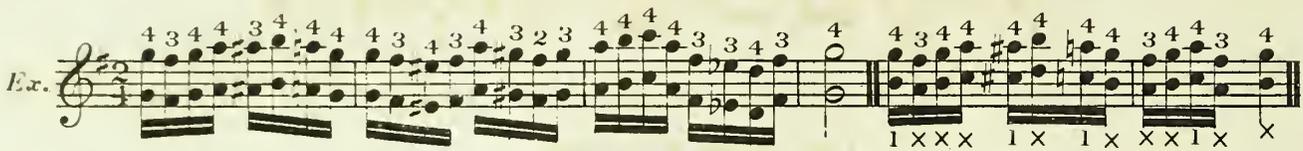


jumping kind of action; unless we wish to unite two notes, by sliding from a black key to a white one.



ON FINGERING OCTAVES AND SIXTHS.

It is very essential, early to practise Octaves and Sixths from the wrist; by which means they will sound lighter, and can be played with less fatigue. The little finger being shorter than the others, should not be put on black keys when they come after white ones. The third, and sometimes even the second finger should be used, when two black keys succeed each other, and the hand is large enough to admit of it.



Whenever there is only one octave on black keys, the little finger should be used.

ON THE FINGERING OF CHORDS.

In chords of four notes, the unemployed finger should be over the interval of the fourth, unless the fourth is struck by the thumb, in which case the remaining finger must be over the greatest interval.



There are cases in which two notes must be struck with the thumb, as in a chord of the seventh, where the note is doubled.



The rules laid down for the right hand, apply *vice versa* to the left. I recommend to the attention of my readers, the two first rules, which, in themselves, form a system of fingering: thus, when the thumb and little finger cannot be on the extreme notes, have recourse to the fingering of the scale, in the key of which the passage is written. I have hitherto not found any passages, where the application of one of these two rules, has not given me a satisfactory solution.

SUBSTITUTION OF ONE FINGER FOR ANOTHER, ON THE SAME KEY.

The great defect of the Piano being its dryness when badly played, every means should be sought after to avoid lifting off the fingers; and to link the notes together as much as possible. The substitution of one finger for another, on the same note, is excellent for this purpose, and I recommend great use of it, especially in slow movements.

four times; the second finger is often passed over the third, and the third over the fourth; in such cases the finger which is on the sustained note, should serve as a pivot for the hand to turn on. We must make these changes of position, as often as possible, when passing from a white key to a black one.

The only rules to be given for passages of this kind, is to put the thumb or little finger on the sustained notes, in order to have all the other fingers at our disposal. The substitution of finger is much used in this kind of music.

With respect to fugues,* and passages in the fugue style, they should generally be played piano, in order, that when the air is introduced again, it may be well heard. This kind of music will give a connected style of playing, particularly if the pupil can play on the organ, where it is much more easy to hear whether all the long notes are sustained: but care must be taken not to commence this study before the fingering is well regulated, otherwise the performer will finger ill all his life.

ON THE QUALITIES REQUIRED TO FORM A PIANO FORTE PLAYER.

The first important point for a Pianist, is to practise with the left hand, those passages which can be played with the right, so as to give a perfect equality to the two hands.

To obtain this result, he must know perfectly,

- 1st The exercises on five notes.
- 2nd All the diatonic and chromatic scales in the four positions.
- 3rd Scales in thirds; the chromatic scale in thirds; sixths and chords.
- 4th Octaves united, detached, and by skips.
- 5th Simple, double, triple, quadruple shakes, and shakes with an air.
- 6th To conclude, legato and staccato passages with crossed hands, and the combination of all these difficulties, which must be performed without stiffness or effort.

When the young Pianist has surmounted all difficulties, I present him his instrument in the true light under which it ought to be considered. The combination of all instruments, forming a complete orchestra, is the perfection of music: the particular nature of each instrument, uniting to form and complete this great whole, produces a variety of effects which leaves nothing to be desired. The Piano being the only instrument, which, without the aid of others, can produce, in a great measure, what the orchestra effects, the skilful Pianist should make this great end the study of his life. He must endeavour to make his hands so independent of each other, that he may play the loudest and most passionate parts with one hand, while with the other he plays in the softest and calmest manner: sometimes even, two contrary expressions must be given with the same hand as

* A Fugue is a composition, written, according to fixed rules, on one or more themes: the art consists in making combinations, which present these subjects in all intervals; and in shortening, extending, and modulating them in endless variety. The performer ought to take great care, every time the subject returns, to play the first notes in a marked and decided manner, so that the ear may readily seize the re-entrance of the theme, whilst all the other notes should be played piano

in my second study, Op. 20, which contains four distinct parts.



In this lesson each part should have its own expression, the principal, which is the highest, should predominate, because it contains the air; the other two, which form an accompaniment, should be subordinate to the first, each however, following the rules of its own expression; the fourth part, which sustains the fundamental notes of the harmony, must be marked so as to be heard throughout their full duration. The performer who only attends to execution, whatever perfection he may have acquired in it, soon grows tiresome; he should aim at something higher, expression, feeling, and the production of great effects are required: execution should only be like a shadow in a picture: above all, let the hands be quite independent of each other, and not always moving on together with the same uniform character. Learn to diversify your expression, let the melody be predominant, and never be overwhelmed by the other parts. Take especial care, when a mark of expression is put over a note, not to make all the rest participate in it. Let the left hand, which often plays chords, be less powerful than the right, the bass of the instrument being naturally of greater power than the treble; the left hand ought always to be more subdued, except in passages when it has the principal part. Warmth should be without violence; force without harshness, and sweetness without effeminacy. This is the end which I propose: the Piano, treated in this manner, is the first of instruments.

MANNER OF SITTING AT THE INSTRUMENT.

When playing on Pianos of six octaves and a half, the seat should be taken before the fourth G: the elbow must be above the white notes and below the black ones. When seated too high the performer plays from the arm; when seated too low there is a want of strength.

OF THE AUTHORS TO BE STUDIED.

Of all authors, Clementi is the man who has written best for the Piano, it was he who may be said to have traced out the track we are now following. Born about the time when the Piano was invented, and gifted with a superior mind, he soon saw the advantages to be derived from that instrument. His Opera 2, published sixty years ago, before any other Piano Forte music, is a proof of what I advance. The second Sonata in C, the beginning of which is in octaves, and the fourth in A, are masterpieces, and prove how far Clementi outstripped his predecessors. To those who are desirous of having a good touch and a good style, I recommend the study of Clementi's music.

His most remarkable works are his studies in his *Gradus ad Parnassum*, and his Sonatas, which are all admirably calculated for the attainment of mechanism.

Clementi was the most vigorous performer I ever heard, he played octaves remarkably well, and remarkably quick, although he played them with a stiff wrist, and his mechanism was faultless.

J. B. Cramer was born twenty years after Clementi, and even took lessons from him. Following his mode of fingering and the model of Sonata given him by his master, he began, in the second epoch of his talent, that delightful, sweet, and connected style, in which no one has surpassed him.

The second composer whose works I would most recommend to be played, is Cramer, who may even be studied along with the preceding. His best works are his celebrated Studies, and many of his Sonatas, particularly the 4th 6th 7th and 8th and that called *Ultima*: the beginning of the last has a warmth, rarely to be found in the other works of this author. His compositions will give a legato style of playing, and a decided manner of marking

musical phrases, the two most eminent qualities of his admirable talent.

As Dussek did not study composition much during youth, his works are not so free from faults of theory as those of his predecessors: but the exquisite feeling and the delightful expression thrown into his playing, and his passages of melody, have rendered him the model of all that is graceful in playing: no performer ever possessed the art of captivating the attention of his hearers more than he. His Concertos, although wanting orchestral force, abound in charming passages for the Piano Forte. His most striking works, are his 9th 10th and 35th Sonatas, and his beautiful Consolation, which is quite a gem. Dussek's music will tend to form the taste, and to develop whatever powers of expression a pupil may possess.

MANNER OF STUDY.

Few derive from their practice all the advantage they anticipated, because they frequently practice injudiciously. Many a one gifted with brilliant talents, does not in after life turn out to be what his youth promised, solely for want of having a good teacher to direct his studies. It will be quite impossible to attain to any thing like perfection, if classical music be not studied, and if he only practises what is now in vogue. It is not in airs with variations and operatic pieces arranged for the Piano, that are to be found the means of obtaining a fine execution, a noble and connected style, a clear mode of marking phrases, or a finished touch: these qualifications can only be obtained by the study of the great masters of the different schools.

The following is the classification I would make of the studies of a young performer, who aims at eminence in his profession.

- 1st The present method, with the hand guide.
- 2nd The works of Clementi, Cramer and Dussek.
- 3rd The exercises of Cramer, those of Clementi in his *Gradus ad Parnassum*, those of Kalkbrenner, Moscheles, Bertini, Smidt, Kessler, Madame Mongeroux, &c.
- 4th The fugues of I. S. Bach, Handel, Emmanuel Bach, and Albrechtsberger.
- 5th The works of Hummel, Moscheles, John Field, Adam, Kalkbrenner, Czerny, Pixis, Bertini, C. M. von Weber, Herz, Ries, and of all those who have written classical works.
- 6th Beethoven.

I do not allow my pupils to play Beethoven's works, until their execution is complete. That sublime genius could not condescend to occupy himself with the fingering: thus the pupil who plays his music too soon, will contract bad habits and bad fingering. Nor do I permit playing in parts, until these studies are finished. Orchestral music, although good for the formation of the taste, yet not being fingered for the Piano, becomes pernicious to a young performer, whose ideas on that point are not sufficiently formed.

7th To finish these studies, he must play a good deal of music for other instruments, such for example as the Violin, Flute and Violoncello; in order to learn how to accent well, and to play ill fingered and almost impracticable passages.

For example, the studies of Paganini for the Violin, are good practice for the Piano, when there is no longer any fear of spoiling the position of the hand, and when the method of fingering is confirmed.

Pupils must be early accustomed to play through and perfect the execution of a piece, instead of continually pug-gling out new music; otherwise they will never acquire that expression, and that finished style, which form the great charm of playing. The memory also should be exercised, it becomes developed by early cultivation, and I advise that pupils should be taught to play much by heart.

CONCLUSION.

Such are the results of the observations I made during the time I taught. I neither present to the public a vain system, nor a mere theory. All the rules I have laid down have been practised by myself, and were not adopted by me until I was convinced of their propriety.

To those who follow the rules of this method, I guarantee a fine execution, style and taste. My pupils have always made good teachers, because instead of giving them an explanation of an isolated case, which might only be useful to them once, I gave them rules which they were obliged to put in practice themselves, and which consequently were useful to them in all similar cases.

EXERCISES, FIRST DEGREE.

The arm, above the wrist, must be supported on the bar of the hand guide.
 To render the fingers independent of each other, the Semibreves must be held down without being struck.
 The crescendos and diminuendos must be well marked.

Adagio, e poi sempre piu Allegro.

Nº 1.

In all the following exercises, the first note of each division of the bar, must be held down.

Each part ought to be played over five or six times: all ascending passages must be played crescendo, and those which descend diminuendo.

Nº 2.

Nº 3.

IN TRIPLETS.

Handwritten musical notation for the first system, consisting of a treble and bass staff. The treble staff begins with the sequence $x\ 4\ 3\ 2\ 3\ 1\ x$ and continues with $x\ 2\ 1\ 3\ 2\ 4\ 2\ 4\ 3\ 2\ 3\ 1$. The bass staff begins with $4\ x\ 1\ 2\ 1\ 3$ and continues with $4\ 2\ 3\ 1\ 2\ x\ 2\ x\ 1\ 2\ 1\ 3$.

Handwritten musical notation for the second system. The treble staff begins with $2\ x\ 3\ 1\ 4\ 2\ 3\ 1$ and continues with $2\ x\ 3\ 1\ 4\ 2\ 3\ 1$. The bass staff begins with $2\ 4\ 1\ 3\ x\ 2\ 1\ 3$ and continues with $2\ 4\ 1\ 3\ x\ 2\ 1\ 3$.

Handwritten musical notation for the third system. The treble staff begins with $2\ x\ 4\ 3\ 4\ 3\ 2\ 4\ 1\ 4$ and continues with $2\ x\ 1\ 2\ 3\ 4\ 3\ 4\ 3\ 2$. The bass staff begins with $2\ 4\ x\ 1\ x\ 1\ 2\ x\ 2\ 3\ x$ and continues with $2\ 4\ 3\ 2\ 1\ x\ 1\ x\ 1\ 2$.

Handwritten musical notation for the fourth system. The treble staff begins with $2\ 4\ 3\ 4\ 2\ x\ 1\ 4\ 3\ 4\ 3\ 1$ and continues with $2\ 4\ 3\ 2\ 3\ 1\ x\ 4\ 3$. The bass staff begins with $2\ x\ 1\ x\ 2\ 4\ 3\ x\ 1\ x\ 1\ 3$ and continues with $2\ x\ 1\ 2\ 1\ 3\ 4\ x\ 1$.

Handwritten musical notation for the fifth system. The treble staff begins with $x\ 2\ 1\ 3\ 2\ 4$ and continues with $x\ 1\ 2\ 1\ 2\ 4\ 1\ 3\ x\ 2\ 1\ 3$. The bass staff begins with $4\ 2\ 3\ 1\ 2\ x$ and continues with $4\ 3\ 2\ 2\ 3\ 4\ 3\ 2\ 3\ 2\ x\ 3\ 1\ 4\ 2\ 3\ 1$.

Handwritten musical notation for the sixth system. The treble staff begins with $x\ 1\ 4\ 3\ 1\ x$ and continues with $x\ 1\ 3\ x\ 1\ 4\ 3\ 4\ 3\ 4\ 3\ 1\ 3$. The bass staff begins with $4\ 3\ x\ 1\ 3\ 4$ and continues with $4\ 3\ 1\ 4\ 3\ x\ 1\ x\ 1\ 3\ 4\ 1\ x$.

A repetition of thirds must be played by the distinct motion of the wrist.

N^o 4.

The following Air with Variations, ought to be practised without passing the thumb. The *Pianos*, *Fortes*, &c. must be well expressed.

THEME.

Andante. *dimin.* *cres.* *dimin.*

The first time Legato, the second Staccato.

VAR. 1.

1 x 1 2 3 2 4 3 4 3 2 1 2 1 x 2 3 1 2 x 1 2 3 4 2 1 3

fp *cres.*

4 2 1 3 2 3 2 1 4 2 1 2 3 4 3 x 1 x

1 x 1 2 3 2 4 3 4 3 2 1 2 1 x 2 3 1 2 x 1 2 3 4 2 1 3

fp *cres.* *dimin.*

FINGERING BY EXTENSION.

VAR. 2.

x 3 2 3 4 x 2 3 4 3 3 4 2 3 1 2 3 2 3 x 2 3 4

p *cres.*

x 2 3 4 4 x 1 4 2 1 3 2 2 1 3 2 1 1 2 3

f *f2*

FINGERING BY CONTRACTION.

4 2 1 2 1 x 1 2 3 2 1 2 1 2 1 2 1 x 3 2 3 4 x 3 2 3 4

p2

3 1 2 3 2 4 3 2 1 x 3 2 3 4 x 3 2 3 4 x 1

Brillante.

VAR. 3.

The first system of music features a treble clef with a 2/4 time signature. The melody is marked with a forte 'f' dynamic and includes various fingering numbers (1-4) and slurs. The bass line consists of simple chords and single notes. The system concludes with a fermata over the final note.

The second system continues the melody with a 'dimin.' (diminuendo) marking. It features more complex fingering patterns and a final measure marked 'FINE' with a fermata.

The third system begins with a 'crescendo.' marking. The bass line is more active, with many notes marked with 'x' to indicate natural harmonics. The system ends with a 'cres.' marking and a fermata.

The fourth system features a forte 'f' dynamic and concludes with the instruction 'D. C. al Fine.' (Da Capo al Fine). The melody and bass line are highly rhythmic and technically demanding.

SECOND DEGREE.

CONTINUATION OF EXERCISES WITHOUT PASSING THE THUMB.

To give equality to the fingers, these passages ought to be practised with the different modes of fingering.

Nº 5.

Exercise Nº 5 is a multi-measure rest exercise. It consists of three systems of music, each with a treble and bass clef. The notation is dense with sixteenth and thirty-second notes. Above the first system, various fingering patterns are listed, such as '3 2 1 X', '4 3 2 1 X', and '2 1 3 4'. The exercise includes dynamic markings like 'p' (piano) and 'cres.' (crescendo), and ends with a fermata.

PAGES 25 AND 26 ARE
MISSING FROM TEXT.

PAGES 25 AND 26 ARE
MISSING FROM TEXT.

SECOND AIR WITH VARIATIONS.

Andante quasi Allegro.

N^o 6. **THEMA.**

Molto Legato.

VAR. 1.

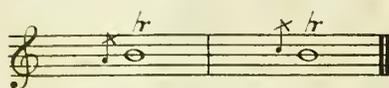
Piu Allegro.

VAR. 2.

THIRD DEGREE.

ON SHAKES.

Shakes ought to be practised at first slowly, and afterwards with more rapidity, increasing and diminishing the sound: they must also be begun and finished with the note on which they are executed, the harmony arising from this method being the most agreeable. As occasion may require, composers mark them to commence either with the note above or the note below, but this is always pointed out by small notes before the shake.



SINGLE SHAKES.



When a shake is of long continuance, and the fingers become fatigued, the fingering may be changed, but this ought rarely to be resorted to, as it does not belong to a good school of playing, and greatly deranges the position of the hand.

MODE OF MARKING THE FINGERING.



SHAKE, AS PERFORMED BY JOHN FIELD.



SUCCESION OF SINGLE SHAKES.

When several shakes, in descending passages, occur in succession, the small notes at the conclusion of each are omitted, with the exception of the last one, as the beginning of the second shake terminates the first.

Nearly all shakes intended for the left hand, are executed with the thumb and the first or second finger.

DOUBLE SHAKES, OR SHAKES IN THIRDS.

SHAKES ON THREE NOTES.

SHAKES ON FOUR NOTES.

SHAKES IN SIXTHS.

Shakes accompanying an air, must be performed so that the notes of the air are always struck along with that on which the shake is executed.

Andante.

Musical score for 'FOURTH DEGREE'. It consists of two systems of piano and treble clefs. The piano part includes slurs, accents, and fingerings (1, 2, 3, 4). The treble part includes slurs, accents, and fingerings (1, 2, 3, 4). The tempo is marked 'Andante'.

FOURTH DEGREE.

CONTINUATION OF STUDIES WITHOUT PASSING THE THUMB.

No. 8.

Musical score for 'No. 8'. It consists of two systems of piano and treble clefs. The piano part includes complex rhythmic patterns, slurs, and fingerings (1, 2, 3, 4). The treble part includes slurs, accents, and fingerings (1, 2, 3, 4). The tempo is marked 'Andante'. Dynamic markings include *p*, *cres.*, *f*, and *dimin.*.

First system of musical notation. Treble clef: *p*, *cres.*, *f*. Bass clef: *p*. Fingerings: *x1*, *34*, *13*.

Second system of musical notation. Treble clef: *f*, *dimin.*. Bass clef: *dimin.*, *p*.

Third system of musical notation. Treble clef: *cres.*. Bass clef: triplets (3). Fingerings: *x*, *x*, *x*.

Fourth system of musical notation. Treble clef: *dimin.*. Bass clef: *dimin.*, *p*.

Fifth system of musical notation. Treble clef: Fingerings *1 2 1*, *1 1 1*, *2 1 2*, *1 2 2*. Bass clef: Fingerings *2 1 2*, *2 2 2*, *1 2 1*, *2 1 2*, *2 1 2*.

IN THIRDS.

Sixth system of musical notation. Treble clef: Fingerings *3 2*, *4 3*, *3 2*, *4 3*, *4 3*, *3 2*, *4 3*, *3 2*. Bass clef: Fingerings *1*, *x*, *1*, *x*, *1*, *x*, *1*. Fingerings *3 4*, *2 3*, *3 4*, *2 3*, *3 4*.

First system of musical notation. Treble clef, common time. Fingerings: 2 3 4 2, 2, 2, 2, 2, 2, 2, 4, 4, 4, 1, 4, 4, 4. Dynamics: accents (>) and breath marks (X).

Second system of musical notation. Treble clef, common time. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics: accents (>) and breath marks (X).

Third system of musical notation. Treble clef, common time. Fingerings: X 4 3 4, 1. Dynamics: accents (>) and breath marks (X).

Fourth system of musical notation. Treble clef, common time. Fingerings: 2, 4, 2. Dynamics: accents (>) and breath marks (X). Includes a key signature change to one flat.

Fifth system of musical notation. Treble clef, common time. Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 4, 4. Dynamics: *cres.*, *ff*, accents (>) and breath marks (X).

Sixth system of musical notation. Treble clef, common time. Fingerings: 4, 4, 4, 4, 4, 4. Dynamics: *dimin.*, accents (>) and breath marks (X).

THIRD AIR WITH VARIATIONS.

No. 9.

THEME.

4 3 2 1 2 3 3 2 1 X 1 2 2 3 4 X + 3 2 1 2 3 3 2 1 X 1 2 1 2 3

1 X X 1 1

4 3 2 1 2 3 4 3 4 3 2 X 1 3 4 3 2 3 4 4 3 2 1 2 3 4 4 3 2 4 3

2 1 X 1 X X 1 X

2 3 4 3 4 4 4 4

VAR. 1.

4 4 3 4 4 3 3 2 1 2 3 2 3 4 1 4 4

2 1 2 1 1 X 4

3 3 4 1 3 3 2 1 2 3 2 3 4 4 2 3 4 4 1 4 4

X 1 2 3 2 1 X 4

cres.

3 2 3 4 3 4 3 4 4 4 4 4 4 4 4 4 3 4 3

X 2 X 3

VAR. 2.

4 4 4 3 4 4 3 1 2 3 2 3 4 1 4

4 1 4 1 X 1 X

f

4 3 4 4 2 1 2 3 2 3 4 3 1 2 3 3 4 4

X 2 X 1 4 4 X 1 X 1 2 X 1 X 1 2 3 4 2 1 X 1 2 3

SCALES IN THE FOUR POSITIONS
IN ALL THE MAJOR AND MINOR KEYS.

These Scales ought to be practised over the entire compass of the key-board. Until the fingering of all of them is perfectly understood, it would be advisable to pause for a moment, on the key note of each octave, to ascertain that nothing is wrong.

C MINOR, IN OCTAVES.

C MAJOR, IN OCTAVES.

IN TENTHS.

IN SIXTHS.

IN THIRDS.

G MINOR, IN OCTAVES.

G MAJOR, IN OCTAVES.

IN TENTHS.

IN SIXTHS.

IN THIRDS.

The image displays a series of musical exercises for scales in C major and G major/minor. Each exercise is presented in four positions: Octaves, Tenths, Sixths, and Thirds. The exercises are arranged in pairs for C major and G major/minor. Each pair includes an octave scale and three shorter scales in Tenths, Sixths, and Thirds. The notation uses treble and bass clefs with a common time signature (C). Fingerings are indicated by numbers 1-4, and accents are marked with 'X'. The exercises are designed to be played over the entire compass of the keyboard.

D MAJOR, IN OCTAVES.

D MINOR, IN OCTAVES.

IN TENTHS.

IN TENTHS.

IN SIXTHS.

IN SIXTHS.

IN THIRDS.

IN THIRDS.

A MAJOR, IN OCTAVES.

A MINOR, IN OCTAVES.

IN TENTHS.

IN TENTHS.

IN SIXTHS.

IN SIXTHS.

IN THIRDS.

IN THIRDS.

E MAJOR, IN OCTAVES.

E MINOR, IN OCTAVES.

IN TENTHS.

IN SIXTHS.

IN SIXTHS.

IN THIRDS.

IN THIRDS.

B MAJOR, IN OCTAVES.

B MINOR, IN OCTAVES.

IN TENTHS.

IN SIXTHS.

IN SIXTHS.

IN THIRDS.

IN THIRDS.

F# MINOR, IN OCTAVES.

Gb MAJOR,
IN OCTAVES.

IN TENTHS.

IN TENTHS.

IN SIXTHS.

IN SIXTHS.

IN THIRDS.

IN THIRDS.

C# MINOR, IN OCTAVES.

Db MAJOR
IN OCTAVES.

IN TENTHS.

IN TENTHS.

IN SIXTHS.

IN SIXTHS.

IN THIRDS.

IN THIRDS.

G# MINOR, IN OCTAVES.

A# MAJOR,
IN OCTAVES.

Two staves of music in G# minor/A# major, octaves. The right hand features a melodic line with many 'x' marks, while the left hand plays a bass line with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1.

IN TENTHS.

IN TENTHS.

Two staves of music in G# minor/A# major, tenths. The right hand has a melodic line with 'x' marks and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a bass line with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2.

IN SIXTHS.

IN SIXTHS.

Two staves of music in G# minor/A# major, sixths. The right hand has a melodic line with 'x' marks and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1.

IN THIRDS.

IN THIRDS.

Two staves of music in G# minor/A# major, thirds. The right hand has a melodic line with 'x' marks and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a bass line with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2.

Eb MINOR, IN OCTAVES.

Eb MAJOR,
IN OCTAVES.

Two staves of music in Eb minor/Eb major, octaves. The right hand has a melodic line with 'x' marks and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1.

IN TENTHS.

IN TENTHS.

Two staves of music in Eb minor/Eb major, tenths. The right hand has a melodic line with 'x' marks and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a bass line with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2.

IN SIXTHS.

IN SIXTHS.

Two staves of music in Eb minor/Eb major, sixths. The right hand has a melodic line with 'x' marks and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1.

IN THIRDS.

IN THIRDS.

Two staves of music in Eb minor/Eb major, thirds. The right hand has a melodic line with 'x' marks and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a bass line with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2.

B \flat MAJOR, IN OCTAVES.

B \flat MINOR, IN OCTAVES.

IN TENTHS.

IN SIXTHS.

IN THIRDS.

F MAJOR, IN OCTAVES.

F MINOR, IN OCTAVES.

IN TENTHS.

IN SIXTHS.

IN THIRDS.

42 After having practised the Scales of the twenty-four Keys in similar motion, it is equally necessary to practise them in contrary motion, as shewn in the following example.

SCALE IN CONTRARY MOTION, COMMENCING FROM THE UNISON.

MAJOR.

MINOR.

FROM THE SIXTH.

gva ----- *loco*

gva ----- *loco*

FROM THE THIRD OR TENTH.

In contrary motion, the fingering of the Scales is the same as in similar motion.

IN C MAJOR

IN C MINOR

In all passages in thirds, the position of both hands ought to be changed as nearly as possible at the same time

IN G.

IN D.

IN A.

IN E.

gva-----*loco*

gva-----*loco*

The fingering of passages in thirds is very awkward, in keys with more than four sharps or flats.

IN F.

gva-----*loco*

gva-----*loco*

IN B \flat .

IN E \flat .

IN A \flat .

SCALES IN THIRDS, BY CONTRARY MOTION.

IN C.

All the other Scales in thirds, by contrary motion, must be practised according to the fingering already shewn.

ON THIRDS BY GLIDING THE FINGERS OVER THE KEYS.

Passages by gliding the fingers along the keys, must be executed very lightly, and by presenting the nails to the edges of the keys; they can also be played with the first and third fingers.

ON SIXTHS.

Sixths, as well as octaves, must be executed from the wrist, the best method of practising them is to repeat the same notes several times, always preserving the freedom of the arm.

Ex. 60.

staccato. 4 4

legato. 4 4
3 4 3 4

SCALES IN SIXTHS.

gva loco

cres. f dimin. f

gva

cres. ff dimin.

In all the other Scales, we must avoid placing the thumb and little finger on the black keys, when these come immediately after white keys.

Ex. 62.

by gliding.

Sixths and octaves, executed by gliding the fingers over the keys, must be done with much lightness, turning the nails towards the edges of the keys.

Octaves must be played in the same manner as sixths, without stiffness: the hands must rise and fall from the distinct motion of the wrist alone.

Adagio, e poi sempre piu Allegro.

Ex. 63.

This exercise must be practised a great deal before attempting other passages in octaves, in order to be certain they are played from the wrist.

SCALES IN OCTAVES.

This passage may also be played with the second finger.

Vivace ma leggiero.

IN G.

IN D.

IN A.

After having practised the scales in octaves in all the keys, it is necessary to play over a great many other passages in octaves, to render us capable of executing them with the greatest facility. All the exercises of the first degree may be practised in octaves.

EXERCISE IN OCTAVES.

Presto.

gva

loco

gva

loco

Ped.

Ped.

OF CHROMATIC SCALES.

As far as possible, the fingering of both hands ought to be the same; by these means we shall acquire greater equality in our execution. The best mode of fingering Chromatic scales, is to place the second finger upon the black keys.

Ex. 66.

Musical notation for Exercise 66, showing a chromatic scale in both treble and bass clefs. The treble clef starts on G4 and the bass clef starts on G3. Fingering numbers (1-4) and 'x' marks are placed above and below notes to indicate fingerings and black keys.

It is impossible with any other mode of fingering, to give the same force and energy to this passage, because, from the formation of our hand, the thumb and second finger are evidently the strongest.

In slow, soft and connected passages, the following modes of fingering ought to be observed.

Ex. 67.

As fingered by Cramer. German fingering. Bad fingering.

Musical notation for Exercise 67, comparing three different fingering methods for a chromatic scale. The first method is labeled 'As fingered by Cramer', the second 'German fingering', and the third 'Bad fingering'. Each method shows the same chromatic scale with different fingering numbers and 'x' marks.

EXERCISE ON CHROMATIC SCALES IN THE FOUR POSITIONS.

IN OCTAVES.

Musical notation for Exercise on Chromatic Scales in the Four Positions. It shows scales in both hands across two octaves. The first system is labeled 'IN OCTAVES.' and shows scales in both hands with various fingering schemes. The second system shows scales in both hands with different fingering schemes.

IN TENTHS.

The first system of the 'IN TENTHS' exercise consists of two systems of piano and guitar staves. The piano part is written in treble clef, and the guitar part is in bass clef. The music features a sequence of chords and intervals, with fret numbers (1, 2, 3, 4) indicated above the notes. The guitar part includes 'x' marks above notes, indicating natural harmonics. The second system continues the exercise with similar notation, including a final measure with a fermata.

Several major thirds in succession, have a disagreeable effect on the ear: in the chromatic genus, the scales must be played in minor thirds.

IN MINOR THIRDS.

The 'IN MINOR THIRDS' exercise is presented in two systems. The first system shows piano and guitar staves with notes and fret numbers. A 'cres.' (crescendo) marking is placed below the guitar staff. The second system continues the exercise, featuring a 'dimin.' (diminuendo) marking below the guitar staff. The notation includes various intervals and fret numbers, with 'x' marks for natural harmonics on the guitar part.

IN MAJOR SIXTHS.

The 'IN MAJOR SIXTHS' exercise is shown in two systems of piano and guitar staves. The piano part is in treble clef, and the guitar part is in bass clef. The notation includes notes, fret numbers, and 'x' marks for natural harmonics. The exercise focuses on major sixth intervals and their chromatic variations.

IN MINOR SIXTHS.

Musical score for 'IN MINOR SIXTHS' in C minor, 3/4 time. The piece consists of two systems of grand staff notation. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a treble clef on the upper staff and a bass clef on the lower staff. The music features a chromatic scale in contrary motion, with the right hand moving up and the left hand moving down. Fingerings are indicated by numbers 1-4 and 'x' for natural harmonics. The piece ends with a fermata on a whole note chord.

CHROMATIC SCALE IN CONTRARY MOTION.

Musical score for 'CHROMATIC SCALE IN CONTRARY MOTION' in C minor, 3/4 time. The piece consists of two systems of grand staff notation. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a treble clef on the upper staff and a bass clef on the lower staff. The music features a chromatic scale in contrary motion, with the right hand moving up and the left hand moving down. Fingerings are indicated by numbers 1-4 and 'x' for natural harmonics. The piece ends with a fermata on a whole note chord. Dynamics include *f* and *dimin.*

OTHER CHROMATIC PASSAGES, IN THIRDS, SIXTHS AND OCTAVES.

Musical score for 'OTHER CHROMATIC PASSAGES, IN THIRDS, SIXTHS AND OCTAVES' in C minor, 3/4 time. The piece consists of two systems of grand staff notation. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a treble clef on the upper staff and a bass clef on the lower staff. The music features chromatic passages in thirds, sixths, and octaves. Fingerings are indicated by numbers 1-4 and 'x' for natural harmonics. The piece ends with a fermata on a whole note chord.

There are several methods of fingering chromatic scales in thirds, but this is the best, as we have the great advantage of changing the position of both hands at the same time.

This passage may also be fingered in the following manner.

ON TENTHS.

Few hands are of sufficient extent and flexibility to play a succession of tenths, but, as this is an interval extremely agreeable to the ear, it is very frequently used in common chords, played by the left hand.

Ex. 79. *Adagio.*

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

dimin

The effect of tenths may be very easily produced, by using the pedal which raises the dampers, and playing the chords in arpeggio. It is absolutely necessary to adopt these means where the intervals or chords are of too great an extent for the hand, taking care to discontinue the pedal at every change of the harmony. In all chords played in arpeggio, it is essential to begin with the lowest note, and end with the highest, in order that the harmony may combine from the lowest note. The effect is never good when both hands play in arpeggio at the same time: a chord must either be struck down at once, or played entirely in arpeggio.

Instead of tiring my pupils, by the tedious study of a long series of detached passages, I generally set them, at once, to practice such classical works, as contain passages of the same description.

I would now recommend them to begin the first book of Cramer's studies, if those which form the second part of this method, are found to be too difficult, and afterwards to follow the course pointed out in the chapter which treats of the manner of studying.

GLASGOW
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